

IMPRESSION DESIGN ON THE CUSTOMER JOURNEY FOR SUSTAINABLE DEVELOPMENT OF BRANDS AND RETAILERS

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INTRODUCTION

The spread of the concept of sustainable development in today's environment is associated with an increase in the standard of living of people and society. On the one hand, the use of innovations and digital technologies leads to an increase in the quality and competitiveness of companies' products. On the other hand, the growth in consumption leads to an increase in the use of resources. This may lead to negative consequences in the future, including a lack of resources for future generations and environmental degradation.

To prevent such scenarios, it is important to ensure that the socio-economic development of societies is managed with due regard for the interests of future generations. For this purpose, a systematic approach to management and digital technologies are used in modeling forecast scenarios. This allows us to choose the most optimal option, taking into account economic, social and environmental aspects, which will ensure the preservation of a safe environment and meet the interests and needs of future generations. This approach should be used in all spheres of society according to the stages of economic production of public goods, both tangible and intangible: production, distribution, exchange and consumption.

Among all types of economic activity, trade occupies a special place, since it is through trade, through exchange, that one of the important economic tasks of enterprises is to provide consumers with the necessary material goods. Retailers are the intermediary between brands and customers. Therefore, both brands and retailers are interested in improving the customer experience. Rapid changes in the business environment due to the emergence and development of digital technologies, which causes changes in consumer behavior and, accordingly, business models, force retailers to look for new ways and forms of interaction with consumers.

1. Price and non-price methods of influencing consumer behavior of brands and retailers

B. Joseph Pine II and James H. Gilmore in their fundamental work "The Economics of Impressions" revealed the evolution of consumer value, which led to the evolution of economic supply gradually from the supply of raw materials, goods, services to the supply of impressions, explained the

difference between impressions and services and justified the emergence of a new economy – the economy of impressions, focused on consumer feelings, which provides enterprises with the latest opportunities for economic growth¹.

R. Rossman and M. Durden substantiated a conceptual model of types of impressions, based on which they proposed a methodological approach and tools for forming impressions².

P. Brown singled out the aesthetic component of impressions and substantiated the aesthetic principles by which enterprises can influence the emotions and feelings of consumers through their product and, thus, create a sustainable and long-term value proposition, increase customer loyalty, which will help to improve business efficiency³.

Summarizing the review of recent scientific research, the author reveals the lack of developments and publications in the field of impression economics by domestic scientists, which is due to its initial stage in the context of the formation of a new technological mode and the development of the latest technologies. At the same time, in the marketing of domestic enterprises, there is a tendency to create impressions as an economic offer, as well as impressions of using products or services in communication messages.

Modern retailers are advised to use both price and non-price methods to create and maintain customer impressions.

The largest number of modern experimental studies in the field of neuromarketing and retail, along with customer experience, point-of-sale atmosphere, and the perception of assortment, are devoted to the perception of price by customers, as described in sources^{4 5 6}.

Price plays a significant role in retail trade. At the same time, Professor of the Stockholm School of Economics J. Nordfält refers to it as a hygienic factor according to Herzberg's two-factor theory of motivation⁷. This means that a

¹ Пайн П. Б. Дж., Г. Гілмор Дж. (2021). Економіка вражень. Битва за час, увагу та гроші клієнта / пер. з англ. Київ : Vivat.

² Rosman R., Duren M. (2019). *Impression design. Tools and templates for creating positive emotions for the client from interaction with the company and product*. Columbia University Press.

³ Brown P. (2019). *Aesthetic Intelligence: How to Boost It and Use It in Business and Beyond*. HarperCollins.

⁴ Traindl A. (2007). *Neuromarketing: die innovative Visualisierung von Emotionen* Arndt. Publisher: Trauner.

⁵ Nordfält J. (2015). *In-Store Marketing. On sector knowledge and research in retailing*. Hakon Media AB, Stockholm, Sweden.

⁶ Grewal Dh., Roggeveen A. L., Nordfält J. (2016). Roles of retailer tactics and customer-specific factors in shopper marketing: Substantive, methodological, and conceptual issues. *Journal of Business Research*, vol. 69, issue 3, pp. 1009–1013.

⁷ Nordfält J. (2015). *In-Store Marketing. On sector knowledge and research in retailing*. Hakon Media AB, Stockholm, Sweden, p. 354.

negative perception of price causes significant customer dissatisfaction; at the same time, a positive perception alone is not able to cause a high level of satisfaction from visiting a store. This is largely facilitated by the design and atmosphere of stores, the location of goods and other components of the retail environment, which are considered to be motivational factors influencing consumer behavior and choice.

This thesis is confirmed by the German researcher A. Traindl. While conducting a study of the impact of background emotions on price perception, it turned out that visual stimuli, causing positive emotions (photos of lovers, a smiling child, etc.), activate neurophysiological processes that result in a strong release of the hormone oxytocin, which creates a positive background mood that has a corresponding impact on price perception; negative photos (images and/or messages about war, illness, etc.) cause a reaction that has been developed in humans in the process of evolution – to leave, avoid contact, which entails unwillingness to buy goods, and, accordingly, negative price perception⁸. The author concludes that "the best customers are happy customers"⁹.

D. Kahneman, a Nobel Prize winner, substantiated a model of human decision-making and appropriate actions based on the interaction of two systems – explicit (responsible for reflection) and implicit (responsible for perception)¹⁰. F. Barden, based on many years of practical experience in marketing, applied the discoveries of D. Kahneman, as well as the results of research on the brain in a choice situation by the German neuroeconomist P. Koenig and others to substantiate the influence of brands on consumers and their choices. Brands can influence consumer behavior and their intuitive choices by influencing the implicit system responsible for emotions by creating a "framing effect" around the product, i.e., acting as a background for it and creating an impression for consumers¹¹. The framing effect created by brands increases the value of the product in the eyes of buyers who are willing to pay a higher price for essentially the same thing.

The positive perception of the price of branded goods and their choice by customers in retail stores is primarily influenced by the combination of the brand framing effect and the store atmosphere as a background, the impact of which is imperceptible to customers. The brand and the store, as partners, are jointly responsible for the choice of customers, which directly affects the profitability of brands and retailers.

⁸ Traindl A. (2007). *Neuromarketing: die innovative Visualisierung von Emotionen* Arndt. Publisher: Trauner, pp. 62–66.

⁹ Traindl A. (2007). *Neuromarketing: die innovative Visualisierung von Emotionen* Arndt. Publisher: Trauner, p. 65.

¹⁰ Канеман Д. (2022). Мислення швидке й повільне. Київ : Наш формат.

¹¹ Barden, Ph. Decoded (2013). *The Science Behind Why We Buy*. Wiley.

The main factors that influence the improvement of customers' price perception in stores, provided that the quality of goods is high, which is becoming a basic necessity for customers in today's competitive environment, include:

– *store design and decoration*: studies show that 70% of purchase decisions are made at the point of sale^{12 13}, so it is important to design and decorate a store based on a concept developed in accordance with the needs of target consumers in order to attract attention, including potential customers, retain them and, accordingly, increase the number of customers, the frequency of purchases and increase sales;

– *location of goods*: in terms of the impact of price on customers, it is more relevant to stores where competitors' goods are sold on the shelves, since the value of goods for customers is based on a comparative analysis of other options in the product category in a particular context¹⁴. To attract customers' attention to a product, it should be placed in the middle between competitors' products, while its price should also be average, with a cheaper competitor's analog on the left and a more expensive one on the right. For mono-branded stores, it is planned to arrange goods by style, color and situational design, etc., and the price becomes less of a factor of choice for the buyer, with motivational factors of the retail environment being of greater importance;

– *design of price tags*: due to the design of price tags, it is possible to change the implicit level of price perception, which allows changing its perception without reducing the price with the help of contextual signals to which the implicit system responds according to D. Kahneman^{15 16}. Such signals include, for example: photos of smiling and happy people; crossed out old price along with the new price above the old one; photos with an emphasis on the quality of the product and the pleasure of its consumption; any images that enhance positive emotions¹⁷;

– *price stimulation of sales with special offers, promotions, discounts*: especially effective in cases where the price plays a decisive role in the choice of a particular product (for example, everyday products such as sugar, butter, etc.).

¹² Янковець Т. М. (2022). Споживче сприйняття ціни у ритейл-маркетингу. *Підприємство, торгівля, маркетинг: стратегії, технології та інновації* : тези доп. V Міжнар. наук.-практ. інтернет-конф. (Київ, 27 травня 2022 р.). С. 86–89. URL: <https://knute.edu.ua/file/MjIxNw==/adcb24cb4bfc0f24a315e2e4f2216ab6.pdf>

¹³ Секрети успішності магазину одягу. *FRANCHISING*. URL: <http://franchising.ua/osnovi-biznesu/730/sekretiuspishnosti-magazinu-odyagu/> (дата звернення: 05.11.2023).

¹⁴ Barden, Ph. Decoded (2013). *The Science Behind Why We Buy*. Wiley, p. 83.

¹⁵ Канеман Д. (2022). *Мислення швидко й повільно*. Київ : Наш формат.

¹⁶ Barden, Ph. Decoded (2013). *The Science Behind Why We Buy*. Wiley, p. 74.

¹⁷ Traindl A. (2007). *Neuromarketing: die innovative Visualisierung von Emotionen* Arndt. Publisher: Trauner, p. 66.

At the same time, promotions help to increase sales in the product category as a whole by attracting customers' attention to this category. If you add active non-price incentives to price incentives in the form of contests, lotteries, and drawings, you can generally improve price perception and reduce the importance of price for choice by creating a festive atmosphere, which will help increase sales compared to price incentives alone;

– *simplification of the customer journey at all points of contact in the store*: convenience for customers through the competent arrangement of various products by theme, application and their location in space, easy navigation ensure an increase in customer satisfaction and, accordingly, customer loyalty;

– *store staff*: store staff is of great importance for creating the right mood among customers and increasing the desire to buy. A good mood can only be created by friendly and professional employees, so stores should pay great attention to staff development and motivation. By analogy with the above statement "the best customers are happy customers", we can say: "the best employees are happy employees".

Thus, price plays an important role in generating revenue and profit for brands and retail stores, and increasing their profitability. For customers, price is a hygienic factor in their choice, important but not always decisive. The successful combination of the "framing effect" of brands and the atmosphere of stores created by design, decoration, arrangement of goods, simplification of the customer's path at all points of contact in the store, the presence of friendly staff, etc. can significantly improve customer loyalty, which will affect the positive perception of price, increase their number, increase the frequency of purchases and, accordingly, increase sales and financial results, profitability of brands and stores.

In the context of the emerging impression economy, in order to increase the level of competitiveness and achieve their business goals, companies are encouraged to use non-price marketing methods of influencing consumer behavior, including impression design as the latest method of marketing promotion, along with price methods.

To date, there are not enough published results of scientific research in the field of experience design, especially by domestic scientists. R. Rossman and M. Durden, combining the concepts of impression economics and design, introduced the concept of "impression design" into scientific circulation, which is defined as "the process of purposeful organization of impression elements in order to provide participants with the opportunity to maintain and develop interaction, leading to the results intended by the designer and expected by the participants"¹⁸. The authors emphasize that in order to create

¹⁸ Traindl A. (2007). *Neuromarketing: die innovative Visualisierung von Emotionen* Arndt. Publisher: Trauner, p. 40.

experiences that stand out from the crowd and lead to the desired results, they need to be influenced in a targeted manner.

The main postulates of the *concept of impression design*, which is proposed to be applied by retailers along with brands, are as follows¹⁹:

1. Impression design is based on the scientific works on psychology and behavioral economics by D. Kahneman²⁰, G. Simon²¹, M. Csikszentmihalyi²² and others.

2. There are five types of impressions, depending on the intensity of human perception: *ordinary*; *conscious*; *memorable*; *significant*; *transformative*. Targeted impression design involves taking into account all points of customer contact with the company and determining the expected result of the impression at each of them.

Ordinary impressions are everyday experiences. The main goal of creating them is to make them recognizable, familiar and necessary for customers, with the preventive exclusion of possible negative emotions of customers at the points of contact. Habitual impressions include the recognizable arrangement of goods on store shelves by category, the presence and design of price tags, signs, etc. These elements are necessary and are perceived by customers as familiar things, which, through the action of the implicit system, makes it easier for consumers to navigate the store and choose goods.

Ordinary impressions turn into *conscious* ones at the moment when a person makes an arbitrary mental effort to think about the event. Creating a mindful experience involves drawing people's attention from the familiar to the unusual through certain actions. Conscious customer experiences help stores build brands through their own marketing communications, including sales promotions.

Conscious impressions are transformed into *memorable experiences* through emotions. When creating such an impression, it is important to understand the signals that evoke positive emotions and good memories and, at the same time, to prevent negative emotions that people may have through quality service and thoughtful actions of store employees.

The main difference between *meaningful experiences* and memorable ones is the discovery of something new for a person as a result of the experience. Creating such an impression involves co-creation and active involvement of

¹⁹ Янковець Т. М. (2022). Дизайн вражень у цифровому маркетингу мережі кінотеатрів. *SCIENIA FRUCTUOSA (ВІСНИК Київського національного торговельно-економічного університету)*, № 2(142). С. 61–80.

²⁰ Канеман Д. (2022). *Мислення швидко й повільно*. Київ : Наш формат.

²¹ Simon H. (1959). Theories of Decision-Making in Economics and Behavioral Science. *The American Economic Review*, 3(59), 253–283.

²² Чіксентмігаї М. (2017). *Потік. Психологія оптимального досвіду*. Харків : Книжковий клуб «Клуб сімейного дозвілля».

customers in the process, as well as the opportunity to rethink the experience, which is perceived as very personal, and share their impressions with others. A store can create meaningful experiences for customers by choosing a design concept, holding event events with popular actors, artists, athletes, businessmen, etc., holding themed games, quests, quizzes, etc.

Transformative experiences have a significant impact on the formation of a person's worldview and personality. Transformative experiences include features of other types of experiences other than the usual ones (reflection, emotion, discovery). A distinctive and essential characteristic of a transformative experience is a change in human behavior. The formation of transformative experiences and changes in consumer behavior will be influenced by the use of the latest technologies, channels and communications, for example, the introduction of a mobile application for the first time, or the use of virtual/augmented reality technology, etc.

Consumer behavior and their decision to make a purchase occurs at the implicit level of perception and is based on the following principles²³:

- *tangibility* – signals directed to the subconscious mind in order to influence the purchase decision should be embodied and accessible to perception;

- *immediacy* – subconsciously, consumers seek to receive rewards instantly;

- *confidence* – the subconscious mind prefers correct and safe options.

Virtual and augmented reality make it possible to make a product tangible and valuable in the eyes of consumers, which stimulates the desire to get it right away and gives confidence in the correctness of the decision.

For example, Lego has developed a system that allows a spatial model of a figure to appear on top of the box when the box with the construction set parts is brought to a special interactive screen in the store.

Ikea has offered consumers who buy from catalogs to use virtual reality to visit a 3D kitchen, test its size, placement, and color without leaving home²⁴.

The Swiss wristwatch manufacturer Tissot allowed viewers of its showcases to try on luxury watches right on the sidewalk. The showcases were converted into interactive interfaces that use a camera, touch panel, and three-dimensional projector to turn a white paper bracelet into any Tissot watch. Customers can not only see how the watch will look on their wrist, but also experiment with various functions: compass, stopwatch, thermometer. In addition, people can take pictures of the virtual watches and post them on Twitter or Instagram for the opportunity to participate in a weekly drawing of

²³ Barden, Ph. Decoded (2013). *The Science Behind Why We Buy*. Wiley, p. 166.

²⁴ Офіційний сайт *Ikea*. URL: <https://www.ikea.com/>

their favorite watches. It was this marketing campaign of Tissot that proved to be the most successful in the UK (sales at Selfridges increased by 83%)²⁵.

Boucheron (French jewelry manufacturer), Tiffany & Co (jewelry multinational company), Gucci (Italian clothing manufacturer), Zara (famous clothing brand of the Spanish company Inditex) and other manufacturers and stores are actively using virtual and augmented reality (mobile applications, updated shop windows, etc.), as it is a powerful tool for increasing the value of goods in the perception of customers, which allows to influence the conscious choice through the subconscious through clear signals.

Memorable, meaningful, and transformative experiences are of a higher order than ordinary and conscious ones, as they require more personal effort on the part of the individual.

3. There are five properties of impressions: *frequency and strength of influence; novelty; involvement; energy; results*²⁶. If we compare all five types of impressions described above, from ordinary to transformative, the *frequency* of receiving impressions will decrease, and the *strength of influence* on the individual, on the contrary, will increase. For example, ordinary experiences are those that people receive every day and hardly pay attention to, while transformative experiences are rare and have the greatest impact on people and change their behavior.

When working to create memorable, meaningful, and transformative experiences, businesses should also consider the balance between the expected high positive outcomes and the increased risk of negative emotional consequences for customers. Since transformative experiences have the strongest impact on people, their design is most effective when actively engaging customers, creating emotional memories and influencing personality and behavior change. At the same time, the design of ordinary and conscious experiences also needs to be given considerable attention due to the high frequency of their receipt. Thus, when creating impressions of all five types, it is important to keep the balance of this property – the ratio of frequency and strength of impact.

The degree of *novelty* of impressions is directly related to their frequency. At the same time, novelty plays a key role in assigning an impression to a particular type and changing the type of impression. When novelty is introduced into an ordinary impression, it can eventually turn into a conscious and even memorable one. But with repetition, the level of novelty reaches the point of effectiveness and is gradually lost, and the type of impression changes

²⁵ Barden, Ph. Decoded (2013). *The Science Behind Why We Buy*. Wiley, p. 168.

²⁶ Rosman R., Duren M. (2019). *Impression design. Tools and templates for creating positive emotions for the client from interaction with the company and product*. Columbia University Press, p. 83.

again from a higher level to a basic one. Therefore, when creating an impression, it is advisable to strive for moderation in novelty to eliminate possible negative consequences of perception on the part of the consumer and to optimize resources and time on the part of the enterprise.

The degree of customer *involvement* in creating an impression depends on the value that people attach to things and phenomena when interacting with them. The involvement of people in the interaction with an impression occurs in three phases^{27 28 29 30 31}:

- procrastination, when a person realizes what the experience is;
- reflection and planning, during which a person thinks about the experience and plans alternative reactions;
- action, behavior, during which reactions are realized and the person thus influences the course of events and becomes an accomplice (co-creator) of the impression.

A greater degree of customer involvement in the creation of an impression is characteristic of higher-order impressions, which allows for an unforgettable experience.

At the same time, higher-order impressions require more emotional and mental *energy* to perceive them than lower-order impressions. Post-experience reflection requires time to turn a memorable experience into a meaningful one.

The impression design should be purposeful. Therefore, to plan the expected *result*, first of all, impressions should be created based on the identified needs and desires of customers. At the same time, it is important to link the expected results to the types of experiences to prevent customer disappointment.

4. The design of impressions takes place in stages:

- *creation of an environment for the experience* (the landscape of the experience³²), where the place, objects and people who follow the rules and

²⁷Пайн ІІ Б. Дж., Г. Гілмор Дж. (2021). Економіка вражень. Битва за час, увагу та гроші клієнта / пер. з англ. Київ : Vivat.

²⁸ Rosman R., Duren M. (2019). *Impression design. Tools and templates for creating positive emotions for the client from interaction with the company and product*. Columbia University Press.

²⁹ Barden, Ph. Decoded (2013). *The Science Behind Why We Buy*. Wiley.

³⁰ Simon H. (1959). Theories of Decision-Making in Economics and Behavioral Science. *The American Economic Review*, 3(59), 253–283.

³¹ Янковець Т. (2023). Концепція дизайну вражень в підприємницькій діяльності. *Підприємництво, торгівля, маркетинг: стратегії, технології та інновації* : тези доп. VI Міжнар. наук.-практ. інтернет-конф. (Київ, 27 трав. 2023 р.). Київ : ДТЕУ, с. 195–199. <https://knute.edu.ua/file/MzEyMQ==/39560f60f7506e6d826e00989442a88b.pdf>

³² Rosman R., Duren M. (2019). *Impression design. Tools and templates for creating positive emotions for the client from interaction with the company and product*. Columbia University Press, p. 107.

between whom certain relationships are established and interactions take place are important;

– *development of design thinking*, which procedurally in the design of experiences includes: empathy as an understanding of your target audience, which allows you to formulate a specific problem to be solved and focus on it; generating ideas to solve the identified problem allows you to select the most promising and create working prototypes of experiences; testing prototypes provides feedback and selection of experiences to offer to the target audience;

– *creation of an impression map*, which is a working version of the projected impression plan, based on the portrait of the target consumer, includes contact points, expected customer reactions, stage (main) and backstage (auxiliary) factors (by analogy with the theater³³).

The power of the impression created is enhanced through the use of innovative digital technologies and the provision of quality service.

Thus, the combination of price and non-price methods of creating and maintaining consumer impressions of retailers, due to the synergy effect of interaction with brands, contributes to increasing the profitability of all participants in this process, both retailers and brands.

2. Digital marketing and impression design for retailers

In the current conditions of the spread of digital technologies in all spheres of society, retailers, along with traditional marketing tools, use digital ones to enhance interaction with customers in the digital world. F. Kotler, G. Kartajaya and A. Setiawan explain the distinctive characteristics of digital marketing, compared to traditional marketing, within the framework of their proposed concept of "Marketing 4.0", due to changes in consumer behavior³⁴:

1) the transition from vertical to horizontal interaction of brands with consumers, which involves their segmentation on the basis of naturally formed communities in the network, instead of unilateral influence of brands through traditional segmentation based on the segmentation criteria of the STP concept;

2) interaction of brands with consumers based on their permission (cookies, account registration, subscription, etc. are used for this purpose), which allows to form trusting relationships based on transparency and openness of brands' actions;

³³ Пайн II Б. Дж., Г. Гілмор Дж. (2021). Економіка вражень. Битва за час, увагу та гроші клієнта / пер. з англ. Київ : Vivat. С. 212.

³⁴ Котлер Ф., Картаджайя Х., Сетіаван А. (2020). Розворот від традиційного до цифрового: технології просування в інтернеті. Київ : Форс Україна. С. 56–57.

3) transition from brand identity and positioning, which are transmitted in traditional marketing through one-way marketing communications, to clarification of brand values, norms and characteristics, which makes it more flexible in relations with consumers and builds a reputation, which the authors consider to be the meaning of existence brand;

4) increasing customer involvement in brand interaction based on the theory of transparent commercialization, which involves the transition from the 4P concept (product, price, place, promotion) to the 4C concept (co-creation, currency, communal activation, conversation).

The authors define the most important role of digital marketing as a call to action and "advocacy" of the brand and its product³⁵. Also, traditional and digital marketing have different goals: traditional marketing is focused on initiating customer interaction, while digital marketing is focused on achieving results that are much easier to measure using web and mobile analytics, call tracking technology, etc. Thus, the authors see the emergence of customers as brand advocates in the new transparent and interconnected digital world as the main content of digital marketing.

For brands and retailers, given such changes in consumer behavior, the above concept of impression design should be supplemented by the latest digital marketing capabilities, which is defined as the marketing activities of an enterprise using digital technologies, channels, methods, tools, which allows to develop targeted offers to achieve marketing and business goals through simultaneous presence in online and offline environments and interactive interaction with consumers.

For brands, the financial goals of digital marketing include increasing conversions (Performance Marketing), which helps to realize the financial goals of the business: increasing sales, financial performance, brand value, and enterprise capital. Non-financial goals include spreading brand awareness (Brand Image) and improving its reputation (Brand Reputation), which allows to increase brand strength and capital. The realization of non-financial goals contributes to the realization of financial goals and, accordingly, to improving the efficiency of the business as a whole³⁶.

Retail trade enterprises today are divided into: traditional: trade is conducted traditionally offline; e-commerce: use of modern digital technologies (Internet, mobile technologies, etc.); mixed format: traditional and e-commerce under one brand. Retailers are actively using e-commerce and mixed format trading. The

³⁵ Котлер Ф., Картаджайа Х., Сетіаван А. (2020). *Розворот від традиційного до цифрового: технології просування в інтернеті*. Київ : Форс Україна. С. 67.

³⁶ Янковець Т. (2022). Стратегічне управління цифровим маркетингом. *СІЕНТІА FRUCTUOSA (ВІСНИК Київського національного торговельно-економічного університету)*, 145(5), с. 102.

most common modern business models used by successful domestic e-commerce enterprises are an online store, an electronic bulletin board, an electronic marketplace, and a price aggregator^{37 38 39}:

– *an online store* is a website of a retailer that sells goods online on its own behalf from its own stocks created by purchasing from various manufacturers. This model is used in the online stores of ALLO, Foxtrot, Comfy, Eldorado, Kasta, Metro, Rozetka, Intertop and others. This model is also used by brands that sell their products through their own online stores, and can also sell related products of other brands (Simms, Volodarka, etc.);

– *an electronic bulletin board* is a website where individuals and businesses place advertising offer of goods and services, both new and used (OLX.ua, RIA.com, Shafa.ua, etc.);

– *an electronic marketplace* is an online platform where sellers and buyers interact, execute transactions according to certain rules and perform certain elements of transactions (payment, delivery, etc.). Companies that own an electronic marketplace provide services of using the platform and conducting transactions for a fee. Trading on marketplaces allows niche online stores to take advantage of the opportunities of large players to their advantage. The electronic marketplaces include Prom.ua, Bigl.ua, Rozetka.com.ua, Epicenter Marketplace, F.ua, Kasta, Zakupka, ALLO, and others;

– *price aggregator* allows searching and comparing offers of different companies, establishing appropriate connections between buyers and sellers with further transactions directly (Hotline.ua, Price.ua, e-Katalog, MagaZilla, etc.).

The largest share of the e-commerce market among the above is occupied by companies that combine different business models. For example, OLX and RIA.com use the "bulletin board + price aggregator" model, and OLX and Shafa.ua use the "bulletin board + electronic marketplace" model. Rozetka.com.ua, Epicenter Marketplace, Kasta, ALLO use the "online store + electronic marketplace" model, which allows them to use all the advantages of these models, including the variety and convenience of payment methods and omnichannel. This integrated approach to doing business with the latest technologies makes these companies market leaders. For example, according to the analytical Internet service Similarweb, the most visited e-commerce sites in Ukraine in July 2023 were olx.ua (58.9 million visits per month),

³⁷ Гліненко Л.К., Дайновський Ю.А. (2018). Стан і перспективи розвитку електронної торгівлі України. *Маркетинг і менеджмент інновацій*. № 1. С. 90.

³⁸ Селіщев М. (2023, 7 квітня). ТОП-10 маркетплейсів України. *ХорошоБлог*. URL: <https://horoshop.ua/ua/blog/top-10-marketplaces-of-ukraine/>

³⁹ Роуз-Коллінз Ф. (2023, 24 липня). Майбутнє електронної комерції: Тенденції, на які варто звернути увагу у 2023 році для досягнення успіху. *Ranktracker*. URL: <https://www.ranktracker.com/uk/blog/the-future-of-ecommerce-trends-to-watch-in-2023-for-success/>

prom.ua (38.1 million), rozetka.com.ua (33.1 million), ria.com (24.5 million)⁴⁰.

Changes in consumer behavior due to the proliferation of digital technologies in the context of the impression economy have led to the transformation of the customer journey.

The digital customer journey means the development of mutually beneficial relations between an enterprise and potential consumers, leads, and customers using digital technologies, channels, methods, and tools^{41 42}. A feature of the impression economy is the manifestation of a person's personality with his or her needs and values^{43 44}. Impressions for each person are very personal and can be perceived differently, which leads to mass personalization of goods and services. Given the trends in the spread of digital technologies and the digital transformation of society, individualization of production and consumption, socialization, communication and development of social networks, a person becomes a co-creator of value for himself or herself, which leads to personalized offers from brands⁴⁵.

The stages of the digital customer journey include: awareness, engagement, subscription, conversion, enthusiasm, uplift, advocate, and promoter. If a company has at least one customer, it means that the customer journey is present, even if the company has not consciously worked on it. The existence of a customer journey is important from the point of view of conveying the consumer value of the product to the consumer, the ability to smoothly and delicately promote it along the way from the "awareness" stage to the "promoter" stage. Effective means of such promotion are digital marketing campaigns, which are targeted coordinated actions aimed at such movement using digital technologies, channels, methods and tools, and have specific features:

- *targeted*: are coordinated actions aimed at achieving a specific goal;
- *multi-element*: every marketing campaign requires assets (website, content, design) and tools (e.g., email or web form software). Assets need to

⁴⁰ SimilarWeb (б.д.). Retrieved August 14, 2023 <https://www.similarweb.com/>

⁴¹ R. Deiss, R. Henneberry. (2020). *Digital Marketing for dummies*. 2nd edition, John Wiley & Sons, Inc., Hoboken, New Jersey.

⁴² Янковець Т. М. (2022). Цифровий шлях споживача в умовах становлення економіки вражень. *Features and trends of socio-economic development in global and local dimensions: International scientific conference* (October 21-22, 2022. Leipzig, Germany). Riga, Latvia: «Baltija Publishing». С. 101–105.

⁴³ Пайн II Б. Дж., Г. Гілмор Дж. (2021). *Економіка вражень. Битва за час, увагу та гроші клієнта*; пер. з англ. Київ : Vivat.

⁴⁴ Rosman R., Duren M. (2019). *Impression design. Tools and templates for creating positive emotions for the client from interaction with the company and product*. Columbia University Press.

⁴⁵ Янковець Т. (2023). Концепція дизайну вражень в підприємницькій діяльності. *Підприємництво, торгівля, маркетинг: стратегії, технології та інновації* : тези доп. VI Міжнар. наук.-практ. інтернет-конф. (Київ, 27 трав. 2023 р.). Київ : ДТЕУ. С. 195–199. <https://knute.edu.ua/file/MzEyMQ==/39560f60f7506e6d826e00989442a88b.pdf>

be visible, so you need to drive traffic to the digital resource, as well as track and measure in real time how the campaign is performing to optimize it;

– *smoothness and delicacy*: the most successful campaigns are those that guide a potential client along the customer journey in a gentle and gradual manner. To facilitate the progression of a person along the customer journey, it is necessary to include a "call to action" in the campaign, i.e. an appeal that encourages an immediate response ("fill out the form", "buy today", "follow the link", "register", etc.). At the same time, it is important to eliminate friction between the potential customer and the action expected from him or her (for example, you cannot immediately offer a cold potential customer the most expensive offer of the company, as this will scare him or her away. But offering a free sample or any relevant value for a symbolic payment is possible and even necessary);

– *ease of adaptability*: the advantage of digital marketing campaigns over physical ones (for example, direct mail) is that it is much easier to perform any marketing activities in the digital environment, as campaigns are monitored constantly, in real time, and their results are available instantly, which allows you to quickly optimize campaigns and get the best results.

In general, digital marketing campaigns are divided into three main types depending on the digital marketing goals:

– acquisition campaigns that generate new leads and customers. The goal is to raise awareness of the problems the brand solves and the solutions it offers, as well as to acquire new leads and customers;

– campaigns to monetize existing leads and customers. Their goal is to sell more products, more complex expensive products (services), and more profitable products to existing customers;

– engagement campaigns, which are aimed at promoting new and existing customers to the stages of brand advocates and promoters, and forming a community.

For business development, a company needs all three types of digital marketing campaigns, and the right selection of them allows it to promote the consumer on his or her path. No one campaign can replace another. Each campaign is designed to achieve a specific goal. So, an acquisition campaign cannot do the job of a monetization campaign. And a monetization campaign cannot do the job of an acquisition campaign. Therefore, to maintain stable development, a business needs to create a balanced calendar of all three types of marketing campaigns based on balancing business goals and corresponding digital marketing goals. For example, if you focus only on acquisition campaigns, it will be almost impossible to achieve business profitability. On the contrary, if you focus only on monetization campaigns, your business will not receive new leads and customers, which will lead to a stagnation of growth. If you conduct only

engagement campaigns, you can build a loyal audience, but it will be almost impossible to turn them into customers without incentives to buy.

Thus, to maintain and develop a brand and business, an enterprise needs to acquire new leads and customers, monetize them and engage consumers in brand relationships, build a loyal audience, and grow brand advocates and promoters. Table 1 systematizes the digital marketing tools used at different stages of the digital customer journey in accordance with the set marketing goals and digital marketing campaigns⁴⁶.

The movement of a consumer of any enterprise, including a retailer, in a digital way occurs discretely through contact points, the totality of which constitutes a dynamic consumer path in the process of his/her interaction with the brand. Table 2 shows the direction of systematization of interaction points by areas of impressions^{47 48}.

In order to identify and form its own complete list of interaction points, an enterprise needs to develop a CJM map of the digital customer journey with a description of the portrait, indicating the consumer's goals at each stage and his or her expectations. Based on the CJM map, the most complete list of points of interaction with consumers is formed, each of which may contain a significant number of contact points. For example, an interaction point – a welcome email to a new subscriber – includes the following contact points: brand logo, email text, email design, links in the email, its appearance and clickability, clickability of interactive email elements, etc. Or a point of interaction – the social network Facebook, points of contact: page name, page cover, avatar photo, brand logo, page description, page design, each post, reels, stories – individual points of contact, hashtags used, responses of company employees to personal messages in direct, etc. Or a point of interaction – the checkout area in the sales area, points of contact: checkout, cashier, his/her form, facial expression, how he/she communicates, etc., display of goods at the checkout, digital screen, posters, printed materials, music, audio advertising, packages, payment terminal, receipt, etc. Forming a complete list of interaction points and corresponding contact points in accordance with the goals and expectations of the target consumer allows you to identify opportunities to improve brand interaction with them. Such an approach to the digital consumer journey and interaction with them at all points of contact is necessary to form partnerships and grow brand advocates and promoters.

⁴⁶ Iankovets, T. (2023). Digital marketing and experience design in retail. *·SCIENTIA-FRUCTUOSA (ВІСНИК Київського національного торговельно-економічного університету)*, 152(6). 51–63.

⁴⁷ Пайн П. Б. Дж., Г. Гілмор Дж. (2021). *Економіка вражень. Битва за час, увагу та гроші клієнта*; пер. з англ. Київ : Vivat, С. 92.

⁴⁸ Iankovets, T. (2023). Digital marketing and experience design in retail. *·SCIENTIA-FRUCTUOSA (ВІСНИК Київського національного торговельно-економічного університету)*, 152(6). 51–63.

Digital marketing goals and tools in the digital customer journey

Strategic goals of digital marketing	Brand Image	Brand Image	Performance Marketing	Performance Marketing	Brand Reputation	Performance Marketing	Brand Reputation
Tactical Digital Marketing Objectives	Increasing awareness of problems and solutions	Increasing interest in the brand's product	Obtaining new leads	Acquiring new customers	Onboarding leads and customers	Selling a key offer	Building a community of brand promoters
Digital marketing campaigns	Acquisition			Monetization			
Objectives of digital marketing campaigns	Raising awareness of the problems the brand solves and the solutions it offers, as well as generating new leads and customers			Promote new and existing consumers to the stage of brand advocates and promoters, form a community around the brand and its products			
Stages of the digital customer journey	awareness	Involvement	Subscription	Conversion	Enthusiasm	Ascend	Promoter
Digital marketing tools	Google Ads, YouTube videos, Facebook/Instagram Ads, Media/Ads, radio, TV, billboards, brochures (QR codes)	Blogs, forums, podcasts, online video reviews, Facebook/Instagram Ads, content marketing	Social media contacts, search marketing, online subscriptions, webinar registration, email subscription	Offer of inexpensive goods, services, webinars, product demonstration	Onboarding, marketing in social media	Selling a key offer, marketing automation (CRM, e-mail, chat bots, messengers, push notifications)	UGC content, maintaining brand and product value, lovemark, gift marketing
						Remarketing, personalized targeted offers, reviews, UGC content	

Source: developed by the author

Table 2

Digital points of interaction on the customer journey of retail enterprises

		The digital journey of the consumer						
Areas of impression detection	Awareness	Involvement	Subscription	Conversion	Enthusiasm	Ascent	Advocate	Promoter
Entertainment	Advertising videos, banners, advertising sites	Interactive advertising, entertainment posts, blog, entertainment events near and in stores	Interactive forms of interaction, a welcome letter to a new subscriber	Contest announcements, discount offers, form for filling out customer data, creative check	Entertaining posts on social networks, digital screens in the store	Questionnaires, coupon with promo code, club card, gift certificates	Email letters with address offers, blog articles, silver club card, reviews	Gold VIP Club Card, UGC content, birthday gifts
Aesthetics	Brand logo, corporate style, design of advertising messages	Website, store design, advertising creatives, information in Google My Business	Design of e-mails, registration form, thematic design of store interiors	Design of fitting rooms, price tags, smells, appearance of store staff, cash registers, receipts, packaging	Design of novelty cards on the website, demonstration of product aesthetics in the store	Design of club card, coupon, certificates	Loyalty program silver card design	Gold card design of VIP customer loyalty program
Teaching	Texts of advertising materials, informational materials	Content on the website, expert posts in social networks	Longread, landing, navigation in the store	Webinar, product demonstration in the store, self-service terminals	Blog, expert posts on social networks, staff expertise	Cards with a description of goods with offers of related goods, sales promotion measures	Thematic events for silver card holders, blog articles, master classes	Thematic events for VIP gold card holders, online and offline training
Departure from reality	Thematic activities of online and offline event marketing	Virtual showcases, inspiring content	Mobile application	Product in 3D size in the sales hall, on the website	Digital fitting rooms in the sales hall, application	Product in virtual/augmented reality	Telegram chat, inspiring articles	Telegram chat, away VIP events, wow effect

Source: developed by the author

The company's own list of interaction points and corresponding contact points makes it possible to apply the concept of impression design.

Each touchpoint is a place, object or person that affects the situation, interface, context, and interaction^{49 50 51 52}. Based on the portrait of the target consumer, his or her goals and expectations at each stage of the digital journey, at each point of interaction from the generated list, it is planned to create an impression based on the consumer's reactions planned by the brand.

Generating impression hypotheses and testing them among the target audience allows you to choose the best ones and include them in the brand impression map. The use of this map as a working tool for creating impressions, using digital marketing technologies and tools, allows you to improve the consumer experience and increase the efficiency of brands and retailers.

CONCLUSIONS

Ensuring the sustainable development of brands and retailers depends on the formation of long-term partnerships with consumers, as well as taking into account economic, social and environmental interests in such partnerships. This will improve the customer experience and, accordingly, help to solve the main tasks of the enterprises.

To improve the customer experience in the marketing of domestic enterprises, there is a tendency to create impressions as an economic offer, as well as impressions of using products or services in communication messages. To create and maintain customer impressions, it is recommended to use both price and non-price methods.

Price plays an important role in generating revenue and profit for brands and retail stores, and increasing their profitability. The factors that improve consumer price perception include: store design and layout; location of goods; design of price tags; price incentives for sales with special offers, promotions, discounts; simplification of the customer's path at all points of contact in the store; store staff.

⁴⁹ Rosman R., Duren M. (2019). *Impression design. Tools and templates for creating positive emotions for the client from interaction with the company and product*. Columbia University Press.

⁵⁰ Чіксентмігаї М. (2017). *Потік. Психологія оптимального досвіду*. Харків : Книжковий клуб «Клуб сімейного дозвілля».

⁵¹ Iankovets, T. (2023). Digital marketing and experience design in retail. *·SCIENTIA·FRUCTUOSA (ВІСНИК Київського національного торговельно-економічного університету)*, 152(6).

⁵² Манн І. (2018). *Маркетинг на 100%. Ремікс. Як стати успішним менеджером із маркетингу*. Харків : Книжковий клуб «Клуб сімейного дозвілля».

The newest non-price method of marketing promotion and impression creation is impression design, through which businesses purposefully influence customer impressions at every touchpoint along the digital customer journey. The power of the impression created is enhanced through the use of innovative digital technologies and digital marketing tools, as well as the provision of quality service. This allows brands and retailers to improve the user experience and achieve their digital marketing and business goals.

SUMMARY

The challenge of ensuring sustainable development of modern enterprises is to take into account the economic, social and environmental interests of both brands, retailers and consumers. The basis for implementing the concept of sustainable development is the application of a systematic approach to enterprise management, including marketing. The spread of digital technologies and the transformation of marketing to digital allows creating targeted consumer experiences and improving customer experience. The study identified factors that enhance the positive price perception of customers of brands in stores. The concept of impression design for brand customers and retailers is substantiated. The goals and tools of digital marketing in the digital customer journey are systematized. A list of digital points of interaction on the consumer's path of retailers by areas of experience detection is formed. The influence of targeted impression creation on improving customer experience and increasing the efficiency of brands and retailers is proved.

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