

Thinking across Channels: Retail Designers' Competencies in the context of Omni-Channel in Retail

Stephanie Claes

Faculty of Architecture and Arts,
Hasselt University
Agoralaan, Building E, Diepenbeek
(Belgium)

Stephanie.claes@uhasselt.be

Katelijin Quartier

Faculty of Architecture and Arts,
Hasselt University
Agoralaan, Building E, Diepenbeek
(Belgium)

Katelijin.Quartier@uhasselt.be

Jan Vanrie

Faculty of Architecture and Arts,
Hasselt University
Agoralaan, Building E, Diepenbeek
(Belgium)

Jan.Vanrie@uhasselt.be

This contribution addresses the need to widen the discourse on retail design education, in times of major shifts in retail. Today, retailers are urged to rethink their business models into omni-channel strategies. We believe this not only affects the retail industry but consequently has repercussions on the field of retail design, the profile of the retail designer and retail design education. The central question in this contribution is: what is the impact of current developments in retail on the profile and the competencies of future retail designers? As we noticed a lack in understanding the profile of the retail designer in terms of their required competencies, we consulted 31 practitioners in the field of retail design with the objective to develop a holistic retail design competence model. The model consists out of 77 competencies divided into eight thematic competency categories. We elaborate on three competencies in the category omni-channel and digital which future retail designers need to acquire to cope with the challenges in the field of retail. Based on these findings, we reflect on the role of retail design education.

Retail design. Retail design education. Design education. Competence model. Omni-channel.

1. INTRODUCTION

Retail design emerged in 1960's as a discrete activity in the development of physical stores and from then on slowly grew into a mature discipline (Quartier, 2017). Anno 2017, the maturation of the discipline is globally reflected in the number of specialised design agencies, retail design literature/magazines and professional retail (design) fairs in different countries. Today, retail design can be considered as a transdisciplinary design discipline which concerns the design of virtual or physical spaces for selling products, services and/or brands to consumers. In this context, it is the role of the retail designer to create a sensorial interpretation of a retailer's brand values and to translate consumer needs into a spatial program (Quartier 2015).

In recent years, also academic research in retail design came to fore, which contributes to the development of the discipline's body of knowledge by means of bridging the gap between research and practice (Quartier, Lommelen and Vanrie 2016;

Petermans and Van Cleempoel 2010). Finally, along with increasing professional and academic interest, retail design education has become more prevalent during the last fifteen years at university level (Christiaans and Almendra 2012).

However, despite this growing awareness of retail design in practice, research and education, academic knowledge on retail design education seems to be lacking. Current contributions for example discuss case-studies of student projects (e.g. Christaans and Almendra 2012), the foundation of advanced courses for professionals in the field (Quartier, Lommelen and Vanrie 2016) or curricular reforms from an interior design focus to a transdisciplinary vision on retail design education (Skjulstad 2014).

Nevertheless, we want to argue that such knowledge is crucial to ensure the further development of the field and to educate competent retail designers. Since, retail is subjected to continuous change caused by technological, economic, political and socio-cultural trends (Nederstigt and Poiesz 2010), global shifts in retail

influence the field of retail design and consequently touch retail design education.

Hence, we want to contribute to the discourse on retail design education, especially in the context of current shifts in the field of retail such as digitalisation and omni-channel. Central to this contribution is the question whether current developments in retail affect the competencies of future retail designers and what this implies for the conception of retail design education. We propose our retail design competence model consisting out of 77 desired competencies for future retail designers resulting from semi-structured interviews with 31 practitioners in the field of retail design. We will elaborate on three competencies relating to omni-channel and digitalisation in retail and argue that these findings have implications for retail design education. Indeed, this might create the need for new approaches in training future retail designers and/or the revision of existing retail design curricula and their desired learning outcomes.

2. A CHANGING RETAIL LANDSCAPE

During the past two decades, retailing has changed dramatically (Verhoef, Kannan and Inman 2015). In retail, as well as in other sectors, digitalisation has had a major impact on the field. This is for example evident in the blurring boundaries between traditional and Internet retailing (Brynjolfsson, Yu and Rahman 2013). The emergence of new communication and marketing channels (e.g. mobile and social media) create new ways for consumers to purchase products and to interact with retailers (Melero, Sese and Verhoef 2016). Consequently, for retailers it has become increasingly difficult to get a grip on consumers' complex shopping behaviour, which impedes them to create, manage and control the customer journey and experience across these channels (Lemon and Verhoef 2016).

Due to these shifts in retail, many retailers' business models are affected (Sorescu et al., 2011), what requires retailers to rethink their business strategies (Brynjolfsson, Yu and Rahman 2013). In this context, business and marketing experts often urge retailers to bridge the gap between online and offline to offer customers a consistent and seamless brand experience across channels (e.g. Van Ossel 2015). In academia and business this prevailing conception of retail is reflected in a myriad of popular buzzwords such as omni-channel in retail (e.g. Verhoef, Kannan and Inman 2015), phygital retail (Trendwolves 2014), onlife retail (Wijnen 2016) and seamless retail (Accenture 2015). In brief, these terminologies connote that retailers should shift towards a customer-centric approach and unify/integrate all channels to make sure that customers can use

them simultaneously and interchangeably via different devices at different moments during the buying process. From the customer's perspective, this should result in a seamless, consistent and personalised shopping experience independent of channel choice (Van Ossel 2015; Melero, Sese and Verhoef 2016).

3. THE NEED FOR A COMPETENCE MODEL IN RETAIL DESIGN

If we assume that it is the retail designer's role to translate retailers' business strategies and brand values into functional and commercial viable store concepts; one might ask whether the abovementioned developments in retail challenge designers' competencies? Hence, we want to shift the focus from the retailer to the retail designer and ask the following question: how are retail designers affected by current developments in retail and does this require new competencies?

To grasp these changing competencies, a thorough understanding of the profile of a retail designer is required. However, from the perspective of academia as well as practice, a clear defined profile and insights of their required competencies seems to be scarce. A plausible explanation is the fact that retail design is a rather young discipline (Christiaans and Almendra 2012; Quartier 2016) which is still in the process of defining its own body of knowledge.

The most comprehensive retail design job description can be found on the Creative and Cultural Skill's website (2017), Creative Choices, which is the Sector Skill Council for the creative industries in the UK. In the job profile, Marten (2013) describes the retail designer as someone who is involved in all aspects of retail design ranging from the exterior of the shop to the design of shop displays. Besides the design of appealing shop environments, retail designers aim to create positive consumer experiences. The designer's tasks include: client meetings & presentations, 2D/3D idea generation, sketching, computer assisted design (technical drawings and 3D modelling) and in some cases project management. The required competencies include skills in spatial design, graphic design, a comprehension of design aspects as well as communication skills. Furthermore, domain-specific competencies are mentioned such as understanding consumers' needs, their shopping behaviour and retail trends. To conclude, (inter-)personal abilities and attitudes are listed such as: client-centeredness, commercial ability, creativity, time-management/organisational abilities and teamwork.

In line with Quartier's definition (2015) of retail design, the profile description reflects the transdisciplinary character of the discipline as Martin considers retail design to be closely linked to the branding and marketing strategy of retailers. Furthermore, the author recognises that retail designers often work in multidisciplinary teams, a feature which also has been highlighted by Quartier (2016). However, Marten seems to consider the retail designer's role as solely involved in the design of the physical store, with barely no reference to omni-channel or digitalisation in retail. Though, the following recent academic interpretations of a retail designer's profile do address competencies in this context. Besides, these reflections seem to widen the disciplinary boundaries between 2D, 3D and the virtual space as they urge retail designers to think holistically across disciplines.

The first example comes from Teufel and Zimmerman's book on retail design (2015), in which they address the need for holistic retail design in times of multi-channel retailing. In this context, the authors call for a new generation of retail designers who understand all retail parameters and think/work on the level of communications, graphics, space and digital. In their view, working in retail design requires knowledge of the history of retail, art, market dynamics, consumers' needs as well as understanding the impact of technological developments on consumers' shopping behaviour and retailers' business.

A similar vision on the retail design profession is expressed by Christiaans (2017). Christiaans perceives the retail designer's role to create unique and emotionally touching customer experiences and who supports both the retailer and the marketer. Retail designers combine design thinking, design methodology with their understanding of human behaviour and modern technology. They need to respond to the needs of retailers and customers, while keeping a holistic overview in the process of translating retailers' brand identity into space (either online or offline).

Although these interpretations give us a first understanding of what it means to be a retail designer, they are not sufficient to grasp all the required competencies neither to translate them into a vision for retail design education. Therefore, we felt the need to develop a holistic retail design competence model that provides a detailed overview of the required future competencies of retail designers. Moreover, such a competence model can serve as a framework to reflect on the conception of retail design education.

4. TOWARDS A HOLISTIC RETAIL DESIGN COMPETENCE MODEL

4.1 The holistic view on competence

In literature, the concept of competence is considered as a 'fuzzy concept' (Van Merriënboer et al., 2002; Winterton and Le Deist 2005; Guerro and De los Rios 2012). Although the concept of competence has been widely applied in business and education (Van Merriënboer et al., 2002), a lot of confusion is surrounding the term, resulting in a myriad of conceptualisations (Winterton and Le Deist 2005).

In the years that the competence movement has come to fore, three research traditions can be distinguished namely: the behaviouristic, the generic and the holistic approach (Gonczi and Hager 2010; Wesselink 2010). In brief, these three traditions hold different views on what constitutes competent professional performance (e.g. the successful performance of tasks vs. the possession of generic knowledge/skills/attitudes) (Gonczi and Hager, 2010). Since it is beyond the scope of this paper to elaborate on all traditions, we will follow and focus on the approach which currently is the most appropriate in the context of education namely: the holistic or integrated approach (Winterton and Le Deist 2005; Mulder et al., 2008, Gonczi and Hager 2010).

In the holistic approach, competence is considered as an integrated cluster of knowledge, abilities, skills and attitudes which are conditional to perform a range of job related tasks and to function effectively in a certain profession (Mulder et al., 2008). This approach is holistic, since these different attributes of competence should be defined in the context of realistic professional key tasks and the specific profession in which they need to be performed (Gonczi and Hager 2010).

4.2 Consulting retail design practitioners

For the development of the retail design competence model we adopted a bottom-up approach and consulted practitioners in the field of retail design. Hence, the practitioners' opinion on the required profile of future retail designers, has a decisive influence on the outcome of the competence model. Moreover, the consultation of professional experts in the field, corresponds with educational approaches to develop practice-based learning programmes and competence-based curricula (van der Klink and Boon 2002; González and Wagenaar 2008, Mulder 2014).

Van der Klink and Boon (2002) provide an overview of methodologies which are often used to map the required competencies in professional domains. The overview distinguishes methodologies which centre on the identification of job related tasks (critical path analysis), expert workshops for

curricular reform (DACUM-method), identifying required future competencies in a profession (COMBI-method), determining competencies in terms of knowledge, skills and attitudes and lastly, identifying core problems in a profession. Based on this overview and with the holistic tradition in mind, we adopted a mixed approach which integrates different aspects from the methodologies mentioned. These aspects were used to define the main topics that needed to be discussed with the practitioners and guided the interview questions. We considered three main topics namely, the retail designer's opinion on:

- the **current** practice of retail design and the profile of the retail designer;
 - retail designer's required competencies in terms of knowledge skills and attitudes;
 - job related tasks;
 - the retail design process;
 - core problems in the profession;
 - the influence of digitalisation and omni-channel on the profession and the practitioner;
- retail design **education**;
 - curricular requirements;
 - format;
- the **future** of retail design and the profile of a retail designer (10-15 years).

4.3 Data collection

We conducted semi-structured interviews to be able to have a dialogue with the respondents and to understand their underlying experiences, beliefs and values (Mortelmans 2013).

The choice and selection of retail design agencies was based on the following three criteria:

- the agencies' core business is design for commercial purposes;
- the online portfolio contains reference projects in the sector of retail;
- the agency is involved in concept development and design.

The agencies were searched online by using Google search engine, exhibitor lists of retails (design) fairs (Euroshop, Retail Expo London, Globalshop), Ddesigner.com and LinkedIn.com. To see whether the agencies met our criteria, the firms' websites were reviewed. Geographically, the scope included Belgium and neighbouring countries namely: the Netherlands, the United Kingdom, Germany and France. This resulted in a list of 83 agencies.

In May 2016, all agencies were contacted via e-mail with an invitation to participate in the research. We asked every agency to interview one junior and

one senior retail designer, preferably involved in the spatial design of the store. A total number of 17 agencies agreed to take part in the research. The participating agencies are located in Belgium (5), the Netherlands (8), and Germany (4) and range from 11 to more than hundred employees. Unfortunately, we did not manage to convince agencies in France and the United Kingdom to participate.

Between June and September 2016, we interviewed 31 respondents with different disciplinary backgrounds (Table 1). We preferred face-to-face interviews, but due practical reasons we also conducted four online interviews (Skype). Since some agencies were limited in time, interviewing both the senior and junior designer was not always possible.

All interviews were voice recorded and had an average duration of 30 to 90 minutes.

Table 1: The number of respondents and their disciplinary background

Respondents (31)	
senior retail designers (18)*	junior retail designers (11)
<i>interior design (7)</i>	<i>interior design (8)</i>
<i>product design (5)</i>	<i>product design (1)</i>
<i>architecture (3)</i>	<i>architecture (1)</i>
<i>graphic design (2)</i>	<i>exhibition design + communication design (1)</i>
<i>trained in practice (1)</i>	
Non-designers (2)	
<i>brand director (1)</i>	
<i>account manager (1)</i>	

* More than 10 years of experience

4.4 Analysis procedure

All the interviews were transcribed and analysed using qualitative data analysis software (NVIVO) following Mortelmans' (2013) methodological interpretation of Grounded Theory (Glaser and Strauss 1967). In this approach, the objective is to develop theoretical insights from the data through continuous comparison (Mortelmans, 2013).

The interview transcripts were gradually broken down into fragments which contained respondents' view on the required retail designer's competencies. We selected fragments that included job related tasks, required knowledge, skills and attitudes as well as future-oriented competencies. All fragments were coded, reviewed and cross-referenced in order to arrive at thematic competency categories. Competencies that were only mentioned once were left out. This resulted in a list of 77 competencies divided into eight thematic competency categories.

4.5 The holistic model of professional competence

We selected Cheetham and Chivers' holistic model of professional competence (1996), to further categorise the competencies and thematic categories. The goal was to arrive at a competence model that would reflect both the competency themes and the competencies related to knowledge, skills/tasks and attitudes. Although in theory this distinction can be easily made, in practice competencies are described in a multi-dimensional way. Besides, the different attributes are mutually interdependent and interrelated (Winterton and Le Deist 2005).

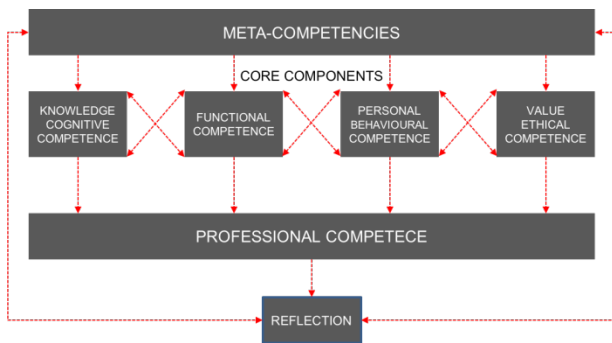


Figure 1: The holistic model of professional competence (simplified), adopted from Cheetham and Chivers (1996)

Cheetham and Chivers' holistic model provides an overview of the different types of competencies and components that contribute to professional competence (Figure 1). These components are mutually interrelated, which is reflected with the red dotted lines.

The four core-components distinguish **knowledge/cognitive competence** ('the possession of appropriate work related knowledge and the ability to put this to effective use'), **functional competence** ('the ability to effectively perform a range of work-based tasks to produce specific outcomes, what requires the possession of discrete skills'), **personal/behavioural competence** ('the ability to adopt appropriate observable behaviours in work-related situations') and **values/ethical competence** ('the possession of appropriate personal and professional values and the ability to make sound judgments based upon these in work-related situations').

The overarching group is called '**meta-competencies**'. These competencies are more generic in nature and facilitate the development of the four core competencies. Both the meta-competencies and the four core competencies contribute to the production of observable professional outcomes which mirror a practitioner's **professional competence**.

The last component '**reflection**', is based on Donald Schön's theory of the professional as a reflective practitioner (1983). Herewith, Cheetham

and Chivers (1996) argue that practitioners reflect on their professional outcomes what leads to self-reflection on their performance and core competencies or meta-competencies. This aspect of reflection gives the model a dynamic character and suggests a continuous cycle of a practitioner's personal improvement. In our view, the dynamics in the model and the idea of continuous personal improvement are assets as we wish to use this model in the context of retail design education.

4.6 The retail design competence model

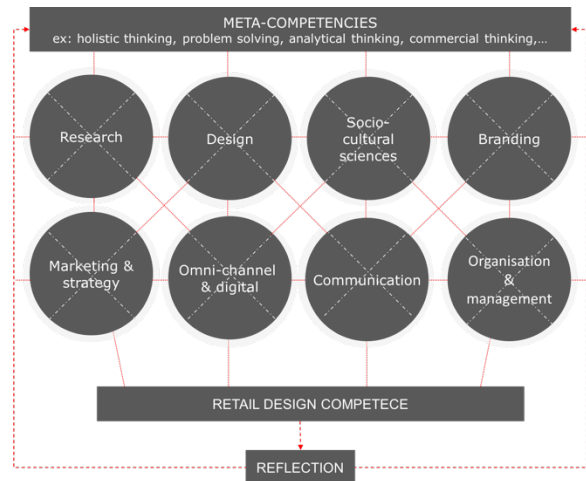


Figure 2: The retail design competence model (simplified)

The final retail design competence model consists of 77 competencies. 69 Competencies are divided over eight thematic categories (research, design, socio-cultural sciences, branding, marketing/strategy, omni-channel/digital and organisation/ management) and 8 competencies belong to the group of meta-competencies. The thematic categories are clusters of competencies relating to knowledge, skills/tasks, attitudes and values/ethics. However, it should be mentioned that not all categories cover the four types of competencies, since respondents did not mention all of them.

In analogy with the model of Cheetham and Chivers (1996), the meta-competencies together with the competencies in the thematic categories interact to produce specific retail design related outcomes (e.g. an innovative store concept which corresponds the retailer's brand values). These outcomes are observable by the retail designers or by others (e.g. retailer, colleagues, etc.), what leads to designers' self-reflection on their professional performance or their retail design competencies.

5. RETAIL DESIGNERS' DESIRED COMPETENCIES IN THE CONTEXT OF OMNI-CHANNEL AND DIGITALISATION IN RETAIL

Since we now have a deeper understanding of the required competencies of future retail designers, our initial research question can be answered. As it is not possible to discuss every category in depth, we will focus on one category which explicitly relates to the topic of omni-channel and digital. In the following paragraphs, we briefly explain respondents' vision on three main competencies we could discern (Figure 3).

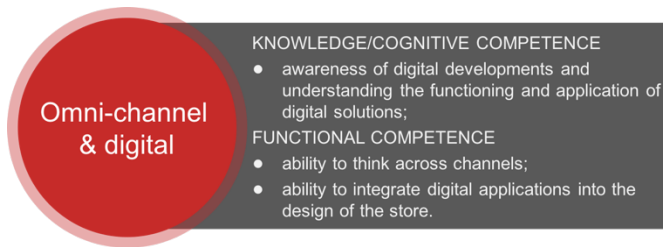


Figure 3: Competencies related to omni-channel and digitalisation in retail

5.1 Awareness of digital developments and understanding the functioning and application of digital solutions

In the first competency, respondents address the need that retail designers should be aware of digital developments in the field of retail. A few examples of such developments are: holograms, augmented reality, mobile applications, data technology, etc. Apart from being aware of these developments, respondents value the fact that retail designers have a basic understanding of how these digital solutions function and how they can be integrated in the store environment. The following reasons were mentioned why this competency is valuable for retail designers:

- to be able to think or design differently and to come up with creative ideas during the concept development and design process;
- to be able to communicate with others (e.g. external agencies or experts);
- to be able to advise the retailer.

The underlying basis for these arguments should be seen in the context of how the participating agencies work in their daily practice: four agencies have in-house digital designers, whereas others claimed to work with external partners or agencies to develop digital solutions (e.g. websites, mobile applications, etc.). Though, the respondents of the last group stated to come up with the creative ideas themselves and then continue to develop these ideas with external partners. Hence, to be able to come up with these ideas, a basic understanding of digital developments in the field is necessary.

5.2 The ability to think across channels

The second competency stresses that during the creative process retail designers should not solely think/work on the level of the physical store, but also need to consider the other channels and consumer touchpoints. Several respondents explained how they try to do this in practice.

A first manner is to integrate online and offline channels to bridge the gap between both. In most cases, respondents mentioned the integration of the online world into the physical store as most participating agencies' focus is on the design of physical environments. An example is the creation of meaningful instore service and brand experiences and the extension of the experience outside the store by means of providing convenient mobile applications to easily buy products.

A second manner is creating consistency between channels. This means that designers for example try to create a brand experience, brand story or visual identity which evokes the same feeling online as well as in the store.

The last aspect involves rethinking the role of the physical store. In this context, respondents for example question how the concept of the physical store should differ from the online experience. Answers to this question lead to the reconsideration of the function of the store (e.g. the store as a pick-up point vs. the store as an experience centre).

According to the respondents, thinking across channels should already take place at the beginning of the process. This to make sure that everything is fully integrated in the concept since certain decisions to integrate digital solutions might for example influence the lay-out of the store.

In these early stages of the retail design process, respondents often mentioned the use customer journey mapping with personas as a tool to map all touchpoints customers encounter or use during the decision-making process. Based on the outcomes of the customer journey map, the retailer and the designer can discuss which touchpoints and channels are the most relevant for the brand or which ones need to be further developed.

5.3 The ability to integrate digital applications into the design of the store

The last competency refers to the actual design of the store and the integration of digital applications. Respondents mentioned several aspects which designers should take into consideration if they consider the integration of technology:

- the routing and the lay-out of the store;
- the role of the staff (e.g. supporting vs. minimizing the staff's role);

- the changing role or function of in-store elements (e.g. check-out);
- the integration of technical aspects (e.g. cables or electrical conduits);
- the added value of the technological solutions (e.g. commercial tool vs. gadget);
- digital content;
- aesthetics;
- consumers' needs and their shopping behaviour;
- the retail brand and values.

In brief, every decision to integrate technology in the store influences at least one of the abovementioned aspects.

In this context, several respondents also criticised the way in which technology is often used or integrated in the store. Most respondents refer to the rashly use of in-store screens without considering the commercial value, the required digital content or the added value for the customer. According to some respondents, this results in the typical black screen phenomenon or turns these applications into unnecessary gimmicks.

5.4 Constraints and conditions

During the interviews, respondents mentioned several **constraints** which hinder them to put these competencies into practice (Table 2). These constraints can be divided into external and internal factors. The external factors relate to aspects outside the reach of designers/agencies. For example, it might be difficult to convince the retailer to invest in an omni-channel strategy. Another external factor is the speed at which these technologies develop. Consequently, it becomes too difficult for designers to stay up-to-date of the latest developments.

The internal factors relate to the retail designer or to the operational side of the retail design agency. Respondents for example mention that the store is still often considered as the default starting point at the beginning of the process. Consequently, the other channels are only considered at the end of the process what does not result into a fully integrated concept.

Besides, several respondents experienced a lack of digital or omni-channel knowledge and stated it to be difficult to find best-practice examples. However, some respondents also acknowledged that the degree of knowledge and awareness for these developments depend on the designer's personal interest.

To conclude, the last constraint refers to designers' ability to think in a holistic way. A few respondents stated that designers tend to limit their thinking to their own discipline, whereas in this context it is required to think across disciplines.

Table 2: Constraints and conditions

CONSTRAINTS	CONDITIONS
External factors	<ul style="list-style-type: none"> • the briefing of the client • type of store • type of brand • type of retail sector • customers' needs • customers' shopping behaviour
<ul style="list-style-type: none"> • the retailer • speed of technological developments 	
Internal factors	
<ul style="list-style-type: none"> • the physical store as the default starting point • lack of knowledge and experience • lack in holistic thinking 	

Besides constraints, the respondents mentioned several **conditions** which determine whether the online aspect will be taken into consideration or not. For most respondents the type of store, the brand and the specific retail sector are the most depending factors.

6. CONCLUSION: SOME CONSIDERATIONS FOR RETAIL DESIGN EDUCATION

From the perspective of education, half of the respondents explicitly mentioned that the topic of omni-channel and digitalisation should be integrated into the retail design curriculum. Based on our findings, we notice a theoretical and a practical component which can be integrated. The theoretical component relates to the awareness of digital developments, understanding how they can be applied or integrated as well as an understanding of how they function. The practical aspects relate more to skills such as the ability to generate creative ideas, the ability to think across channels starting from the customer journey as well as the ability to integrate these technologies while considering the different variables and conditional factors.

Our findings show there is an opportunity, but also a need for retail design education to respond to the developments in the field of retail. Retail design education should strive to educate students to become collaborative holistic thinkers who are able to create immersive consumer experiences in a seamless world of retail. In our view, this calls for a transdisciplinary approach to retail design education which is not limited to the physical design of the store. It should stimulate design efforts which transcend the disciplinary boundaries of 2D, 3D and the virtual world. Besides design competencies, retail design education should provide the opportunity to acquire knowledge and skills in the fields of design research, socio-cultural sciences, branding, marketing & strategy, communication, organisation & management as well as omni-channel & digital.

In this context, our model can serve as a reference point to understand these required competencies

on a deeper level since it reveals what a certain competency entails, how practitioners perform these competencies in practice and which type of attributes they address. We therefore believe that the model will be a useful tool to further reflect on the conception of retail design education, the content of the curriculum and didactic methodologies. Besides, it can serve as a benchmark tool to study existing retail design programmes and best-practice endeavours. Hence, the objective of our further research is to use the model as a tool to map different scenarios to integrate the abovementioned competencies into a curriculum for the future of seamless retail design education.

REFERENCES

- Accenture, 2015. *Seamless Retail Research Report 2015*. Available from: <https://www.accenture.com/us-en/insight-seamless-retail-research-report-2015-maximizing-mobile> (Retrieved 20 February 2017).
- Brynjolfsson, E., Yu, J. H., and Rahman, M. S., 2013. Competing in the age of omnichannel retailing. *MIT Sloan Management Review* (online), 21 May 2013. Available from: <http://sloanreview.mit.edu/article/competing-in-the-age-of-omnichannel-retailing/> (Retrieved 2 February 2016).
- Cheetham, G., & Chivers, G. (1996). Towards a holistic model of professional competence. *Journal of European industrial training*, 20(5), 20-30.
- Christiaans, H., 2017. The Future of Retail and Retail Design. In: Petermans, A. and Kent, T., eds. *Retail Design. Theoretical Perspectives*. Oxon: Routledge, 212-220.
- Christiaans, H. and Almendra, R. A., 2012. Retail Design: a new discipline (online). In: Marjanovic, D., Storga, M., Pavkovic, N. and Bojetic, N., eds. *The 12th International Design Conference – Design 2012*, Dubrovnik 21-24 May 2012. Glasgow: *The Design Society*. 1893-1902. Available from: https://www.designsociety.org/publication/30980/ds_70_proceedings_of_design_2012_the_12th_international_design_conference_dubrovnik_croatia (Retrieved 30 November 2015).
- Creative & Cultural Skills, 2017. *About Us* (online). Available via: <https://ccskills.org.uk/about> (Retrieved 13 January 2017)
- Glaser, B. and Strauss, A., 1967. *The discovery of grounded theory: Strategies for qualitative research*. Chicago: Aldine Publishing Co.
- Guerrero, D. and De los Ríos, I., 2012. Professional competences: a classification of international models. *Procedia-Social and Behavioral Sciences*, 46, 1290-1296.
- González, J. and Wagenaar, R., 2008. *Universities' contribution to the Bologna Process: an introduction*. Available via: <http://www.unideusto.org/tuningeu/publications.html> (Retrieved 20 January 2017).
- Gonczy, A. and Hager, P., 2010. The competency model. *International encyclopedia of education*, 8, 403-410.
- Lemon, K. N. and Verhoef, P. C., 2016. Understanding Customer Experience Throughout the Customer Journey. *Journal of Marketing*. 80 (6), 69-96.
- Marten, S., 2013. *Retail Designer*. (online) Available from: <https://ccskills.org.uk/careers/advice/article/retail-design> (Retrieved 13 January 2017)
- Melero, I., Sese, F. J. and Verhoef, P. C., 2016. Recasting the Customer Experience in Today's Omni-channel Environment. *Universia Business Review*, 50 (2016), 18-37.
- Mortelmans, D., 2013. *Handboek kwalitatieve onderzoeksmethoden*. Leuven: Acco.
- Mulder, M., 2014. Conceptions of professional competence. In: Billett, S., Harteis, C. and Gruber, H. *International handbook of research in professional and practice-based learning*. The Netherlands: Springer, 107-137.
- Mulder, M., Gulikers, J., Wesselink, R. and Biemans, H., 2008. *The New Competence Concept in Higher Education: Error or Enrichment?* Paper presented at the AERA, New York, March 25, 2008.
- Nederstigt, J. and Poiesz, T., 2010. *Consumentengedrag*. The Netherlands: Noordhoff Uitgevers.
- Petermans, A. and Van Cleempoel, K., 2010. Research in Retail Design: Methodological Considerations for an Emerging Discipline. In: Desmet, P. and Mathew, A., eds. *Proceedings of the 7th International Conference on Design & Emotion*, Chicago 4-7 October 2010. Chicago: The Institute of Design, IIT.
- Quartier, K., 2017. Retail design: what's in the name? In: Petermans, A. and Kent, T., eds. *Retail Design. Theoretical Perspectives*. Oxon: Routledge, 31-48.
- Quartier, K., Lommelen, T. and Vanrie, J., 2016. In: McIntyre, C., Melewar, T. C., Dennis, C., eds. *Multi-channel marketing, branding and retail design. New Challenges and Opportunities*. Emerald Group Publishing: Bingley, 31-50.

- Quartier, K., 2015. Retail Design, a discipline in its own right. *Inner Magazine* (online). 21 December 2015. Available from: <http://www.innermagazine.org/retail-design-a-discipline-in-its-own-right/> (Retrieved 5 December 2016).
- Schön, D., 1983. *The reflective practitioner: How professionals think in action*. United States of America: Basic books, inc.
- Skjulstad, S., 2014. What's on in retail design (online). In: Franqueira, T. And Sampaio, J., eds. *What's On: Cumulus Spring Conference*, Aveiro 8-10 May 2014. Portugal: University of Aveiro. 527-539. Available from: http://cumulusaveiro2014.web.ua.pt/wp-content/uploads/2014/12/CAV14_00.pdf (Retrieved 30 November 2015).
- Sorescu, A., Frambach, R. T., Singh, J., Rangaswamy, A., and Bridges, C., 2011. Innovations in retail business models. *Journal of Retailing*, 87, S3-S16.
- Teufel, P. and Zimmermann, R., 2015. *Holistic Retail Design. Reshaping shopping for the digital era*. Amsterdam: Frame Publishers.
- Trendwolves, 2014. FUTURING. 'Phygital' attracts young consumers (online). Ghent: Trendwolves. Available from: <https://trendwolves.com/blog/phygital-attracts-young-consumers-and-disrupts-the-retail-environment> (Retrieved 5 December 2016).
- van der Klink, D. and Boon, J., 2002. The investigation of competencies within professional domains. *Human Resource Development International*, 5(4), 411-424.
- Van Merriënboer, J. J., van der Klink, M. R. and Hendriks, M., 2002. *Competenties: van complicaties tot compromis: over schuifjes en begrenzers*. Den Haag: Onderwijsraad.
- Van Ossel, G., 2015. *Omnichannel in retail*. Tiel: Lannoo.
- Verhoef, P. C., Kannan, P. K. and Inman, J. J., 2015. From multi-channel retailing to omni-channel retailing: Introduction to the special issue on multi-channel retailing. *Journal of Retailing*, 91 (2), 174-181.
- Wesselink, R., 2010. *Comprehensive competence-based vocational education : the development and use of a curriculum analysis and improvement model*. Wageningen: Wageningen University
- Wijnen, J., 2016. *Het einde van online winkelen*. The Netherlands: Bussiness Contact.
- Winterton, J. and Le Deist, F. D., 2005. What is competence? *Human resource development international*, 8(1), 27-46.