

THE
STRATEGIC BRAND MANAGEMENT:
MASTER PAPERS

SBM

STRATEGIC BRAND MANAGEMENT

MASTER PAPERS

Investigating brand identity transfer in brand experience through in-store and online channels

By:

Natasha Boella, Daria Gîrju, Ieva Gurviciute & Victoria Rocha

Fourth Edition

Student.Papers

2018
September - October

Strategic Brand Management: Master Papers

The Strategic Brand Management: Master Papers is essential reading for brand strategists in both private and public sector organisations, and academics in universities and business schools.

The papers are written by master student groups and follow an international journal format. The student groups selected the topics of their papers and provided updated and relevant insights into the strategic management of brands.

The mission of Strategic Brand Management: Master Papers is to “present and develop useful tools and theories for the application in practice of managing brands, and to forward the academic field of strategic brand management.”

The intent of the series is to bridge the gap between academic teaching and research.

The series is a result of co-creation between students and teachers in the course Strategic Brand Management (BUSN21 – 7.5 University Credit Points; 8 weeks 50% study time), part of the master program International Marketing and Brand Management at Lund School of Economics and Management, Sweden. The published papers represent the result of the intellectual work of students under supervision of the heads of course. The content of the papers is to be read as student reports albeit the journal format. The papers are free to download and should be cited following international conventions.

Editors

Mats Urde
Associate Professor

Frans Melin
Assistant Professor

Heads of master course Strategic Brand Management (BUSN21), part of master program International Marketing and Brand Management.
Lund School of Economics and Management

SBM
STRATEGIC BRAND MANAGEMENT
MASTER PAPERS

Investigating brand identity transfer in brand experience through in-store and online channels

Natasha Boella, Daria Gîrju, Ieva Gurviciute & Victoria Rocha

Abstract

Purpose: The concept of brand identity has gained increased interest in recent years from both researchers and practitioners. Despite that, there have been no studies so far linking brand identity to brand experience. The aim of this paper is to investigate how a brand's identity is transferred in brand experience through in-store and online channels, namely the website and social media (Instagram and Facebook).

Methodology: Literature review, single-case study approach (Lush), interview

Findings: The study discovers that Lush's brand identity as perceived by customers is not consistent across channels. Additionally, the findings suggest a lack of coherence with the brand's identity within each channel. After conducting the brand identity analysis, it was discovered that Lush is not focusing on its brand identity when designing brand experiences and seems to use their brand image, instead, which is more market-oriented approach.

Original/value: The paper is the first of its kind to analyse how brand identity is expressed in brand experience.

Keywords: brand identity, brand experience, Lush, brand identity prism

Paper type: Research paper

Introduction

In recent years, the brand concept has gained more attention with various scholars contributing to defining the concept (Clifton, 2009), (Ramaseshan and Tsao, 2007), (Davies and Chun, 2003). Clifton (2009) notes the importance of brands stating that they are a relevant part of a firm's value. Some companies have thus placed brands at the centre of their strategies, this approach being regarded as brand orientation (Urde, 1999). Some studies have argued that in order to have strong brand orientation, brand identity is an important consideration (Urde, 1999). The concept of brand identity has thus become prevalent not only in the research field, but also among brand managers working in companies everywhere in the world. This is reflected in the fact that some of the largest multinational corporations have described their identity through frameworks such as the footprint (Johnson & Johnson), brand key (Unilever) or brand stewardship (Kapferer,

2012). Brand identity studies have also focused on linking the concept to brand reputation (De Chernatony, 1999), loyalty (He, Li and Harris, 2012), image (Nandan, 2005), (Stock, 2003) and equity (Madhavaram, Badrinarayanan and McDonald, 2005), (Burmman, Jost-Benz and Riley, 2009).

However, with the growth of experiential marketing (Norton, 2003), the interest in brand experience as a concept has also increased. Brands can be experienced through different channels, both online and offline. Online brand experience has been facilitated by the recent rise of digital channels such as social media, blogs, vlogs and websites. This has thus enabled consumers to easily access trends, experiences and content via virtual interfaces. The digital empowerment of customers is reflected in the 1.6 billion USD growth of e-commerce sales in the United States' beauty market in 2017 (Statista, n.d.). Furthermore, the E-commerce Personal Care segment, which includes cosmetic products, is expected to show a 12.2 percent growth in

2019, while the number of users is expected to reach 1,400.4 million by 2022 (Statista, 2018a).

Despite the promising potential of E-commerce, sensory stimuli such as smell and touch are also important considerations not present in an online environment. These two facets are encountered by the customer in a physical shop are used in order to make a purchase decision. As a result, in order to convert online visits into sales, beauty brands are challenged to find creative replacements for the human senses in the form of virtual interfaces. By designing their digital presence as novel online brand experiences, beauty brands will be able to attract clients, as well as generate brand loyalty (Cleff, Walter and Xie, 2018).

Nevertheless, in-store shopping and service experience should not be neglected as they still play an important role in achieving a consistent and total brand experience. The study of 2017 retail trends reveal that customers are seeking for meaningful digital and in-person experiences more than ever, as there is a lot of value in human interaction that technology will never be able to replace (InMoment, 2017). According to a report by Inmoment, the great number of customers shop in store for “a sense of immediate gratification” and the ability to feel, see and touch the products they want to purchase (InMoment, 2017). Such an experience does not only provide an opportunity to evaluate the quality of the products for customers, but it also represents an excellent way for a brand to express its identity. Stores as a physical aspect of the brand are a cognitive emotional place, where brands and customers “build their relationship and emotional exchange occurs” (Russo Spena, Caridà, Colurcio and Melia, 2012).

Literature linking the concept of brand identity and brand experience has noted the importance of aligning brand building with organization as a whole as this affects customer experiences with a brand

(Ghodeswar, 2008). However, this is limited as it only outlines the relevance and does not delve into how this is to be achieved. The aim of this paper is to investigate brand identity expression in brand experience using Lush as a case study. To achieve this objective, the Brand Identity Prism (Kapferer, 2012) will be used as analytical tool within this study in order to assess how the six dimensions of a brand's identity translate into an integrated brand experience, both in the online and offline environment. This analysis will be conducted in conjunction with a qualitative method of research, namely the interview, through which customer opinions will be gauged and further compared to the chosen brand's identity prism items. Lush has been chosen as a case study as it offers an excellent example of a beauty brand that has understood the importance of designing integrated online and offline brand experiences in capturing consumer satisfaction and loyalty.

Literature Review

Brand Identity and the Brand Identity Prism

First formulated in 1986, brand identity is a recent concept in the brand management field. Its creator, Kapferer, defines brand identity as “what helps an organization feel that it truly exists and that it is a coherent and unique being, with a history and place of its own, different from others” (Kapferer, 2012). The importance of the concept has grown significantly in the previous years due to the oversaturation of communications. Brands have become aware of the fact that by taking the approach of traditional marketing, which puts the customer's needs at the center of the marketing strategy, they will only begin to look more and more like each other. On the other hand, by building a distinct brand identity, brands are able to differentiate themselves while at the same time attracting the relevant customer target (Kapferer, 2012).

One tool that can be taken into consideration when building a strong and clear brand identity is the brand identity prism (Kapferer,

2012). Kapferer (2012) outlines six distinct facets which constitute a brand from both an internal and external perspective. The first facet, “Physique”, refers to the physical attributes of the brand, representing a combination of the objective characteristics that come to mind when thinking about the brand and its emerging characteristics. This facet includes items such as the logo, packaging, design, colors and labels. The next dimension, entitled “Personality”, encapsulates the human traits of the brand and should answer to the question “If the brand were a human, what kind of person would it be?”. The purpose of the brand personality is to be a reference point and an inspiration for customers, while also being the main source of the brand’s communication style (Kapferer, 2012).

The last two facets, “Customer reflection” and “Self-image”, pertain to the image of the receiver. The former describes how the customers wish to be perceived as after purchasing or using a brand (“They are...”). On the other hand, “Self-image” is concerned with how the customers view themselves or how they feel as users of the brand (“I feel, I am...”) (Kapferer, 2012). These six dimensions can aid the brand in defining its identity and in monitoring the congruence between the marketing activities it conducts and its DNA. These dimensions are illustrated in Figure 1 below:

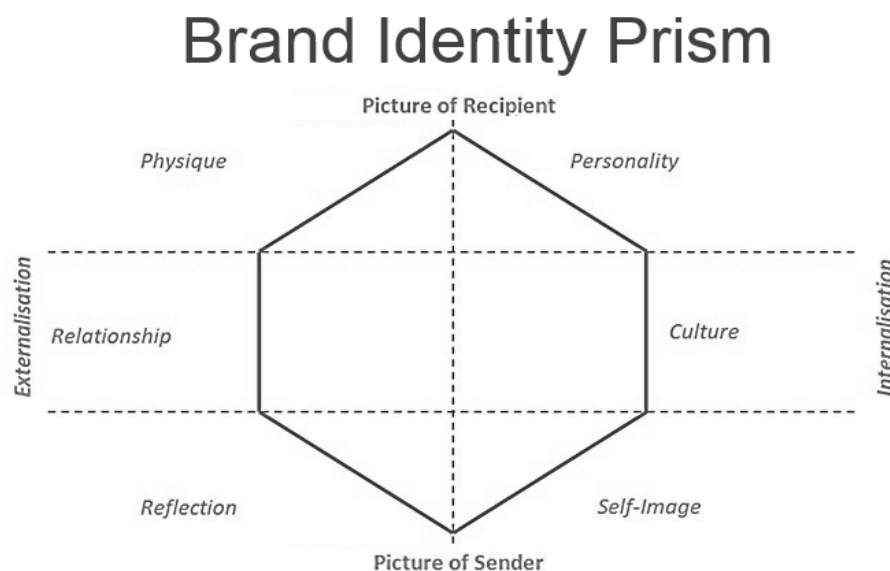


Figure 1: Brand Identity Prism (Source: Kapferer, 2012)

The “Culture” facet relates to what the brand stands for and the ideals it promotes. Strong brands are able to create communities not necessarily because their products are the best, but because they provide answers to social issues. They succeed in doing so because they are grounded in a certain ideology to which customers can relate. The ways in which a brand acts, interacts with and relates to its customers are part of the “Relationship” dimension, which is of great importance especially to service brands (Kapferer, 2012).

Overall, the importance of having a clear and compelling identity lies in the fact that it enables brands to have more freedom of expression, which is essential to have in the modern and today’s fast-paced markets (Kapferer, 2012). The brand’s identity acts as a basis for all decisions regarding what needs to change and what can be kept when it comes to the brand’s marketing strategy. Thus, the choices about the design of its brand experiences, be them online or offline, must

also be made in accordance with the brand's identity.

Studies on Brand Identity

Identity has been studied extensively by numerous scholars with studies suggesting various schools of thought on identity within a firm. Urde (1999) stresses the importance of using brand identity as a starting point for the development of brand-oriented firms.

Specifically, Balmer (2008) notes that brand identity in corporations can be viewed in five ways, namely, communicated corporate identity, corporate identity, stakeholder corporate identification, stakeholder cultural identification and envisioned identities and identification (Balmer, 2008). This shows that identity, although singular, can be viewed in different ways by different groups.

In order to create a strong brand identity, studies have suggested the use of a framework (Ghodeswar, 2008), which focuses on brand positioning, communication of the brand message, delivering brand performance and using brand equity in various ways such as creating line extensions, brand extensions, ingredient branding and co-branding. Ghodeswar (2008), in this study also notes that brand building efforts must be in line with organizational processes throughout the company as this affects the experiences customers have with the brand (Ghodeswar, 2008).

Studies have also looked at the importance of having distinctive aspects of a brand in order to develop a strong brand identity. In terms of products, McCormack, Cagan and Vogel (2004) state that a distinctive set of rules on product shape allow for the development of a strong identity as there is a high level of consistency in design. Studies have also shown that packaging of a product plays a role in the creation of a brand's identity in brand experiences (Underwood, 2003). Underwood (2003) found that product packaging, communicated brand meaning and

strengthened consumer relationships thus contributing to a brand's identity.

The importance of leveraging brand identity with other aspects of a brand such as loyalty, image, reputation and equity, in order to build strong brands overtime, has been an area of focus as well. Nandan (2005) outlines that stronger brands can be built by bridging the brand identity and brand image gap using use of cross-functional management teams to plan and monitor the brand's message, information consistency, media alignment and promotion mix coordination (Nandan, 2005). Stock (2009) illustrated the importance of a strong national identity in nation brand management, as it results in a strong nation image.

De Chernatony (1999) however argues that brand image is a limiting variable when used with brand identity as it only considers short-term customer perceptions of the brand. The study argues that brand reputation offers a steadier foundation, thus resulting in stronger brands. The study therefore offers staff recruitment and involvement as a solution in bridging the gap between brand reputation and brand identity (De Chernatony, 1999).

In addition, a study by Madhavaram et al., (2005), found that brand identity played an important role in creating an integrated marketing communication which would be used in establishing a brand equity strategy. Burmann et al., (2009) have also analysed the importance of brand identity when developing a brand equity model. The study postulates that brand equity can be measured through the analysis of internal and external brand strength through the internal and external components of a brand's identity (Burmann et al., 2009).

Brand identity has also been linked to brand loyalty. As He et al., (2012) note that a strong brand identity has a positive direct and indirect effect on traditional facets of brand loyalty, namely, perceived value, trust and satisfaction, which is mediated through brand identification (He et al., 2012).

Brand Experience

Early studies on customer interactions with brands regarded customers as rational buyers, only considering cognitive aspects such as price when making purchase decisions (Bettman, 1979). Therefore, marketers used traditional marketing when communicating with customers. Schmitt (1999) characterised traditional marketing as communicating product features and benefits to rational buyers who used a problem-solving process leading to need satisfaction.

The 1990s brought with it a shift from traditional marketing to experiential marketing as customers became more interested in accumulating experiences rather than products (Norton, 2003). On the other hand, within experiential marketing customers are seen not only as rational decision makers, but also as being emotionally driven (Schmitt, B. 1999). Schmitt (1999) emphasizes that customers “want products, communications, and marketing campaigns to deliver an experience.” Schmitt (1999) attributes this shift to experiential marketing to three phenomena, namely the growth of information technology use, a focus on brands rather than products and lastly two-way communication between customers and brands. Studies (Holbrook and Hirschman, 1982) built on the information processing approach to include seven experiential aspects, namely, the role of aesthetics in products, sensory enjoyment, syntactic dimensions of communication, product related fantasies and imagery, feelings which arise from consumption, the role of play in providing fun and enjoyment and time budgeting when pursuing pleasure.

In recent times, the concept of experiential marketing has evolved to include brand experience. Brakus et al. (2009) have defined brand experience as “sensations, feelings, cognitions, and behavioral responses evoked by brand-related stimuli that are part of a brand’s design and identity, packaging, communications, and environments”.

Furthermore, it is noted that brands can be experienced through products, shopping and retail, as well as consumption (Brakus et al., 2009).

Likewise, Rangaswamy and Van Bruggen (2005) point out that it is becoming more common for customers to use different channels at different stages of their decision and shopping cycles. Companies must therefore focus on multichannel marketing to provide their customers with an integrated brand experience across channels (Rangaswamy and Van Bruggen, 2005).

In-Store Brand Experience

According to Verhoef, Lemon, Parasuraman, Roggeveen, Tsiros and Schlesinger (2009), past studies have focused more on measuring customer satisfaction and service quality rather than customer experience overall. However, authors like Verhoef et al. (2009) propose that customer experience should build a holistic environment that involves elements like the customer’s cognitive, affective, emotional, social and physical responses to the retailer. On the other hand, studies point out that retailers should proactively use stores to involve the customers by personalizing the experience. The retail environment and the employee interactions are opportunities to evoke involvement and engagement with the brand (Puccinelli, Goodstein, Grewal, Price, Raghubir and Stewart, 2009). Furthermore, Jones, Comfort, Clarke-Hill and Hillier (2010) argues that retailers should encourage customers to interact with the merchandise to develop an emotional bond with the brand. Over the last years, the growth of experience stores has raised the bar for retailers since these new spaces are made with the idea of trying the product before buying it in a comfortable environment without the pressure to purchase (Jones et al., 2010).

Moreover, Standish and Jones (2018) point out that despite of the growing trend of e-commerce, the in-store experience is an opportunity for retailers to communicate to

their customers their vision, values, and points of view. Custer and Sheeks (2018) emphasize that it's becoming common to use retail spaces to engage with the community; a different way to connect with the customers and cultivate personal connections. According to IBM (2008) in-store experiences that are "relevant, memorable, interactive and emotional are more likely to increase sales and brand loyalty".

IBM (2008) argues that immersive experiences can revitalize the in-store experience. Immersive experiences are meant to involve the customer and "connect with the shoppers on an emotional level through personalized dialogues and give them greater control over the shopping experience (IBM, 2008). These experiences trigger visual, auditory, tactile and olfactory reactions that not only energize the customer journey but also enriches the customer-brand relationship (Jones et al., 2010).

In conclusion, Jones et al. (2010) points out brands have realized the importance of incorporating in-store experiences as an important element of their business strategies (Jones et al., 2010). Likewise, Baker et al. (2002) emphasize that creating a better in-store shopping experience could be seen as a competitive advantage for retailers. Overall, in order to form bonds with their customers retailers should try to develop experience stores that express their brand identity in their services and products (Jones et al., 2010).

Online Brand Experience: Website and Social Media

Literature has conceptualized online brand experience as the collection of an individual's rational, cognitive, and objective-oriented responses, as well as the emotional reactions when coming in contact with a brand in the online environment (Morgan-Thomas and Veloutsou, 2013). Thus, it can be said that brands use different online channels as touch points with their customers (Cleff et al., 2018). While brand experience normally refers to

directly targeting the senses, an online brand, however, has to rely on virtual interfaces that act as replacement for "real world experiences" (Cleff et al., 2018). In the following paragraphs, the topics of website and social media experience will be explored in particular, as in the case study of this paper will analyse the expression of brand identity through brand experience in these platforms.

Morgan-Thomas and Veloutsou (2013) has analyzed consumer experience with online brand including emotional aspects of brand and technology acceptance. The empirical methods have shown that trust and usefulness of the online platform have a positive effect on brand experience (Morgan-Thomas and Veloutsou, 2013). Authors claim, that the outcome of these positive experiences is increased "customer satisfaction and behavioral intentions that lead to the formation of the online brand relationship" (Morgan-Thomas and Veloutsou, 2013). A study by Ha and Perks (2005) concurs that brands should focus on delivering not only a relevant message, but also a positive brand experience that can be used to establish a bond between the consumer and the brand. Cleff et al. (2018) highlight that this bond should be established by appealing to customers' emotions, feelings and moods.

In addition to that, research has shown that customers who are involved in online activities with the brand respond more significantly to other brand touchpoints (Simon, Brexendorf and Fassnasht, 2013) (Novak, Hoffman and Yung, 2000). Also, despite increased usage of social media, websites are still a great tool to create brand experience as they can be customised to provide innovative design and content that represents the brand. A well-designed brand website with relevant content can positively influence customers' perception of the brand. For instance, research by Muller and Chandon (2010) has discovered that people perceive brand personality differently after being exposed to a website. Authors found out that "two dimensions of brand personality

(youthfulness/modernity and sincerity/confidence)” have increased after visitors have seen the website. Furthermore, authors claim that customers that develop positive feelings towards the brand’s website perceive it as younger and more modern opposite to those who have negative attitude towards the brand page (Müller and Chandon, 2003). Overall, research has suggested that improving customer website experience can lead to improved brand familiarity, satisfaction and trust (Ha and Perks, 2005).

In the realm of brand experience through social media, studies have focused on developing models to build loyalty, willingness to recommend and positively impact a firm’s brand image (Gavurova, Bacik, Fedorko and Nastisin, 2018). For instance, Simon et al. (2013) present a six-dimension (engagement, usability, sensory, affective, cognitive and relational) framework to improve online brand experience through social media. Authors claim that the quality of the customers’ brand experience depends on which extent these six dimensions are covered (Simon et al., 2013). To create successful strategies for engagement, it is important to identify customers’ reasons for it and develop a brand page that is suitable for all kinds of users (Simon et al., 2013). To satisfy usability and sensory dimensions, brands need to ensure that website is appealing and easy to use. In addition, in terms of affective and cognitive dimensions, the brand page must have the ability to generate positive emotions and to keep the balance between entertaining content and interaction (Simon et al., 2013). Finally, the relational dimension explores the extent to which the brand provides opportunities to build social relationships (Simon et al., 2013). However, it is important to acknowledge that there is no uniform model to create brand experience. Each brand is unique and requires different steps to create a memorable experience that is representative for its identity (Gavurova et al., 2018).

Having reviewed the studies done on brand identity and brand experience, it is noted that

research has not focused on how brand identity is transferred through brand experience in various channels. Extensive research has been conducted on brand identity with a focus on its importance in brand orientation (Urde, 1999) as well as the development of frameworks to create strong brand identities (Ghodeswar, 2008). Studies have also linked brand identity to brand loyalty (He et al., 2012), brand equity (Madhavaram et al., 2005), (Burmann et al., 2009), brand image (Nandan, 2004) and brand reputation (De Chernatony, 1999). Brand experience literature has focused on developing dimensions to measure brand experience (Brakus et al., 2009) as well as the importance of brand experience through in-store (Verhoef et al., 2009) and online channels (Morgan-Thomas et al., 2013), (Cleff et al., 2018), (Ha and Perks, 2005). Although studies have suggested the importance of aligning brand building with organizational processes in order to improve customer experience (Ghodeswar, 2008), there is limited focus on brand identity expression in brand experiences, thus illustrating the relevance of the study.

Methodology

Research Design

The research was done using a single case approach on Lush and a qualitative method, specifically interviews. Interviews were chosen in order to gather participant feelings and opinions which would not otherwise be fully expressed through quantitative research.

The research was conducted using a deductive approach (Elo and Kyngäs, 2008). The brand identity prism served as a starting point (Kapferer, 2012) and this was followed by generating a brand identity prism for Lush based on the values and Lush’s website. The interviews conducted revealed customer perceptions of the brand which were used as a basis for understanding the consistency or lack thereof between the brand identity and brand experience.

Data Collection Method

The typical interview lasted for approximately twenty minutes and followed a structured interview guide. The interviews were conducted on phone and face-to-face and responses were recorded with the permission of the interviewees. Furthermore, the interview questions were structured according to Lush's brand identity prism. The questions referred to the three channels through which the customers can experience Lush's brand, namely the store, the website and social media (see Appendix 1). With regard to social media, the respondents were required to visit the brand's Instagram and Facebook profile. The two platforms were selected in particular for this study as Facebook and Instagram are among the social media platforms with the most active users worldwide (Statista, 2018b).

Sampling and sample size

Judgment sample strategy was used as a sampling approach as recommended by Marshall (1996). Five interviewees were therefore selected because they had previously visited a Lush store and thus they were familiar with the brand's experience. This was regarded as a critical aspect for the study's success. There were four female and one male participant aged between 21-26 years old.

According to Mason (2010), the aim of the study should determine the sample size. Therefore, when a study's objective is not to describe a cross-disciplinary process but rather to focus on examining a particular case within a singular discipline, the point of saturation is reached faster. This means that more data does not actually lead to more information (Mason, 2010). The focus of this paper is on Lush, as well as on the concept of brand experience and brand identity, which are part of the brand management field. Due to the restricted scope of the research, the sample size of the present study is five qualitative interviews.

Data Analysis and Presentation

The Lush brand identity was analysed with the six dimensions proposed by Kapferer (2012) in the brand identity prism. This information was gathered from insights from Lush's values and website and compared with customer perceptions of Lush after in-store, social media and website experience with the brand.

Each interviewee's response was coded based on the brand experience channels and the six dimensions of the brand identity prism namely physique, personality, relationship, culture, self-image and reflection (see Appendix 2). Customer perceptions of the brand were then assessed in order to reveal those which were the same as the identity Lush put forward and those which were not experienced in all channels.

Case Study: Lush

Lush is a cosmetics brand, established in 1995 and has since then expanded from a niche brand with ethical dedication and sunny personality to a well-known global brand with progressive values and innovative customer experience (Gilliland, 2018). In terms of marketing, the company does not spend money on traditional advertising, such as TV campaigns or celebrity endorsements. Likewise, instead of using sponsored advertisements, its social media posts rely on internal brand advocates, which are usually the employees (Jones and Manktelow, 2018). In addition, according to the Lush's brand communications manager, employees are not only acting as brand ambassadors in the shop, they are also able to transform customers into brand advocates by sharing their insights about the products, "pampering people and making them feel good about coming in" (Jones and Manktelow, 2018). Despite this challenging organic strategy, Lush has been able to reach 4.2 million followers on its North America Instagram profile and receive 1.2 million likes on its North America Facebook page (Lush Cosmetics North America, 2018).

Lush focuses on using as little packaging as possible, having 100% vegetarian products, offering fresh cosmetics, fighting against animal testing, producing handmade products, and buying supplies from local producers (Lushusa.com, 2018).

In order to analyze how the brand identity is reflected in Lush’s brand experience, Kapferer’s brand identity prism was applied to define Lush’s brand identity. The six dimensions of the brand identity prism were mapped out based on Lush’s core values and the content in the website. Lush’s brand identity prism is illustrated in Figure 2:

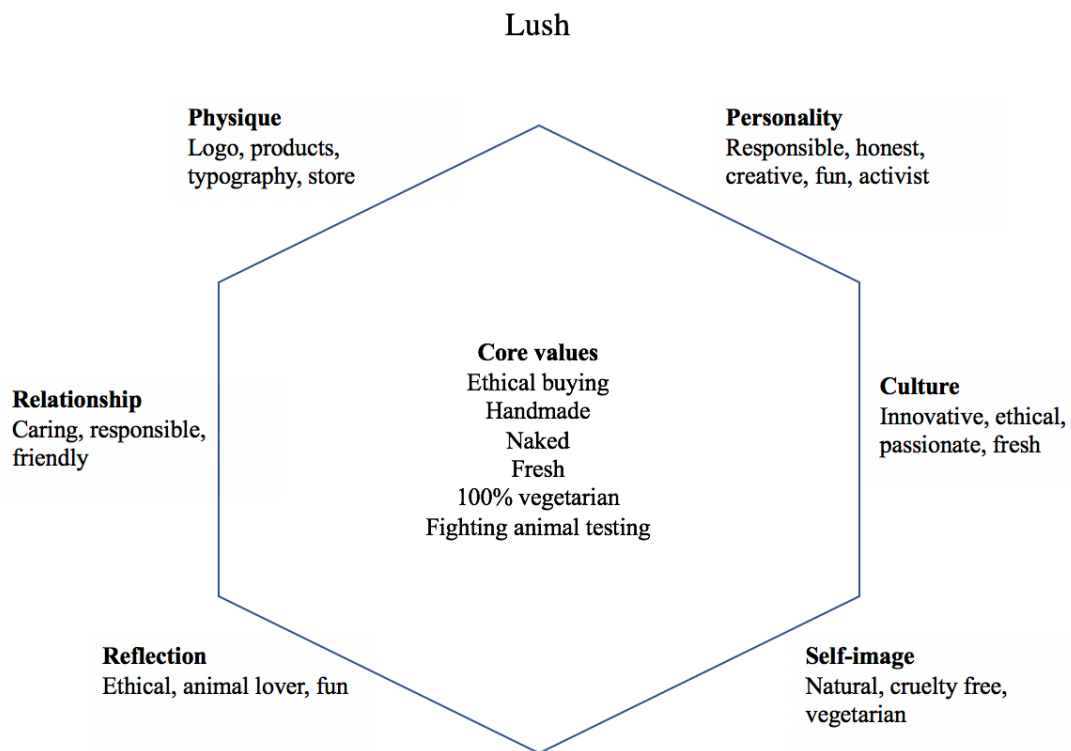


Figure 2 : Lush’s brand identity prism (Source: Current Researchers based on Kapferer (2012))

With regards to the physique facet of brand identity, Lush's visual appearance is defined as the logo, packaging design, colors and labels. For instance, customers are exposed to unique multiple attributes of the brand when entering the shop, as shops have a deli layout, that allows customers to touch, try and smell the products (Gilliland, 2018). Besides this, Lush has a distinctive black and white logo that communicates the company's tagline - "Fresh handmade cosmetics" (Lushusa.com, 2018). In addition, each Lush product is either "naked" and later wrapped in a branded paper bag or pre-packed in a designed packaging made from recycled materials, which includes the brand logo and also information about the product maker.

In terms of personality, Lush is creative, fun and honest, yet responsible and cares about environment. Lush's creativity is expressed in the way they name and describe their products. For example, one of the bath bombs is named "Shoot for the stars" and it is described as a "calming blanket of shimmering royal blue that unfurls in the water", which "takes your skin to heaven as your mood rockets straight into the sky" (Lushusa.com, 2018). In addition, the company often updates its social channels with fun posts that respond to the newest social media trends, such as internet memes. They also communicate the ingredients of the products and upload videos showing how products are made. In addition, brand also dares to campaign about social and environmental issues, while using personal messages like "Hundreds of thousands of furry little friends like guinea pigs are killed during the tests for cosmetics. Thankfully, you can help us to do something about it" (Lush Cosmetics North America, 2018).

Lush's culture is driven by their compromise to deliver fresh and innovative products with a passionate team, without losing sight of its commitment to take care of the environment. For example, the company is against animal testing, as it "buys ingredients only from companies that do not commission tests on

animals" (Lushusa.com, 2018). Likewise, the company recruits employees who represent the brand values. All staff members are also provided with opportunities to experience their ethical culture. Each of Lush's employees receive paid hours to participate in charity events such as cleaning local beaches (Lushusa.com, 2018). Moreover, Lush demonstrates its innovative culture by introducing new product ranges for each occasion, such as Halloween or Eastern (Gilliland, 2018).

When analyzing the relationship dimension of Lush, it was important to take notice of the way the brand's employees interact with the customers in the different channels. One of the brand's principal assets lies within their employees (Trotter, 2018). The employees are very caring and and friendly. Likewise, Trotter (2018) points out that employees are advised to spend time with their customers, ask specifically what their needs are and build relationships with them during their visits to the stores. On the other hand, on their website, Lush highlights the importance of "buying from small-scale producer groups affords us the opportunity to drive positive change, encourage sustainability and form long-lasting relationships with people all over the world" (Lushusa.com, 2018). According to the examples mentioned, it can be said that Lush is caring, responsible, and friendly when relating to its stakeholders.

Based on the way Lush communicates to their audience in their website, it was possible to determine the picture of the recipient within the brand identity prism in terms self-image and reflection. Lush addresses customers who care about the environment, are natural, cruelty-free, vegetarian and ethical. According to their website, Lush seems to be made for people who are fun and creative since it is colorful and playful.

Analysis and Presentation

In this section, the data received from the customers will be analysed according to different dimensions of the brand identity prism in the 3 different channels: in-store, website and social media.

Regarding the physique dimension across all channels, most of the respondents commented on the colour scheme of the products. Colour scheme was noted as an important sensory element within the channels as it was aesthetically appealing. Majority of respondents brought out that the website and social media channels were organized and easy to navigate, but visually pleasing at the same time. On the other hand, for in-store experience the customers concluded that the product packaging was environmentally friendly and naked. This was one of the strongest physical attributes. Furthermore, the store was characterized as being simple with a black and white theme with pops of color. Other than the products, no other items that are part of the physique facet were noticed in the different touch points, despite the fact that the brand's logo is included in all channels. One interviewee also commented about the content on the brand's Facebook page, specifically, reviews, descriptions of products and instruction videos. This illustrated Lush's high level of engagement with its followers. Furthermore, with regard to the in-store brand experience it was recurrently mentioned that there were overwhelming smells in the store.

Regarding personality, customers seemed to have mostly positive perceptions. During the brand analysis using the brand identity prism model, Lush's personality was defined as creative, fun, honest, responsible and activist. Even though respondents also perceived Lush as creative and fun, they referred to responsibility in terms of being environmental and eco friendly. Being an activist is mentioned only by one of the customers, who after visiting the Instagram page stated that brand is politically aware and active. In addition to that, Lush is perceived as caring, after having both in-store and online brand experience. Customers also stated that Lush

not only takes care of things that surround the brand but also the brand itself. Besides this, interviewees distinguished Lush as a young brand, that is happy and friendly. It is interesting to note that two of the interviewees described Lush as organized, mainly based on website and social media experience, while one has perceived Lush as disorganized and confused, after visiting the store and website.

In relation to the culture, several commonalities can be noticed in the responses of the interviewees across all three channels. Lush's culture is perceived by the respondents as being focused on "bringing something positive to the world" through their support for environmental causes and their fight against animal testing and cruelty. The word "ethical" was also used to describe Lush's culture, but only for the website and social media channels, which might indicate that this facet of their culture is not as easily perceived from their in-store experience. Another key element of their culture that is mentioned by the respondents across all channels is represented by the word "handmade", which shows that the company's culture is perceived to be centred on the authenticity of their products. Understanding the customer's needs and Lush's value for the clients' feedback seem to be suggested by some interviewees as part of the brand's culture, but it is only perceived so from the in-store experience. Despite the existence of a few similarities between channels, the responses fail to match the culture facet of the brand identity prism presented earlier. This is due to the fact that the customers did not seem to recognize Lush's culture through the brand experience as being neither innovative, nor fresh or passionate.

With regards to the relationship dimension, no common themes were identified across all three channels. Within the in-store and website channels, respondents noted Lush relationships to be "friendly" in terms of employee helpfulness and general approach. This is in line with Lush's friendly characteristic in the brand identity prism.

However, within the in-store facet, respondents also brought out that employees were too insistent and invaded their personal space making the respondents uncomfortable. One interviewee classified the employees as having more of a sales focus within the in-store experience. These characteristics are contrary to Lush's brand identity prism which describes a caring, responsible and friendly approach to their relationships. The notion that Lush attempts to benefit the community but falls short due to either a prevailing product focus or a lack of evidence of these activities within their website and social media channels was identified as a common theme within interviewee responses. This opposes Lush's brand identity prism which outlines caring and responsible as two characteristics of the brand within the relationship dimension. Some respondents however classified Lush as involved with their customers with one respondent noting community involvement through their advocacy for LGBTQ+ rights as shown on their Instagram page. Relating this to Lush's brand identity prism, perceptions of the brand as involved, is in line with the caring characteristic. It is however important to note that this characteristic was prevalent only in the social media channel and therefore not experienced through in-store and website interactions with the brand.

In regard to the reflection dimension, the way the customers want to be perceived based on Lush's communication with their audience was noted as ethical, animal lover and fun. However, research across all channels revealed that customers would like to be perceived as young, interested in personal care, environmentally and animal friendly. The only common theme that stood out was animal lover. The respondents considered more important to point out that the brand was targeted to young people that appreciate paying more for high quality products and like to treat themselves. In terms of the website and social media experience, majority of the customers wanted to be perceived as creative and fashionable although this did not relate back Lush's brand identity prism. Meanwhile,

in regard to the in-store experience, one interviewee classified the brand as only caring about their image and not being honest about the company's values.

Regarding self-image, the respondents have specified that they feel happy when they are experienced the store and the website, but not while browsing through their social media. Additionally, interviewees noted that while they are experiencing the store and the website they "feel attracted to the products and compelled to buy" and that the website makes them feel good to be shopping at Lush. Three respondents noted that their experience in the store was overwhelming, but they did not feel the same about the website and social media. On the other hand, the interviewees reported that both the shop and social media experience made them feel curious and intrigued to see more, but at the same time, they felt like they would not able to afford the brand. However, when comparing the responses with the brand identity prism, none of the items match. This might be due to the fact that the brand's website seems to target people who are natural, vegetarian, who believe in cruelty-free products, while in reality they do not identify themselves in that way.

Discussion and Conclusions

The current study aimed to determine whether Lush's brand identity was expressed in its brand experience across three channels: store, website and social media. The study concludes that Lush's brand identity as perceived by customers is inconsistent across channels. Additionally, even within each channel, the findings suggest a lack of coherence with the brand's identity. The findings overall suggest that Lush is not focusing on its brand identity when designing brand experiences and seems to use their brand image, instead, which is more market oriented.

Based on the customers' responses, Lush's products are the strongest physical attribute related to the brand. Product packaging was

also seen as a critical physical aspect of the physical facet. However, given that Lush is moving towards more “naked” products, this might lead to the brand losing one of its most recognizable aspects. More focus is placed on superficial elements such as colour and smell of the products which contradicts the brand’s commitment to using organic ingredients.

In terms of personality, Lush is overall perceived as a positive brand. Using various touch points, the brand was able to portray itself as creative, fun and environmentally friendly. Lush’s perception as an environmentally responsible company is influenced by both company’s stores and online experience, as their positive behaviors towards the environment are consistently communicated through all the channels. Even though Lush considers itself an activist, customers do not identify its personality as such. In order to stay true to the activist personality trait, Lush should consider investing more in the causes they support and communicating it clearly. This would also help align the relationship dimension with customer brand experiences as majority of respondents could not specifically point out how Lush was involved in the community with only a few noting this within the website and social media channels. This would also reinforce Lush values and make them seem more genuine. Additionally, in terms of employee approach and assistance, employees approached customers in a friendly manner which assisted in fostering caring relationships. Employees however were also seen as “pushy” and therefore more interested in selling the products. In order to change this perception within in-store experiences, it is recommended that Lush should consider training employees on how to approach clients in varying ways, as one method alone does not suit the typical Lush customer.

An important finding related to the brand’s culture is that even though Lush comes out with new products every season, as well as pioneering the no-packaging movement, the respondents still did not consider the brand as

being innovative. In fact, the lack of packaging is viewed as “unsanitary” and contributing to the strong scent of the store, as mentioned by one interviewee. One possible solution for this issue is coming up with a different type of packaging that is biodegradable and that reduces the smells, which could improve the in-store experience for people who are sensitive to powerful scents.

Even though respondents experienced positive emotions within the store and website channels, none saw themselves as the ideal Lush customer as the brand was perceived as inaccessible. Majority of the respondents described Lush as appealing to customers who were trendy and cared more about their image than the actual Lush values. This was also emphasized in Lush’s social media and website channels, as the content was primarily product focused, thus leading respondents to believe that Lush values were not genuine and only mattered as part of a current trend.

Managerial implications

The study’s findings suggest that every company should start with an inside-out perspective when designing their brand experiences because in that way they will be able to express their true brand identity. Thusly, they are able to differentiate themselves from the competition. Certain aspects of a brand’s identity can get lost depending on the channel, therefore a strong brand identity necessary for consistency. Kapferer’s brand identity prism therefore serves as a valuable tool.

With respect to in-store experience, two recommendations can be drawn from the findings. First, training employees to identify and approach customers in different ways would be beneficial as it would improve customer experience. Secondly, it is recommended to pay attention to strong sensory stimuli, as they can have a negative influence on a customer’s store experience.

In addition, if a company wants to be perceived as socially responsible, they should identify and communicate their causes clearly. They should focus more on the cause rather than the selling points of products and create brand experiences to demonstrate that. For instance, if the brand is involved in certain causes and they are a key part of their culture, this fact should be clearly visible for every visitor of their website and social media profile.

Limitations and Further Research

This study was limited by several factors. Firstly, the sample size of five interviewees may not have provided sufficient data in order to accurate generalizations. Additionally, the study did not consider cultural context as a mediating variable which would affect customer experiences within each channel. The brand identity of Lush was also inferred from the website and values. It would have been more effective to interview Lush personnel in order to gain more accurate insights on the firm's identity. Lastly, all touch points were not analyzed thus limiting the findings of the study. Further research is recommended in order to gain a more general overview, as this paper was more exploratory in nature.

Reference list

Baker, J., Parasuraman, A., Grewal, D. and Voss, G. (2002). The Influence of Multiple Store Environment Cues on Perceived Merchandise Value and Patronage Intentions. *Journal of Marketing*, 66(2), pp.120-141.

Balmer, J.M. (2008). Identity based views of the corporation: Insights from corporate identity, organisational identity, social identity, visual identity, corporate brand identity and corporate image. *European Journal of Marketing*, 42(9/10), pp.879-906.

Bettman, James R. (1979). *An information processing theory of consumer choice / James R. Bettman* Addison-Wesley Pub. Co Reading, Mass

Brakus, J.J., B.H. Schmitt, and L. Zarantonello. (2009). Brand experience: What is it? How is it measured? Does it affect loyalty? *Journal of Marketing* 73(3): 52–68.

Burmann, C., Jost-Benz, M. and Riley, N. (2009). Towards an identity-based brand equity model. *Journal of Business Research*, 62(3), pp.390-397.

Cleff, T., Walter, N. and Xie, J. (2018). The Effect of Online Brand Experience on Brand Loyalty: A Web of Emotions. *IUP Journal of Brand Management*, 15(1).

Clifton, R. (2009). *Brands and branding*. 2nd ed. London: Profile Books.

Custer, T. and Sheeks, L. (2018). *Connecting to consumers: transformative brand experiences*. [online] Interbrand Cincinnati. Available at: <https://www.interbrand.com/cincinnati/views/transformative-brand-experiences/> [Accessed 14 Oct. 2018].

Davies, G. and Chun, R. (2003). The use of metaphor in the exploration of the brand concept. *Journal of Marketing Management*, 19(1-2), pp.45-71.

De Chernatony, L. (1999). Brand management through narrowing the gap between brand identity and brand reputation. *Journal of marketing management*, 15(1-3), pp.157-179.

Elo, S. and Kyngäs, H. (2008). The qualitative content analysis process. *Journal of advanced nursing*, 62(1), pp.107-115.

Gavurova, B., Bacik, R., Fedorko, R. and Nastisin, L. (2018). The Customer's Brand Experience In The Light Of Selected Performance Indicators In The Social Media

Environment. *Journal of Competitiveness*, 10(2), pp.72-84.

Ghodeswar, B.M. (2008). Building brand identity in competitive markets: a conceptual model. *Journal of product & brand management*, 17(1), pp.4-12.

Gilliland, N. (2018). *How Lush is raising the bar for in-store experience - Econsultancy*. [online] Econsultancy. Available at: <https://econsultancy.com/how-lush-is-raising-the-bar-for-in-store-experience/> [Accessed 15 Oct. 2018].

Ha, H.Y. and Perks, H. (2005). Effects of consumer perceptions of brand experience on the web: Brand familiarity, satisfaction and brand trust. *Journal of Consumer Behaviour: An International Research Review*, 4(6), pp.438-452.

He, H., Li, Y. and Harris, L. (2012). Social identity perspective on brand loyalty. *Journal of Business Research*, 65(5), pp.648-657.

Holbrook, M.B. and Hirschman, E.C. (1982). The experiential aspects of consumption: Consumer fantasies, feelings, and fun. *Journal of consumer research*, 9(2), pp.132-140.

IBM (2008), How immersive technology can revitalize the shopping experience, Available at: http://www.artexperience.it/uploads/9/2/9/2/9292963/ibm__immersive_technologies_&_the_shopping_experience_.pdf

InMoment (2017). *2017 RETAIL TRENDS REPORT Why Human Interaction and the In-Store Experience Still Matter* [PDF] Available at: http://info.inmoment.com/rs/463-JAW-587/images/InMoment_Report_RetailTrends_Nov2017.pdf?mkt_tok=eyJpIjoiTmptaaE1UTTBMk00TldabSIsInQiOiJZYmZBVzIUMklJY0VZaVZGd2hrUG5tanBzK3BvV0pubDBjaWlUeTRjc3JITStBbzBQXC9xenNGVEwxb3d2OWVQNEd2cWF3dFJPZ2U2dWJZRWFHdkVUWGdMOXNjN1NOWVgzZ0xKenpZZ

kJsS2NIcm1vdEV1T3JBcEpOZ3dJdWxsN20ifQ%3D%3D [Accessed 12 Oct. 2018].

Jones, P., Comfort, D., Clarke-Hill, C. and Hillier, D. (2010). Retail experience stores: experiencing the brand at first hand. *Marketing Intelligence & Planning*, 28(3), pp.241-248.

Jones, M. and Manktelow, N. (2018). *How Lush Has Grown Without Spending A Dime On Advertising*. Available at: https://www.cmo.com/interviews/articles/2017/11/9/the-cmo-show-natasha-ritz-brand-communications-manager-lush-cosmetics.html#gs.A_cmwlo [Accessed 15 Oct. 2018].

Kapferer, J.N. (2012). *The new strategic brand management: Advanced insights and strategic thinking*. Kogan page publishers.

Lush Cosmetics North America, (2018). Lushcosmetics [Instagram] 17th September. Available from: <https://www.instagram.com/lushcosmetics/> [Accessed 16/10/2018].

Lushusa.com. (2018). *Our Values are in our Products | Lush Fresh Handmade Cosmetics US*. [online] Available at: <https://www.lushusa.com/Page-View?cid=our-values-2014> [Accessed 15 Oct. 2018].

Lee, S.A. and Jeong, M., (2014). Enhancing online brand experiences: An application of congruity theory. *International Journal of Hospitality Management*, 40, pp.49-58.

Madhavaram, S., Badrinarayanan, V. and McDonald, R.E. (2005). Integrated marketing communication (IMC) and brand identity as critical components of brand equity strategy: A conceptual framework and research propositions. *Journal of advertising*, 34(4), pp.69-80.

Marshall, M.N., 1996. Sampling for qualitative research. *Family practice*, 13(6), pp.522-526.

- Mason, M. (2010) Sample size and saturation in PhD studies using qualitative interviews. *Forum qualitative Sozialforschung/Forum: qualitative social research* (Vol. 11, No. 3).
- McCormack, J.P., Cagan, J. and Vogel, C.M. (2004). Speaking the Buick language: capturing, understanding, and exploring brand identity with shape grammars. *Design studies*, 25(1), pp.1-29.
- Morgan-Thomas, A. and Veloutsou, C., (2013). Beyond technology acceptance: Brand relationships and online brand experience. *Journal of Business Research*, 66(1), pp.21-27.
- Müller, B. and Chandon, J. (2003). The Impact of Visiting a Brand Website on Brand Personality. *Electronic Markets*, 13(3), pp.210-221.
- Nandan, S. (2005). An exploration of the brand identity–brand image linkage: A communications perspective. *Journal of brand management*, 12(4), pp.264-278.
- Norton, D.W. (2003). Toward meaningful brand experiences. *Design Management Journal (Former Series)*, 14(1), pp.19-25.
- Novak, T., Hoffman, D. and Yung, Y. (2000). Measuring the Customer Experience in Online Environments: A Structural Modeling Approach. *Marketing Science*, 19(1), pp.22-42.
- Puccinelli, N., Goodstein, R., Grewal, D., Price, R., Raghurir, P. and Stewart, D. (2009). Customer Experience Management in Retailing: Understanding the Buying Process. *Journal of Retailing*, 85(1), pp.15-30.
- Ramaseshan, B. and Tsao, H.Y. (2007). Moderating effects of the brand concept on the relationship between brand personality and perceived quality. *Journal of Brand Management*, 14(6), pp.458-466.
- Rangaswamy, A. and Van Bruggen, G. (2005). Opportunities and challenges in multichannel marketing: An introduction to the special issue. *Journal of Interactive Marketing*, 19(2), pp.5-11.
- Russo Spena, T., Caridà, A., Colurcio, M. and Melia, M. (2012). Store experience and co-creation: the case of temporary shop. *International Journal of Retail & Distribution Management*, 40(1), pp.21-40.
- Schmitt, B. (1999). Experiential marketing. *Journal of Marketing Management*, 15(1–3), 53–67.
- Simon, C., Brexendorf, T. O. and Fassnacht, M. (2013) Creating Online Brand Experience on Facebook, *Marketing Review St. Gallen*, 30(6), p. 50. Available at: <http://ludwig.lub.lu.se/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=92941142&site=eds-live&scope=site> (Accessed: 12 October 2018).
- Standish, J. and Jones, J. (2018). *The In-Store Experience Remains Crucial To Retail*. [online] Cmo.com. Available at: <https://www.cmo.com/opinion/articles/2018/2/26/the-physical-experience-attracting-consumers-with-the-human-touch-accenture.html#gs.mguEH7o> [Accessed 13 Oct. 2018].
- Statista (n.d.). *Beauty industry: growth of e-commerce and brick-and-mortar sales U.S. 2017 | Statistic*. [online] Available at: <https://www.statista.com/statistics/764390/beauty-sales-growth-ecommerce-brick-and-mortar-us/> [Accessed 12 Oct. 2018].
- Statista (2018a). *Personal Care - worldwide Statista Market Forecast*. [online] Available at: <https://www.statista.com/outlook/254/100/personal-care/worldwide#market-revenue> [Accessed 11 Oct. 2018].
- Statista (2018b). *Most famous social network sites worldwide as of July 2018, ranked by*

number of active users (in millions). Available at:

<https://www.statista.com/statistics/272014/global-social-networks-ranked-by-number-of-users/>. [Accessed 12 Oct. 2018].

Stock, F. (2009). Identity, image and brand: A conceptual framework. *Place Branding and Public Diplomacy*, 5(2), pp.118-125.

Trotter, C. (2018). *What can you learn from Lush's retail strategy? - Insider Trends*. [online] Insider Trends. Available at: <https://www.insider-trends.com/inside-retail-strategy-lush/> [Accessed 15 Oct. 2018].

Underwood, R.L. (2003). The communicative power of product packaging: creating brand identity via lived and mediated experience. *Journal of Marketing Theory and Practice*, 11(1), pp.62-76.

Urde, M. (1999). Brand orientation: A mindset for building brands into strategic resources. *Journal of marketing management*, 15(1-3), pp.117-133.

Van der Westhuizen, L.M. (2018). Brand loyalty: exploring self-brand connection and brand experience. *Journal of Product & Brand Management*, 27(2), pp.172-184.

Verhoef, P., Lemon, K., Parasuraman, A., Roggeveen, A., Tsiros, M. and Schlesinger, L. (2009). Customer Experience Creation: Determinants, Dynamics and Management Strategies. *Journal of Retailing*, 85(1), pp.31-41.

Appendix 1: Interview Questions

Interview Questions

Store:

1. If this brand would be a person, what qualities would best describe him/her?
2. What are the physical attributes you find attractive in the store?
3. Judging by the in-store experience, what kind of consumers do you think Lush wants to attract?
4. What do you think of yourself when you're in a Lush store?
5. Did you like the way the employees approached you?
6. When it comes to customer relationship, what do you think are the things Lush values the most?
7. Do you like the way Lush products are packaged?
8. Overall, what are your thoughts on their store?

Website:

1. If this brand would be a person, what qualities would best describe him/her?
2. What are the visual elements you find attractive in this Website?
3. What kind of people can you see browsing Lush's website?
4. What type of emotions do you think Lush's website evokes?
5. While browsing the website, did you take notice of the ways Lush is involved in the community?
6. Overall, what are your thoughts on the website?

Social Media:

1. If this brand would be a person, what qualities would best describe him/her?
2. What are the physical attributes you find attractive in this profile?
3. Would you mention Lush in your stories or posts?
4. Judging by the Instagram profile, what kind of consumers do you think Lush wants to attract?
5. What is the message that their Instagram/Facebook posts are trying to convey?
6. While scrolling through Lush's profile, did you take notice of the ways Lush is involved in the community?
7. Overall, what are your thoughts on their social media presence?

Appendix 2: Customer Perceptions of Lush in various channels

Categories	In-store	Website	Social media Facebook/Instagram
Physique	<p>1. Colorful, no packaging, naked, environmentally-friendly</p> <p>2. Colors, Cool design, Vintage, Environmentally-friendly packaging, Fresh; Nice packaging with a vintage touch</p> <p>3. Lush sign - plain and simple, wooden, homemade, handmade, colorful and eye-catching, not much plastic, shop is cute and well-done</p> <p>4. -Good packaging of products, nice shelves, black and white theme with pops of colour. - Environmentally friendly, interesting and simple packaging. -Overwhelming smells</p> <p>5. Minimalism in labelling. The store is lovely but still overwhelming- lots of smells (Smelly) due to open products, regarded as unsanitary (Who touched this) makes you not want to buy anything</p> <p>Separation of products by</p>	<p>1. Good balance, colorful, easy for your eyes</p> <p>2. Not boring, expensive, eye-catching</p> <p>3. Clearly set-out, easy to navigate, visually pleasing, aesthetic, clear and you can see how products work on skin</p> <p>4. Layout- clear and organized, easy to find products, Good pictures of products</p> <p>A lot of products, professional</p> <p>5. Font, menu- easy to navigate. Functional website. Oversaturated, messy, misplaced information</p>	<p>1. Colors match,</p> <p>2. Colors, good image qualities</p> <p>3. Colorful, good color scheme, looks very nice, pleasant to the eye, uses pictures to make, easy to buy stuff, as you can tap and see prices</p> <p>4. Pictures, Marketing products- descriptions, Reviews, Pictures- staged, well organized</p> <p>5. Colourful, Continuation of Lush products throughout through distinct text, Instruction videos</p>

	ingredients and use. Minimalist and clean		
Personality	<ol style="list-style-type: none"> 1. Friendly, Happy, welcoming 2. Smart, Takes care of himself, takes care of the things around her, aware of environmental issues, colorful, funny, happy 3. Feminine, young (age range 20-30), hipster, eco friendly, preachy, aware of political things, feminist, alternative but nice and approachable 4. Hipster, edgy, likes to eat organic food, environmental friendly, cool vibes 5. A bit of a mess, creative, colourful, experimental 	<ol style="list-style-type: none"> 1. Organized, colorful, happy, friendly 2. Takes care of themselves, Happy, Organized, Colorful 3. Caring, kind, humorous, thoughtful, politically aware and active 4. Edgy, Trendy, cool kid, hipster 5. Loud, disorganised/confused, too much going on, trying too hard, unsure/nervous 	<ol style="list-style-type: none"> 1. Fun, humor, organized, fashionable 2. Interesting, young, the type that is interested in traveling & cultural experiences, careful, likes going out, has the courage to stand out & do the things that they think are right 3. Caring, thoughtful, business savvy, humorous, politically aware and active, eccentric, 4. Aware of what they put in their body, environmentally conscious, younger, likes good customer service (Reviews on facebook), Instagram- outgoing, creative, bubbly, childish 5. Clean, Informative- videos for use, easy to understand, easy to communicate with
Culture	<ol style="list-style-type: none"> 1. Trustworthy brand, caring for environment 2. Understanding the customer's needs and recommending the best solution for him/her; CSR, Environmentally-friendly 3. Against animal cruelty, vegan 	<ol style="list-style-type: none"> 1. Hand-made 2. CSR, involved 3. Charity pot, giving stuff to less advantaged communities 4. Hand-made products, fight animal testing, ethical, environmentally friendly- But at the bottom of the page- not noticed initially 5. What the company stands for is almost an 	<ol style="list-style-type: none"> 1. Natural, handmade, animal rights, involved 2. Focus on people, Bring something positive to the world, Inclusiveness towards other cultures, Support environmental causes 3. Ethical brand, good with beauty stuff, ethical testing, fun - makes memes

	<p>4. Focus on customer feedback, social aspect, friendly, positivity, promotion of products, environmental focus</p> <p>5. Outgoing employees- can be overwhelming, scary (Intimidating, forceful/forced for new customers</p> <p>Value product packaging and product use. Value customer feedback- handmade</p>	<p>afterthought, with the values stated at the bottom</p> <p>It's not about the ingredients, it's about the variety of products available</p>	<p>4. Well Rounded brand, For everyone, Environmentally friendly brand</p> <p>5. Culture comes out clearly- Environmental aspect- reduce, reuse, recycle. Animal cruelty</p> <p>Handmade products</p> <p>Materialistic</p>
Relationship	<p>1. Friendly, always there for you</p> <p>2. A bit on the edge - almost too salesy, but friendly, Helpful;</p> <p>3. Do not like the way employees approached her, too much into the face, very American, I need time and space</p> <p>4. Employees did not approach, didn't spend a lot of time in the store due to intimidation.</p> <p>5. Not accessible to everyone. Value customer satisfaction</p>	<p>1. not annoying, nice</p> <p>2. Not only pretending to be your friend, they actually seem to care</p> <p>3. -</p> <p>4. Tries to benefit community but not emphasized- more focus on products</p> <p>5. Notice of one shampoo bar with a hashtag of a cause Lush supports- However, it seems more about the trend and appealing to hipsters more than actual support for the cause</p>	<p>1. Involved with their customers, normal people</p> <p>2. Would mention in story, treat customers as members of a community</p> <p>3. Would mention Lush, if it's really nice, like bath bombs</p> <p>4. No mention of Lush on profile- Feels sponsored -Instagram- LGBTQ rights</p> <p>5. Personalised</p> <p>Would not mention Lush because it feels like you want to follow the trend- regardless of whether or not the products work</p> <p>Would only mention it if the product has become a staple</p> <p>Would like to convey the variety of products for customers</p> <p>They want to be involved with the community but no specific posts on what they are doing about it</p>

<p>Reflection</p>	<p>1. Environmentally conscious, healthy, non-animal tested, natural 2. Youngsters 3. Feminine, young (age range 20s-30s), 4. Young women (14-30), People who like to take care of themselves, A little out there 5. Care about their image but not about the values of the company, exclusive</p>	<p>1. Creative, fashionable 2. Youngster, middle income, students, likely to recommend products to friends, go shopping together 3. Women (20s-30s), young professionals, creative, kind to the planet, thoughtful, smart do not mind to spend extra given the added benefits of purchasing Lush 4. Younger people, Want handmade cosmetics, want to treat themselves, want to buy gifts, Want to use special products -Trust the company, purchase confidence 5. Free people, willing to search for products, excited by lots of things happening</p>	<p>1. Creative, fashionable 2. People who like to have a good image, who take care of themselves, care about what others think about them, careful with the environment, ambitious, want to make a positive change in the world, mainly young people but not only 3. Young people, because mainly younger as they use instagram, people who appreciate nice things, want to treat themselves, caring about testing on animals 4. Diverse customers- For everyone 5. Young (12-28), Creative, Funny (Humour in naming products), Nerdy? Women</p>
<p>Self-image</p>	<p>1. Happy 2. Feel attracted to the products and compelled to buy, undecided 3. Overwhelmed 4. I am...Not cool enough, uncomfortable, overwhelmed, intrigued, not able to afford this 5. Overwhelmed, not supposed to be here, curious</p>	<p>1. Happy 2. Happy, balanced, relieved, taken care of 3. Guilt-tripping, blackmailing, suggest if you go to other places it will be all plastic and not very nice, if I buy the website makes me feel good that I am giving my money to Lush 4. Happy, Frustrated, 5. Entertained- products names, disappointed</p>	<p>1. - 2. Didn't see himself in the brand 3. I can't afford it 4. Curious, Disappointed 5. Interested in seeing more</p>