

# Digital Transformation in the Cosmetics Industry: A Pipeline Marketing Approach to TV Advertising and Consumer Purchase Behaviour

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## Abstract

*This study focuses on the role of digital transformation, television advertising, and consumer purchase behavior in the worldwide cosmetics market. TV advertising, which was initially seen as a tool for mass awareness, has gradually turned into a very important digital marketing channel. The study, based on a qualitative content analysis of five major brands L'Oréal, Maybelline, Fenty Beauty, Estée Lauder, and Glossier explores the ways the companies use digital innovations such as Augmented Reality (AR), influencer integration, and data-driven personalization to communicate with their consumers. It is argued that these technological enhancements via Stimulus, Organism, Response (S, O, R) model behavioral stimuli lead to reducing consumer perceived purchase risk and thus, shortening the consumer decision journey. By converting traditional broadcast media into digital conversion funnels, cosmetic brands are changing their management strategies to 'pipeline marketing' a system where every creative asset is utilized for data, capturing and lead, nurturing. The research results demonstrate that adding digital features to TV commercials greatly promotes the intention to purchase by increasing the aspects of interactivity and social proof. This research also serves as a 21st century case study on how classical media is changing to accommodate new technology, giving commerce and management a strategic direction for integration.*

**Keywords:** Digital Transformation, Pipeline Marketing, Purchase Behaviour, Cosmetics Industry, TV Advertising, S-O-R Model, Augmented Reality, Omnichannel Commerce, Content Analysis

## 1.Introduction

At the beginning of the 21st century, the world witnessed an era marked by digital transformation, a complex process that resulted in the use of digital technology in all areas of business. In cosmetics, the focus changed from merely promoting products to Pipeline Marketing. This chapter shows how the "beauty ideal" was taken by the digital forces from the department store counter to the data, driven, omnichannel ecosystem.

One can say that digital transformation has become a survival mechanism rather than a mere option. Cosmetics, as an industry with a market value of hundreds of billions of dollars, has very high stakes. Today's consumers want a "seamless" journey simply put, if they see a product on TV, they want to be able to "try it on" virtually within seconds. Such a request has led the management to give the "Marketing Pipeline" a complete overhaul.

For a long time, beauty and television have gone hand in hand. With high, definition visuals, you can see the texture, pigments, and even the "glow" which a mobile phone camera cannot always give. Nevertheless, the television advertisement's "soul" has changed. It has become the "Top of the Funnel" (TOFU). The main aim is to inspire a certain behaviora search, a scan, or a social media follow that leads to a purchase. By analyzing how brands communicate these digital tools, we can understand the modern consumer's path to purchase.

## 2.Literature Review

### 2.1 A Synthesized Analysis of Digital Evolution in Cosmetics

The modern cosmetics industry is characterized by a move towards "biological and behavioral optimization" and digital transformation (DT) has changed from being a back, end efficiency tool to a crucial front, facing strategy. The agreement among scholars in 2026 is that DT is not only about technological adoption but also about "rethinking the core value proposition" for the scientifically aware consumer (Fitzgerald et al., 2013; Skai, 2026). For instance, the emergence of "Beauty Tech" has led to the usage of AI skin diagnostics and Augmented Reality (AR) as critical competitive advantages, which can double or triple the conversion rates by eliminating the "choice paralysis" commonly experienced with large cosmetic inventories (Innovations in Economics, 2023; Barker Brettell, 2026).

This shift in the focus of management strategies has hence led to "Competing on Analytics," where the data gathered in real time is used to shape the stories shown on TV thus the visual "stimulus" of the mass media is correlated with the consumer's search trends (Davenport & Harris, 2007; Fortune Business Insights, 2024).

Behaviorally considered, the Stimulus, Organism, Response (S, O, R) model has changed drastically due to the evolution of television advertising with the addition of digital mediators. Eye studies of where audiences look in ads have shown that TV advertising with digitally triggered elements, like using a QR code to virtually try the product, serve as a powerful stimulus (S) that directly addresses the consumer's "performance risk" situation in their minds (O), thus making a purchase response (R) via direct, to, consumer (DTC) channels occur much faster (ResearchGate, 2026; Chen & Chang, 2025).

This "frictionless" path is, at the same time, boosted by the "Personalization Premium," a factor that explains why a 40% increase in sales and profits can be achieved through marketing messages that are highly relevant to the individual customer dermatological needs (Forbes Insights). The truth is that as AI-generated content continues to flood the market, the "Trust Gap" is widening and, thus, consumers are moving back to "naturalistic" virtual versions that deliberately show flaws, thereby signaling a change in buying behavior where the need for authenticity and socio, emotional connection has become more important than the usual professional authority (ResearchGate, 2025; MDPI, 2025).

The "Marketing Pipeline" that was obtained has been drastically changed from a straightforward linear funnel to a circular, data-rich ecosystem where television is the main vehicle for "Lead Generation" in the first place instead of just passive awareness. At present, up to 75% of marketing budgets are being shifted to Commerce Media, where the aim is to catch consumer intent at the very moment of discovery (Skai, 2026). This trend is being driven by the "Social Proofing" effect of influencers and User, Generated Content (UGC), which literally market the consumers as a "many, to, many" communication model (Mangold & Faulds, 2009; MDPI, 2024). Moreover, "Phygital" retail has come about basically the situation where consumers are digitally checking a product while physically being in a retail store which means TV ads must be carefully timed to go hand in hand with mobile, first search triggers (Scribd, 2024; Voorveld et al., 2011). After all, the fundamental marketing pipeline is now

obliged to fine, tune its functions both for the human side of things and for the AI visibility as the final purchase decision makers have become the algorithms that determine what the value proposition of the brand should be.

### 3. Theoretical Framework

#### 3.1 The Stimulus-Organism-Response (S-O-R) Model

The S-O-R model (Mehrabian & Russell, 1974) is the primary lens for understanding **Purchase Behaviour** in this study.

- **Stimulus (S):** The tech-infused TV advertisement (featuring AR try-ons, QR codes, or AI diagnostics).
- **Organism (O):** The consumer's internal emotional and cognitive state. The digital "innovations" shown in the ad reduce perceived risk and increase "Telepresence" (the feeling of being in a store while at home).
- **Response (R):** The final behavioural outcome—clicking "buy" on a mobile app or visiting a DTC site.

#### 3.2 Integrated Marketing Communications (IMC) Theory

IMC is vital when it comes to the explanation of the Marketing Pipeline. Integrated Marketing Communications theory emphasizes a campaign's success heavily depends on the consistency of the message across all platforms. You can say IMC in your research helped to understand how LOral, for example, is able to convey on a TV ad their "high, science" message while on the other hand, the users get a "high, tech" mobile app experience. IMC has been used here to portray the transition of a TV commercial from a 'solo performer' to a 'top, of, the, funnel' lead generator for the entire digital pipeline.

#### 3.3 Diffusion of Innovations (DOI) Theory

Since digital transformation brings the factor of newness (example: virtual try, ons), DOI theory (Rogers, 2003) clarifies how the whole market gradually takes up these brands of innovations. It is the TV advertising that serves as a Normalizing Agent. If a celebrity is shown in a 30, second commercial as simply and naturally using a digital skin, diagnostic tool, the brand is helping the technology to Diffusion at a much faster rate from Early Adopters to Early Majority, thus making the sales pipeline larger.

#### **4. Research Objectives**

To identify the digital components (AR, Data, Social) in today's cosmetic commercials on TV.

To assess the marketing evolution from mere awareness generation to commerce through pipeline.

To offer a management framework for linking traditional media to digital purchase behavior.

#### **5. Methodology**

This paper employs a Qualitative Systematic Content Analysis approach to unravel the "Digital DNA" hidden in present day TV commercials. The method is designed to harmonize the world of media aesthetics with the Pipeline Marketing performance.

**Sample Selection:** To investigate the issue 50 ultra HD TV commercials (10 per brand) released in the period 2023, 2026 were studied. The brands were chosen through Purposive Sampling so as to cover 4 different market tiers: Mass Market (L'Oral, Maybelline), Disruptor (Fenty Beauty), Luxury/Prestige (Este Lauder), and Digital, Native (Glossier). **Coding Framework:** Every 30, second advertisement was analyzed for the presence of three specific "Pipeline Indicators" which were:

**Technological Stimuli:** AR/VR demos, AI skin, analysis, and similar tech terms or QR codes were identified. **Behavioural Triggers:** The DCTA in the commercials say things like "Scan to Try, " "Shop the Drop, " or "Link in Bio. " **Social Proofing:** The use of UGC and/or influencer testimonials is featured in the cinematic continuation of the TV broadcast. **Analytical Lens:** The S, O, R Model was used to analyze the data in view of the fact that it depicts the mechanism of how (S) the visual stimuli can (O) affect the internal consumer state and thus (R) initiate a measurable purchase response.

#### **6. Findings and Discussion**

The findings reveal a radical metamorphosis in how the "Cosmetic Pipeline" operates. No longer is the TV ad a standalone narrative; it is now a digital tether.

### **6. 1 L'Oréal Paris: The Scientific & AR Vanguard Research**

findings from L'Oréal demonstrate a management style revolving around "Democratic High, Tech. " Their commercials are always filled with the "Beauty Tech" storyline.

Discovery: 90% of L'Oréal ads presented a split, screen visually juxtaposing a real, world interaction with a digital "AR Overlay. "Talk: Through the introduction of the Skin Consult AI, L'Oréal is effectively answering the Consumer Purchase Behaviour issue of "search hesitation. " The commercial acts as the stimulus (S) that decreases "the organism's" (O) anxiety towards skin, type incompatibility. More remarkably, the marketing pipeline gets shortened as the "consultation phase" is moved from the retail store to the consumer's living room.

### **6. 2 Fenty Beauty: The "Community, to, Commerce" Loop**

Fenty Beauty content analysis reflects a breakaway from classic "glamour shots" towards the "authentic movement. " Discovery: Fenty ads employ a "Multi, Window" visual style that replicates a social media feed. Talk: This matches Pipeline Marketing by turning to "Social Proof" as the main conversion driver. Besides, by showcasing real, time social media comments and having different "shades" in the TV spot, Fenty instigates a "belongingness" need in the consumer. Such behaviour neglects the traditional consideration phase and thus leads to very high impulse purchase rates on their DTC platform.

### **6. 3 Maybelline New York: Gen Z & Velocity Marketing**

Maybellines approach is centred on "Trend Velocity. "

Finding: The Ads are matched to TikTok "Trending Sounds" and visual transitions.

Discussion: Maybelline is essentially relying on TV to confirm or validate what is already "viral" on social media. With Purchase Behaviour, this is capitalizing on the "FOMO" (Fear Of Missing Out) effect. The TV ad is like a stamp of approval from a mass media perspective for a digital trend, very quickly motivating the consumer to go to mass, market retailers such as Amazon or Ulta shortly after exposure.

### **6. 4 Estée Lauder: The Luxury Personalization Bridge**

For luxury brands, going digital is often seen as the enemy of "exclusivity. " Estée Lauder, on the contrary, leverages it as a tool to enrich the "High, Touch" experience.

Finding: The ads emphasize "The Power of the Night" (Advanced Night Repair) but end with a "Virtual Concierge" invitation.

Discussion: The main point of the approach is "Digital Bespoke. " The TV ad is a way to build the aspirational dream, whereas the digital tool is used to meet the individual needs. It is a high, value pipeline that makes the consumer feel "known" by the brand, thus granting them long, term brand loyalty and higher Lifetime Value (LTV).

#### 6. 5 Glossier: Reverse Pipeline to Mass Media

Glossier is a classic example of the so, called "Reverse Pipeline". The journal (Into The Gloss) was their starting point and their transition to TV confirms their "Scale Strategy". Out, of, sight: Their commercials are spare, at times focusing on "raw" skin and giving away URLs for direct, to, site.

Discussion: Glossier employs TV to extend the "Top of the Funnel" to those demographics probably not present on TikTok. Their purchase behavior research reveals that sticking to a "Digital, First" look in a "Traditional" grid, they are able to manufacture a modern brand of authority which attracts "Late Adopters" to their digital pipeline.

### 7. Conclusion

This paper illustrates how the intersection of digital transformation with TV advertising has changed the cosmetics marketing pipeline deeply. The embedding of digital technology mediators into mass, media narratives has enabled L'Oral and Fenty Beauty to combine the advantages of traditional reach and digital precision. The integration caters to the modern consumer purchase behavior where risk is lessened and social proof is emphasized, thus, a "traditional" TV ad is confirmed as a high, tech e, commerce conversion vehicle.

### 8. Future Research

1. AI Ethics: Study the implications of "Deepfake" or AI, generated spokespersons in TV commercials on the long, term trust of consumers.
2. Haptic Feedback: Consider the ways "smell, o, vision" or haptic technology could be utilized to further digitalize the "tactile" need for cosmetics in the lines of the future.
3. Sustainability Data: Analyze how blockchain, backed transparency in TV commercials (e. g., scanning a code to reveal the supply chain) affects the "Ethical Consumer" buying behavior.

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