

An analysis of the antecedents to and dimensions of consumption experience in fashion stores

A thesis submitted to the University of Manchester for the degree of PhD in
the Faculty of Engineering and Physical Sciences

2013

Rebecca Stuart

School of Materials

Contents

Abstract.....	9
Chapter 1 Introduction.....	13
1.1 Introduction	13
1.2 Research context	14
1.3 Research problem	14
1.4 Research literature	16
1.5 Research aim	17
1.6 Research objectives.....	17
1.7 Research outcomes.....	18
1.8 Research methodology.....	18
1.9 Summary	19
Chapter 2 The UK Fashion Retailing Sector	23
2.1 Introduction	23
2.2 Size of the UK fashion retailing market.....	23
2.3 Distribution channels in fashion retailing.....	24
2.3.1 Online channel	24
2.3.2 Mobile channel.....	25
2.3.3 Store channel.....	26
2.3.3.1 Luxury fashion stores	27
2.3.3.2 Mid-market fashion stores.....	28
2.3.3.3 Value fashion stores	30
2.4 Summary	30
Chapter 3 The Retail Store Environment.....	31
3.1 Introduction	31
3.2 The retail store as brand communication.....	31
3.3 The retail store and brand image	32
3.3.1 Antecedents to brand image	33
3.4 Components of retail atmosphere	35
3.5 Response to the store environment.....	35
3.6 Retail store components	39
3.6.1 The physical setting	40
3.6.1.1 Exterior design	40
3.6.1.2 Ambient conditions	44
3.6.1.2.1 Sound.....	44
3.6.1.2.2 Lighting	46
3.6.1.2.3 Colour.....	47
3.6.1.2.4 Scent	49
3.6.1.2.5 Temperature.....	51
3.6.1.3 Materials.....	51
3.6.1.4 Space and layout.....	52
3.6.1.5 Service areas.....	54
3.6.1.5.1 Third space	55
3.6.1.6 Signage.....	57
3.6.2 Product variables.....	59
3.6.2.1 Product presentation	59
3.6.2.2 Assortment and placement of merchandise	61
3.6.3 Symbolic brand cues	63
3.6.3.1 Themed environments	63
3.6.3.2 Retail brand ideology	65
3.6.3.2.1 Retail theatre.....	67

3.6.4	People variables.....	68
3.6.4.1	Consumers	68
3.6.4.2	Sales assistants.....	70
3.6.5	Technology variables.....	71
3.7	Summary.....	75

Chapter 4 Consumption Experience 77

4.1	Introduction.....	77
4.2	Background.....	77
4.3	The consumption experience construct	79
4.3.1	Sensory experiences	79
4.3.2	Emotional experiences.....	81
4.3.3	Cognitive experiences	83
4.3.4	Physical experiences.....	85
4.3.5	Social experiences	86
4.4	Experiential design.....	87
4.5	Experiential retailing	89
4.5.1	Experiential retailing in luxury fashion stores.....	90
4.5.2	Experiential retailing in mid-market fashion stores.....	91
4.5.3	Experiential retailing in value fashion stores.....	93
4.5.4	Experiential retailing in other channels	94
4.5.4.1	Online experiential retailing	94
4.5.4.2	Mobile experiential retailing.....	95
4.6	Summary.....	95

Chapter 5 Methodology 97

5.1	Introduction.....	97
5.2	Research philosophy	97
5.2.1	Ontology.....	98
5.2.1.1	Objectivity	98
5.2.1.2	Subjectivity	98
5.2.2	Epistemology.....	98
5.2.2.1	Positivism	99
5.2.2.2	Interpretivism.....	99
5.2.2.3	Realism	101
5.2.3	Methodology	102
5.2.4	Adopted research philosophy	102
5.3	Research Approach.....	103
5.3.1	Deduction	103
5.3.2	Induction.....	104
5.3.3	Adopted research approach	105
5.4	Research design	105
5.4.1	Exploratory research.....	107
5.4.2	Descriptive research	107
5.4.3	Causal research.....	107
5.4.4	Adopted research design.....	108
5.5	Data sources.....	108
5.5.1	Primary data	108
5.5.2	Secondary data	109
5.5.3	Adopted data source	109
5.6	Data collection	110
5.6.1	Quantitative data.....	110
5.6.1.1	Quantitative data collection techniques	110
5.6.2	Qualitative data.....	111
5.6.2.1	Qualitative data collection techniques	112
5.6.3	Adopted data collection technique	112
5.6.3.1	Practitioner interview procedure.....	113

5.6.3.2	Consumer interview procedure	114
5.6.3.2.1	Stage one- grand tour questioning	115
5.6.3.2.2	Stage two- stimulus cues	115
5.7	Sampling	116
5.7.1	Target population	117
5.7.2	Sampling frame	117
5.7.3	Sampling technique.....	117
5.7.3.1	Probability sampling	118
5.7.3.2	Non- probability sampling.....	118
5.7.4	Sample size	119
5.7.5	Adopted research sample	119
5.7.5.1	Practitioner sample.....	120
5.7.5.2	Consumer sample	122
5.8	Data analysis	123
5.8.1	Data preparation.....	123
5.8.2	Coding process.....	124
5.8.2.1	Code development.....	124
5.8.2.2	Stages of coding	125
5.8.2.2.1	Open coding.....	125
5.8.2.2.2	Axial coding	126
5.8.2.2.3	Selective coding.....	126
5.8.2.3	Using NVivo	126
5.8.3	Data display	127
5.8.4	Summary of data analysis	128
5.9	Measurement of accuracy	129
5.9.1	Adopted measures of accuracy.....	129
5.9.1.1	Reliability.....	129
5.9.1.2	Validity.....	130
5.10	Chapter summary	132
Chapter 6 Data Analysis- Practitioner Discussion.....		133
6.1	Introduction	133
6.2	Creating consumer experiences.....	134
6.3	Antecedents to consumer experiences	136
6.3.1	Brand message stimuli	136
6.3.2	The physical setting	138
6.3.3	Product stimuli	140
6.3.4	People stimuli.....	141
6.3.5	Technology stimuli	142
6.4	Summary	145
Chapter 7 Data Analysis- Consumer Discussion.....		147
7.1	Introduction	147
7.2	Antecedents to the consumer experience	148
7.2.1	Foreground and background components	150
7.2.2	Interactions with stimuli.....	150
7.2.3	Presence of technology stimuli	152
7.2.3.1	Motivation for interaction	153
7.2.4	Presence of brand message stimuli	153
7.3	The nature of consumer experiences in fashion stores	155
7.3.1	The nature of sensory experiences	155
7.3.1.1	Aural experiences.....	156
7.3.1.2	Olfactory experiences.....	157
7.3.1.3	Visual experiences.....	158
7.3.1.4	Summary of sensory experiences	159
7.3.2	The nature of cognitive experiences.....	161
7.3.2.1	Cognitive search activity	161

7.3.2.1.1	Degree of ease	161
7.3.2.1.2	Navigational strategies	162
7.3.2.2	Imagery	164
7.3.2.2.1	Creative adaptations	164
7.3.2.2.2	New product ideas	165
7.3.2.2.3	Visualisations of usage	165
7.3.2.3	Attitudes	166
7.3.2.3.1	Attitudes towards the physical setting	166
7.3.2.3.2	Attitudes towards people stimuli	167
7.3.2.3.3	Attitudes towards product stimuli	169
7.3.2.3.4	Attitudes towards technology stimuli	169
7.3.2.3.5	Attitudes towards brand message stimuli	171
7.3.2.4	Perceptions of value	172
7.3.2.4.1	Experiential benefits	172
7.3.2.4.2	Functional benefits	173
7.3.2.4.3	Symbolic benefits	174
7.3.2.5	Understanding	175
7.3.2.6	Summary of cognitive experience	176
7.3.3	The nature of emotional experiences	178
7.3.3.1	Negative emotional experiences	178
7.3.3.2	Positive emotional experiences	180
7.3.3.3	Summary of emotions	182
7.3.4	The nature of physical experiences	184
7.3.4.1	Volitional physical experiences	184
7.3.4.1.1	Extrinsic physical experiences	184
7.3.4.1.2	Intrinsic physical experiences	186
7.3.4.2	Involuntary physical experiences	187
7.3.4.3	Summary of physical experiences	188
7.3.5	The nature of social experiences	191
7.3.5.1	Direct social experiences	191
7.3.5.1.1	Consumer initiated conversation	191
7.3.5.1.2	Other initiated conversation	193
7.3.5.2	Passive social experiences	194
7.3.5.3	Summary of social experiences	196
7.4	Moderating variables to the consumer experience	198
7.4.1	Consumer moderators	198
7.4.2	Situational moderators	199
7.4.2.1	Day of the week	199
7.4.2.2	Shopping motivations	199
7.4.3	Summary of moderating variables	201
7.5	Chapter summary	202
Chapter 8 Data Analysis- Comparing Perspectives.....		205
8.1	Introduction.....	205
8.2	Experiences with technology stimuli.....	206
8.3	Experiences with brand message stimuli.....	208
8.4	Experiences with the physical setting	209
8.5	Experiences with product stimuli	211
8.6	Experiences with people stimuli	212
8.7	Summary.....	215
Chapter 9 Conclusion		217
9.1	Introduction.....	217
9.2	Accomplishing the research objectives.....	218
9.3	Chapter review	219
9.4	Impact on theory and practice	222
9.5	Theoretical contributions	222

9.5.1	Outcome 1: Gaps in academic understanding of consumption experience and retail design	222
9.5.2	Outcome 2: The identification of sensory, cognitive, emotional, physical and social experiences.....	224
9.5.2.1	Emotional experiences	224
9.5.2.2	Cognitive experiences	225
9.5.2.3	Sensory experiences	226
9.5.2.4	Physical experiences	227
9.5.2.5	Social experiences	228
9.5.2.6	Moderating variables.....	229
9.5.3	Outcome 3: List of holistic stimuli representing antecedents to the consumer experience in fashion stores	229
9.5.4	Outcome 4: Framework of consumption experience in fashion stores	230
9.6	Managerial implications.....	231
9.6.1	Outcome 5: Managerial recommendations to aid effective strategies.....	232
9.7	Research limitations and ideas for future research	235
9.7.1	Practitioner sample.....	235
9.7.2	Consumer sample	236
9.7.3	Stimuli as antecedents to experiences	237
9.7.4	Technology stimuli	237
9.7.5	Moderating factors	238
9.8	Summary	238
Bibliography		241
Appendices		267
Appendix 1 Screening criteria.....		269
Appendix 2 Stimulus cues.....		270
Appendix 3 Practitioner interview transcripts		272
Appendix 4 Consumer interview transcripts		316
Appendix 5 Evidence – practitioner data.....		594
Appendix 6 Evidence - consumer data		611
List of Tables		
Table 3.1	Identification of store components in store image, brand identity and retail atmospheric literature.....	34
Table 3.2	Example studies on the fashion store environment.....	38
Table 3.3	Effects associated with colours.....	47
Table 3.4	Retail themes.....	65
Table 4.1	Emotion typologies.....	82
Table 4.2	Stimuli to experiences	88
Table 5.1	Contrasting approaches of positivism and interpretivism.....	101
Table 5.2	Differences between deductive and inductive research approaches.....	105
Table 5.3	Probability sampling.....	118
Table 5.4	Non-probability sampling.....	119
Table 7.1	Holistic stimuli in the fashion store.....	149
Table 7.2	Technology stimuli experienced in fashion stores.....	152
Table 7.3	Brand message stimuli experienced in fashion retailers.....	155
Table 9.1	Holistic stimuli in the fashion stores.....	230

List of Figures

Figure 3.1 Donovan and Rossiter's (1982) S-O-R model.....	36
Figure 3.2 Bitner's (1992) servicescape model.....	37
Figure 3.3 Asprey store, Bond Street.....	42
Figure 3.4 Hollister California surf shack exterior.....	43
Figure 3.5 Simply B fitting room with virtual mirror.....	55
Figure 3.6 Ted Baker & Friends Barber shop.....	57
Figure 3.7 Digital screen in Burberry's London flagship.....	74
Figure 4.1 The perceptual process.....	80
Figure 5.1 The process of deduction.....	103
Figure 5.2 Stages of the research process.....	106
Figure 7.1 Network map for sensory experiences in fashion stores.....	160
Figure 7.2 Network map for cognitive experiences in fashion stores.....	177
Figure 7.3 Network map for emotional experiences in fashion stores.....	183
Figure 7.4 Network map for physical experiences in fashion stores.....	190
Figure 7.5 Network map for social experiences in fashion stores.....	197
Figure 7.6 A model of consumption experience in fashion stores.....	203
Figure 8.1 Grazia's Style Hunter.....	214
Figure 9.1 A model of consumption experience in fashion stores.....	231

Word Count: 87,739 (Including tables and figures)

The University of Manchester

Rebecca Stuart

PhD: Textile Design, Fashion & Management PhD

**An analysis of the antecedents to and dimensions of consumption experience
in fashion stores**

Abstract

This thesis empirically examines the nature of consumer experiences as the result of interactions with components of the fashion store environment. It aims to further understand the consumption experience construct by adopting a multidimensional view of experience and a holistic view of antecedents, with the support of empirical data. A qualitative approach is adopted utilising face to face interviews with 5 practitioners and 20 young fashion consumers. By examining two perspectives a greater insight in to the way in which consumer experiences are created and are consumed can be gained. Data has been compared to establish differences between the way practitioners perceive the consumer experience, and the actual experiences of consumers. In doing so the research identifies several managerial implications which can be used to enhance the creation of experiences to meet the desires and wants of young fashion consumers.

Findings suggest several stimuli including product, the physical setting, people, technology and brand message components contribute towards the creation of specific cognitive, emotional, sensory, physical and social experiences in fashion stores. It identifies technology as an important component affecting the consumer experience not yet discussed in existing literature concerning mid-market fashion store environments and proposes further research into this stimulus in a fashion context. Physical experiences in store are a vital element of the fashion store experience. Consumers should be immersed in physical experiences to provide unique and memorable encounters with a retailer that cannot be gained online. Furthermore the physical store should foster the relationship between consumer and consumer in order to create social experiences that engage consumers on more personal levels. In creating immersive and engaging experiences in the physical store retailers can ensure that the store format remains competitive in today's challenging market.

Declaration

No portion of the work referred to in the thesis has been submitted in support of an application for another degree or qualification of this or any other university or other institute of learning.

Copyright Statement

- i. The author of this thesis (including any appendices and/or schedules to this thesis) owns certain copyright or related rights in it (the “Copyright”) and s/he has given The University of Manchester certain rights to use such Copyright, including for administrative purposes.
- ii. Copies of this thesis, either in full or in extracts and whether in hard or electronic copy, may be made **only** in accordance with the Copyright, Designs and Patents Act 1988 (as amended) and regulations issued under it or, where appropriate, in accordance with licensing agreements which the University has from time to time. This page must form part of any such copies made.
- iii. The ownership of certain Copyright, patents, designs, trade marks and other intellectual property (the “Intellectual Property”) and any reproductions of copyright works in the thesis, for example graphs and tables (“Reproductions”), which may be described in this thesis, may not be owned by the author and may be owned by third parties. Such Intellectual Property and Reproductions cannot and must not be made available for use without the prior written permission of the owner(s) of the relevant Intellectual Property and/or Reproductions.
- iv. Further information on the conditions under which disclosure, publication and commercialisation of this thesis, the Copyright and any Intellectual Property and/or Reproductions described in it may take place is available in the University IP Policy (see <http://www.campus.manchester.ac.uk/medialibrary/policies/intellectual-property.pdf>), in any relevant Thesis restriction declarations deposited in the University Library, The University Library’s regulations (see <http://www.manchester.ac.uk/library/aboutus/regulations>) and in The University’s policy on presentation of Theses

Acknowledgement

As I begin to write this acknowledgement I can feel butterflies in my stomach. Maybe it is out of the sheer excitement for handing in; maybe it is out of sheer fear that what I have written is not good enough/ complete nonsense. Either way it signifies the end of a 4 year adventure. I am both exhausted and excited by the concepts discussed in this study and although my *approach* to understanding consumption experience and retail design may change, my *want* to understand them never will. Therefore I would firstly like to thank my supervisor Dr Liz Barnes for offering me the chance to do this PhD. In doing it I have established a career in which I am excited and passionate about developing. Without this thesis I may not have come to understand where my niche is. Now I know. Thank you Liz for your support and guidance. Secondly I would like to thank Dr Helen McCormick who did a wonderful job in stepping in when needed and supporting the creative process that is research. I also want to thank everyone who took part in the research; without you there would be no research!

A huge thank you goes to Dr Helen Payne, Dr Rachel Ashman and (soon to be Dr) Victoria Magrath. The adventure would not have been the same without you and I feel privileged to have shared the experience with you all. I am beyond proud of you all for the work you have achieved. I do and forever will miss our chats, hugs and games in moments of rest between hard work. This is not goodbye to friendship, just goodbye to our life as PhD students in a windowless basement office!

I want to thank my 'magic' girls. You have made me the person I am today. Thank you to Helen Barnes, Ling Shum and Kate Lockett my best friends, for helping and supporting me throughout the whole process. I want to thank Andrew Horn for providing the most support in the last few months of this thesis. Thank for having faith in me and for giving me motivation but most all thank you for putting up with me! I want to thank my family: my 3 sisters, 3 brother in laws and wonderful nieces and nephews, for their love and support. Thank you for reminding me that in those darkest moments of stress, there is a life beyond this thesis.

The biggest thanks of all go to my parents Anne and Peter Stuart. Mum you are the centre of my universe. Thank you for your patience, love and reassurance especially throughout my 20 years of education. Without this I would not have achieved a PhD. Thank you for the "sympathy, sympathy, sympathy". Dad, I miss you every day. I hope this thesis does you proud. I love you mum and dad.

Chapter 1 Introduction

1.1 Introduction

Brands are under increasing pressure from smarter, digitally-connected, price-conscious consumers who exploit different channels to get the product they want at the price they want to pay (Aubrey and Judge, 2012). Brands can no longer compete with homogenised products and low pricing strategies and are thus seeking alternative means to add value to the consumer experience making it a point of difference beyond product and price. Experiential techniques are acknowledged as a new currency for competitive advantage in today's marketplace (Smilansky, 2009; Palmer, 2010). The global marketplace has witnessed a shift from a sole product focus to consumer centric marketing, driven by human emotion (Smilansky, 2009). Consumers have become part of the retailers' value creation where the focus is now on individualised experiences (Kent, 2007a). The physical retail store has huge opportunity to re-invent its role so that it can rise to the challenges of the changing marketplace and deliver consumer-focused experiences that tell a brand's story and act as its point of difference (Aubrey and Judge, 2012). The creation of superior consumer experiences in retail environments has thus been a growing concern for brands and academics (Grewal *et al.*, 2009; Puccinelli *et al.*, 2009). Despite it becoming a dominant topic in academic and practitioner literature, knowledge regarding the underlying theories of consumer experience and the creation of experiences is still largely undetermined in literature (Bäckström and Johansson, 2006; Verhoef *et al.*, 2009).

The consumer experience can be manifested in the acquisition of goods that are hedonic in nature. The concept has been reviewed in several areas of retailing including supermarkets, electronic stores, book stores etc. however these products are not always driven by hedonic experiences. The nature of fashion retailing creates an ideal context for the examination of consumption experience as fashion goods are experience products laden with subjective emotions and driven by hedonic motivations (Nelson, 1974; Hirschman and Holbrook, 1982; Ashman and Vazquez, 2012). The mid-market fashion sector is defined by generic products and high competition thus would benefit from a shift in product-focused retailing to the creation of entertaining consumer experiences (Park *et al.*, 2006). Although contributing £43.1 billion to the UK economy in 2011 (Keynote, 2012), the UK fashion retailing sector faces several issues as a result of the recession and high competition. Store and company closures have transformed many high streets which poses questions regarding the value of the physical retail store. The nature of UK fashion retailing therefore provides a suitable context for the analysis of in store consumer experiences.

1.2 Research context

The UK fashion retailing sector is facing a period of change due to challenges in the economy and shifts in shopping trends. Some of the key challenges retailers have faced in recent years include increasing property and rent costs, weak consumer spending and online competition (Lovett, 2012). A decrease in consumer spending overall and a move to online purchases as opposed to in store buys has led to the closure of many fashion retail stores on the UK high street. For example, the first six months of 2012 witnessed the closure of 265 branches of fashion multiples on the UK high street (Neilan, 2012). The physical store however has not lost all value; a large number of fashion consumers still insist that the online store cannot replace shopping in the physical store as it lacks sensory engagement (McCormick and Livett, 2012). For most mid-market multichannel fashion retailers sales in the physical format outweigh online sales thus the retail store is still as an important medium for fashion experiences (Hughes, 2012). Fashion retailers are being forced however to re-evaluate the role of their physical formats and as a consequence many are in the process of iteration (Doyle, 2004), choosing to limit expansion and re-design existing spaces. What fashion retailers must question now is how their physical formats can be designed for maximum efficiency and to create unique experiences that encourage consumers to visit the physical store. As leading UK clothing specialist compete using low pricing strategies other fashion retailers who are less able to do so must identify other sources for competitive advantage. Sales and loyalty are broadened via the creation of environments that allow customers to become engaged in the consumption experience (Smilansky, 2009). Brands need to optimise the physical store so that it can drive operational efficiencies in terms of product range and capital costs as well as deliver experiences that are on-brand and drive consumer preference (Aubrey and Judge, 2012). This calls for a renewed focus on the design and management of consumer experiences in store in order to achieve a competitive advantage and to gain the attention of consumers (Pullman and Gross, 2004). Thus fashion retailers must now create experiences in store that entice consumers to the physical space and that make up for higher product prices (Thomson, 2012). This therefore calls for a greater understanding of the creation and consumption of experiences in fashion stores.

1.3 Research problem

Despite the importance placed upon the in-store consumer experience by academic literature (Grewel *et al.*, 2007; Puccinelli *et al.*, 2009) and by retailers in current industry discussions (Thomson, 2012; Lovett, 2012; Hughes, 2012) existing theory is insufficient for understanding the underlying antecedents to consumption experience (Verhoef *et al.*, 2009).

There are several criticisms of existing concepts thus resulting in a gap in knowledge regarding the consumption experience. Firstly although authors such as Bitner (1992) and Turley and Milliman (2000) contribute holistic perceptions of in store stimuli and recognise that it is the configuration of these stimuli that cause consumers to respond, their contributions are conceptually based on the organization of other research. Secondly empirical studies that do exist adopt approaches that consider the effect of store variables in isolation (Granot *et al.*, 2010). For example lighting has been used to examine merchandise interaction (Areni and Kim, 1994), music examined as a variable for time spent in store (Yalch and Spangenberg, 1990) and the impact of sales assistants used to examine perceptions of store image (Kim *et al.*, 2009b). Existing studies therefore undermine the holistic nature of stimuli by focusing on the impact of one stimulus and neglecting the sum of all stimuli in a retail store. More recently authors have acted up on the need to examine stimuli from a holistic perspective (e.g. Ballentine *et al.*, 2010; Parsons, 2011). However literature still calls for further examination of the total configuration of all stimuli in store based in empirical data. The work presented in this study builds up on this gap by contributing a list of stimuli that holistically form the fashion store environment, constructed from theories in the literature and from empirical data collected from retail designers and fashion consumers.

Furthermore, the consumer experience is its own multidimensional construct (Gentile *et al.*, 2007) however many studies within the retailing literature confuse the term ‘consumer experience’ as a measure for other constructs such as satisfaction, loyalty or service quality (Verhoef *et al.*, 2009). This is particularly so in existing studies on fashion stores which use the term ‘shopping experience’ to explain constructs such as involvement and shopping orientations. Thus studies claiming to analyse the consumer experience do so without proper definition of the construct. Moreover those that acknowledge the dimensions of the consumer experience construct have been found to adopt a singular view concentrating efforts on only one dimension of experience, most commonly emotion (Babin and Darden, 1996; Wakefield and Baker, 1998). This approach neglects the true nature of the consumption experience as a multidimensional construct. The findings in this study present an understanding of the nature of all dimensions of consumer experience in store including sensory, cognitive, emotional, physical and social dimensions thus adopting a multidimensional perspective.

Thirdly, literature representing the nature of consumer experiences in mid-market fashion retailing is undeveloped as most literature uses luxury fashion, or other product sectors, as context for analysis. Evidence in the market such as experiential strategies implemented by Topshop and GAP suggests that experiential retailing is not limited to the luxury fashion market and examination in the mid-market fashion sector is required. Hence gaps in the literature call for an empirical study that examines the antecedents to and the nature of consumption experience in mid-market fashion stores from a holistic multidimensional viewpoint. The work presented in this study builds up on this gap.

1.4 Research literature

Literature concerning the consumption experience construct has been reviewed in order to define the topic under consideration and to identify salient properties that require investigation. The consumer experience is described as being a multidimensional construct defined by cognitive, emotional, sensory, physical and social components (Schmitt, 1999; LaSalle and Britton, 2003; Gentile *et al.*, 2007; Verhoef *et al.*, 2009). These are sourced during the interactions between a consumer and a company or part of its organisation. Retailers can implement a number of stimuli that engage consumers in experiences during all stages of consumption including marketing communications, visual and verbal identities, products, spatial environments, co-branding, electronic media and people (Schmitt, 1999). Given the aim of the research this study focuses on the spatial environment of a retailer as stimuli to the consumer experience thus discusses the nature of experiential retailing in the physical store environment.

The retail brand is manifested and made physical by components of the retail store which turn brand cues in to three dimensional experiences. The tangible and intangible qualities of the store serve to communicate messages regarding the brand's identity which help to engage consumers in emotional, cognitive and physiological experiences (Bitner, 1992). Store components work holistically as antecedents to the consumer experience hence literature concerning these components provide theoretical and managerial arguments for the creation of consumer experiences. For the sake of this study and in line with other authors (e.g. Baker *et al.*, 2002; Palmer, 2010) a diverse list of stimuli from retail atmosphere, brand identity and brand image literature have been re-grouped to create five categories of store components that are typical of today's retail stores. These include: the physical setting, symbolic brand cues, product variables, people variables and technology. These categorises are used as a framework for the collection and analysis of primary data.

Fashion retailing literature has been reviewed to provide a context for the examination of consumption experience. Discussion of distribution channels provides scope for the extent of consumption experience and experiential retailing in the fashion sector. Here the state of physical store retailing is outlined as to justify the need for further examination of the retail store. In addition experiential retailing in the fashion sector is discussed with the aim of establishing where experiential strategies are best found in practice. This discussion also illustrates the extent of experiential practices in the mid-market fashion sector that are not reflected in current academic literature.

A review of the literature concerning the UK fashion retail sector, the retail store environment and the consumption experience construct has therefore established a foundation for understanding consumer experiences in fashion retailing, for identifying current gaps in theoretical assumptions and for providing variables that can guide the collection and analysis of primary data.

1.5 Research aim

The aim of this study is to analyse the nature of consumer's emotional, cognitive, sensory, physical and social experiences as the result of interactions with stimuli in fashion stores.

1.6 Research objectives

The research objectives are:

1. To review the literature concerning the retail store environment.
2. To identify stimuli that constitutes the fashion high street retail store.
3. To review literature on the consumption experience in retail.
4. To identify dimensions of the consumption experience construct (sensory, cognitive, emotional, physical and social dimensions).
5. To analyse the creation of experiences using stimuli in retail stores from a practitioners perspective.
6. To analyse the nature of sensory, cognitive, emotional, physical and social experiences in fashion stores as the result of interactions with stimuli, from a consumer perspective.
7. To compare practitioner and consumer perspectives regarding the creation and the consumption of experience in physical stores.
8. To provide useful suggestions for managing the fashion store environment and the creation of consumer experiences.

1.7 Research outcomes

The research outcomes for this study are:

1. The identification of gaps in academic understanding of consumption experience and the retail store.
2. The identification of specific sensory, cognitive, emotional, physical and social experiences encountered by young fashion consumers the physical store.
3. The formation of a list of holistic stimuli representing antecedents to the consumer experience in fashion stores.
4. The creation of a framework depicting consumption experience in fashion stores.
5. The formation of managerial recommendations which will aid retailers in the creation of effective strategies regarding consumer experiences in fashion stores.

1.8 Research methodology

The study utilises a qualitative approach, the first step being to conduct an extensive review of literature (McCracken, 1988). Understanding of the phenomenon begins with a review of literature concerning fashion retailing channels, the retail store environment and consumer experiences. Key variables of retail stimuli and dimensions of experience imperative to the consumption experience construct are identified here. These variables inform the content of interview questions to be asked during the collection of primary data.

Data is gathered from two samples, a practitioner and a consumer sample therefore exploring the construct from two views; the creation of the retail store and the actual consumption in the retail store. Existing literature argues that consumers are not always consciously aware of all stimuli that affect their experiences in store (Baker, 1986). With this in mind, interviews with retail designers will identify all stimuli designed to create experiences hence the antecedents to experiences including those that consumers are oblivious to. Sampling here consists of elite respondents judged to be appropriate based on their profession in retail and brand design. However a practitioner's view of the experiences in store environments has been found to differ from those of consumers (Bäckström and Johansson, 2006). Thus the collection of data from consumers represents the actual nature of experiences as encountered by fashion consumers. The second sample in this study comprises of young female fashion consumers who are students on fashion retailing courses. They are an appropriate sample as they are high fashion interest consumers and are more involved with fashion consumption in terms of frequency, effort and time (Han *et al.*, 1991; Workman and Studak, 2007). A student sample also represents a source of homogeneity thus lowering the possibility of errors (Carpenter *et al.*, 2005). In addition, the use of fashion

students is evident in other research regarding fashion experiences (Thompson and Haytko, 1997; Workman and Studak, 2007; Kang and Park-Poaps, 2010).

Analysis of data follows a three stage coding process as guided by broad principles of Grounded Theory including open, axial and selective coding. Using a coding framework data is organised and encoded using both a manual (practitioner data) and NVivo approach (consumer data). The purpose of this is to break up and expand the data to generate new levels of interpretation (Coffey and Atkinson, 1996). Conclusions are then drawn from reconstructed data that are communicated using descriptive and visual techniques.

1.9 Summary

This research aims to discover the nature of consumer experiences in fashion stores by examining store components as antecedents to cognitive, emotional, sensory, physical and social experiences. Gaps in existing literature call for a holistic view of the store environment, and the analysis of consumer experience as a multidimensional construct that is supported by empirical data. Also difficulties in the mid-market fashion sector justify the examination of the store environment to enable retailers to maximise their stores and create effective strategies that engage consumers in unique brand experiences that serve as a point of difference in the competitive fashion market.

Chapter 2 introduces the context of the study and outlines the current nature of the UK fashion market including the size and scope of the sector. Following this is an examination of distribution channels utilised by fashion retailers with focus on the physical store and the difficulties they are currently facing. This chapter identifies the challenges that fashion retailers are facing in the market, driving them to examine their store portfolios and to consider ways to maximise the physical store as a valuable and competitive retail channel.

Chapter 3 is a review of current literature concerning components of the retail store, specifically the fashion store environment. This chapter begins by outlining the importance of the physical retail store in the communication of the brand. The store serves to immerse consumers in the brand experience thus components work holistically to communicate the brand meaning. Using literature from brand image, brand identity and retail atmosphere perspectives several components are identified as shaping consumers' emotional, cognitive and physical experiences with brands. These components form a framework for understanding the nature of the retail store. The chapter proceeds with a discussion of these key components which form topics for consideration in the interview stage of the research.

Throughout the chapter attention is made to research on the fashion store environment and the application of components within the fashion store. The chapter also highlights gaps in existing literature concerning retail store environments and the need for a list of holistic stimuli supported by empirical data that defines the fashion store environment today. The need for further investigation in to retail design in fashion stores is thus exemplified and the academic contribution that this research will make is acknowledged.

Chapter 4 discusses literature concerning the consumption experience construct. It firstly defines the consumption experience as a multidimensional construct and then the nature of dimensions (cognitive, emotional, sensory, physical and social) is discussed. These dimensions form topics for questioning in the interview stage. The chapter identifies the importance of consumption experience in retailing through discussion of experiential design which accounts for how experiences are created, and experiential retailing which serves to engage consumers in an emotional bond with brands through entertaining activities (Jones *et al.*, 2010). Experiential retailing has been regarded as particularly relevant to fashion retailing hence the chapter discusses the scope of experiential retailing in luxury, mid-market and value fashion retailing with the aim of identifying where experiential strategies are implemented. Despite practice of experiential retailing in mid-market fashion stores, examination of this context in current literature is underdeveloped. This chapter therefore identifies the need for more research which examines the consumer experience as a multidimensional construct as opposed to individual dimensions particularly in the context of mid-market fashion retailing.

Chapter 5 reports the methodology to be utilised in the research. The need for a qualitative approach is argued and methods to be undertaken are outlined. The study adopts face to face interviews with two samples, consumer and practitioner respondents, in order to re-discover the creation and consumption of experiences in fashion stores. The chapter discusses the nature of these samples and describes the interview procedure and data analysis techniques used in this research.

Chapters 6, 7 and 8 present discussion of results of the study. Firstly the practitioner view is presented in chapter 6; here several in store stimuli are discussed as antecedents to the consumer experiences. The nature of the intended experiences with these stimuli is also suggested. Then the consumer view is presented in chapter 7 which describes the actual nature of consumer experiences in fashion stores. A model of consumption experience in fashion stores is presented in this chapter. Finally practitioner and consumer findings are

compared in chapter 8 in order to align perspectives and identify aspects of the store environment that retailers should reconsider for improved consumer experiences.

Chapter 9 concludes the study by reviewing the accomplishment of objectives outlined in section 1.6. It presents the key findings of the study and discusses the academic and managerial contributions of the research. The chapter ends with the limitations of the study and further research suggestions.

Chapter 2 The UK Fashion Retailing Sector

2.1 Introduction

The aim of the study is to analyse the nature of consumer experiences in physical fashion stores and to distinguish elements of the store environment that create experiences. This chapter presents the context in which that analysis will occur. The first section of the chapter describes the size and structure of the UK fashion retailing market, establishing that mid-market fashion retailers would benefit the most from understanding and creating improved in store experiences. The chapter then discusses the nature of distribution channels available to fashion retailers with a focus on the physical store. This section serves to highlight the importance of the physical retail store and the gaps in research concerning this channel.

2.2 Size of the UK fashion retailing market

In 2012 the UK fashion industry generated £21 billion to the UK economy (British Fashion Council, 2012). The UK fashion market is divided into three sectors: luxury, mid-market and value. Despite the difficult UK economy the UK luxury market (consisting of apparel, accessories, travel, hospitality and jewellery) has remained robust compared to other sectors and is expected to grow 12% to £7.4 billion by the end of 2013 (Ledbury Research, 2013). By 2017 the UK luxury market is expected to double to £12.2 billion compared to £6.6 billion in 2012 (Karmali, 2013). Prior to 2006 clothing specialists in the mid-market and value fashion sector had been experiencing a healthy growth in the share of all retail spending. However by 2009 the retail market share of clothing was at its lowest since the consumer boom ended in 2006 (Mintel, 2009). Deflation and an emphasis on low priced imports over recent years have held back growth in fashion spending (Fratto *et al.*, 2006). With a return to deflation throughout 2012, growth became stunted thus sales in the fashion sector did not reach its full potential (Mintel, 2012b). Limited growth in the mid-market sector has been accredited to the underperformance of market leaders Marks and Spencer and Next. As a result, department stores such as Debenhams are thought to be gaining advantage by acquiring the share of Marks and Spencer's lost mid-market female consumers (Mintel, 2012b). Marks and Spencer and Next exhibited weak performance during 2011 and 2012 thus moving them from leaders in the UK clothing market (first and second position) in 2011 to second and third position in 2012. The value sector has overshadowed mid-market fashion retailers in recent years resulting in value retailer Primark now being the leading specialist clothing retailer in the UK fashion market. Primark's full year figures show a like-for-like growth of 3% versus Marks and Spencer's six month like-for-like decline of 4.3% (MacDonald, 2012).

Value retailers such as Primark have taken advantage of the economic downturn as price has become more important for consumers. Increasingly the 16-24 year old consumer is becoming more price driven and is beginning to exercise more caution when spending (Mintel, 2012b). A decline of the 16-24 year old population in the UK, a rise in tuition fees and an increase in unemployment is likely to restrict spending of disposable income in this segment (Verdict, 2012a). This is a threat to mid-market fashion retailers as this age group can be classed as fashion leaders and are a key fashion consumer group (Newman and Patel, 2004). Traditionally 16-24s have been key purchasers of clothing, spending a reported £10.3 billion on clothing in 2011 despite the economic downturn (Mintel, 2012b). Thomson (2012) believes that mid-market players will increasingly be forced to compete on price or by creating interesting product experiences that consumers will be willing to pay more for. As not all retailers can compete as successfully on price like value retailers, and increased discounting and promotional activities constrain margins further (Verdict, 2012b) retailers will have to turn to the consumer experience as a point of differentiation. This therefore calls for a better understanding of the creation and consumption of consumer experiences in mid-market fashion stores. By understanding the nature of experiences in store, mid-market retailers can effectively engage consumers in enhanced experiences therefore maintaining competitive advantage without depending on pricing strategies alone.

2.3 Distribution channels in fashion retailing

In today's fashion retailing market there are three main channels for interacting with a retailer or brand. These channels of interaction include physical stores such as multiples, independents, department stores, supermarkets and pop-up stores; the internet; and mobile. The ability of a fashion retailer to operate through several of these channels thus being multichannel is considered imperative to long term success (Hughes, 2012). Hence the majority of fashion retailers have extended their proposition to online and increasingly mobile channels as to broaden their brand presence and overall consumer experience (Rowley, 2009; Magrath and McCormick, 2013a). The following section presents a discussion of fashion channels that act as mediums for consumer experiences.

2.3.1 Online channel

Online retailing can be defined as the selling of goods and services via the internet and is otherwise known as 'e-tailing' (Dennis *et al.*, 2004). E-tailing has witnessed extensive growth in recent years; fashion goods are now classed as one of the most popular product categories to browse and purchase online in the UK (Mintel, 2012a). In 2011 consumer spending on clothing and footwear goods online contributed 12% to the total value of the

UK clothing market with expenditure reaching £5 billion (Mintel, 2012a). Predictions suggest that the UK online fashion market will have grown 86% between 2011 and 2016, equating to a predicted total of £9.4 billion in 2016 (Mintel, 2012a).

Fashion consumers can experience two types of online retailers; those that are multi-channel thus have an online and physical presence, and those that are pure play. Pure play retailers are those that have no traditional store front and are found only in the online marketplace (Ashworth *et al.*, 2006; Ashman and Vazquez, 2012). They typically offer narrow product ranges with a clearly defined target market (Marciniak and Bruce, 2004). Although multichannel retailers still dominate with a 49% market share, pure play fashion retailers including Boohoo.com, Net-a-Porter and ASOS account for 15% of the total value of the online fashion market (Mintel, 2012a). The growth in pure play fashion retailers in recent years has therefore caused a loss of market share for multichannel clothing specialists (Mintel, 2012b). According to IMRG/HITWISE Top 100 Online Retailers, ASOS was the only fashion retailer to climb position in the 50 top websites, now holding 10th place; all other fashion retailers on the list including multichannel retailers Next, New Look and Topshop fell in ranking (IMRG, 2012). This suggests that pure play fashion retailers remain competitive against multichannel retailers which Mintel (2012a) accredits to increasing digital innovation online that enhances the online consumer experience.

2.3.2 Mobile channel

The traditional model of retailing is being challenged by mobile commerce (m-commerce) which allows consumers to access a retailer anytime anywhere making it an ideal supplementary channel for e-tailing in addition to physical retailing (Shankar *et al.*, 2010). M-commerce can be defined as an extension of e-commerce which allows consumers to conduct online searches and transactions via handheld devices (Li *et al.*, 2012; Mahatanakoon, 2007). Smartphones are now an essential shopping tool where the path to purchase is more fluid as consumers use different channels to research, locate and purchase products (Aubrey and Judge, 2012). Consumers interact with retailers via mobile in one of three ways; by mobile app, mobile website and web app (Wong, 2012). A mobile app is a condensed and mobile-optimised version of the retail store which may or may not be transactional and is downloaded from the mobile application store (Magrath and McCormick, 2013b). A mobile website is a retailer's original internet website viewed on a mobile device, accessed via a browser (Wong, 2012). A web app is a version of the retailer's website that has been formatted for mobile use and accessed via a mobile browser (Magrath and McCormick, 2013b). Sales via mobile devices in the UK have increased from 0.9% in

2010 to 12% of total online sales in 2012 (IMRG, 2013). For example, Topshop received 8% of its total online sales via mobile devices in 2011 (Intel, 2012a). Intel (2012a) reports that 11% of consumers frequently use smartphones and tablets to browse or buy fashion and as a result m-commerce has witnessed a reported growth of 359% year on year. This suggests that the mobile retail channel has emerged as an influential medium for fashion retailers to connect with customers (Yang and Kim, 2012).

2.3.3 Store channel

Despite the success of online and mobile retailing the physical store is still an important component in consumer's interactions with fashion retailers. Regardless of the growth of online and mobile channels store-based shopping is still growing and is playing a significant part in overall retail sector growth (Aubrey and Judge, 2012). Purchasing fashion online is still considered a risk given that characteristics of fashion products which are important when making a decision are difficult to present online e.g. fit, quality and colour (Kim and Forsythe, 2009). Fashion consumers are driven by their senses hence the online environment is inadequate in providing a multisensory experience with products (McCormick and Livett, 2012; Yang and Young, 2009). According to Intel (2012a) 73% of mid-market multichannel shoppers in 2011 still preferred to visit a physical fashion store over an online fashion store. In addition over two thirds of garments bought were in physical stores, with store sales accounting for 88% of clothing spending (Intel, 2012b). The physical store for most mid-market multichannel fashion retailers still outweighs online sales and represents an important channel for connecting with consumers (Hughes, 2012). So much so that the UK fashion market has witnessed a growth in pure play retailers entering the marketplace using physical environments (Thomson, 2012). Fashion brand Simply Be for example has ventured from a virtual presence in to two physical stores in order to develop the brand (Intel, 2011a). Net-a-Porter also established a physical presence on the high street in 2011 through a pop-up window in central London which was used to house pictures of products that when scanned by mobile devices connected consumers with the online shop and virtual content (Thomson, 2011). The physical store therefore serves as an important channel for brand communication and for providing branded experiences for consumers thus is still a vital part of a retailers overall channel strategy.

In addition the physical store still holds great value for luxury brands. The luxury sector is renowned for its late uptake of e-tailing which Okonkwo (2010) believes to have been caused by a narrow approach to operations. Luxury fashion stores serve to communicate the exclusive positioning of luxury brands (Moore and Birtwhistle, 2004) whereas the internet,

being a mass market phenomenon was viewed early on as challenging the originality, exclusivity and limited nature of the luxury sector. However luxury fashion brands have now translated their brand concepts online, integrating their online and offline stores in terms of brand image and operations (Nobbs *et al.*, 2012). Although online retailing has now become part of luxury fashion operations the retail store still plays a prominent role in the overall luxury buying experience thus is a key element of successful luxury retailing (Okonkwo, 2007). The luxury experience is summed up in the store visit and immersion into the essence of the brand which is reflected through the store atmosphere and the brand message communications (Okonkwo, 2007).

Therefore the physical branded environment is still an important format for fashion retailers across several fashion markets despite the increasing sales made across online and mobile channels. The sections below discuss the nature of physical stores across the luxury, mid-market and value fashion sectors with the aim of establishing the nature of the physical format and its role in consumption experiences.

2.3.3.1 Luxury fashion stores

According to Mintel (2011b) the luxury fashion brands with the greatest physical presence in the UK include Tommy Hilfiger, Hugo Boss, Polo Ralph Lauren, Giorgio Armani, Chanel and Toast. Since 2010 the UK luxury fashion market has witnessed an increase in store openings including Louis Vuitton's London flagship in 2010, 15 Hugo Boss mono brand stores in 2011, Burberry's London flagship in 2011 and Alexander McQueen London flagship in 2012. The growth in physical presence of luxury brands in the UK has been accredited to the growing number of international shoppers in London, notably a boom in Chinese consumers. Research suggests that over 60% of luxury brands in the UK specifically target shoppers from abroad as tourism has remained crucial (Karmali, 2013). London has become an attractive shopping destination which has resulted in high competition between global luxury brands for the best retail locations in London (Cushman & Wakefield, 2013). While London will remain a priority location for luxury brands, research shows that 81% of luxury brands now have a presence elsewhere with Manchester and Edinburgh being important locations for luxury (Parry, 2013).

Luxury fashion brands operate in the UK via a tiered structure of physical stores ranging from flagships to mono-brand stores, multi-brand stores, concessions in high end department stores and designer outlets (Nobbs *et al.*, 2012; Godey *et al.*, 2009; Moore and Birtwistle, 2004). At the top of the structure is the flagship store which offers everything and extra,

making it a destination store (Moore *et al.*, 2010). The luxury store environment is thus best encapsulated in the form of the flagship which functions to provide customers with the ultimate, memorable brand experience (Fionda and Moore, 2009; Kent, 2009). The flagship store can be defined as “*a larger than average speciality retail format in a prominent geographical location, offering the widest and deepest product range within the highest level of store environment and serving to showcase the brand’s position, image and values*” (Nobbs *et al.*, 2012, p. 922). At the top level of flagship formats is the “uber” or “mega” flagship whereby the store is enhanced to be bigger, better and more memorable offering greater accessibility therefore becoming a tourist destination e.g. Prada’s Epicentre or Louis Vuitton’s Maisons (Nobbs *et al.*, 2012). It is the largest in the brand’s chain of stores, has a different offering than in other flagships and is typically located in the brand’s country of origin (Nobbs *et al.*, 2012). The role of the flagship is considered to extend beyond selling and profit generation as to build and reinforce the retail brand and to create a deep set emotional attachment (Kozinets *et al.*, 2002; Doyle *et al.*, 2008). However research by Manlow and Nobbs (2013) suggests that the generation of revenue is now also important in addition to showcasing a brand’s identity and positioning the brand in the market. Flagships serve to support other distribution channels by providing insight in to the personality of the company and acting as role model in terms of product trials, new fixtures, concept store designs or visual merchandising (Manlow and Nobbs, 2013; Fionda and Moore, 2009). The high profile of flagship stores increases sales in these other formats (Kozinets *et al.*, 2002).

2.3.3.2 Mid-market fashion stores

Physical stores in the mid-market sector come in the form of multiples, independents and department stores. The mid-market fashion segment is dominated by multiples such as Marks and Spencer’s 731 UK stores and Next’s 519 UK stores (Intel, 2012b). However mid-market fashion retailers have come under increasing pressure during the economic downturn as attractive low prices have made value retailers more competitive (Thomson, 2012). Slow economic recovery, the rise of e-tail and growth of international expansion has forced fashion retailers to reconsider their UK store strategies causing a decline of stores on UK high streets (Knowles, 2011). Only the larger mid-market players have been able to compete by improving pricing strategies and promotional activities which has led to the decline of some of the smaller mid-market players such as Dorothy Perkins. Fashion retailers in the UK including leading retailers such Marks and Spencer and those in the Arcadia group have been forced to re-evaluate their store portfolios by limiting expansion or downsizing (Cooper, 2012). In 2011 the Arcadia group which owns brands including Topshop, Dorothy Perkins, Miss Selfridge, BHS and Burton, announced the closure of 250

of its 2,507 UK stores over a three year period (Warburton, 2011). Burdens such as growing rents and a rise in business rates in conjunction with falling sales have caused many retail stores to close. Neilan (2012) reports of 265 branches of fashion multiples which closed in the first six months of 2012 representing a net 3.6% decline in high street fashion multiples. During January to July 2012, the number of shops operated by multiples fell for the first time in fourteen years (Cooper, 2012). Also the rapid development of online channels has become a key challenge as more purchases made online have contributed to fewer over the counter sales therefore affecting the demand for physical spaces (Cooper, 2012). For example Next's multichannel offering with next day delivery services is thought to have contributed to a decline in store based sales (Mintel, 2012b).

In addition to store closures some fashion retailers have concentrated their efforts on improving the quality of their stores as opposed to quantity by ensuring that the fewer stores they have kept are as impressive as possible (Cooper, 2012). Similarly Lovett (2012) reports that retailers are refurbishing their existing properties in order to optimise them for maximum efficiency by working with landlords to explore new possibilities and make changes in existing spaces to provide better stores. Debenhams for example, invested in store refurbishments in 2011 and experienced 6% uplift in sales in the first year after conversion (Mintel, 2012b). Also fashion retailers are experimenting with new strategies; they are opening flagship stores that house full collections in selected locations in addition to smaller stores in other areas. These supplementary stores offer limited ranges but provide online facilities such as ordering kiosks and click and collect services allowing customers to access the full range of products (Verdict, 2012b). Mid-market fashion retailers such as House of Fraser, Marks and Spencer and Debenhams have adopted this strategy. House of Fraser for example has launched this format across two locations (Aberdeen and Liverpool) with plans for another four or five more in the next year (Goldfingle, 2013). These 'Click & Collect' stores are an average 1500 square feet compared to the 100,000 square feet traditional store (Harrison, 2011). They are product-free high street stores equipped with changing rooms to try on 'buy and collect' orders and computers for virtual shopping services and online purchasing (Aubrey and Judge, 2012). These types of 'Click & Collect' stores rely on multichannel strategies thus the internet, which was once seen as a potential threat to the future of retail stores, can now bring a renewed relevance to physical retailing (Drapers, 2012). Given consumers' demand for innovation and accessibility, the role of the physical store across all sectors is changing causing retailers to integrate the traditional store with digital channels (Thomson, 2012; Lovett, 2012). Despite evidence of the increased presence of digital retailing in the traditional store format, literature reflecting consumer's

experience of this in the mid-market fashion sector is severely lacking. This calls for research that acknowledges technology in store as a determinant of the fashion consumer experience and the nature of these experiences. This study aims to contribute new findings to this gap in literature.

2.3.3.3 Value fashion stores

Value retailers such as Primark, H&M, TK Maxx and Matalan experienced positive growth in 2011 outperforming other retail segments thus overshadowing the share of the clothing specialist sales in the UK. Value fashion retailers such as Primark have taken advantage of the economic downturn as price has become more important for consumers. As a result Primark is one of few fashion retailers who have afforded expansion of their store portfolios during the economic downturn (Cooper, 2012). Value fashion retailers have expanded in the UK using larger store formats offering more authoritative product ranges thus acting as a 'destination pull' (Reynolds *et al.*, 2007). These formats have utilised a 'no frills' approach to store design and encourage self-service and reduced involvement with sales staff in order to reduce operating costs (Hu and Jasper, 2006).

2.4 Summary

This chapter has presented a discussion regarding the structure of the UK fashion retailing market and its distribution channels therefore providing the context for this study. Discussion highlights the importance of mid-market fashion stores and justifies the need for research. Several challenges in the economy and the fashion retailing market represent a period of difficult trading for mid-market fashion retailers which has forced many to close stores or curb expansion in the UK. Given the difficulties that UK high street fashion retailers are facing, the physical store is under scrutiny. The in store experience is considered to offer a competitive advantage that retailers seek for differentiation in a crowded marketplace such as fashion (Bridson and Evans, 2004). This is particularly important for mid-market fashion retailers as they cannot rely solely on competitive pricing like value fashion retailers. In addition the changing nature of physical retail in the mid-market sector such as store closures and a move towards smaller formats, calls for a renewed understanding of the physical fashion store. By examining fashion store environments and understanding how consumers experience these environments, this study can provide retailers with strategies for engaging consumers in better, more competitive in store experiences.

Chapter 3 The Retail Store Environment

3.1 Introduction

A vital part in the creation of brand experiences is the physical retail store (Fulberg, 2003). The retail store reinforces the retail brand by immersing consumers in experiences designed and built around the brand identity. It is the quality of brand experiences as opposed to product and service performance that is being used to position retailers (Ailawadi and Keller, 2004). Given the highly competitive nature of retailing the ability to create a strong in-store personality and rich consumer experience, is crucial in influencing customer perceptions and drive store choice and loyalty (Ailawadi and Keller, 2004). The retail store is therefore a crucial and unique element in branding (Burt and Davies, 2010).

This chapter presents discussion regarding components of the store environment that act as antecedents to consumer experiences. It adopts a holistic perspective of stimuli by examining multiple store components which contrasts to other studies that examine the influence of only one or two. This is despite the fact that consumers respond to the sum of all stimuli in store as a collective experience (Baker, 1986; Bitner, 1992; Ballentine *et al.*, 2010). The findings in this study therefore aim to contribute towards a gap in existing literature regarding the holistic nature of the retail store. Discussion regarding components of the store environment also serves to identify gaps in current understandings of the fashion store.

This chapter begins by outlining the importance of the physical retail store as a form of brand communication. Secondly the impact of the store on brand image is discussed with reference to key components that shape consumers' perceptions of the brand and their experiences with it. Then store components from retail atmosphere literature are discussed with the view of defining the nature of the retail store and forming a list of components that influences the consumer experience in store. Together brand image and retail atmosphere literature provide a framework for understanding how interactions with stimuli in the retail environment lead to consumer experiences.

3.2 The retail store as brand communication

In the retail store the consumer is surrounded by space that communicates the essence of the brand and connects with them on a one to one basis through a shared experience (Fulberg, 2003). The retail store offers a unique form of communication for a brand compared to traditional media; the store engages consumers in a two-way dialogue allowing the brand to

tell it's brand story whilst at the same time listening to the needs and wants of the customers (Fulberg, 2003). The creation of brand identity in the retail store has evolved beyond two-dimensional visual designs to embrace three-dimensional spaces, raising the significance of space in the brand experience (Kent, 2003). This is best evident in brandscapes, classed as a “*material and symbolic environment that consumers build with marketplace products, images and messages, that they invest with local meaning, and whose totemic significance largely shapes the adaptation consumers make to the modern world*” (Sherry, 1998, p. 112). Here, the brand's vision is projected not only through the product it sells but in its branded environment. Brandscapes combine advertising, merchandising and entertainment so as to provide a consumption experience that is intentionally designed to engage consumers and build relationships with them (Hollenbeck *et al.*, 2008). They are a reflection of a brand's identity across all aspects of store design which when used strategically creates multisensory experiences for consumers (Manlow and Nobbs, 2012). Customers are able to see, hear, taste, smell and touch products and brands in the retail store making it a strong medium for brand communication (Fulberg, 2003).

3.3 The retail store and brand image

Bitner (1992) referred to the retail environment or ‘servicescape’, “*the man-made physical surroundings as opposed to the natural or social environment*” (p.58), as being rich in cues that are a form of nonverbal communication imparting meaning through object language. These cues are very influential in communicating the firm's image to customers (Bitner, 1992). It is the combination of cues and the meaning that consumers attach to them in the store environment that contribute towards store image (Kent and Kirby, 2009). Brand image is the current view that the consumer has about the brand and is comprised of associations and beliefs based on current or past experience with the brand (Burt and Davies, 2010). When a customer has favourable, strong and unique associations towards a brand hence a positive brand image, the brand has achieved brand equity which is related to brand choice, increased store loyalty and decreased vulnerability to competition (Keller, 1993). *Store image* is the total impression of perceived attributes associated to the store as the result of exposure to stimuli during experiences (Hartman and Spiro, 2005). Store image can be used as an informational cue to inform inferences about the store's merchandise quality when other information is not available to consumers (Baker *et al.*, 1994). An appealing store environment that forms a unique store image and establishes differentiation against competitors plays a crucial role in the creation of retailer brand equity (Ailawadi and Keller, 2004).

3.3.1 Antecedents to brand image

At each level at which a brand is attempting to manage the image development process it has available a wide variety of identity cues including the physical retail store (Meenaghan, 1995). Each component of the store acts as a brand cue communicating messages regarding the brand's identity and the experience it wishes to create for its customers. Drawing from previous research on brand/ store image, brand identity and retail atmosphere a number of store attributes or cues can be identified. In Martineau's (1958) discussion of store personality four core attributes including layout and architecture, symbols and colours, advertising and sale personnel were defined as functional and psychological dimensions of the store that help consumers build images of a retailer. The functional relates to the physical/ tangible aspects of the store whilst the psychological is the symbolic, cognitive and emotion dimensions experienced. The interplay of the tangible and intangible components in conjunction with the consumer's previous knowledge and experience are what builds a holistic store image (Mazursky and Jacoby, 1986). Similarly in Lindquist's (1974) meaning of retail image functional and psychological attributes were distinguished by nine categories of store components including merchandise, service, clientele, physical facilities, promotion, store atmosphere, institutional factors, and post-transaction satisfaction. In Kapferer's (1986) view of retail identity six components were identified that can distinguish the difference between competing brands. Kapferer's (1986) identity prism also comprises of functional and psychological dimensions emphasising the impact of these components when meaning is decoded by consumers. Oxenfeldt (1974) believed that store image is more than the sum of its parts but is a combination of factual and emotional material. It is this balance between functional and emotional responses that has continued to be felt throughout literature when defining store image (Kent and Kirby, 2009).

There have been many studies since the first discussions on store image that have contributed further understanding to the role of the physical store in communicating brand image. Based on a mixture of previous literature McGoldrick (2002) composed a list of eighteen general areas comprising of a total of ninety elements that define components of store image. The components of the retail store that have been assessed in store image and brand identity literature including McGoldrick's (2002) categorisation are presented in Table 3.1. Baker *et al.*, (1994) explain however that in the store image literature store environment is viewed as a different construct to store image in that it is treated as one of several components of the store image construct. They propose that the store environment is an antecedent to brand image as opposed to a component of it, mediated by merchandise and

service quality inferences. Therefore the store environment can be perceived as stimuli to consumer's cognitions such as perceptions and attitudes towards a brand i.e. store image.

Subsequent examination of retail atmosphere literature provides further research into the influence of the store environment on the consumer (Kent and Kirby, 2009). Therefore also presented in Table 3.1 are store components which influence the consumption experience as discussed in studies of retail atmosphere.

Table 3.1 Identification of store components in store image, brand identity and retail atmospheric literature

Author	Body of literature	Store component
Baker (1986)	Store environment	Design, ambient, social factors
Baker <i>et al.</i> , (1994)	Store environment	Design, ambient, social factors
Bitner (1992)	Servicescape	Ambient conditions, spatial layout and functionality, signs, symbols and artifacts
Darden and Babin (1994)	Store personality	Stores' prices, personnel, overall quality, level of crowding
Ghosh (1990)	Store image	Location, merchandise, store atmosphere, customer service, price, advertising, personal selling, sales incentive programs
Greenland and McGoldrick (1994)	Store environment	Aesthetic evaluation, utility evaluation, privacy, security, light, acoustics, air quality, temperature, comfort, tidiness, perceived cost, activity, potency, colour.
Kapferer (1986)	Retail identity	Physique, personality, culture, relationship, reflection, self-interest
Kotler (1973)	Atmosphere	Visual, aural, olfactory, tactile dimensions
Lindquist (1974)	Store image	Merchandise, service, clientele, physical facilities, promotion, store atmosphere, institutional factors, post-transaction satisfaction
Martineau (1958)	Store personality	Layout and architecture, symbols and colours, advertising, sale personnel.
Mazursky and Jacoby (1986)	Store image	Merchandise quality, merchandise pricing, merchandise assortment, locational convenience, salesclerk service, service in general, the store atmosphere, and pleasantness of shopping
McGoldrick (2002)	Store image	Price of merchandise, quality of merchandise, range of merchandise, sales personnel, locational convenience, other convenience factors, clientele, personality of the store, associations, service provided, home service, promotions, advertising, store atmosphere, store layout, reputation on adjustments, institutional image, visual imagery.
Turley and Chebat (2002)	Store environment	Exterior, general interior, layout and design, pop and decorations, human factors
Turley and Milliman (2000)	Store environment	External variables, general interior variables, layout and design variables, point-of-purchase variables, human variables.
Zimmer and Golden (1988)	Store image	Merchandise, service, clientele, physical facilities, convenience, store atmosphere- congeniality

3.4 Components of retail atmosphere

Kotler (1973) first referred to the conscious designing of space as atmospherics which has an emotional effect on consumers and in turn enhances purchase probability. Similarly Greenland and McGoldrick (1994) termed atmospherics as the tailoring of the designed environment to enhance the probability of desired effect. They provide a framework for investigating the effects of the designed environment upon its users which was seen as involving a complex relationship between environment, staff and its customers in addition to their emotional responses and evaluations to design dimensions (Greenland and McGoldrick, 1994). Turley and Milliman (2000) later provided a review of environmental cues that effect consumer behaviour from retail atmosphere literature. They categorised fifty four variables under five types of atmospheric cues including external variables, general interior variables, layout and design variables, point-of-purchase variables and human variables. The elements of these five categories should not be developed separately but holistically to accomplish the retailer's strategy (Turley and Chebat, 2002).

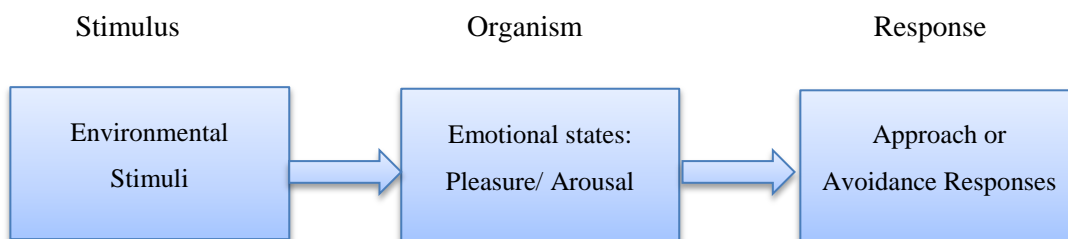
Baker (1986) however categorised environmental cues in to three groups: ambient factors, design factors and social factors. In a later study Baker *et al.*, (1994) used these three categories to examine the influence of the store environment on consumers' inferences about merchandise and service quality. It was found that ambient and social cues in store (more so than design factors) influence a consumer's perception of service quality and merchandise which have an overall impact on store image. Like Baker (1986), Bitner (1992) identified three typologies of environmental cues including: ambient conditions, those affecting the senses; space and functionality, the way in which the store is arranged in terms of furniture, machinery and equipment; and signs, symbols and artifacts which are explicit and implicit communication signals. Together these three dimensions create a holistic environment otherwise known as the perceived servicescape (Bitner, 1992). People (consumers and retail employees) respond to the physical surrounding of the servicescape cognitively, emotionally and physiologically which in turn influences their behaviour within the store (Bitner, 1992).

3.5 Response to the store environment

Research in to the store environment has examined specific store cues and their effect on consumer responses (Eroglu *et al.*, 2001). As a framework for understanding consumer's responses to retail atmospherics and environmental cues many studies have referred to Mehrabian and Russell's (1974) Stimulus-Organism-Response (S-O-R) paradigm. The S-O-R paradigm shows the mediating role of emotional states (pleasure, arousal, dominance) on

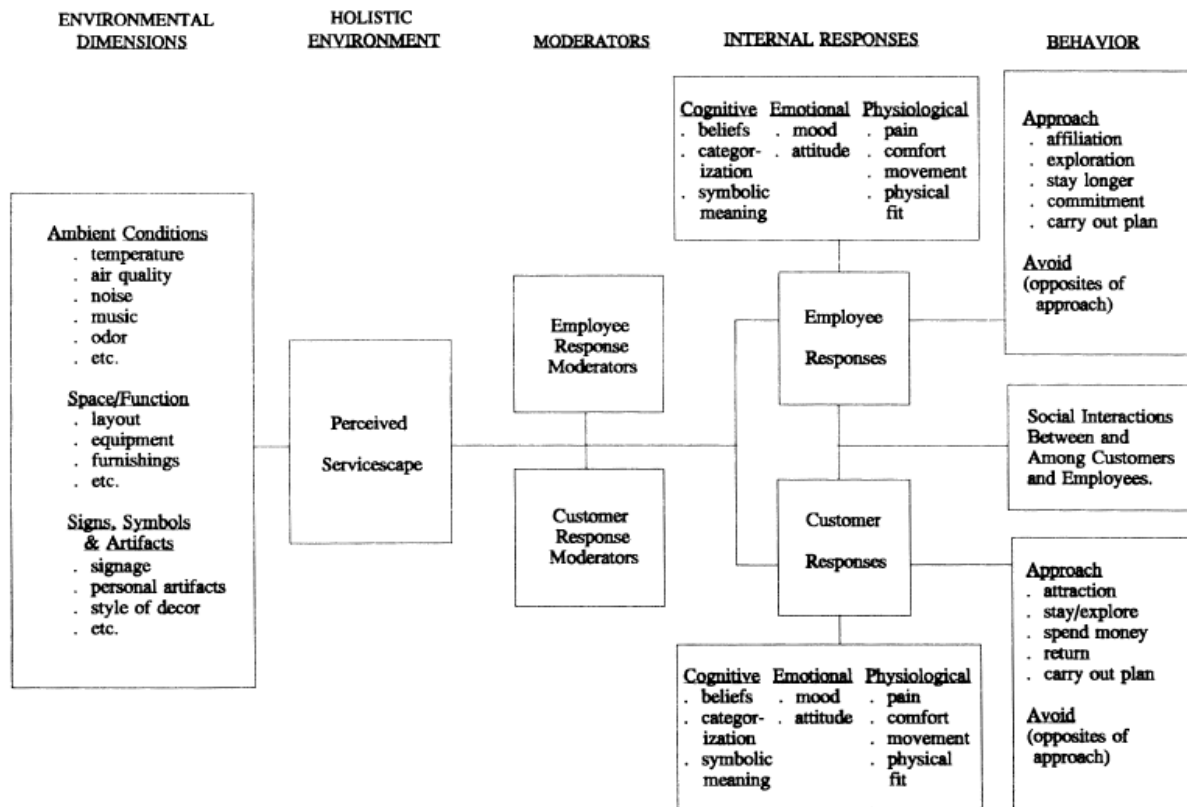
approach and avoidance behaviours in a marketing environment. This was later revived by Donovan and Rossiter (1982) to understand the role of the retail store as stimuli to emotions and responses. They posit that features of the environment (S) stimulate an emotional state (pleasure or arousal) in the consumer (O) which in turn induces approach or avoidance response behaviours (R) (Donovan and Rossiter, 1982). The basic assumption is that positive (negative) internal responses lead to approach (avoidance) behaviours (Bitner, 1992). Figure 3.1 depicts the Donovan and Rossiter (1982) S-O-R model.

Figure 3.1 Donovan and Rossiter’s (1982) S-O-R model



Donovan and Rossiter’s (1982) model of S-O-R has been extensively used in the study of the store environment when aiming to establish the effect of environmental cues on consumer behaviour. Although very valuable in understanding the role of emotions during the consumption experience in retail stores, the S-O-R model does not account for the influence of environmental cues on consumer’s cognitions. Bitner’s (1992) conceptual model of the servicescape (presented in Figure 3.2) although based on the S-O-R concept, extends the model to include cognitive responses such as beliefs, categorization and symbolic meaning experienced by consumers upon interaction with environmental cues. Similarly additional studies in online retailing environments have incorporated cognitive states in their view of organism in the S-O-R model (e.g. Eroglu *et al.*, 2001; Kim and Lennon, 2010). In addition, behavioural responses accounted for in many store environment studies are restricted to shopping behaviours such as approach and avoidance as opposed to general movements and bodily actions in store that are required for example to navigate around the retail store and interact with products. Furthermore sensory and social dimensions of consumer’s experiences with the retail environment are not included in the S-O-R model.

Figure 3.2 Bitner's (1992) servicescape model



The S-O-R model therefore does not account for all aspects of a consumer's response to stimuli in a retail environment as defined by the consumer experience construct which is discussed in the following chapter. The consumption experience construct states that consumers respond on cognitive, emotional, social, sensory and physical levels during direct or indirect interactions with a retailer or brand. Many studies that claim to analyse the consumer experience in retail stores do so by concentrating on one or two dimensions, namely emotions, senses and cognitions. Table 3.2 provides examples of studies that investigate the fashion store environment illustrating that when examining the influence of the retail store environment on consumer's experiences, physical and social dimensions have been neglected. This has led to a lack of research concerning the consumer experience of the retail store environment from a holistic perspective, viewing experience as a multidimensional construct. Thus despite conceptual links between the store environment and the consumer experience construct further empirical data is needed to understand the role of store design as stimuli to consumer's emotional, cognitive, sensory, physical and social experiences in fashion retail stores.

Table 3.2 Example studies on the fashion store environment

Author	Type of store	Environmental Stimulus	Nature of 'experience'
Babin <i>et al.</i> , (2003)	Women's fashion store	Colour, lighting, pricing	Cognitive and emotional dimensions in relation to behavioural intentions (purchase intent)
Birtwistle and Shearer (2001)	Women's fashion store	Internal layout and design, merchandise, staff	Cognitive experiences (perceptions of store image)
Bishop-Gagliano and Hathcote (1994)	Speciality clothing store	Sale staff	Cognitive (expectations and perceptions of service quality)
Broekemier <i>et al.</i> , (2008)	Women's fashion store	Music	Emotions and behavioural response (purchase intention)
Cornelius <i>et al.</i> , (2010)	Multiple stores including clothing store	Window displays	Cognitive (perceptions of store image)
Granot <i>et al.</i> , (2010)	Women's fashion store	Branded retail store environment	Emotional, social and cognitive (decision making) experiences
Harris <i>et al.</i> , (1997)	Women's fashion store	Sales personnel, presence of other customers	Cognitive response (perceived satisfaction)
Kerfoot <i>et al.</i> , (2003)	Fashion brands as concessions in department store	Visual merchandising	Emotional and behavioural responses (purchase intent)
Kim <i>et al.</i> , (2009b)	Specialty and department store.	Sales associates	Emotional, behavioural (purchase intention), and cognitive (perceptions of store image) experiences
Law <i>et al.</i> , (2012)	Intimate apparel store	Visual merchandising	Emotional and behavioural (purchase intentions) responses.
Michon <i>et al.</i> , (2005)	Mall fashion store	Odour, presence of other customers	Emotional and cognitive (perceptions of the retail environment and perceptions of product quality) experiences
Newman and Patel (2004)	Fashion multiples	Fashion merchandise, staff, atmosphere and layout.	Cognitive (perceptions of brand image)
Oh and Petrie (2012)	Flagship and mall clothing stores	Store window displays	Cognitive experience (cognitive loads and decision making)
Parsons (2011)	Women's fashion store	Music, scent, lighting and temperature	Sensory, cognitive and emotional experiences
Sen <i>et al.</i> , (2002)	Fashion store	Store window displays	Cognitive experience (decision making)
Spangenberg <i>et al.</i> , (2006)	Women's and men's fashion store	Odour	Cognitive experience (evaluation of merchandise).
Sweeney and Wyber (2002)	Young women's fashion store	Music	Emotional (arousal and pleasure) and cognitive (perceptions of service quality and merchandise quality) experiences
Yalch and Spangenberg (1990)	Department store	Music	Emotional experiences and behavioural responses (time spent in store, unplanned purchases).

3.6 Retail store components

The retail store is a combination of cues, messages and suggestions which communicate meaning about the brand and in turn influences consumer behaviour (Markin *et al.*, 1976). Therefore the store components, as identified in Table 3.1 act as brand cues with in the retail environment. The nature of these store components has received much attention in literature leading to the formation of a long list of stimuli to consumer experiences in the retail environment. Despite discussion regarding the holistic nature of this long list of components, relatively few studies have empirically examined several components in one study. Many studies have examined the impact of only one or two store components thus viewing them as isolated elements (Baker *et al.*, 1994; Wakefield and Baker, 1998; Beverland *et al.*, 2006; Granot *et al.*, 2010; Ballentine, *et al* 2010). However Bitner (1992) argues that it is the total configuration of stimuli in the store environment that causes consumers to respond therefore the servicescape should be viewed as a holistic entity. Parsons (2011) believes that a single stimulus approach lacks face validity for the consumer as they are actually presented with many stimuli during their in store experience. More recent research from authors such as Ballentine *et al.*, (2010) and Parsons (2011) has attempted to examine the store environment more holistically. Ballentine *et al.*, (2010) for example has examined multiple store stimuli including lighting, sound, colour, space, layout, design features, product displays, other customers and sales assistants. Bar these examples however a holistic examination of the retail store environment based on one empirical data source is still needed in order to understand the nature of consumer experiences in store. This is particularly so in the context of mid-market fashion retailing which lacks discussion in current literature on fashion retailing.

The subsequent sections will now present the synthesis of stimuli that form the retail store according to retail atmosphere and brand image literature. The nature of these components and research concerning their influence on consumer behaviour is discussed. The discussion highlights that each component serves to communicate messages regarding the brand and their offering therefore being brand cues. Discussion also illustrates the important role of the physical retail store in the creation of brand experiences. Therefore store components are examined in more detail with the view of understanding how consumers interact with the store environment in order to undergo a consumption experience with a brand or retailer. Like that of other researchers, and for the sake of this study, the seemingly long and diverse list of single variables identified in the literature has been simplified in to higher order categories (Baker *et al.*, 2002; Palmer, 2010). The five categories of store components to be

discussed in the subsequent sections are the physical setting, product variables, symbolic brand cues, people variables and technology variables.

3.6.1 The physical setting

A number of components have been identified and combined under the higher order category of 'physical setting' which is divided by exterior elements and internal elements.

3.6.1.1 Exterior design

External variables refer to the storefront, store entrance, window displays, building architecture, the location of the store and the surrounding area (Turley and Milliman, 2000). In order for the retail store to be successful consumers must be encouraged inside thus the external elements of the store must be pleasing to induce approach behaviours (Turley and Milliman, 2000). Despite the importance of exterior design research concerning external variables is largely underrepresented in current retail design literature. Never-the-less the strategic reasoning behind design variables can be discussed in addition to the few studies concerning external stimuli.

The store exterior is a communication cue; external qualities of a shop are the first point of communication between a consumer and a retailer hence its design, layout and materials will convey an immediate message about the brand values and the type of merchandise sold inside (Din, 2000). As store design is the visual element of a retailer's positioning strategy (McGoldrick, 2002) it is important that the exterior of the store, being the first thing the customer sees, is clearly visible. Newman and Cullen (2002) believe that a retailer can use the exterior of the store most effectively by relating its design to a number of principles: visibility, suitability, accessibility and being welcoming. Although visibility is important for most fashion retailers on the high street, higher end brands may use invisibility as a factor of maintaining exclusivity and status. The exterior signage which contains the typeface and logo of the brand communicates the retailer's identity, reassuring consumers that the merchandise and shopping experience in that venue are familiar and are associated with a certain perception of quality (Din, 2000). Typeface, colours, style of logo and signage are used both internally and externally as well across all stores in a chain to create a coherent brand image (Kent, 2003). Some retailers build or redesign the exterior of a store as to match the others in the chain. By developing a consistent look across stores in numerous locations the retailer builds a 'brand package' that yields consistent perceptions and expectations from consumers (Turley and Chebat, 2002). On the other hand retailers also decentralize store design by using features and decorations which are typical to the area that the store is built in

(Turley and Chebat, 2002). For example womenswear retailer Jigsaw has used different store designs according to the size and location of its new stores, using different styles according to their architecture (Din, 2000). Newman and Cullen (2002) believe that the design of the storefront should account for differences in the external physical and social context thus adjustments should be made in accordance to its surrounding area, address and location. Doyle and Broadbridge (1999) refer to this as design that has empathy and sympathy for the environment and users of the environment. The choice of materials and design must coincide with the products and brand positioning of the retailer; the development of retail stores in more traditional/ historic buildings for example can convey messages of reliability and reinforce a brand's premium position in the retail market (Greenland and McGoldrick, 1994). Architecture plays an important role in reflecting and helping to build the brand identity. The London Asprey flagship store for example was designed to maintain the historic quality of the brand and what is associated with it through the restoration of a Georgian brick exterior (Barreneche, 2008) (see Figure 3.3). Luxury flagship stores use architecture to maintain exclusivity and achieve differentiation (Moore *et al.*, 2010). Collaborations with celebrated architects have been widely popular in luxury flagship design; the style of the luxury brand is interpreted by the architect through the flagship design thus making the brand's ethos into a visual metaphor (Bingham, 2005). Kirby and Kent (2010) also discuss the collaboration between architect and flagship store in food retailing with the example of Sainsbury's who challenged the traditional approach to supermarket store design as a way of differentiating itself from competitors. This led to a portfolio of landmark stores designed by high profile architects (Kirby and Kent, 2010).

The entrance to a store acts as a way of welcoming consumers. A closed frontage is more exclusive and is a visual message about the type of consumers welcome in that store therefore communicating the values of the brand (Din, 2000). Hollister use the exterior design of a California surf shack (see Figure 3.4) whose residents have shuttered the windows and hidden the front door to keep people out (Levy and Weitz, 2007). This illustrates the retailer's strategy of pursuing a defined target market being young, trendy, attractive and athletic consumers. Therefore architectural design and the entrance to the store can present a statement about the retailer's position in the fashion market and who they consider their target consumer. Furthermore suitable access is important in order to get consumers in store to examine merchandise. This is a particularly important consideration for retailers targeting the elderly or those with small children. Having experienced poor accessibility to a store the consumer may respond negatively which leads to avoidance behaviour (Bitner, 1992) and may deter them from future visits.

Din (2000) believes however that window displays are the most important factor in external design as they are the most controllable element in communicating a retailer's style, context and price point. Similarly Greenland and McGoldrick (1994) found that store front windows were a significant contributor to the overall ambience and utility of the design of the store. The visual merchandising of windows is the first visual cue a customer has in determining their store entry decisions (Lea-Greenwood, 1998; Sen *et al.*, 2002; Oh and Petrie, 2012). Sen *et al.*, (2002) found that decisions to enter a clothing store were related to information (e.g. promotion, image, fashion and fit) gained from the window display. Oh and Petrie (2012) believe that empirical evidence on the effects of window displays on shopping behaviours is currently sparse with existing studies such as Edwards and Shackley (1992) and Sen *et al.*, (2002) being descriptive studies. Findings of their study suggest that store entry decisions are influenced by the visual perceptions of the store window but are moderated by display type, shopping motivation and cognitive load effect (Oh and Petrie, 2012).

Figure 3.3 Asprey store, Bond Street



Source: Foster and Partners (2004)

Figure 3.4 Hollister California surf shack exterior



Source: Twelve Oaks (2013)

Many retailers use window displays to communicate a viewpoint or trigger an emotional response at a glance (Din, 2000). For example as part of the brands art-inspired advertising campaign, Tommy Hilfiger used an interactive touch-screen window to gain the attention of consumers and trigger a physical response of involvement from them. The window allowed passers-by to capture, stylise and submit images of themselves which were added to a revolving collage displayed in the window for all to see 24 hours a day (Johnston, 2008a). The window display did not only promote products but made a clear statement about the retailer's personality and mission (Johnston, 2008a). Retailers use artistic window displays to induce interest and catch consumer's attention thus being distinctly different from typical merchandise focused displays (Diamond and Diamond, 2007). However Oh and Petrie (2012) found that when consumers are under high cognitive load, deriving meaning from artistic window displays is more difficult thus store entry decisions are hindered. In contrast merchandise focused displays facilitate understanding and increase store entry even when consumers are under high cognitive load. On the other hand Cornelius *et al.*, (2010) found that novel window displays drive overall positive store image; the use of innovative displays can lead to perceptions of a modern store image. However the study can be criticised for not

defining the nature of innovative window displays and therefore failing to distinguish the difference between 'normal' and 'novel'.

3.6.1.2 Ambient conditions

Ambient conditions are the first of several internal components to be discussed. Atmospherics have been classified under several titles including non-visual cues (Baker, 1986) and background characteristics (Bitner, 1992). It is also a term used to describe a stream of literature (retail atmospherics) that examines not only the sensory qualities of the store but additional tangible store components such as material and furniture. Therefore for the sake of this discussion atmospherics in this study relates only to the sensory conditions of the retail store in line with Kotler's (1973) definition. Kotler (1973) proposed four sensory channels in which to apprehend the retail atmosphere these being; visual, aural, olfactory, and tactile. The ambient conditions discussed in this study include sound, lighting, colour, scent and temperature. Taste has been omitted from discussion as it is not a component of the store environment but of the products sold within retail environments.

3.6.1.2.1 Sound

Music is the most commonly studied sound in the retail environment as many retailers use music strategically to enhance the store atmosphere and influence shopping behaviour. It has been identified as a powerful sensory stimulus that triggers emotional and behavioural responses leading to pleasurable experiences in store (Jain and Bagdare, 2011). The correct use of music in the store environment has been found to lead to positive outcomes including sales, purchase intentions, duration of stay, perceived waiting times, satisfaction and store image (Milliman, 1986; Areni and Kim, 1994; Herrington and Capella, 1994; Yalch and Spangenberg, 1990; Soars, 2009; Jain and Bagdare, 2011).

Music can be categorised in many ways such as by genre, tempo, and presence/absence of vocals but is most commonly classified as foreground or background these being louder, attention grabbing music (foreground) and quieter, lyric free music (background) (Yalch and Spangenberg, 1990). Milliman's (1986) study in to the influence of music on the behaviour of restaurant patrons found that the presence of background music, regardless of tempo, contributed towards approach behaviours as it created a more relaxing environment. A lack of music in the environment can be received with negative emotion as the store is perceived as being intimidating (McGoldrick, 2002). Similarly Greenland and McGoldrick (1994) found that the absence of music in a banking context was perceived negatively as it detracted from the privacy of conversations. Background music has been found to influence the real

and/or perceived time, money spent by shoppers and reduce negative moods in store thereby enhancing positive evaluations of the shopping experience (Herrington and Capella, 1994). Switching between foreground and background music can encourage consumers to stay in store as long as it complements their preference for music (Rubel, 1996). Yalch and Spangenberg (1990) discovered that younger shoppers who are more likely to listen to foreground music, spent more time in store when subjected to background music. Findings of their study suggest that when exposed to music they are unaccustomed to, consumers shop for longer compared to having perceptions of a longer shopping trip when listening to familiar music. Other characteristics of music such as tempo and volume (referred to as structural characteristics) contribute to higher amounts of information which leads to increased levels of arousal (Herrington and Capella, 1994). However loud music can result in less time spent in store amongst some consumers if found beyond the perceived level of comfort when listening. The preference for volume is moderated by consumer demographics; loud music has been found to be irritating for older consumers (d'Astous, 2000).

The type of music played in store serves to communicate the brand positioning and help customers form images regarding the brand. A study by Baker *et al.*, (1994) found that soft classical music was seen to be prestigious compared to the Top 40 which was found to represent discount stores. Luxury brands in particular should account for music as the type of music has been found to be more important in stores selling high priced, infrequently purchased items than in stores offering low priced frequently bought goods (Yalch and Spangenberg, 1990). On the other hand music is also an important part of the creation of fashion stores as it enhances the view of the product by reinforcing the retailer's marketing mix (Rubel, 1996). In store music communicates signals about the retailer's target market to those who have never experienced the retailer before, or it reinforces prior perceptions and the consumer- brand relationship for those who have (Beverland *et al.*, 2006). It is important for fashion retailers to appeal to their target market by playing music that they have a preference for and in doing so enhance the level of arousal and pleasure which is positively related to willingness to buy (Baker *et al.*, 1992). The introduction of a tailored music policy in to Principle stores in 2005 for example was found to increase sales in the first three weeks of the policy by 15-18%, the key element being a 'tailored' approach (Soars, 2009). Having a preference for the music played has a significant effect on consumers' emotional and cognitive evaluations of the store which in turn impacts the desired intended approach and affiliation behaviour (Sweeney and Wyber, 2002).

3.6.1.2.2 Lighting

Lighting is one of the major components of the store's overall design (Israel, 1994) and can be used to create atmosphere, focus attention and influence moods (Din, 2000). Lighting can fit in to two categories; ambient lighting to ensure visibility across a store and accent lighting used to exploit detail and illusion usually associated with merchandise to create atmosphere and mood (Din, 2000). Lighting can guide people around the store by drawing attention to particular areas such as new products on display. This is possible with the use of different light fittings such as spotlights, suspended and ceiling-mounted fittings (Din, 2000). Lighting can be used to create dramatic and theatrical effects such as colour changing or through size and shape. For example the London department store Liberty installed a fibre optic light to act as a focal point on entrance to the store (Tucker, 2004). In this respect the light fitting gave a visual impact, attracting attention from outside of the store inviting the consumer in.

Despite the acknowledged importance of lighting in the retail store relatively few empirical studies have identified its effect on the consumer experience. Areni and Kim (1994) established a relationship between brightness of display lighting and the examination of merchandise. Similarly findings of Summers and Herbert (2001) found that consumers touch more items under bright lighting than under soft lighting. Approach behaviours towards products can therefore be influenced through the use of bright lighting. Parsons (2011) found that bright lighting in the fashion store environment is the preferred type and results in greater affect compared to dull lighting. According to Baker *et al.*, (1994) however bright lighting is associated to a discount store image as opposed to soft lighting that influences perceptions of a prestigious store image. Babin *et al.*, (2003) found that the use of orange and bright lighting suggested low prices whereas the use of orange and soft lighting was found to produce a perception of fair pricing of merchandise but not discount prices. Elements such as lighting can therefore influence the inferences customers make about a store's merchandise and service quality leading to overall perceptions regarding the brand image (Baker *et al.*, 1992). Relatively few studies however have identified the emotional impact of lighting in the retail store. Ballentine *et al.*, (2010) found that the appropriate use of lighting in electronic stores such as spotlighting and dim ambient lighting influenced hedonic responses such as a play mentality and enhanced enjoyment.

An important factor in the choice of lighting is colour rendition as customers do not want to buy products that appear different when out of the store (Tucker, 2004). Lighting is particularly important in the fashion store environment as visual product aesthetics such as

colour are vital in influencing product evaluation, and visual product comparisons are important when determining purchase satisfaction (Bloch *et al.*, 2003; Workman and Caldwell, 2007). Therefore lighting in fashion stores should reflect a true colour rendition of products. Retailers can maximise the use of natural daylight by installing full height glass frontages (Tucker, 2004). Similarly Din (2000) suggests that natural lighting is an efficient source of light as it is accurate in colour rendition, cheap and if well designed can create dramatic special effects.

3.6.1.2.3 Colour

Colour is an important visual element of the retail environment that extends from the external signage, architecture and window displays to the internal design of space, displays and merchandise. It is therefore a key component in communicating a brand's identity. Research in to colour has a long history however much of the early work obtained results based on lab based experiments (Bellizzi *et al.*, 1983; Bellizzi and Hite, 1992; Babin *et al.*, 2003). These can be criticised for not reflecting the experiences of real retail environments; some reactions to the visual overstimulation of a real store environment may differ to those in a laboratory setting (McGoldrick, 2002). Despite this, findings suggest that colours can be used to elicit emotions, grab attention, alter perceptions of merchandise and store image, and encourage purchase behaviour. For example warm colours have been found to stimulate shopping behaviour via excitement as opposed to cool colours in the spectrum which evoke a tranquil and calming influence (Israel, 1994). This association is summarised by Hayne (1981) who discusses the psychological, temperature and distance effects connected to different colours (see Table 3.3).

Table 3.3 Effects associated with colours

Colour	Psychological effect	Temperature effect	Distance effect
Violet	Aggressive and tiring	Cold	Very close
Blue	Restful	Cold	Further away
Brown	Exciting	Neutral	Claustrophobic
Green	Very restful	Cold-neutral	Further away
Yellow	Exciting	Very warm	Close
Orange	Exciting	Warm	Close
Red	Very Stimulating	Warm	Close

Source: Hayne (1981)

The influence of warm colours on for example excitement, have been found to encourage unplanned purchases as consumers experience more arousal during encounters (Bellizzi *et al.*, 1983). Crowley (1993) found that consumers perceive warm colours such as red to symbolise merchandise that is 'up-to-date'. However warm colours are also suggested as causing negative responses such as the feeling of being tense which can lead to shortened time spent in store (Bellizzi *et al.*, 1983; McGoldrick, 2002). In contrast the use of cooler colours is linked to more pleasant feelings and therefore a more positive decision making process (Bellizzi and Hite, 1992). Similarly Babin *et al.*, (2003) found that the colour blue resulted in more favourable consumer reactions and purchase intentions compared to warm colours such as orange. There is evidence to suggest that cool colours are more appropriate in environments selling high priced/ risk items as they encourage more deliberation over purchases (Bellizzi *et al.*, 1983). Cool colours such as blue are suggested to result in more favourable evaluative responses (Crowley, 1993) leading to more purchases, more browsing (Bellizzi and Hite, 1992), a perception of reduced waiting times (Singh, 2006) and in some cases leading to a greater patronage intention (Babin *et al.*, 2003). However literature does not dismiss the use of warm colours in a selling environment as its stimulating quality can be used in windows and displays to grab attention and encourage unplanned purchases (Bellizzi *et al.*, 1983). However Ballentine *et al.*, (2010) warns against the use of too many colours in displays as his research suggests that a limited use of colour is more effective in attracting consumers towards products whereas a spectrum of colours is found to make products less noticeable.

An alternative view of colour is wavelength; Crowley (1993) found that more extreme wavelengths (such as red and blue) were perceived as being more active thus leading to impulse purchases as opposed to those with moderate wave lengths such as green. Similarly Valdez and Mehrabian (1994) found that long wavelength hues were considered to be more arousing, however short wavelength hues such as green and blue were experienced with more pleasant emotions than long wavelength hues such as yellow and orange. Research on colour in retail has resulted in complex results. Evidence suggests that warm colours gain attention whilst cool colours maintain it and result in more positive shopping experiences and behaviours. However dimensions of colour expand beyond warm or cool. Other dimensions such as lighting contribute towards determining colour appearance (Singh, 2006). New technology has allowed for retailers to use coloured lighting that changes according to the time, the merchandise or consumer. Colours that change gradually throughout the day can create different ambiances therefore influencing different moods (Tucker, 2004). Similarly coloured lighting can be changed in order to suit products on

display. This has been used in the Louis Vuitton store in Osaka which chose one colour for each month to tie in with the dominant hue of the merchandise (Tucker, 2004). As retailers are continually looking for change within the store environment yet refurbishment can be expensive, combining colour and lighting can be an effective method of updating the store environment.

3.6.1.2.4 Scent

Atmospheric senses such as visual and olfactory stimulation have received the most attention in literature (Davies *et al.*, 2003). Many studies that have explored scent have been tested in stimulated environments as opposed to actual retail settings (Michon *et al.*, 2005). Although findings are considered mixed or inconsistent studies indicate that odour can impact consumer behaviour in a retail environment (Fiore *et al.*, 2000) and is being increasingly recognised as affecting sales and satisfaction (Spangenberg *et al.*, 1996). Parsons (2009) states that scent is becoming a common addition to design strategies in the retail store to create environments that are attractive and conducive to shopping behaviours. Scent in the store environment is sourced from two elements, the physical surrounding and the products. Ambient scent is odour that is not emanating from a particular object but is present in the environment which Spangenberg *et al.*, (1996) argues is of greater interest than product-specific scents which are emitted from the product itself. This is because ambient scents can affect perceptions of a store when its merchandise is difficult to scent such as furniture or office supplies.

There are three dimensions of scent that are considered in the literature: its presence (or absence), its pleasantness, and its fit/congruity with the object/environment being studied (Bone and Ellen, 1999). These dimensions are thought to lead to affective and evaluative responses and purchase intentions as they influence the consumers' mood, cognitive elaboration and approach/avoidance behaviour (Bone and Ellen, 1999). A study by Spangenberg *et al.*, (1996) found that regardless of the nature and intensity of the scent, the presence of scent in a store environment led to different evaluations of merchandise and to shorter perceived time spent in store than in an unscented environment. This has benefits for retailers as waiting times appear reduced and so customer satisfaction levels are positively affected. Furthermore Fowler and Bridges (2012) found that the presence of scent in the fashion store environment can improve the mood of sales staff which in turn is perceived to improve their level of politeness and courtesy. Unlike most retail atmospheric studies Fowler and Bridges (2012) show that the store environment impacts service providers as well as consumers, more importantly the interaction between the two. A second consideration of

scent is pleasantness; the presence of pleasant scent in store can lead to positive behavioural responses whereas an unpleasant scent leads to negative responses (Mitchell *et al.*, 1995; Spangenberg *et al.*, 1996; Bone and Ellen, 1999). However Fiore *et al.*, (2000) argue that pleasantness alone will not enhance approach behaviour but the addition of appropriateness of the scent increases attitudes towards the product, purchase intention and a higher price that customers are willing to pay.

Scent congruity, a third consideration of scent has been a primary focus in the retailing and marketing studies (Bone and Ellen, 1999). Mitchell *et al.*, (1995) argues that ambient odours can be thematically congruent or incongruent with the consumer's purchase decision. They showed that the presence of an appropriate scent to the product class such as the smell of coffee in coffee shops, increased consumers information processing time and expanded the number of products considered (Fiore *et al.*, 2000). Scents may not be emitted from a product or props however particular types of fragrances that are commonly added to similar scenarios in real life may be seen as a more appropriate or congruent with the display of that product (Fiore *et al.*, 2000). Parsons (2009) similarly found that in the case of a naturally odourless store like fashion stores, the use of an associated scent can increase purchase intention where-as the use of a non-associated scent has a negative effect on consumer affect. In a subsequent study Parsons (2011) found that the 'ideal' combination of sensory stimuli in a fashion store involved the presence of a congruent scent which increased affective response. Even if the scent is considered pleasant it may be viewed as inappropriate if the odour does not 'fit' with the product in the consumer's eyes (Bone and Ellen, 1999). The memory of scent provides retailers with a mechanism for triggering memories of emotions. Information accessed from the environment or from long term memory has a greater influence on the consumer's attitudes and judgements towards the store and merchandise (Bone and Ellen, 1999). When emotions are pleasant, the development of a 'bond' between retailer and consumer is facilitated giving the retailer a potentially powerful point from which to develop loyalty to the retail brand and/or store (Davies *et al.*, 2003). However some studies have found that consumer's cognitions are more likely to be moderated than their emotions thus odour has little or an insignificant effect on the consumer's mood when evaluating the store and product (Michon *et al.*, 2005; Bone and Ellen, 1999; Spangenberg *et al.*, 1996).

The use of scent and its influence on consumer behaviour has received mixed results. Bone and Ellen (1999) argue that predicting the effects of odour such as on moods, thoughts and attitudes is a risky business. However others have found that ambient scent may lead to an

enhanced subjective experience for retail shoppers when examining products, making purchasing decisions and waiting for service (Spangenberg *et al.*, 1996). A distinctive scent can be used in a strategic manner to differentiate a store in a cluttered competitive retailing environment (Bone and Ellen, 1999).

3.6.1.2.5 Temperature

The impact of temperature on consumer behaviour in the retail environment has received little attention in research and awaits further investigation (McGoldrick, 2002). However of the few references to the impact of temperature research suggests that high temperature results in negative consumer responses. Machleit *et al.*, (1994) believe that adjustments in temperature may lessen negative emotions associated to crowding. Michon *et al.*, (2005) found that a high density of customers in store will increase the ambient temperature and is likely to modify the effects of scent. D'Astous (2000) found that a key source of irritation amongst women during the consumption experience was a very high store temperature. Retailers need to focus on store atmospherics such temperature in order to ease stress and tension therefore encouraging consumers to remain in store (Whiting, 2009). Parsons (2011) believes that the ideal balance of temperature in a fashion store is mid-level temperature which was found to increase positive affect to the store environment as opposed to extreme temperatures. When concerning temperature researchers relate to its impact in conjunction with other store stimuli such as scent and the presence of people. This reinforces the holistic nature of stimuli in the retail store.

3.6.1.3 Materials

Materials in the store environment such as flooring, carpets, furniture, paint and wall paper have been considered as general interior variables (Turley and Milliman, 2000), as aesthetic elements (Baker *et al.*, 1994) and as part of signs, symbols and artifacts (Bitner, 1992). The design qualities of an environment influence consumers' evaluation of objects and people (Baker *et al.*, 1994) thus altering perceptions of quality, character and personality (Din, 2000). Materials should harmonise with merchandise and enhance its presentation for example the use of expensive materials can illustrate the high price of luxury products (Israel, 1994). It is also important that the materials reflect the values of the brand; the beliefs and the values should be evident not only through the merchandise and its promotion but visually through the use of colour and materials. The strong ethical and environmental theme of The Body Shop for example is communicated via the use of green and light coloured wood, whilst new package design was more effectively displayed on glass shelving (Kent and Stone, 2007). Although there is a lack of empirical research on the effect of

materials, for example on store image it is understood that a luxury or prestigious image can be created through the use of expensive high quality materials such as marble and gold finishes. However Kerfoot *et al.*, (2003) found that even inexpensive materials such as glass can portray an upmarket image depending on how the merchandise is displayed in combination with the material. Merchandise presented on glass and chrome fittings were found to “look funky and fashionable” (Kerfoot *et al.*, 2003). Therefore the choice of materials in retail design should be based on image, cost and practicality to create an overall aesthetic impression (Din, 2000; Baker *et al.*, 1994).

3.6.1.4 Space and layout

The spatial layout and the functionality of a retail store are particularly important considering that the retail environment is one in which service is encountered and tasks are to be performed (Bitner, 1992). When tasks are likely to be complex or put under strain of time pressure for example, spatial layout and functionality are salient (Bitner, 1992). Although there is little research which observes the effects of layout and design factors on shopping behaviour (Bitner, 1992; Turley and Milliman, 2000; Fowler and Bridges, 2012) it is an important variable to consider as it determines the appearance of the store, affects how customers behaviour in terms of movement around the store and influences consumer’s satisfaction with the in store experience (Bonnin, 2002).

Israel (1994) describes store layout as the ‘arterial system’ of the store in which aisles guide customers clearly towards every part of the interior space. Bitner (1992) however refers to the specific dimensions of layout being the way in which “*machinery, equipment, and furnishings are arranged, the size and shape of those items, and the spatial relationship between them*” (p.66). Bitner (1992) argues that the functionality of the surroundings is important particularly the spaces ability to facilitate the performance and completion of goals. The way in which customers are encouraged to move around the store is via a store layout that facilitates a specific traffic pattern (Levy and Weitz, 2007). A pattern that does not facilitate easy movement around the store can be frustrating for customers leading to dissatisfaction and perhaps them leaving the store. Those customers that are time poor and highly mobile require a space that is different from consumers who are there to leisurely shop (Newman and Cullen, 2002). A study by Kaltcheva and Weitz (2006) found that the perceived complexity of layout and merchandise displays was associated to the customer’s shopping motivation. Task orientated shoppers are likely to experience more pleasure via arousal from simple layouts as opposed to recreational shoppers who experienced higher levels of arousal and therefore pleasure from complex layouts. This poses a problem for

retailers as not all customers perceive the same designs of layout as appealing. Therefore retailers are advised to design each department as to complement the specific motivations of the dominant customer (Kaltcheva and Weitz, 2006). However Newman and Cullen (2002) argue that for economic reasons retailers tend to adopt a standardised approach to interior layouts. Whichever layout is decided upon, it has been found that the provision of a clear route noticeably affects respondents' propensity to browse in store (Kerfoot *et al.*, 2003).

Layout design depends on market positioning, merchandise type, size of the store, cost and security considerations (McGoldrick, 2002). Floor space design refers specifically to the positioning of products, furniture and equipment on the shop floor. Although different models of floor layout have been defined differences occur in terminology as some designs are treated as variants of other basic layouts (Newman and Cullen, 2002). The designs include: grid pattern, free-flow, boutique and loop. The grid pattern is considered as the least visually exciting as it is characterised by long rows of parallel fixtures allowing for little or no opportunity to pass between spaces (McGoldrick, 2002). Supermarkets are more likely to use the grid pattern to utilize space effectively and gain maximum exposure to merchandise (Hart and Davies, 1996). When customers enter supermarkets they are more likely to be aware of which products they want to purchase as opposed to in fashion stores which encourage customers to explore new merchandise (Levy and Weitz, 2007). However when regarding non-food products such as clothing in supermarkets consumers have been found to prefer boutique layouts.

The free-flow pattern allows for more freedom in movement around the store, adding excitement and interest as fixtures and displays are located in irregular patterns (Israel, 1994). This form of layout encourages greater browsing of merchandise and thus is typical of fashion speciality stores that wish to prolong the time spent in store (McGoldrick, 2002). The freedom and irregularity of space can however disorientate customers causing a greater need for personal selling providing guidance as customers are not naturally led around the store to products (Levy and Weitz, 2007). Similarly the boutique layout, being a variation of free-flow, allows for freedom however it is best used for arranging sections or departments targeted at a specific market segment (McGoldrick, 2002). Therefore this model is appropriate for department stores that by nature are made up of separate concessions where distinction is possible through the use of different materials such as flooring or changes in displays (Hart and Davies, 1996). The final model is the loop design which is often used by larger stores to guide customers around different departments in a circular type pattern. As it is flexible and relatively economical it is a popular choice for mass marketers. It facilitates

impulse purchases as customers are guided through multiple departments and thus are exposed to a greater range of products (Levy and Weitz, 2007).

Din (2000) believes that the size of the store is important in determining store layout. Large stores should maintain formal and efficient layouts as customers are at risk of losing their way. Small retailers however can afford to adopt an informal irregular approach as to encourage more meandering and browsing. Newman and Foxall (2003) argue that the layout and merchandise should match the target consumer so that they 'buy in to' the branding statement when choosing to shop in a store. The layout of the store can be used as an attribute other than merchandise and price in affecting consumers' perceptions of the store (Smith and Burns, 1996). For example Greenland and McGoldrick (1994) found that certain layouts of desks in a bank encouraged approachability whereas Smith and Burns (1996) found that supermarket layouts acted as 'value signals' which influenced the customers' perception of value within that store. Therefore store layouts not only influence shopping behaviour in store but the perception of brand values which is an important factor in aiding the customer's retail experience (Din, 2000).

3.6.1.5 Service areas

Space allocation and functionality refer to the specific components usable by customers and their functional purpose for the completion of goals i.e. examining merchandise and making purchases (Bitner, 1992). This accounts for service areas in store such as cash desks, fitting rooms, waiting areas, repair desks, sales desks and customer service desks (Din, 2000). Functional service areas such fitting rooms can add value to the customer experience by creating an ambience and influence the mood of the customer (Levy and Weitz, 2007). The role of fitting rooms in the consumer experience is largely underrepresented in academic literature yet is a vital consideration in the fashion store environment. In the few studies that have analysed the fitting room space within a store, findings suggest that fitting rooms can be the cause of 'avoidance triggers' for plus size women (Otieno *et al.*, 2005). Levy and Weitz (2007) discuss the use of new technology used in fitting rooms to enhance the buying experience such as interactive screens providing pictures of complementary items and promotional messages. Fashion high street retailers such as River Island, Republic and Simply B (see Figure 3.5) for example have installed virtual mirrors in to fitting rooms which take photos of the consumer then allows them to share to Facebook giving the fitting room added social experience (Drapers, 2012).

Figure 3.5 Simply B fitting room with virtual mirror



Source: Steiner (2011)

The location of service areas can depend on the floor layout of the store. In a grid pattern layout the cash tills tend to be positioned at entrances or exits as opposed to in loop layouts where they are placed in the peripheral edge bordering the store (Levy and Weitz, 2007). Similarly fittings rooms are commonly located to the rear of the store as to encourage exposure of other merchandise en route (Din, 2000). In some multi storey stores, service areas such as cafés and customer services are located on different floors as to stimulate circulation around the complete store (McGoldrick, 2002). The design of such service spaces should also be comfortable which according to Davis and Heineke (1994) can affect the customer's perception of queuing or waiting time. This can influence their overall satisfaction with the service encounter determining whether or not customers will make purchases and/or return (Davis and Heineke, 1994).

3.6.1.5.1 Third space

Some service areas are designed for functional purposes that facilitate the buying process such as cash tills and fitting rooms however others are added services which contribute to the overall enjoyment of the consumer experience and encourage the customer to spend longer in store. Some retailers have added value to the store by developing brand spaces which connect with customers in cultural or technological ways (Johnston, 2008b). These

value added areas are linked to the experiential retailing concept of 'third space' (also discussed in chapter four, section 4.5). Kent (2007a) discusses the growth of third space as an experience-orientated strategy in the 1980s which saw a hybrid use for the retail store defining them as arenas for communication and interaction as well as leisure and consumption. Third space acts as somewhere outside of home and work where consumers can relax and meet people (Mikunda, 2006). It is often set aside from the selling floor in a store (Manlow and Nobbs, 2013) and can be in the form of a restaurant, bar, spa, exhibition space or gallery. Third space offers 'live brand' experiences that do not necessarily contain merchandise but provide opportunity for the brand image to remain in the memory of the consumer (Smilansky, 2009).

Ted Baker in London for example created 'Ted & Friends' a one stop shop offering added services including a concierge, a butler, a grooming room and tailor (see Figure 3.6). These added extras offer a complete lifestyle experience for the well-groomed city worker consumers surrounding the store. Harvey Nichols's combined beauty services, champagne and cocktail bars in prime retail space recognising that the experience created is resilient to that online (BCSC, 2012). Diesel Denim Gallery in New York allocated space to art installations and events which engaged customers in cultural experiences therefore increasing footfall in store (Johnston, 2008b). Bingham (2005) considers art exhibitions to be a subtler form of third space however Feigenbaum (2011) believes that exhibitions regarding the brands heritage educate customers on the provenance of the products therefore serving to add value and reassure brand image. The creation of third space in store ultimately serves to engage consumers in emotional attachments to brands (Pine and Gilmore, 1999; Schmitt, 2003). For further discussion regarding the role of third space in luxury flagship stores refer to chapter four.

Figure 3.6 Ted Baker & Friends Barber shop



Source: Ted Baker (2008)

3.6.1.6 Signage

The role of signage in the store environment has not been well researched in academic literature however signage is a vital element of visual communication of brand identity and products in store (Lea-Greenwood, 2009). Some signage in the retail store environment is designed with an obvious message in mind. Bitner (1992) described these types of signs as explicit communicators used externally and internally to inform and direct customers. The exterior signage is a non-verbal form of communication which allows customers to recognise a store from the outside, reassuring them that the shopping experience and the merchandise in that store are associated with a certain brand quality (Din, 2000). Internal signage acts as rules of behaviour such as 'no smoking' or 'wait here'; directions for consumers e.g. 'entrance' or 'exit' (Bitner, 1992); or to provide product based information to identify and locate products, brands and promotions. Similarly Lusch *et al.*, (2011) describe two forms of signage in store; fixed signage that indicates the direction of areas in store such as fitting rooms, and flexible signage that provides information to promote purchases. This second type can be called 'point of purchase' (POP) signage and includes speaker cards,

posters, graphics, swing tickets (Barnes and Lea-Greenwood, 2010). For retailers selling fast fashion goods signage is used to guide consumers towards key trend pieces titled 'hero' products. It also serves to reinforce the credibility of the product using signage such as "as seen in Glamour" thus give the consumer confidence to buy the product (Barnes and Lea-Greenwood, 2010). The visual styles of explicit signs are important as they affect the retailer's position in the market (Israel, 1994). Mass market retailers are likely to use more signage as opposed to designer/luxury stores which have more personal assistance to provide information (Israel, 1994).

In contrast to explicit signage however are implicit signs which customers use to give meaning to an environment through interpreting symbolic cues (Bitner, 1992). These are environmental attributes such as artwork, posters, materials or personal objects. A common form of implicit signage is the use of graphics and pictures in store. Tucker (2004) argues that graphics now adorn every aspect of retailing as they are cost effective and offer a targeted storytelling opportunity for encouragement, entertainment and engagement. The choice of image and graphics in the store will depend on the customer, the type of merchandise sold and the market positioning of the retailer, all designed around creating moods that encourage customers to buy the merchandise. Hu and Jasper (2006) conducted a study which examined the role that social cues such as graphics played in affecting consumer's perception of store image. They found that in the store where more posters containing social scenes were displayed, there was a higher perception of merchandise and service quality (Hu and Jasper, 2006). Therefore signs and symbols can play an important part in guiding the customer through the shopping process and in communicating a retailer's image (Bitner, 1992). For more discussion on symbolic cues in the retail environment see section 3.6.3.

3.6.2 Product variables

Components under the higher order category of product variables include product presentation such as displays and visual merchandising, assortment and placement of merchandise. Academic literature and author discussion on these variables of product are presented below.

3.6.2.1 Product presentation

Product displays play a role in the differentiation and the enhancement of a brand as like the store environment it is an extension of the brand itself (Tucker, 2004). Displays are a consciously designed presentation of merchandise, highlighting the products. Their visual communication should emphasise the brand values and positioning in the market as image is as important in attracting many customers and selling to them as the products are (Newman and Cullen, 2002). Paulins and Geistfeld (2003) found that peoples' perception of store attributes such as product displays influenced their store preference. The displays in discount stores were rated low and therefore negatively perceived compared to those in department or speciality stores. However discount stores were more positively perceived with regards to having reasonable prices therefore suggesting that customers are willing to sacrifice some attributes such as display for lower prices (Paulins and Geistfeld, 2003). Retailers in the value market often focus on a cost containment approach such as by using no-frill displays and fixtures (Hu and Jasper, 2006). This can be seen in value retailers such as T K Maxx who have low prices at the expense of basic presentation of merchandise and store design.

In a homogenous market with similar merchandise targeting similar customers, visual merchandising must play a strategic role in communicating the brand and its offering (Lea-Greenwood, 1998). Effective visual merchandising can create differentiation and lead to brand identification as found by Kerfoot *et al.*, (2003) who noted that respondents easily identified three fashion brands based on their distinctive and consistent style of visual merchandising. Approach and avoidance behaviours are strongly related to consumers' like or dislike of the visual merchandising (Kerfoot *et al.*, 2003). Therefore visual merchandising is concerned with how the product/brand is visually communicated and whether or not the message is understood appropriately by consumers. Kerfoot *et al.*, (2003) found that in the context of fashion brands a positive psychological or behavioural outcome can lead to a more favourable perception of the brand and ultimately purchases. Window displays have a functional purpose to present goods that are sold inside however visual merchandising is thought to have initially expanded this function beyond windows to include a design-led

approach to the interior (Kent, 2007a). Kent (2007a) acknowledges the use of products to create visual merchandising which draws together lifestyle scenarios with the emphasis being on the retail brand. It is an opportunity for retailers to indulge in theatre as to stimulate consumers to buy in to new products or immerse themselves in the lifestyle as created by the display. Each type of display acts like a 'backdrop in a theatre' that stimulates lifestyle images and environmental cues about the retailer that support the sale of merchandise (Newman and Cullen, 2002). For example the Levi's Icon store in London named as 'Cinch' was its first guerrilla store designed and merchandised to look like the living space of an arty customer who was passionate about denim therefore creating a distinct lifestyle scenario (Dowdy, 2008).

As well as reflecting the brand values the visual merchandising must reflect the latest trends (Din, 2000). This is particularly important in fashion stores as they operate by demand for trend driven styles. Natural associations between products on display are important so that customers are not confused by the visual merchandising (Din, 2000). Products which sit together most appropriately are those that are part of an overall theme for a store promotion, based on colour or season or grouped according to lifestyle (Din, 2000). The visual placement of products as well as the overall visual merchandising of the store must be constantly changed according to changes in trends as to maintain an up-to-date image. This is especially important for trend led fashion retailers who depend on their ability to deliver styles from the catwalk to the store quickly. Furthermore visual merchandising should represent the symbolic values that are meaningful to the target market. In a study concerning Chinese consumer's experience in lingerie stores, it was found that Chinese women search for the symbolic meaning of displays and evaluate them according to their own self-image (Law *et al.*, 2012). For example when looking at visual merchandising of underwear, although engaged in curiosity at first further positive responses were restricted as indecent perceptions of the display were linked to a negative female image. Therefore appealing to the target market through culturally and socially relevant displays is vital.

An important part of the shopping experience is developing customer enjoyment in the retail process encouraged by appropriate and imaginative displays (Newman and Cullen, 2002). Product displays are a composite of products, backgrounds, mannequins, fixtures, props, signage, lighting and music which act together in creating an enriched experience by enhancing the consumer's sensory pleasure (Fiore *et al.*, 2000). In a study conducted by Fiore *et al.*, (2000) it was found that sensory qualities such as scent enhanced the pleasure of a display and therefore improved attitudes towards the product, purchase intention and the

price customers were willing to pay. However results of the study showed that placing the product in a display without an environmental scent only enhanced price willing to be paid but did not increase the purchase intention or global attitude toward the merchandise (Fiore *et al.*, 2000). Fiore *et al.*, (2000) suggest that the visual and tactile qualities of displays should improve pleasure derived from the visual and tactile qualities of the product.

Literature suggests a number of ways in which merchandise is displayed in store environments. Levy and Weitz (2007) discuss display techniques as being presented by: idea orientated, style/item, colour, price lining, vertical merchandising, tonnage merchandising and frontage merchandising. Research by Kerfoot *et al.*, (2003) discovered that product displays according to colour had an impact on pleasure and was found to be a key presentation element. Co-ordinating colours were associated with encouraging multiple purchases in contrast to the use of strongly contrasting colours which were found to be unpleasing. The method of display should allow the customer to see the most important aspects of the products (Newman and Cullen, 2002). Methods including hanging, folding, rail based displays and mannequins, have all be found to impact consumers differently. In a study by Kerfoot *et al.*, (2003) hanging was viewed as the most attractive methods compared to rails and folding which were seen more negatively as assessing styles was seen as difficult. In contrast to this, mannequins were seen in a positive light as respondents were able to observe complete outfits and styles. This may explain why mannequins have been deemed to stimulate browsing (Lea-Greenwood, 1998).

3.6.2.2 Assortment and placement of merchandise

Distinction in the competitive fashion market is gained by those retailers with strategies that ensure that the most stylish merchandise is available in the stores at the right time (Newman and Foxall, 2003). Vital to success is also the appeal of merchandise to the target consumer, made more attractive and distinctive in store by its arrangement. In a market where there is an increasing number of new retail brands that are selling similar merchandise, the arrangement of products can act as differentiating tool which ensures brand image in the minds of the customer (Newman and Foxall, 2003). A study by Newman and Patel (2004) on the merchandising and store atmospherics of two fashion retailers found that to achieve and maintain a competitive edge retailers must align their strategies of merchandise and store design with customer preferences. By doing so customers are likely to evaluate the retailer more positively and so increased sales can be experienced.

Retailers can use impulse and high demand merchandise throughout the store to encourage navigation to other areas and increase exposure to items that the retailer is most interested in selling (Levy and Weitz, 2007). However Hart and Davies (1996) argue that the 'pull' of high demand merchandise through-out does not work in larger formats when shoppers do not have time to cover the whole store. This results in time poor shoppers missing out on the full exposure of the higher demand merchandise. Levy and Weitz (2007) describe the standard arrangement of merchandise based on traffic flow. They argue that high demand and impulse purchases are commonly located on the right side of a store (especially in western cultures) as this is the direction in which customers turn when entering. The direction in which customers move around the store however may be influenced by other variables such as obstacles or the need for a specific item in which the customers knows the location of in store. Impulse items are commonly placed at service areas such as tills where customers are likely to wait; stationary customers are given an opportunity to examine merchandise as a distraction from queuing. Distractions have been found to be a useful tool for reducing perceived waiting times (Davis and Heineke, 1994). Product categories and departments that appeal to the same target consumer are placed adjacent to one another and in doing so create what Israel (1994) refers to as a 'lifestyle world'.

By creating merchandise zones retailers can enhance satisfaction by contributing to customer convenience (Israel, 1994). The allocation of merchandise can also influence the customer's perception of the products and store image. Smith and Burns (1996) found that the quantity of products included in the power aisle of a supermarket affects the consumer's perception of the price of those products. They found that the more products there were, the lower the perception of price was. This can be seen in retailers such as Primark who display large amounts of merchandise on the shop floor emphasising their wide offering and low priced positioning. Similarly a study by Kerfoot *et al.*, (2003) found that sparse displays were associated with more expensive brands by generating the perception of "quality not quantity". Din (2000) argues that the variations in merchandise layout can create different moods throughout different seasons. A contemporary feel can be achieved using a minimal approach by a one shelf rail formula, typical of upmarket fashion retailers as opposed to lower priced retailers who arrange according to volume (Din, 2000). Therefore the arrangement of merchandise should match the target customer and be constantly re-evaluated to follow the pattern of customer expectations (Newman and Foxall, 2003).

3.6.3 Symbolic brand cues

Discussion thus far has indicated that the retail environment is made up of cues which help consumers attach meaning to their surroundings and form ideas regarding the brand such as brand image. Meaning can be derived from all aspects of the store environment which holistically serve to communicate the brand identity through experiences with tangible and non-tangible elements. The sections above concentrate on tangible aspects of the retail store; tangible elements include design features of the physical setting such as material and architecture whereas intangible elements, or implicit cues (Bitner, 1992) can be in the form of symbols, visual images and narration. Healy *et al.*, (2007) consider these cues as dynamic design elements of the retail store which consist of themes and theatrics, often used alongside people to personify and bring to life a brand story. Themes are the symbolic narratives that run throughout a retail store (Kozinets *et al.*, 2002); the symbols used, create a story that reflects a period, place or fantasy associated to the brand (Healy *et al.*, 2007). When the symbols represent a nostalgic time and place, consumers use these to give depth and vitality to brand meaning animating a brand with core values, a story and an identity (Brown *et al.*, 2003). The spatial setting and the aesthetic structure of symbols and artifacts in the retail environment are increasingly pervasive components of the communication of brands (van Marrewijk and Broos, 2012; Peñaloza 1998).

3.6.3.1 Themed environments

Pine and Gilmore (1999) consider theming to be an important design consideration in the creation of experiences. It refers to scripting a concise and compelling story that frames the experience and involves the participation of consumers in that context (McLennan, 2000). Kozinets *et al.*, (2002) believe that in contemporary retailing brands have moved beyond conventional retail stores towards exclusive spaces built especially for them in the form of flagship brand stores, themed entertainment brand stores and a hybrid of the two, themed flagship brand stores. Themed flagship brand stores are entertainment destinations that provide a place for promoting a brand image and conveying brand meaning by allowing consumers to experience the brand (Hollenbeck *et al.*, 2008). Within these themed environments the brand itself becomes the basis for a retail approach in which entertainment-oriented services are offered (Kozinets *et al.*, 2002, p. 18). Themed environments are an increasingly important place in which demands for leisure, community and escapism are fulfilled (Wolf, 1999). Authors have identified a growing interest in themed retailing and its perceived benefits such as merchandise sales (t-shirts, food etc.), attraction of visitors, lingering consumers and brand building opportunities. Kim (2001)

believes that themed retailers lend themselves to merchandise as a way of allowing consumers to remember an enjoyable experience. Examples of and research concerning themed retail environments include: Nike Town, Disney Store, Apple, ESPN Zone, House of Barbie and American Girl Place. In addition, brand museums have been identified as a special type of themed flagship brand store which blend concepts from retailing, advertising and entertainment but resemble traditional museum venues where objects of consumption are framed to appear historical (Hollenbeck *et al.*, 2008). Examples of brand museums include: The Heineken Experience Museum, The Guinness Storehouse Museum, The Crayola Factory and American Girl Place. These environments are characterised by museum like features and ambience and an education-related mission (Borghini *et al.*, 2009). A defining characteristic of all themed flagship brand stores, including brand museums, is that they are a mecca for highly involved and highly loyal and committed consumers making them co-creators in the brand store experience (Kozinets *et al.*, 2002; Borghini *et al.*, 2009). Consumers go to themed brand stores to purchase products but more importantly to experience the brand, company, and products in a controlled environment (Kozinets *et al.*, 2002, p. 18).

There are four types of symbolic narratives or themes that have been identified in the servicescape environment; landscape, marketplace, cyberspace and mindscape. Table 3.4 describes the nature of each of these themes and the symbolic cues used to represent them as defined by Sherry (1998) and Kozinets *et al.*, (2002). As Kozinets *et al.*, (2002) state these themes maybe employed in an overlapping fashion in the same retail themed environment. The themes operate along two dimensions; the first dimension distinguishes between the natural and the cultural/ humanly design and built. The second dimensions relates to the physical and tangible quality of themes or the ethereal, intangible quality (Kozinets *et al.*, 2002).

Table 3.4 Retail themes

Theme	Description	Possible Symbolic cues
Landscape	A highly natural, physical marketplace that is realized through venues such as the wilderness and outdoor servicescapes.	Landscape themes employ associations to and images of, nature, Earth, animals, and the physical body
Marketplace	A highly cultural, physical marketplace that is expressed through retail or home based services.	Marketplace themes employ associations and images of different cultures, manmade places and buildings.
Cyberspace	A highly cultural and ethereal marketplace that is realized through computer media and comprised of direct marketing channels such as broadcast and narrowcast media.	Cyberspace themes employ associations and images relating to information and communications technology, and often to virtual community.
Mindspace	A highly natural and ethereal marketplace where a metaphysical inner space is accessed via consciousness and consumer fantasy.	Mindscape themes draw on abstract ideas and concepts, introspection and fantasy and are often spiritual or ritualistic in their inclination.

Adapted from: Kozinets *et al.*, (2002) pp. 19; Sherry (1998) pp. 338

3.6.3.2 Retail brand ideology

Several authors believe that the success of themed retail experiences rests on the telling of stories and the enactment of ideology during brand experiences (McGrath *et al.*, 2013; Floor, 2006; Borghini *et al.*, 2009). Floor (2006) defines retail ideology brands as retail brands that have a merchandise mix based on social dimensions such as The Body Shop and American Apparel. Retail ideology is a differentiating attribute that contributes to the positioning of the brand (Floor, 2006). Borghini *et al.* (2009) criticise this definition however for failing to adopt a broader perspective which would incorporate the company's corporate sociology. They therefore define retail brand ideology as a retail experience and retail branding initiative based on a detailed representation of moral and social values which are presented in an extensive and intensive manner through the physical environment, and is linked to actual moral action in the lives of involved consumers (Borghini *et al.*, (2009, p. 365). Dion and Arnould (2011) however believe that again this perspective is too narrow; ideologies are not restricted to moral and social values but encompass any normative values and ideals. They propose that retail brand ideology be defined as “*any retail branding initiative based upon the operationalization of normative social ideals*” (p. 504). In addition ideologies can be communicated through narratives as well as through physical features of the store environment. Retail brand ideology is therefore manifested via the physical store and communicated through symbolic representation (Arnould *et al.*, 2001) and narration (Dion and Arnould, 2011). Research concerning retail brand ideology is still in its infancy stage and has thus far been conducted in the context of flagship stores including American Girl

Place, House of Barbie and Dior (Borghini *et al.*, 2009; McGrath *et al.*, 2013; Dion and Arnould, 2011). Although Floor's (2006) conceptualisation of ideology uses high street retailers such as The Body Shop and American Apparel as examples of practice, there is a lack of research concerning the role of retail ideology in standard store formats in mass market retailing particularly for fashion brands.

Retail brand ideology is embedded in mythotypes which are employed in the retail environment to symbolically enrich that retail location (Kozinets *et al.*, 2002). Mythotypes are symbols that have local meaning to an audience and expresses universal emotional states such as awe, wonder, purpose, joy or participation (Olson, 1999, p. 91–93). Mythotypes therefore create a narrative structure that help the retail environment tell a story to its customers. These narrative structures include: open-endedness (a lack of closure inviting engagement); verisimilitude (a narrative with a sense of naturalness and trueness); virtuality (mediatronic potential); negentropy (the shaping of consciousness); circularity (demonstrates the return to a starting point); ellipticality (omits some detail thereby providing mystery); archetypal dramatis personae (everypersons); inclusion (the feeling that the consumer is included in it and its values); omnipresence (pervasiveness); production values (grand style, bombast or spectacle) (Kozinets *et al.*, 2002; McGrath *et al.*, 2013). Stores that tell stories are thought to represent an increasingly powerful response to diverse and fragmented retail markets (McGrath *et al.*, 2013).

The successful enactment of retail brand ideology involves the provision of rich, moral and value-laden experiences that transport consumers to alternative times and places and that are encapsulated in detail stories told via a set of interrelated retail experiences (Borghini *et al.*, 2009). This type of immersive retail experience where ideology is demonstrated and enforced helps the brand to reinforce its worth and cultural importance by making the brand values tangible, meaningful and significant (Borghini *et al.*, 2009). The enactment of ideologies relates to the concept of retail theatre which is a distinguished characteristic of themed elements of the retail store (Healy *et al.*, 2007). Retailing has become both staged through the performing sales people, and a stage by providing space which invites customers to perform (Kozinets *et al.*, 2002). Themed retail environments employ retail theatre to encourage consumers to animate the theme (Harris *et al.*, 2003). Only if the retail brand ideology and its mythotypes or symbols are aligned and all members of the audience are engaged can effective retail theatre occur (McGrath *et al.*, 2013).

3.6.3.2.1 Retail theatre

Retail theatre can be classed as a fun experience involving entertainment and excitement in which customer participation is a key component (Baron *et al.*, 2001; Harris *et al.*, 2001). The notion of retail experience as a theatrical encounter has been used extensively in the services marketing and retail management literature (Baron *et al.*, 2001; van Marrewijk and Broos, 2012). Authors such as Fisk and Grove (1996), Peñaloza (1998), Sherry (1998), Baron *et al.*, (2001) and Kozinets *et al.*, (2002) have used retail theatre to discuss the consumption experience of branded environments notably brandscapes and themed stores. Reference has been made to theatre terminology such as front stage, backstage, scripts, roles, actors and settings when describing the servicescape environment. Brown *et al.*, (2003) view brand meaning in theatrical terms as a character (the brand essence), a plot (the brand story) and a setting (the brand community). Baron *et al.*, (2001) provides an example of theatrical terminology in their description of the retail store, “... with staff undertaking backstage roles (*changing environments or supplying products when required*) or front stage roles as characters in the scenarios. The merchandise (*furniture, clothing*) is located specifically in the lighted areas and can be used as trigger “*props*” for interactions. The performance could be supported by curtains opening and/or closing in areas, slow fades, interesting exchanges over speakers, and so forth” (p. 106). Here every component of the retail store contributes to the ‘performance’ or the retail experience. The physical setting is considered the stage, the products the props, the people the actors and audience.

Consumers are both the audience and the actors; they may be for example spectators during product demonstrations in store or participants/ the actors in product trials. Consumers take cues from the physical environment to consume the product and create value thus becoming actors in the retail experience who adopt deeper levels of immersion within their fantasy role (Healy *et al.*, 2007). Consumers therefore pull brands and products in to their own fantasies during staged retail experiences (Kozinets *et al.*, 2002). This allows consumers to be co-producers in the creation of value during the retail experience (Vargo and Lusch, 2004). The more a customer is engaged in the service production the more likely it is that they will perceive it as an experience (Harris *et al.*, 2001). Through participation customers gain a sense of organisational citizenship, perceiving themselves as having control over the experience in store and the value created from their interaction (Healy *et al.*, 2007). Kozinets *et al.*, (2002) believe that the richness of themed environments provides a stage to evoke emotions and other sensations that make an experience unique and individual causing consumers to stay longer. However consumer-brand interactions which are spontaneous in

nature and seem less ‘scripted’ will provide experiences that are more symbolic and personally relevant to consumers (Kozinets *et al.*, 2002).

3.6.4 People variables

In the section above both sales people and customers are discussed as being ‘actors’ within the retail experience. By nature service environments require the interaction between people notably the consumer and the service provider, however interactions between consumers are also imperative during the in store consumer experience. Bitner (1992) identifies the importance of both employees and customers as they both respond to the marketing environment cognitively, emotionally and physiologically, the responses to such guiding their behaviour in-store. This section discusses theories regarding people, both sales assistants and other customers as stimuli to consumption experiences in the retail store environment.

3.6.4.1 Consumers

Literature regarding social cues of the retail environment primarily focuses on the influence and presence of other consumers in terms of density and perceived crowding in-store. Density can facilitate or obstruct desired behaviours which then determine the individual’s perception of crowding (Hui and Bateson, 1991). Within the retail environment other people and objects affect shoppers’ perception of density (referred to as perceived density) causing customers to make subjective estimates about the number of people or space available in the store (Eroglu and Machleit, 1990). Crowding occurs when the demand for space exceeds supply during the individual’s evaluation of the density conditions (Whiting, 2009). Much of the literature has found crowding to have a negative effect on consumer evaluations of the shopping experience such as on satisfaction (Eroglu and Machleit, 1990; Machleit *et al.*, 2000), excitement and quality perceptions (Wakefield and Blodgett, 1994). However Eroglu *et al.*, (2005) found that the interactive effects of crowding and background music can lead to positive outcomes such as spending more money in store. However in most cases shoppers perceive retail crowding density to restrict or interfere with their shopping goals therefore making the shopping experience less satisfying.

Consumer evaluations are greatly affected by perceived crowding. Eroglu and Machleit (1990) found that higher levels of retail density and greater time pressure negatively affected satisfaction with the shopping environment. Their study examined shopping motives as an instigator for the feeling of being crowded in a retail environment; those customers who were task orientated experienced perceptions of crowding based on the extent of time

pressure encountered during shopping. In contrast non-task orientated shoppers who were encouraged by stimulating and surprising cues in an environment due to their recreational motives, experienced less crowding (Eroglu and Machleit, 1990). Therefore compared to non-task orientated shoppers, task orientated shoppers experienced more retail crowding and less satisfaction in highly dense conditions. Similarly Machleit *et al.*, (2000) found that crowding led to a decrease in the satisfaction however they propose that satisfaction is not only mediated by emotional responses but moderating variables such as prior expectations of crowding, tolerance and store type control the levels of satisfaction experienced. Therefore a crowded store may or may not result in decreased satisfaction; it depends on a number of different individual and situational factors (Machleit *et al.*, 2000).

Eroglu *et al.*, (2005) argue that previous research has only examined the cognitive and emotional outcomes of retail density therefore neglecting the behavioural outcomes. They consider Hui and Bateson (1991) as attempting to do so by examining approach/avoidance desires in service settings (Eroglu *et al.*, 2005). However research is still needed to examine the behavioural effects of both density and crowding in a retail setting especially in fashion store environments. Hui and Bateson (1991) demonstrated that perceived control that was caused by consumer choice and consumer density had a positive influence on pleasure, exerting a positive effect on approach/avoidance. The level of unpleasantness as a result of high density however can vary between different service settings, their study being tested on a bank and a bar. Consequently it could be open to criticism as a high demand fashion store for example may suffer from alternative levels of density and perceived control therefore pleasantness, compared to a bank or restaurant. The study suggests that returning control back to the consumer modulates the negative impact caused by crowding. This is important as theory suggests that control is a crucial determinant of the quality of interactions that constitute the service encounter (Hui and Bateson, 1991). Likewise, Whiting (2009) acknowledges that an understanding of the internal processes that customers undergo when experiencing a crowded retail store can assist retailers in returning a level of control back to the customer. Whiting (2009) discussed four types of coping actions to crowding: plan or strategy; focus on purchase; environment surveillance; and personal in store time management. The discussion also demonstrated the distinction between coping strategies of escape, distancing and avoidance, impacting purchase intentions, impulse purchases, browsing time and intent to return. Strategic methods to control the levels of perceived crowding and consumer responses include alternative ways to purchase, space re-organisation, self-service and distractions (Whiting, 2009). In doing retailers can so make the shopping experience more pleasurable and thus encourage sales and future visits.

Consumer-to-consumer interactions in the retail store exist beyond concepts of crowding. The behaviour of other customers in a consumption environment has been found to affect consumer's overall evaluation of the experience (Moore *et al.*, 2005). Grove and Fisk (1997) found that when consumers share a space with other customers two factors influence the experience of that space: protocol and sociability. They discovered that positive experiences were encountered when other customers went beyond the social protocol with a positive action and were amicable and enthusiastic. In contrast when consumers violated social protocol or were hostile or rude, negative experiences were felt (Grove and Fisk, 1997). Moore *et al.*, (2005) established that when consumers view the service environment more positively they are more likely to experience positive interactions with other customers. Also Harris *et al.*, (1997) states that consumer to consumer interactions in a fashion store has a greater impact on consumer's purchase intentions than interactions with sales assistants as other consumers are thought to provide more credible advice. Furthermore consumer to consumer interactions have been found to impact the satisfaction and loyalty to the service provider and word of mouth (Moore *et al.*, 2005). Hu and Jasper (2006) claim that facilitating this type of social exchange between consumers can contribute to the liveliness of the environment therefore enhancing the suitability of the store image for that consumer.

3.6.4.2 Sales assistants

Baker *et al.*, (1992) argue that social cues such as the number of sales assistants and their friendliness affects the arousal of consumers and therefore their shopping behaviour in store. Their study revealed that the greater the number of sale assistants, whose behaviour was friendly, the more arousing the environment. Generating arousal is important in retail environments as it has been found to increased time spent in-store (Donovan and Rossiter, 1982). Personal characteristics, appearance and level of knowledge have all been identified as influencing factors of sales assistants (e.g. Baker *et al.*, 1994; Bishop- Gagliano and Hathcote, 1994; Beatty *et al.*, 1996). For example Beatty *et al.*, (1996) discovered that interactions with sales assistants in a fashion store who portrayed good product knowledge, fashion sense and skill in correctly understanding consumer needs resulted in consumers experiencing positive emotions and felt more committed to the relationship between themselves and the sales staff. Baker *et al.*, (1994) found that the friendliness of sales staff tested in the study by greetings, contributed in the customer's perception of a prestigious store image. The store which was perceived as having a prestige-image (staff wearing aprons, greetings and a greater number present) was thought to have a higher quality of service than the store with the discount image (one salesperson, wearing no apron and no greeting offered). However Baker *et al.*, (1994) has been criticised for limiting the

examination of the effects of quality on perceived store image to only the social characteristics (uniform, quantity) of retail personnel and not the interaction between sales assistants and customers (Hu and Jasper, 2006).

Literature emphasises the importance of forming relationships between consumers and the retailer or their representatives. Individual relationships between consumers and sales assistants may occur as the result of one to one interactions however relationships can be formed between the consumer and the retailer as a whole (Beatty *et al.*, 1996). Research covers a wider spectrum of foci concerning consumer-sales assistant relationships such as; type of relationship e.g. ‘casual friends’ and ‘committed partnerships’ (Fournier, 1998); benefits derived from relationships (Beatty *et al.*, 1996); and frequency and intensity of contact (Bove and Johnson, 2000). The outcome of consumer-sales assistant relationships has been found to lead to trust, commitment and loyalty (Bove and Johnson, 2000, 2006; Yim *et al.*, 2008).

Personal service can play an important part in employee-customer relationships that sustain customer loyalty, increase satisfaction and purchases (McGoldrick, 2002). Hu and Jasper (2006) found that personalised customer service affected the consumer’s perception of store image as well as patronage intention. Discount stores which focus on minimising costs as to deliver low prices reduce the number of salespeople available on the shop floor as a cost saving method. Therefore this reduces the social presence in the store environment, decreasing the level of arousal and pleasure which negatively affects the consumer’s attitude toward merchandise and service quality (Hu and Jasper, 2006). Their study implies that retailers should increase social presence as one step towards improving store image.

3.6.5 Technology variables

Service within a store environment is traditionally founded on the interaction between people however with growing advances in technology retailers are now introducing technological applications in store in order to improve the shopping experience (Pantano and Naccarato, 2010). Lee *et al.*, (2009) and Dennis *et al.*, (2011) both define interactive elements of the store environment as a mean of differentiation in increasingly competitive markets. Bitner (1992) categorised self-service technologies as one extreme dimension of service encounters in which few or no employees are present yet consumer involvement is high. Therefore customers produce services independent of direct service staff (Meuter *et al.*, 2000). Discussion regarding in store technologies identifies several type in the retail store including: self-service checkouts, information kiosks, interactive music and movie

samplers, and electronic kiosks for gift (Lee *et al.*, 2009); radio frequency identification (RFID) tags, shopping assistants e.g. smart phones or on trolleys, and smart mirrors (Pantano and Naccarato, 2010); virtual shopping assistants (Corvello *et al.*, 2011); handheld and wireless devices, touch-screen kiosks, electronic signage and shelf labels, virtual reality displays, body scanning, smart cards, interactive kiosks such bar code readers, and internet access (Burke, 2002). This list is likely to grow however with the invention of new technologies.

Much of the research concerning in store technologies has focused on consumer attitude and intention toward use (Verhoef *et al.*, 2009). Attitude towards technology adoption i.e. the perceived desirability of adopting technology and the role of social influence in the adoption of innovation has a positive effect on consumer's intention to engage with innovative technology (Kulviwat *et al.*, 2009). A number of consumer attitudes that affect the intention to engage with technologies in store have been identified such as: attitudes towards staff; towards technology itself; consumers perceived ability to interact with it; anxiety with technology; consumer level of self-consciousness; and their desire for innovation (Dabholkar and Bagozzi, 2002; Curran *et al.*, 2003; Lee *et al.*, 2010). Recent studies have established positive responses amongst consumers when using new technologies in-store (Kulviwat *et al.*, 2009; Pantano, 2010; Corvello *et al.*, 2011). It can provide consumers with reduced waiting times, convenience, the purposeful avoidance of interactions with sales staff, access to detailed product information, product reviews and usage tips (Meuter *et al.*, 2000; Weijters *et al.*, 2007; Lee *et al.*, 2009). As a consequence the positive outcomes for consumers have led them to experience higher levels of satisfaction, patronage and loyalty behaviours. However Dabholkar and Bagozzi (2002) question its applicability to all consumers. Studies show that consumers may become dissatisfied with technology due to functional and process failures, technology and service design problems and problems based on their own actions with the technology (customer driven) (Meuter *et al.*, 2000; Meuter *et al.*, 2005).

Despite the growing attention to technology in industry press, academic literature concerning the role of technology in retail particularly in fashion stores is severally lacking. Compared to other store components understanding of technology as a stimulus to consumer experiences in retail stores is underdeveloped. Like that of other store components, technology has been examined as an isolated stimulus to consumer experiences. With the exception of Turley and Chebat (2002) no other view of the retail store has included technology as a component alongside the physical setting, products and people. In Turley

and Chebat's (2002) paper regarding the link between atmospheric design, retail strategy and consumer behaviour, in store technology is categorised under point of purchase and decoration variables as interactive displays and kiosks which are used by retailers to entertain consumers. Based on the examples of in store technologies presented above such as virtual shopping assistants, handheld and wireless devices and body scanning devices, Turley and Chebat's (2002) classification of technology in store however is insufficient in describing components of technology in today's retail stores.

Proliferation of in store technology within the fashion market is growing. A fashion brand at the forefront of in-store digital innovation is Burberry. The London flagship Burberry store has been designed to engage Burberry's youthful connected customer base by mirroring the shopping experience on Burberry's website (Cronin, 2012). Firstly iPads are carried around store by sales assistants which allows them to show customers their personalised products and order out-of-stock items. In addition sales staff can access profiles of their consumers gaining information including contact details, transactional history, product recommendations based on past purchases, and social media comments regarding the brand (Cronin, 2012). Products are equipped with RFID chips that trigger information and video footage screened on 'magic mirrors' that also double as visual displays (Gaudoin, 2012). Furthermore a twenty two foot high screen at the centre of the store streams Burberry campaigns, weather related videos and live catwalk shows; as models walked the Burberry spring/summer 2013 catwalk at London Fashion Week, a live video of the event was shown on the twenty two foot screens in the London flagship as well as online (Cronin, 2012) (see Figure 3.7). The store is described as being the physical manifestation of the Burberry's digital world, a live physical experience of everything that Burberry does online (Cronin, 2012). Aubrey and Judge (2012) believe that stores can be part of the omnichannel solution for brands where innovation comes from nurturing the symbolic relationship between physical and digital channels so that they function to support each other.

Figure 3.7 Digital screen in Burberry's London flagship



Source: Cronin (2012)

However in-store digital experiences are not limited to luxury fashion brands. As previously discussed in chapter two, 'click & collect' services are examples of technology in high street fashion stores including House of Fraser, New Look, Debenhams and Marks and Spencer. In addition, mid-market fashion companies including Arcadia and Aurora have incorporated in-store technologies as to engage consumers in entertaining interactions. Topshop for example installed a virtual fitting room in the Moscow store which used augmented reality and Kinect technology allowing consumers to try on 3D versions of a new "Dress Up" collection of dresses (Gordon, 2011). Fashion retailer Oasis have digitalised the in-store experience of their London flagship by introducing iPad services. Sales assistants carry iPads allowing them to check available sizes, colours and styles from anywhere on the shop floor or changing rooms; customers use iPads in the changing rooms to order products, pay thus avoiding queues and have products delivered with a receipt to the their home within 90 minutes if required (Jones, 2011). Although evidence of in store technologies is currently limited to a small number of fashion retailers and the innovative examples are typically limited to flagship formats, the growth of in-store technologies is undeniable. A 2012 survey showed that 69% of fashion retailers considered the role of technology in store as vital in optimising profits and meeting the expectations of consumers (Draper, 2012). Aubrey and Judge (2012) believe that technology will continue to change the retail sector as a whole.

Similarly Jones *et al.*, (2010) argue that immersive technology which stimulate consumer's sensory channels will open up a new world of energising shopping experiences that will transform the way in which consumers interact and form emotional bonds with brands. Given increased attention placed upon the role of technology in the retail store more research is needed in order to understand the nature of and the consumer experiences of in-store technology, particularly in fashion stores. This represents a gap in the existing conceptualisations of the fashion store experience that the research presented here aims to contribute towards.

3.7 Summary

One approach to understanding consumption experience is to examine the retail store environment and the influence that its components have on the creation of experiences. Discussion in this chapter shows that the retail store is the physical manifestation of the brand experience and serves to communicate messages regarding the brand. Garrett (2004) emphasises the importance of the physical design of the store and sales people in enticing customers in to the brand experience to form relationships with brands. Literature regarding store image has presented an understanding of the role that store components in the physical store have to play in brand communication. In addition retail atmosphere literature has provided further identification of store components. Therefore store image and retail atmosphere literature presented in this chapter provide a framework for understanding components of the store environment as antecedents to consumer experiences.

The literature has been presented in five categories; the physical setting, product variables, symbolic brand cues, people variables and technology variables. Each category is considered stimuli to consumer experiences. This chapter has therefore identified several key stimuli that should be discussed during the data collection stage of the research. Discussion of literature also serves to highlight several gaps in existing literature concerning the store environment. Firstly, the retail store is conceived to be an integrated space which brings together components to create and maintain store image (Kent and Kirby, 2009). Despite support of this holistic perception many existing studies of the retail store examine the effect of singular components thus causing a lack of research that empirically analyses the retail store as a holistic entity. This study aims to contribute towards this gap by examining the sum of stimuli in the fashion store that form consumer experiences. Furthermore, although technology is playing an increasingly prominent role within the physical retail space across all sectors, store image and retail atmosphere literature has failed to account for technology variables as components of the retail store; with the exception of Turley and Chebat (2002)

technology is unaccounted for alongside other store components. Research concerning technology in retail stores has mainly been limited to supermarket contexts therefore the nature of experiences with it in fashion store environments requires further examination. This study aims to conduct such an examination.

The next chapter in this study discusses the construct of consumption experience to provide a framework for understanding consumer's responses to the physical retail environment and dimensions for examination in the data collection stage.

Chapter 4 Consumption Experience

4.1 Introduction

The aim of the study is to analyse the consumer experience in the physical store therefore an understanding of what constitutes the consumer experience is vital. Using theories from existing literature this chapter presents a definition of the consumer experience and key findings regarding the nature of the construct that have so far been established. This study will use existing literature to guide the construction of the data collection stage by establishing the domain which will be explored during interviews and specific categories and relationships that should be observed (McCracken, 1988). The literature review also serves to identify gaps in existing theoretical assumptions that require further research. The gaps that are established in this chapter include the need for a multidimensional view of the consumer experience construct as opposed to the examination of singular dimensions. Furthermore further research is needed for the examination of the underlying theories of consumer experience such as determinants and the nature of dimensions that are supported with empirical data.

This chapter starts with a review of the literature concerning the consumption experience as to identify the main gaps in existing conceptualisations. Following this is a definition of consumer experience as a multidimensional construct is presented and each dimension discussed in further detail. Then the concepts of experiential design and experiential retailing are discussed which represent a greater focus on the creation of engaging experiences in retail spaces. Research suggests that experiential retailing is particularly relevant in the fashion sector and correct implementation can have significant impact on increasing consumer engagement and sales (Clarke *et al.*, 2012). However there are gaps in current research which deserve further attention. This chapter therefore serves to identify the scope of experiential retailing and evidence of where it is positioned in the fashion retailing sector. By doing so the chapter examines the nature of experiential retailing in a fashion context, identifying areas which deserve more research therefore justifying the mid-market fashion context of this study.

4.2 Background

Marketing literature has been dominated with conceptualisations of the consumption experience however despite many attempts to define the construct Kim *et al.*, (2011) claim that the consumer experience is still an elusive and indistinct construct in which researchers have not agreed up on a single meaning for the concept. Over time, as several disciplines

have examined the consumer experience such as sociology, science and marketing, the emphasis placed upon the construct has shifted causing differences in definitions. For example, social scientists such as Holbrook and Hirschman (1982) contributed an experiential view which envisioned consumption as a subjective state that reinforces symbolic meaning and hedonic responses in consumers originating from “*fantasies, feelings and fun*” (pg.132). Their conceptualisation of the consumer experience has formed the foundation for understanding the construct for many researchers up to today (Schmitt, 1999; Carù and Cova, 2003; LaSalle and Britton, 2003; Frow and Payne, 2007). Following Holbrook and Hirschman (1982) authors have placed primary importance on the extraordinary nature of individual experiences. The consumer experience became defined as a staged event that engage a consumer’s senses via physical and social interaction thus becoming compelling and memorable (Pine and Gilmore, 1999; Schmitt, 1999; Gupta and Vajie, 2000; McLennan, 2000; LaSalle and Britton, 2003). The concentration on the ‘extraordinary’ and ‘memorable’ nature of experiences then lessened towards concepts of value for both companies and consumers that were provided in the experience. This depicted experiences not as sold or staged events but as opportunities for consumers to create their own experiences (Carù and Cova 2003). In this perspective competitive advantage depends on a company providing high quality interactions that enables the consumer to co-create unique experiences and therefore play a greater role in their own value creation (Prahalad and Ramaswamy, 2004).

As a result of this perspective, practitioner based contributions developed which focused on managerial actions and outcomes. Meyer and Schwager (2007) for example utilized a systematic approach to monitoring the consumer experience with the aim of improving it. Verhoef *et al.*, (2009) however believes that practitioner publications fail to identify the primary theories which are fundamental to understanding the consumer experience and thus recognise a lack of academic marketing research on consumer experience. With this in mind more recent comprehensions of the consumer experience construct (e.g. Gentile *et al.*, 2007; Frow and Payne, 2007; Verhoef *et al.*, 2009; Puccinelli *et al.*, 2009; Grewel *et al.*, 2009) provide theory based frameworks identifying specific attributes and drivers of the construct therefore adding to theoretical arguments. These authors share a common understanding of the construct including definitions and antecedents however they themselves lack empirical support. Therefore there is still a gap in the literature that examines the underlying theories such as antecedents to and the nature of consumer experience with the support of empirical data.

4.3 The consumption experience construct

Drawing on existing definitions the consumer experience construct is defined as being a personal, internal response by the individual consumer on cognitive, emotional, social, sensory and physical levels (Holbrook and Hirschman, 1982; Schmitt, 1999; LaSalle and Britton, 2003; Gentile *et al.*, 2007; Verhoef *et al.*, 2009). These internal reactions are provoked by direct or indirect interactions with a product, a company, or part of its organization (LaSalle and Britton, 2003; Shaw and Ivens, 2005; Meyer and Schwager, 2007). The strength and direction of the relationship between stimulus and experience is moderated by individual's personal traits such as decision making styles and by situational factors such as time constraints (Fiore and Kim, 2007).

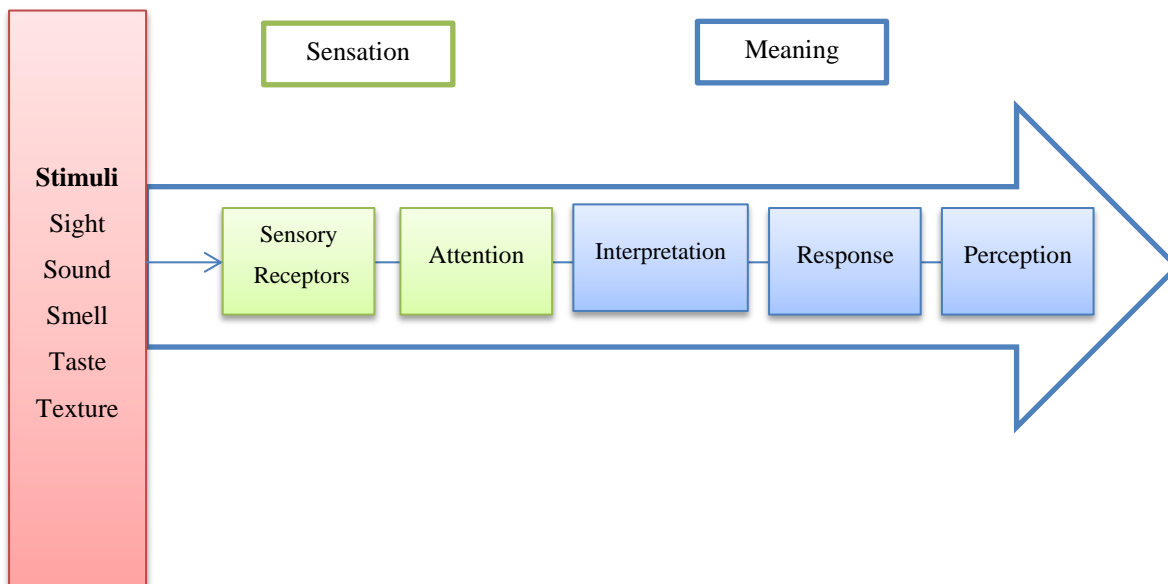
Despite the consumer experience being a widely researched topic area, it is often considered as part of the buying process and used to measure constructs such as satisfaction, loyalty or service quality as opposed to being its own separate multidimensional construct (Kim *et al.*, 2011; Verhoef *et al.*, 2009). This is notably so in literature concerning the fashion store environment which uses terminology such as 'consumer shopping experience' to measure value, approach behaviours and impulse purchases (e.g. Michon *et al.*, 2005; Carpenter *et al.*, 2005; Park *et al.*, 2006). Thus existing uses of consumer experience terminology misrepresent its true nature as a multidimensional construct. Also many existing studies often ignore the sum of all dimensions that form the consumer experience by focusing on a singular dimension. Several authors believe emotions to be the most commonly researched dimension of experience (Babin and Darden, 1996; Wakefield and Baker, 1998). Therefore after a review of existing definitions the in-store consumer experience construct is conceptualised in this study as a multidimensional structure comprised of emotional, cognitive, sensory, physical and social dimensions. Each of the five dimensions of experience shall be discussed in the subsequent sections.

4.3.1 Sensory experiences

The sensory component of experience refers to stimulation that affects the senses by addressing sight, hearing, touch, taste and smell (Gentile *et al.*, 2007). Sensory analysis is the first stage in processing information received from the environment around us (Mitchell, 1980). It is an automatic response of one's sensory channels that starts a perceptual process leading to the interpretation of information (see Figure 4.1). When experiencing sensory stimulation, people allocate meaning to stimuli based on a schema to which it is assigned thus allowing for evaluations to be made of that stimulus (Solomon and Rabolt, 2004). All

consumers use their sensory receptors when engaging in information search (Venkatraman and MacInnis, 1985). During the consumption experience several sensory channels may operate simultaneously (Holbrook and Hirschman, 1982; Barlow *et al.*, 2004; Soars, 2009). Sound, scent and taste are critical for only some products however visual appearance and thus the engagement of the visual sensory channel are relevant for nearly all goods (Bloch *et al.*, 2003). Edwards and Shackley (1992) argue that 90% of the cues provided in an environment are absorbed via sight therefore visual components are vital for communicating aspects of a retailer’s brand and product offering. Sensory experiences are particularly important in the consumption of fashion as the concept of dress includes sensory modifications to the body (smell, sound, feel and sight) which ignite cognitive and/or affective processes (Workman and Caldwell, 2007).

Figure 4.1 The perceptual process



Source: Solomon *et al.*, (2010), p.119

Research concerning sensory encounters in retail experiences often refers to the impact of ‘atmospherics’. The retail environment is a source of sensory stimuli that can be used as a powerful strategic tool for differentiating products, for motivating their customers to buy and for delivering value to customers (Schmitt, 1999). The most commonly examined sensory stimuli include considerations of sound, notably music (e.g. Yalch and Spangenberg, 1990; Herrington and Capella, 1994), visual elements such as lighting, colour and aesthetic design (e.g. Baker *et al.*, 1994; Bellizzi *et al.*, 1983; Bellizzi and Hite, 1992; Babin *et al.*, 2003; Bloch *et al.*, 2003) and scent (e.g. Spangenberg *et al.*, 1996; Bone and Ellen, 1999; Fiore *et al.*, 2000; Parsons, 2009). Taste during the consumption experience may exist but many

studies analysing the sensory stimuli in a retail environment omit taste as it can be classed as a product orientated variable as opposed to part of the atmosphere (Parsons, 2011). However Grewal *et al.*, (2009) discusses the use of in store activities such as taste testing as increasing consumer involvement in the in store experience. Research suggests that sensorial experiences arouse aesthetical pleasure and excitement (Gentile *et al.*, 2007); increase the number of products considered for purchase (Fiore *et al.*, 2000); enhance the subjective experience when examining products, making purchasing decisions and waiting for service (Spangenberg *et al.*, 1996); and lead to greater patronage intentions (Babin *et al.*, 2003). The creation of sensory experiences is an important part of hedonic consumption in which enjoyment is achieved via stimulation of the senses (Holbrook and Hirschman, 1982). It can be considered that the more senses affected, the more engaging an experience is (Soars, 2009).

4.3.2 Emotional experiences

Gentile *et al.*, (2007) define the emotional component of experience to “*involve one’s affective system through the generation of moods, feelings (and) emotions*” (pg. 398). Burns and Neisner (2006) believe that many definitions of emotion confuse constructs of affect, emotions and mood to mean the same thing despite each having their own meaning. Affect represents an umbrella term for specific mental processes including emotions, moods and attitudes thus can be considered a general category as opposed to a particular psychological process (Bagozzi *et al.*, 1999). Moods are thus a property of one’s perceived affective state representing mild passing conditions as opposed to intense emotions towards a specific object (Swinyard, 1993). Krampf *et al.*, (2003) believe that emotions and attitudes are often measured by similar techniques. When consumers are highly involved in an affective state with an object they experience strong emotional reactions which then influence attitudes (Martin *et al.*, 2008). Therefore a key component of emotions that distinguishes them from attitudes is the presence of arousal which is strongly related to resulting behaviours (Bagozzi *et al.*, 1999). Exposure to stimuli causes a positive or negative arousal which provokes cognitive analysis of the stimuli thus provoking a physiological reaction and a feeling which can be described as an emotion (Martin *et al.*, 2008). Mehrabian and Russell (1974) adopted arousal as part of their definition of emotion, creating the PAD scale (pleasure, arousal and dominance) to assess consumer’s emotional responses to marketing stimuli such as environmental stimuli. Many studies that have analysed emotional experiences in the retail store environment have utilised the PAD scale. For example, using PAD Donovan and Rossiter (1982) reported that exposure to the store environment results in pleasure which is a strong determinant of consumer approach behaviours such as: spending; the amount of time

spent in the store; and willingness to visit again. However the measure is best applied when dimensions of the underlying emotional states are required not the specific emotions experienced during interactions with marketing stimuli (Richins, 1997).

Other studies have perceived emotions as having at least two principle dimensions; firstly the degree of pleasantness experienced (pleasant to unpleasant) and secondly the intensity of emotions (mild to extreme) (Bourne and Russo, 1998). Plutchik's (1980) eight primary emotions for example sub classify pleasant- unpleasant emotions in to fear, anger, joy, sadness, acceptance, disgust, anticipation and surprise (Martin *et al.*, 2008). This scale, in addition to Izard's (1977) Differential Emotions Scale of 10 fundamental emotions, has been commonly used in marketing adapting a psychology view of emotions to a fit consumption context. However Yoo *et al.*, (1998) believes that whilst useful in understanding emotions, scales such as Izard's (1977) and Plutchik's (1980) develop a general view of human emotions as opposed to representing emotions experienced specifically in a retail consumption context. Thus several authors have developed retail specific typologies that better describe the nature of emotional experiences in a retail context. Examples of retail emotion typologies are summarised in Table 4.1. The nature of emotions in retailing environments have been found to vary according to store type (Machleit and Eroglu, 2000) and according to individual thus dependant not only on environmental and contextual factors but also on individual personality traits (Holbrook and Hirschman, 1982), values, beliefs and lifestyle (Gentile *et al.*, 2007), current mood or state (Bäckström and Johansson, 2006) and perceptions of self-image and ideal self (Schmitt, 1999; Csikszentmihalyi, 1991).

Table 4.1 Emotion typologies

Author	Typology of emotions
Dawson <i>et al.</i> , (1990)	Relaxed, content, satisfied, happy, surprised, excited, rewarded
Yoo <i>et al.</i> , (1998)	Attractive, proud, contented, excited, satisfied, pleased, nullified, ignored, anxious, angry, displeased
Burns and Neisner (2006)	Delighted, scared, happy, disgusted, joyful, contemptuous, scornful, attentive, mad, fearful, alert, bashful, surprised, shy, amazed, guilty, astonished, blameworthy, downhearted, sad, enraged, discouraged, angry, afraid
Andreu <i>et al.</i> , (2006)	Joy, interest, contentment, anger, sadness, disgust
Jang and Namkung (2009)	Joy, excitement, peacefulness, refreshment, anger, distress, disgust, fear, shame

The experiential view of consumption places greater importance on the role of emotions regarding consumption as a subjective state of consciousness with symbolic meanings and hedonic responses (Holbrook and Hirschman, 1982). When consumers feel good they process information differently to when they feel bad thus emotions influence all stages of the consumer decision process (Puccinelli *et al.*, 2009). The benefits of engaging consumers in positive emotional experiences have been widely researched and include: a greater willingness to buy (Baker *et al.*, 1992); spending greater amounts of money (Babin *et al.*, 2003; Donovan *et al.*, 1994); and having improved perceptions of merchandise and service quality (Baker *et al.*, 1994). Emotional experiences can thus be created via a company's offering in order to form affective relations between consumer, brand and product (Gentile *et al.*, 2007). Understanding consumer's emotional needs is, now more than ever, the key to success (Gobé, 2009).

4.3.3 Cognitive experiences

Cognitive experiences in consumption are defined as any mental activity concerning the acquisition, processing, retention and retrieval of information (Eroglu *et al.*, 2001). Cognitions include beliefs, thoughts, perceptions, attitudes, attention, comprehension, memory and knowledge (Holbrook and Hirschman, 1982; Solomon and Rabolt, 2004; Eroglu *et al.*, 2001; Fiore and Kim, 2007). Information is processed at different levels of elaboration which elicit different cognitive responses, for example high levels of elaboration can establish links between encoded information and prior knowledge (Cacioppo *et al.*, 1984; MacInnis and Price, 1987). Recollection of prior knowledge can be classed as memory which serves an important role in consumption experiences; levels at which information is stored affects its degree of influence on new experiences with that information (Kerin *et al.*, 1992). Thus recall of information about a product or previous experience affects consumer behaviour (Puccinelli *et al.*, 2009). Involvement in activities during the consumption experience leads to the acquisition of information (Pine and Gilmore, 1999; Gupta and Vajie, 2000). Involvement exerts influence over the consumer decision process (Laurent and Kapferer, 1985); highly involved consumers have been found to use central cognitive processes which aids them in forming product attitudes and purchase decisions based on stimulus cues (Eroglu *et al.*, 2001). Batra and Ahtola (1990) believe that the formation of attitudes in the consumption experience falls under two distinct types: as utilitarian dimensions of instrumentality or as hedonic dimensions of experiential affect. Stimuli such as products and the retail environment have been found to generate a number of consumer attitudes towards brands and retailers such as service or merchandise quality inferences, perceptions of store image and perceptions of price (e.g. Dubé and Morin, 2001; Baker *et*

al., 1994, 2002; Fiore and Kim, 2007). Stimuli have the power to stimulate pleasurable cognitive experiences by activating processes such as imagery, fantasies and daydreams (Holbrook and Hirschman, 1982; Fiore *et al.*, 2000). These can be classed as cognitions that require a higher level of elaboration (MacInnis and Price, 1987), are subconscious and private in nature and are typically associated to experiential consumption (Holbrook and Hirschman, 1982).

Another important cognition in the consumption experience is consumer's perceptions of value. Experiential value is concerned with the perceptions of customers based on products or services through direct use or indirect observation (Mathwick *et al.*, 2001). Such value offers consumers both intrinsic and extrinsic benefits (Babin and Darden, 1995). Intrinsic value derives from the enjoyment of an experience for its own sake as an end-in-itself (Holbrook, 2006). The value results from the "*fun and playfulness (of an experience) rather than from task completion*" therefore having a subjective and hedonic nature (Babin *et al.*, 1994, pp. 646). In contrast extrinsic value refers to the functional means of a product or consumption experience (Holbrook, 2006) typically derived from trips for utilitarian purposes. Extrinsic shoppers are just happy to get through this type of experience (Babin *et al.*, 1994). Traditionally, value derived from the consumption experience has been approached with a narrow interpretation focusing on price and quality however Mathwick *et al.*, (2001) points out that the consumption experience itself can be also be rich in value. Customer value serves as the foundation for all effective marketing activity therefore the hedonic or utilitarian value derived from the consumption experience is vital in contributing to positive perceptions of a retailer and customer satisfaction (Holbrook, 2006).

Although the experiential view questions the traditional view of cognition as perceived by the information processing perspective (e.g. memory, problem solving and judgemental evaluations (Holbrook and Hirschman, 1982)) it is important to remember that consumers are both emotional and intellectual; they do not neglect the importance of functionality and practicality alongside hedonism in consumption (Bäckström and Johansson, 2006). Although not all consumer behaviour is driven towards satisfying a functional or utilitarian need (Babin and Darden 1994), cognitions typical of the information processing perspective such as memory, beliefs and knowledge are still valuable in aiding the decision making process. Through the engagement of convergent and divergent thinking marketers can appeal to consumer's intellect and creativity in order to encourage re-evaluation of a company and/ or product (Schmitt, 1999).

4.3.4 Physical experiences

Consumers are physically stimulated in-store through the engagement of bodily actions. Definitions of physical experiences range across literature as this dimension is often merged with sensory dimensions (sense of touch). However comparable characteristics include actions related to the physical body and patterns of behaviour and lifestyle (Schmitt, 1999; Gentile *et al.*, 2007; Brakus *et al.*, 2009). Many studies concerning the consumer experience in consumption environments have acknowledged the physical response of consumers as behaviours such as intentions towards a product/brand, staying in store longer, unplanned purchases or returning the store (Bitner, 1992; Fiore and Kim, 2007). These can be generally summarised as approach or avoidance behaviours (Donovan and Rossiter, 1982). These responses are limited to expressions of shopping related behaviours and therefore overlook basic motor actions such as walking and touching. Other researchers have discussed general movement around the retail store as part of the search activity. Consumers perform a variety of actions and behaviours as they move through and interact with the store environment in search of products and services (Titus and Everett, 1995). Also browsing behaviours can be used to describe navigation through the retail store for non-directed exploratory searches and recreation (Bloch and Richins, 1983). Haptic experiences have been examined predominately relating to physical contact with product stimuli. Direct product interaction has been found to influence product judgements, attitudes, preferences, information gain, purchase intent, perceived value and patronage intentions (Hoch and Deighton, 1989; Peck and Childers, 2003a; Baker *et al.*, 2002; Bäckström and Johansson, 2006; Brakus *et al.*, 2009). In a physical space, such as a retail store, physical experiences with products can offer consumers great value as retailers are often evaluated based on these interactions (Florenthal and Shoham, 2010). In general, physical experiences are generated during active participation and full immersion in an event (Pine and Gilmore, 1999). It is this active participation that creates a unique and memorable experience for the consumer as they become involved in the production of their own service (Gupta and Vajie, 2000; Harris *et al.*, 2001). Customer participation may include numerous actions including trying out and playing with stimuli in the consumption context (Harris *et al.*, 2001).

Lifestyle, a further consideration of physical experiences, is considered to be the foundation to consumption behaviour where different lifestyles represent different logics that shape patterns of consumption (Helman and de Chernatony 1999). Lifestyle regards shared values and beliefs that are reflected in consumption patterns (Solomon, 1994). Marketers should use physical experiences to show consumers alternative lifestyles and interactions therefore relating consumption behaviour to a longer term pattern of behaviour (Schmitt, 1999).

Consumption experience can be viewed as an interactive process as consumption influences a consumer's lifestyle which in turn shapes their future consumption patterns (Helman and de Chernatony, 1999).

4.3.5 Social experiences

Social considerations have always been a salient component of an individual's consumption experience. Tauber (1972, pg. 47) for example identifies several social motives as to explain why people shop, including: need for social experiences outside of the home; communication with others who have similar interests; peer group attraction; status and authority; and pleasure of bargaining. These social motives are founded on an individual's need for interaction with other people and need for social identity. A consumer's social experience thus can be defined as involving his/her relationship with other people and with his/her ideal self (Gentile *et al.*, 2007). Hence this dimension considers the consumer's relationship with the greater social context as opposed to just their internal subjective response.

An important contribution to the understanding of consumer experience is the connection between interpersonal relationships and brand relationships (Palmer and Koenig-Lewis, 2009). Relationships are made up of a series of exchanges between two known parties which change in response to interactions and fluctuations in the contextual environment (Fournier, 1998). In the consumption experience, exchanges can occur between consumers and sales staff or consumers and other consumers. Social exchanges can be viewed as interactive such as dialogue between people or non-interactive in which people are present but do not actively engage with each other (Argo *et al.*, 2005). Regardless of interaction the mere presence of other people in the consumption experience can influence consumer's responses thus having a social influence on the experience (Bearden *et al.*, 1989). During non-interactive social experiences consumers may experience changes in physiological, emotional and cognitive states as a result of real, implied or imagined presence and actions of other people (Latané, 1981; Argo *et al.*, 2005). Interpersonal experiences however can add to or detract from evaluations of the service provider and influence patronage decisions (Moore *et al.*, 2005). Interactive social experiences between consumers and sales staff have been found to impact consumers' arousal states, their perception of store image and service quality, and lead to increased satisfaction with the consumption experience (e.g. Baker, 1986; Baker *et al.*, 1994; Kim *et al.*, 2009b). Whereas consumer-brand relationships were once considered as determining consumption decisions, this has evolved to include consumer to consumer relationships in which consumption decisions are influenced by the

connections consumers have with their peer group as well as brands (Palmer and Koenig-Lewis, 2009). Fostering consumer to consumer interactions in the consumption experience is beneficial for retailers as these interactions have been found to influence satisfaction with the experience (Harris *et al.*, 1997), affect overall evaluation (Grove and Frisk, 1997) and can lead to loyalty behaviours and positive word of mouth (Moore *et al.*, 2005).

Within many consumption environments today social experiences can be related to community whose meaning comes from the symbolism of the marketplace (McAlexander *et al.*, 2002). Muniz and O'Guinn (2001) identify community as a core component of social thought; primarily understood to be by location, community now applies to a wider field of meaning in modern consumption contexts. These consumption communities can now be viewed as brand communities which are defined as "*a specialized, non-geographically bound community, based on a structured set of social relationships among admirers of a brand. It is specialized because at its centre is a branded good or service*" (Muniz and O'Guinn, 2001, pg. 412). Communities, which are now also virtual (Dholakia *et al.*, 2004) are facilitated by platforms such as online social networks in which brand specific communities are becoming increasingly important in consumption experiences (Algesheimer and Dholakia, 2006; Palmer and Koenig-Lewis, 2009).

4.4 Experiential design

A greater need to understand the consumer experience has given rise to experiential marketing approaches that aim to forge more significant connections with consumers (Schmitt, 1999, 2003). Experiences may entail either direct or indirect interactions with a company's offering during the stages of purchase or use, or during encounters with representations of the brand such as word of mouth, reviews or recommendations (Meyer and Schwager, 2007). In experiential marketing, stimuli are chosen as tactical implementation components to create consumer experience thus can be classed as 'experience providers' (Schmitt, 1999). Baron *et al.*, (2010) perceive these as being experience enablers that provide consumers with means or opportunity to carry out activities that lead to experiences. Stimuli available during experiential marketing are summarised in Table 4.2.

Table 4.2 Stimuli to experiences

Stimulus	Characteristic
Marketing communications	Advertising, external and internal company communications (e.g. brochures, newsletters etc.) and branded public relations campaigns.
Visual and verbal identities	Names, logos and signage
Product presence	Product design, packaging and product display, brand characters used in packaging and POP materials
Spatial environments	Buildings, offices, factory spaces, retail and public spaces and trade booths
Co-branding	Event marketing and sponsorship, alliances and partnerships, licensing, product placements in movies, special events
Electronic media	Technology, websites, social networks
People	Salespeople, company representatives, service providers, customer service providers

Adapted from Schmitt (1999); Baron *et al.*, (2010)

The design and management of the consumer experience is controlled by the environment in which it occurs (Pullman and Gross, 2004). Carbone and Haeckel (1994) refer to this as ‘context’ describable as design cues emitted by the service environment. This includes every physical and social element of an environment that a consumer interacts with when consuming a service (Gupta and Vajje, 2000). Chapter three discusses the nature of the physical and social elements of the retail store. Physical or static elements include the aesthetic features of the store such as the products, design of the brand’s identity such as signage, logos, colour etc., ambient conditions of the store and the experiential theme (Schmitt, 2003). Social or dynamic components emphasise human interaction through the customer–staff–store interface (Schmitt 2003; Healy *et al.*, 2007). Experiences allow the flow between physical and social components of the store which helps consumers become immersed in the retail event (Healy *et al.*, 2007).

The creation and management of the experience of static and dynamic components can be classed as experiential design. The goal of experience design is to devise experiences that are not only functional and purposeful but also engaging, compelling, memorable and enjoyable (McLennan, 2000). The strategic use of all elements in the physical context can support an underlying vision or theme which reinforces good experiential design (Carbone and Haeckel, 1994; Pine and Gilmore, 1999; Pullman and Gross, 2004). Experiential designs

that allow for different levels of participation, such as passive and active engagement, are considered to be the most memorable (Pine and Gilmore, 1999).

4.5 Experiential retailing

The use of the retail space as providing context for experiential design has become very common (Schmitt, 1999). Meyer (2006) defines experiential retailing as a means of “*making connections with consumers who come to interactive stores for more than merchandise. It’s a holistic approach that involves both emotional and rational triggers*” (p. 1). That is to say experiential retailing serves to encourage customers to experience the merchandise but more importantly to develop an emotional bond with brands (Jones *et al.*, 2010). The aim of an experiential retail store is therefore to create space that captures and represents the brand whilst balancing both functional components of the product with emotional goals (Healy *et al.*, 2007).

Research has shown that deployment of experiential retailing can increase consumer engagement and encourage purchases (Clarke *et al.*, 2012; Park *et al.*, 2006; Kim *et al.*, 2009a). As a result, brands have been developing “experience stores” to enhance the relationship between consumers and the brand (Jones *et al.*, 2010). As part of experiential offerings retailers are increasingly adding entertaining and themed activities to their traditional retail mix (Kim, 2001). Authors have referred to the entertainment component of experiential retailing as shoppertainment, retailtainment, entertailing; each one functions to attract consumers through the use of enjoyable, engaging activities in store. Pine and Gilmore (1999) viewed entertainment as one realm of experience, the others being aesthetic, education, escapist. The four realms are not exclusive; a rich experience is made up of all four realms (Atwal and Williams, 2009). These realms engage consumers on multiple dimensions; one dimension concerns the level of participation in which consumers directly or indirectly affect the experience (active or passive participation) and the other refers to the kind of connection or relationship that unites customers with the event (absorption or immersion) (Pine and Gilmore, 1999).

Entertaining experiences involve the passive involvement of consumers but the absorption of events through sensory channels such as during watching events in store. During aesthetic experiences individuals are immersed in an event more strongly but they have little or no effect on the environment surrounding it, therefore leaving the environment essentially untouched. However that is not to say they themselves are not ‘touched’ by the experience and that it was memorable in some form. Pine and Gilmore (1999) describe the participation

in aesthetic experiences as just wanting to *be*, as opposed to *sense, learn* and *do*. Education and escapist experiences however involve a deeper level of participation. Experiences that engage consumers in educational activities for example in store lectures or talks, rely on more involvement such as learning new skills however the level of intensity is still low thus the consumer is absorbed in to the experience as opposed to being immersed (Atwal and Williams, 2009). This form of experience has been referred to as ‘edutainment’. Escapist experiences are both immersive and active; physical stimulation and mental stimulation occurs as the individual is fully immersed in an event by actively participating in it (Pine and Gilmore, 1999).

Several experience-orientated strategies are evident in retail stores including third space concepts, themed brandscapes and retail theatre. Discussion regarding the nature of these strategies is presented in chapter three in the discussion of the retail store environment. These strategies are portrayed as being emotively driven activities that serve to immerse consumers in brand experiences. In doing so these entertaining activities communicate messages about the brand such as its identity, values and brand story and help consumers to form emotional attachments with the brand. Such strategies are evident across many product sectors including fashion goods. Clarke *et al.*, (2012) acknowledge that fashion retailers are using experiential retailing to provide consumers with a differentiated retail experience. The nature of experiential concepts in fashion retailing however differs according to market such as between luxury, mass market and value retailers. The following sections present discussion regarding the nature of experiential retailing in fashion retail stores across these three sectors with the aim of identifying the extent to which experiential retailing exists in the fashion market.

4.5.1 Experiential retailing in luxury fashion stores

Underpinning experiential marketing is the notion that experiences are central to luxury consumption activity (Atwal and Williams, 2009). Luxury stores are retail and entertainment cathedrals which immerse consumers in rich experiences built around the brand (Okonkwo, 2010). Flagships reinforce the brand image by establishing a physical presence and influencing the experience at the point of sale (Jackson, 2004, p. 177). The flagship store therefore translates the brand in to a 360 degree consumption experience (Mores, 2007). Fionda and Moore (2009) believe that fashion brands operate as experiential brands within the flagship store, functioning to create and communicate an identity for brand users. The flagship store therefore serves as an important form of brand communication and the experiential dimensions of luxury consumption make it a suitable context for experiential

retailing. Discussion regarding experiential retailing in luxury flagship stores has referred to several strategies including retail theatre, third space, theming, and interactivity. These concepts all serve to engage consumers in emotional attachments to brands (Schmitt, 2003). The concept of third space as an experiential strategy for example has been classed as an important part of the luxury flagship store. They provide events and entertainment elements in which experiences form an integral part (Nobbs *et al.*, 2012). Third space can be in the form of a restaurant, bar, spa, exhibition space or gallery which exists within the flagship store. For example the Armani lifestyle is offered to consumers in the Armani Centre in Milan through a flower shop, bookstore, Japanese restaurant and cocktail bar (Bingham, 2005). They provide entertaining experiences that immerse consumers in the brand lifestyle thus making it a reality for the consumer and helping them to escape their daily lives (Fionda and Moore, 2009; Carú and Cova, 2007). Luxury flagships therefore create memorable and spectacular experiences by combining shopping with entertainment (Kent, 2009).

4.5.2 Experiential retailing in mid-market fashion stores

Although the discussion regarding experiential principles has largely been in the context of luxury flagship retailing, they are not limited to this sector. Firstly, the flagship format has been adopted by mass-market brands including fashion retailers thus is not restricted to the luxury sector (Doyle *et al.*, 2008). Like in luxury retailing, mass market fashion and non-fashion brands including Topshop, Starbucks, Apple and Samsung use flagships for brand building purposes (Kozinets *et al.*, 2002). Thus strategies typical of luxury flagship stores have trickled down and been translated in to a mass-market retailing strategy (Nobbs *et al.*, 2012). Carú and Cova (2007) believe that contemporary consumers now prefer to be immersed in consumption experiences as opposed to just purchasing products and services. Therefore it is unsurprising that brands and retailers outside of the luxury sector have made the creation of engaging consumer experiences across all retail channels a priority in recent years.

Experiential retailing in the mass market is found across several product and service sectors, the most commonly cited brands in literature being Starbucks (e.g. Thompson and Arsel, 2004; Venkatraman and Nelson, 2008), Apple (e.g. Jones *et al.*, 2010; Baron *et al.*, 2001; Sands *et al.*, 2009) and Nike (e.g. Sherry, 1998; Peñaloza, 1998; Kent, 2007a). They can be considered as market driving experiential brands that offer consumers distinctively themed servicescapes through corporate symbols and products, which provide hedonic experiences and social interactions (Thompson and Arsel, 2004, p.632). The scope of experiential retailing also extends in to the mid-market fashion sector however literature concerning this

context is lacking compared to literature concerning experiential retailing in the luxury fashion market. Discussion has used the likes of lifestyle retailers such as Abercrombie & Fitch, Levi's and Anthropologie as context for experiential concepts in the mid-market fashion sector. For example Abercrombie & Fitch is identified as providing a differentiated in-store experience in which consumers are engaged across all five senses (Clarke *et al.*, 2012). Consumers are immersed in to the brand lifestyle via cues including dim lighting and loud energetic music reminiscent of a nightclub, model-like sales assistants, and the brand's signature scent, creating a 'charged' atmosphere (Clarke *et al.*, 2012). Kent (2007a) uses the Levi girl store as an example of third space which provides a medium for communication, interaction and leisure as well as consumption. The Levi girl store concept is an idealized room setting which combines a girl's bedroom with the nature of a boutique shop thus drawing on positive emotions about home, personal identity and branding (Kent, 2007a). American retailer Anthropologie provides a themed retail experience through displays featuring cultural artefacts and antiques and music and scent that reflects that brands 'earthy' positioning which all embody the theme of a Middle Eastern bazaar (Beverland and Morrison, 2003).

Despite acknowledgment of experiential retailing in the mass market fashion sector the majority of research regarding this sector has been limited to specialist lifestyle brands. Although there is evidence of experiential practice in high street multiple fashion retailers and fast fashion brands, the literature reflecting the nature of experiences in this sector is severely lacking. For example, Topshop have embraced a third space concept by providing added services in the London flagship store including a nail bar, hair salon and free personal shopper. Like as in luxury flagship stores such as the Armani Centre, consumers are immersed in the Topshop lifestyle of beauty and fashion. In 2011 Topshop invited consumers to participate in free styling and makeup tutorials and a personalised photo shoot in stores across the UK (Stylus, 2012). The photos were uploaded to Facebook thus providing an integrated experience across the Topshop channels. In addition, GAP launched their 1969 premium denim collection in 2012 with an interactive in-store event which gave customers the opportunity to take to the stage with professional dancers where they were taught a choreographed routine which was captured on camera. The customer's favourite frames of their dance moves were then formatted in to a personalised branded flipbook which they took away from the experience as a gift (StartJudgeGill, 2013). The personality of the brand and the new collection were captured in a themed event which included American jookin' dancing and American retro food. Sands *et al.*, (2009) believe that events such as these encourage the engagement of consumers in a variety of ways from the playful

to the educational thus creating uniquely enriching experiences. Hence it can be said that mid-market multiple and fast fashion stores use experiential concepts to engage consumers however this argument is not reflected in the literature. This calls further academic investigation in to the nature of consumer experiences in mid-market fashion stores.

4.5.3 Experiential retailing in value fashion stores

Kent (2007a) believes that discount and value retailers are less amenable to the use of design-led brand experiences and consumption theories in store. As a result the hedonic consumer experience in the value market has traditionally been compromised for low prices and wide assortment hence offering utilitarian experiences. Current research regarding the consumption experience in value/ discount stores has concentrated on the creation of utilitarian value through low prices and its impact on retail outcomes such as satisfaction, loyalty and sales (e.g. Kim and Jin, 2001; Grace and O’Cass, 2005; Carpenter, 2008; Carpenter and Moore, 2009) and the impact of environmental cues on the consumption experience and perceptions of store image (e.g. Baker *et al.*, 1994; Donovan *et al.*, 1994). The context of most of these studies however has been limited to non-specialist retail stores often outside of the UK market. Therefore evidence concerning the deployment of experiential retailing in the UK value fashion market is considerably lacking in both practice and academic literature.

However Attwood (2007) argues that future growth in retailing is not dependant on just low prices but on the added value of the whole shopping experience. Research conducted by Retail Week (2013) suggests that value retailers plan to improve the consumption experience in store by offering higher levels of service. As the value market becomes more saturated with more retailers offering similar prices, improved service and positive store experiences can be a potential differentiator at every level of the retail sector (Retail Week, 2013). The mid-market consumers who have turned towards value fashion in the recession are likely to remain shopping there however these consumers have higher expectations of service which must be met by value retailers moving forward (Retail Week, 2013). As value and discount retailers continue to grow in the UK retail market their ability to deliver greater hedonic experiences poses a threat to all retailers competing for the same consumer (Carpenter and Moore, 2009). If value fashion retailers implement strategies to improve the hedonic experience in store, additional research will be needed in order to understand the changing nature of consumer experiences and the degree of experiential retailing in the value fashion market.

4.5.4 Experiential retailing in other channels

In a commercial landscape characterised by smarter, value-orientated, increasingly omnichannel consumers (Aubrey and Judge, 2012) it is important to acknowledge the role of online and mobile channels in consumers experiences with brands. The exponential growth of both channels has led to the adoption of experiential retailing in virtual environments as well as in physical stores. The discussion below presents a short discussion of experiential retailing across online and mobile channels therefore providing further identification of experiential retailing practices with the aim of highlighting its importance in today's retailing markets and the creation of consumption experiences.

4.5.4.1 Online experiential retailing

Discussion of experiential retailing and experience-based differentiation is increasingly evident in literature and practice of online retailing and is promoted as being a key online strategy for maintaining competitive advantage (Pentina *et al.*, 2011). The experiential nature of online retailing is derived from the enjoyment consumers experience from interactions with a website (Dennis *et al.*, 2009). Offering a more experiential e-tail environment has become increasingly important (Ha *et al.*, 2007) as young consumers are actively seeking innovative interactive technologies (McCormick and Livett, 2012; Tractinsky and Lowengart, 2007). Fashion consumers now seek hedonic online experiences that offer greater levels of interactivity and recreation (Oh *et al.*, 2008; Siddiqui *et al.*, 2003). Although both utilitarian and hedonic features of websites are important, hedonic and experiential features of online stores may be more important to fashion consumers because the hedonic nature of fashion consumption adds product-related experiential value (Ha and Stoel, 2012). Similarly Kim and Forsythe (2009) believe that interactive functions of websites such as 360 degree product views and virtual try-on technology can increase entertainment and hedonic value thus enhancing the online consumer experience. Experiences that allow engagement with fashion products through interactive technology such as visual sensory enabling technologies also provides consumers with sensory information needed to reduce the risk of online shopping (Kim and Forsythe, 2009; McCormick and Livett, 2012). In addition interactive features offer consumers greater levels of perceived control over their online experience (Kim *et al.*, 2007). The increasing discussion regarding the impact of developing interactive technologies on the consumer experience suggests that experiential retailing is becoming an increasingly considered research topic within online literature and an important strategy for online retailers. This will

continue to expand as technology improves and new shopping experiences are created (Pentina *et al.*, 2011).

4.5.4.2 Mobile experiential retailing

Literature concerning m-commerce is still in its infancy stage (Magrath and McCormick, 2013b; Yang, 2010; Lu and Su, 2009) however current research has been concerned with consumer motivation (Yang, 2010; Yang and Kim, 2012); usage intention (Lu and Su, 2009; Kim *et al.*, 2009a; Mahatanankoon, 2007; Fenech and O’Cass, 2001); acceptance of m-commerce (Choi *et al.*, 2008; Aldás-Manzano *et al.*, 2009); and interface design (Cyr *et al.*, 2006; Lee and Benbasat, 2003; Magrath and McCormick 2013a). Researchers have begun to examine the positive emotions such as enjoyment, escapism and fun that are experienced during interactions with m-commerce (e.g. Ko *et al.*, 2009; Li and Yeh, 2010; Turel *et al.*, 2010; Davis 2010; Li *et al.*, 2012). For example Davis (2010) found that ‘fun’ hedonic experiences are enhanced when consumers encounter interactive entertaining content on mobile sites and when the communication channel allows for free expression and social interaction with other users. Literature is therefore beginning to adopt an experiential view by examining the emotional experiences associated with m-commerce. However Li *et al.*, (2012) believe that current research that adopts an experiential view of m-commerce is underdeveloped. This suggests further scope for research in to experiential retailing in m-commerce.

4.6 Summary

This chapter presents the key definitions and theories surrounding the consumer experience construct. It perceives the consumer experience as a multidimensional construct involving the customer’s cognitive, affective, emotional, social and physical responses to stimuli therefore being holistic in nature (Verhoef *et al.*, 2009). However the literature shows that understanding of the consumer experience is largely based on the examination of single dimensions and not as a multidimensional construct. This calls for an empirical study that rediscovers the consumer experiences from a holistic and multidimensional perspective. Furthermore the attention on consumer experiences from marketers in the literature has led to a lack of academic support for the underlying theories of the consumer experience. This calls for an empirical study that understands the nature of consumer experiences and the determinants to the construct, which this study aims to fulfil.

The role of experiential retailing in the fashion sectors has also been discussed in this chapter with the aim of highlighting the scope and importance of the concept and several

areas that deserve further research. Firstly, the majority of research concerning experiential retailing has concentrated on physical and online retail environments as according to Novak *et al.*, (2003) these environments are inherently experiential. Thus compared to other channels understanding of experiential retailing in the mobile channel is significantly underdeveloped. However Li *et al.*, (2012) believe that it is essential to approach m-commerce from an experiential perspective as in m-commerce the consumption experience is equally as important as the product/ service on offer. This suggests that future research should examine fashion experiential retailing strategies across the mobile channel. Secondly, despite a relatively large body of research that has examined experiential concepts in physical fashion stores, research has been limited to the luxury fashion sector. Experiential retailing in the mass market has been examined in the context of non-fashion brands including Starbucks and Apple thus neglecting experiential practices in the mid-market fashion sector despite evidence of application in the industry. In addition literature concerning the experiential nature of consumption in the value fashion market is underdeveloped with many studies focusing on the utilitarian value during in store experiences. Although traditionally known for a 'no frills' approach there is evidence to suggest that the nature of consumers' experiences in value fashion store is becoming more experiential, and emotively driven. Therefore the nature of consumer experience and experiential retailing in value and mid-market fashion stores has received limited empirical exploration with in retailing literature. In response to this gap in research, this study examines at the nature of consumer experiences in physical stores on the UK high street thus incorporating value fashion and mid-market fashion retailers.

A review of existing literature on consumer experience as presented in this chapter has guided the research by identifying several gaps in theoretical assumptions and has provided a basic framework for which to approach data collection. The definitions of the consumer experience construct discussed in this chapter will serve as a basic for questioning during the data collection process. This is discussed in more depth in the following chapter, Chapter 5 Methodology.

Chapter 5 Methodology

5.1 Introduction

This chapter reviews the methodology undertaken in this study, as a well-defined methodology is considered essential to research (Huberman and Miles, 2002). The chapter considers research philosophies, research design, research approaches, types of data, methods of data collection and analysis, and the measurement of accuracy according to those in the field of social science. The review has been utilised to determine the most appropriate methods and techniques for achieving the aims of the research. The aim of this study is to analyse the nature of consumer experiences as the result of interactions with stimuli in fashion stores. Although a well-researched topic area, the consumption experience literature lacks a multidimensional view of the construct within the fashion environment that is supported by empirical data. Therefore this chapter is structured to guide the reader through the research process in order to rediscover the meaning of the consumer experience construct in fashion stores.

5.2 Research philosophy

Research philosophy guides researchers in the way in which they view the world around them, aiding them in the decision of the most appropriate method to adopt for research and their research strategy (Saunders *et al.*, 2007). Philosophy is central to the notion of research design and failure to consider philosophical issues may affect the quality of the research (Easterby-Smith *et al.*, 2002). There are three views that researchers must consider which include a set of beliefs that steer a researcher's actions. These are ontology, epistemology and methodology which are defined by Proctor (2005) as:

- Ontology- raises basic questions about the nature of reality.
- Epistemology- asks: How do we know the world? What is the relationship between the inquirer and the known? (It is concerned with how things can be made known to the researcher).
- Methodology- focuses on how we gain knowledge about the world (research methodologies will differ according to both their ontological and epistemological assumptions).

The following sub sections discuss these three views with the objective of establishing an argument for the philosophy of this research.

5.2.1 Ontology

Ontology is a discipline that is concerned with the theory of being which has strong implications for the concept of reality (Wikgren, 2004) and raises questions about the way researchers view the world to operate (Saunders *et al.*, 2007). Ontology studies the categories of things that exist or may exist in a given domain (Huberman and Miles, 2002) consisting of terms, definitions and descriptions of relationships (Saito *et al.*, 2007). The central thought of ontology is whether or not social entities should be considered objective or subjective to the 'reality' that the researcher investigates. These ontological aspects are classed as objectivity and subjectivity; both have been viewed to produce valid knowledge by researchers in business and management (Saunders *et al.*, 2007).

5.2.1.1 Objectivity

Objectivity questions whether social entities can and should be objective entities in a reality that is external to social actors and is beyond their influence and reach (Bryman and Bell, 2003). Reality is considered as a structure to be perceived in the same way by all entities hence can be modelled and shared with others (Cronjé and Burger, 2006). Therefore it is believed that if one conducts research correctly one will arrive at the natural consensus and form the same conclusions as everyone else (Liu, 2000). Meaning is considered as external to the researcher as it exists independently of the human mind (Cronjé and Burger, 2006).

5.2.1.2 Subjectivity

Subjectivity however asserts that social phenomena can and should be thought of as social constructions formed from perceptions and actions of social actors (Bryman and Bell, 2003). Reality is therefore modelled as a personal construct in a universe of multiple realities (Cronjé and Burger, 2006). Behaviour must not be reduced to data but be interpreted for attaining understanding (Rubenstein, 1981; Hudson and Murray, 1986). Thus the meaning of human action is the end result of an interpretive process dependant on the understanding of the researcher (Cronjé and Burger, 2006). It is a continual process in which social phenomena is in a constant state of revision through the process of social interaction (Saunders *et al.*, 2007).

5.2.2 Epistemology

Knowledge is the central concept in epistemology as issues are concerned with what is or what should be regarded as knowledge in a discipline (Bryman and Bell, 2003). Epistemology struggles to understand the limits of human knowing and possibilities relying

on: believing, perceiving, imaging, inferring, remembering, reflecting, constructing and corroborating as processes included in the notion of epistemology (Rawnsley, 1998). Epistemological positions influence the way in which research is conducted by determining the data collection methods adopted (Denscombe, 2002) thus all investigatory methods are susceptible to epistemological principles (Rawnsley, 1998). There are three main epistemological positions which have contrasting assumptions about the nature of knowledge thus take considerably different approaches to research (Huberman and Miles, 2002). They are positivism, interpretivism and realism (Saunders *et al.*, 2009).

5.2.2.1 Positivism

The central belief of the positivist paradigm is that the study of consumers and marketing should advocate the 'scientific' manner used in natural sciences (Malhotra and Birks, 2006). Positivism therefore uses scientific principles of logical thought and quantifiable measures to assess what they refer to as a single reality. They assume that there is one reality which exists independently of the observer and it is the job of the researcher (scientist) to identify this pre-existing reality (Easterby-Smith, 2002). Scientific principles are used to objectively measure cause and effect and establish causal laws, enabling researchers to predict and explain marketing/social phenomena (Huberman and Miles, 2002). Specifically positivists use quantitative and experimental methods to test occurrences in marketing (Amaratunga *et al.*, 2002). They use structured methodology and quantifiable observations that enable statistical analysis which facilitate replication and objectivity (Saunders *et al.*, 2007); being unable to do this is an indicator that the research should not be conducted. Hence a positivist researcher attempts to distance themselves from the object(s) of investigation (Hirschman, 1986). They go through a process of hypothesizing laws and then deducing the type of observation that will best illustrate the truth or falsity of the hypothesis and prove the hypothetical relationships and causal factors between two or more social phenomena (Easterby-Smith *et al.*, 2002; Gill and Johnson, 2002).

5.2.2.2 Interpretivism

In contrast to the positivist paradigm is interpretivism, a title which covers a number of labels such as 'humanistic', 'subjectivist' and 'phenomenological' or 'social constructionism' (Easterby-Smith *et al.*, 2002; Malhotra and Birks, 2006). While differences in characteristics exist between them they can broadly be considered interchangeable titles for gaining a general understanding of consumer research (Szmigin and Foxall, 2000). Interpretivism rejects the concept of a single reality; reality is determined by people as opposed to external factors (Easterby-Smith *et al.*, 2002). Reality is an evolving and

dynamic concept which can be interpreted in a vast number of ways (Malhotra and Birks, 2006) hence interpretivism seeks to decipher a phenomenon as oppose to determine its causal explanation and fundamental laws. They are therefore represented as seeking understanding to develop the subjective meaning of individuals' experiences (Creswell, 2009). Interpretivism focuses on the way in which humans make sense of their surroundings by sharing their experiences via the medium of language; information and understanding is achieved through individual and group collection of thoughts, feelings and communication (Easterby-Smith *et al.*, 2002). This information is gathered through qualitative methods which allow respondents to describe their experience with questions being broad and general so that participants can discuss or interact with others (Creswell, 2009).

Whereas positivists view the respondent as a measurable object, an interpretivist sees them as 'peers' and seeks to observe the respondent in the right context suited to them as an individual (Malhotra and Birks, 2006). Similarly where positivists enter a controlled environment free of subjectivity to ensure repeatable results, interpretivist researchers enter an environment ready to participate, depending on the interactions between themselves and the respondent during the field work (Fielding and Fielding, 1986). Due to the complexity of human beings and their experiences research design in interpretivism can evolve within a changing environment (Szmigin and Foxall, 2000). The researcher's own personal experiences and background shapes how they acknowledge and interpret findings (Creswell, 2009) which positivists criticise as leading to bias results due to the subjective interpretation. Interpretivism reaches conclusions and establishes legitimacy by adopting an inductive approach to research which begins with the identification of an enquiry with no or little theoretical framework, allowing variables to become clear as analysis progresses (Malhotra and Birks, 2006).

Table 5.1 summarises the differences between the positivist and interpretivist philosophies illustrating the main aims and contrasting nature of each. These can be classed as underpinnings for the views of the researcher as opposed to being strict laws of behaviour, as in reality a researcher may find that they do not agree with all eight concepts in a philosophy although is drawn towards one philosophy over another (Easterby-Smith *et al.*, 2008).

Table 5.1 **Contrasting approaches of positivism and interpretivism**

	Positivism	Interpretivism
The observer	Must be independent	Is part of what is being observed
Human interests	Should be irrelevant	Are the main drivers of science
Explanations	Must demonstrate causality	Aim to increase general understanding of the situation
Research progresses through	Hypotheses and deductions	Gathering rich data from which ideas are induced
Concepts	Need to be operationalised so that they can be measured	Should incorporate stakeholder perspectives
Units of analysis	Should be reduced to simplest terms	May include the complexity of ‘whole’ situations
Generalization through	Statistical probability	Theoretical abstraction
Sampling requires	Large number selected randomly	Small numbers of cases chosen for specific reasons

(Adapted from Easterby-Smith *et al.*, 2008)

5.2.2.3 Realism

Realism assumes a scientific approach to the collection and understanding of data (Saunders *et al.*, 2007). They extend the empirical findings of a study by analytical generalisations to illustrate how findings lie within theories (Sobh and Perry, 2006). However there is recognition of both the natural world as well as discourses of the social world (Wikgren, 2004); an external reality which consists of abstract objects imagined by people but existing independently of one person (one common reality where people react independently) (Sobh and Perry, 2006). Unlike positivism, realism believes that differences in the real world will create causal impacts that are not fixed but are dependent on their environment hence not always occurring in the same way (Sobh and Perry, 2006). It is assumed that people in society interpret products and behaviour in ways that create symbolic meaning to consumers (Sayer, 1992). Symbolic meaning and the interpretation by people in society is influenced by the environment which surrounds them therefore being context-dependant (Sayer, 1992). Thus each experience of social phenomena is different depending on the context and interpretation. Realists believe that the ‘real’ world is there to be discovered but is only imperfectly and probabilistically apprehensible (Guba and Lincoln, 1994). Like many philosophies realists appear in several forms: traditional, internal and critical (Easterby-Smith, 2008). Although these terms have been used interchangeably, all aim to constantly ask why a result has been found in research as it represents a snapshot of a deeper, unobserved reality (Sobh and Perry, 2006).

5.2.3 Methodology

Methodology refers to the way in which researchers gain knowledge about the world, each technique differing according to the researcher's ontological or epistemological positioning (Proctor, 2005). Rawnsley (1998) views methodology as the practice of science as it is concerned with procedures for generating believable information however there is yet to be a universal best practice of methodology as there is still a great debate over the meaning of science (Creswell, 2003). A well-defined methodology has been found to be essential to research (Huberman and Miles, 2002). The scope of methodology is wide with it being restrictive in precise measurement and mathematical analysis to being broad such as determining strengths and limitations of the value of truth in procedures concerning knowledge development in different disciplines (Rawnsley, 1998). Discussion regarding the methodological techniques available to researchers and those adopted in this study are presented in section 5.6.

5.2.4 Adopted research philosophy

The research presented in this thesis accepts a subjective ontological stance, an interpretivist epistemological position and adopts methodologies that are interpretivist in nature. In line with the ontological assumptions of other interpretivists it is believed that multiple, socially constructed realities exist that are holistic and contextual in character (Tadajewski, 2006; Cova and Elliot, 2008). In addition this study seeks to decipher a social phenomenon in order to understand and to develop the subjective meaning of individuals' experiences as opposed to determining its causal explanation and fundamental laws (Creswell, 2009). An interpretivist approach is relevant for the purposes of this study as it explores themes and insights into how consumers actually consume therefore bringing managers closer to their customers (Szmigin and Foxall, 2000). Knowledge is not gained from an external, objective position but is subjectively composed and approached from the lived experiences of the co-participant (Tadajewski, 2006, pp. 430). Meaning is therefore gained as the result of interpretation and understanding of the researcher (Cronjé and Burger, 2006). This research utilises an interpretivist approach to methodology which seeks to yield a deeper understanding of phenomena via the medium of language; information and understanding is achieved through individual collection of thoughts, feelings and communication (Easterby-Smith *et al.*, 2002).

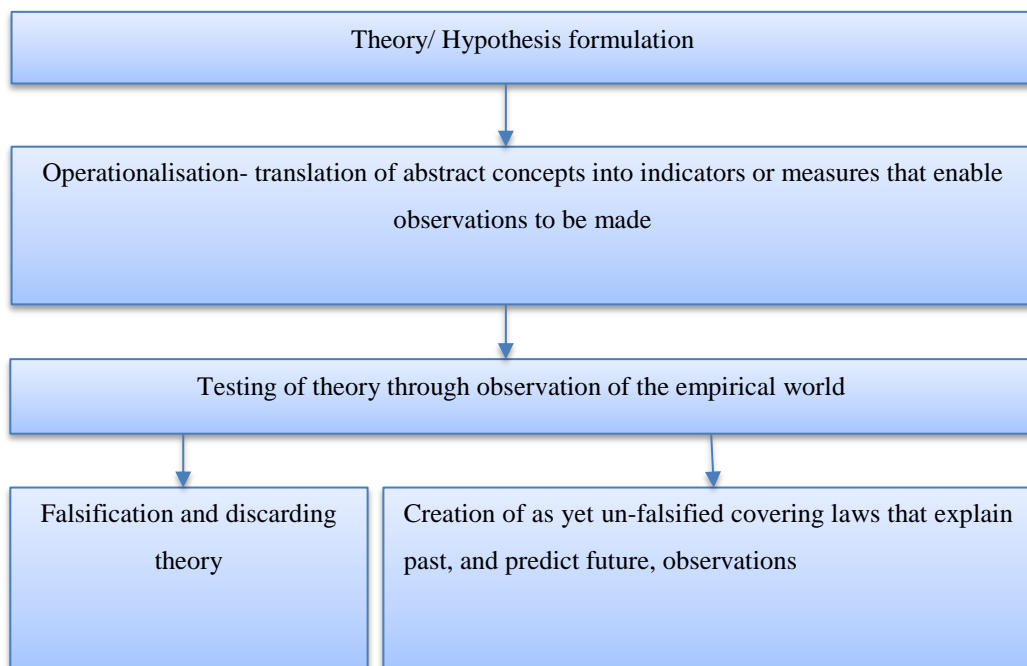
5.3 Research Approach

According to the ontological and epistemological assumptions of the researcher an investigation may be approach in several ways. These approaches dictate the process in which data is collected, conclusions are formed and theory is developed.

5.3.1 Deduction

Deduction is “a systematic process whose goal is to draw valid consequences from a series of premises...a valid deduction yields a conclusion that must be true given that the premises are true” (Bara *et al.*, 2001 pp. 840). Conclusions are reached based upon agreed and measurable ‘facts’; the building and establishment of ‘facts’ forming the premises of deductive arguments (Malhotra and Birks, 2006). This approach builds upon existing and well developed theory which is used to form a conceptual construct before gathering empirical data and proceeding to develop hypotheses (Gill and Johnson, 2002). Hypotheses are set to identify specific variables that the researcher deems to measure; these tests propose relationships, accepting or rejecting them based on the study’s findings in order to contribute to existing theory (Easterby-Smith *et al.*, 2002). Typically used by positivists, deductive processes aim to be objective by using inflexible quantitative data collection tools and by removing the researcher from what is being observed (Saunders *et al.*, 2009). Figure 5.1 summarises the process of a deductive approach.

Figure 5.1 The process of deduction



Source: Gill and Johnson (2002)

However the deduction theory is criticised by interpretivists for being a worthless explanation of social phenomena unless based upon observations and direct experience (Glaser and Strauss, 1967). Interpretivists believe that the social world cannot be understood in terms of causal relationships as humans have internal logic which defines their actions unlike the subject matter of the natural sciences that lacks subjective comprehension of its own behaviour (Gill and Johnson, 2002). As research in social science is defined by human beings, complexity arises from the interactions between subject and researcher leading to less objectivity during the research process therefore making causal relationships difficult to deduce (Huberman and Miles, 2002). The complexity of the social world is lost if its complexity is reduced to a series of generalisations based on 'laws' (Saunders *et al.*, 2007). This contrasts the positivist view which believes there to be a single unchangeable reality which is divisible and fragmentable (Szmigin and Foxall, 2000). A second approach to research is therefore adopted by interpretivists who propose that subjectivity is a more accurate method of analysing reality and that theory should be developed post analysis of empirical research.

5.3.2 Induction

An inductive approach is defined as *"a form of reasoning that usually involves the inference that an instance or repeated combination of events may be universally generalised"* (Malhotra and Birks, 2007 p.16). Inductive research does not begin with the basis of existing theoretical frameworks as it is seen as restrictive therefore narrowing the researcher's perspective (Malhotra and Birks, 2006). The focus is an observed or elicited enquiry from respondents who are aided to explain the nature of the issues (Malhotra and Birks, 2006). Observation, in-depth questioning and discussion are used to explain and elaborate on the nature of issues once broad themes are developed. From this, researchers develop their own theories and models on observed events by searching for the occurrence and interconnection of phenomena (Easterby-Smith *et al.*, 2002; Malhotra and Birks, 2006). The differences between deductive and inductive approaches are summarised Table 5.2.

Table 5.2 Differences between deductive and inductive research approaches

Deduction	Induction
<ul style="list-style-type: none"> • Scientific principles 	<ul style="list-style-type: none"> • Gaining an understanding of the meanings humans attach to events
<ul style="list-style-type: none"> • Moving from theory to data 	<ul style="list-style-type: none"> • A close understanding of the research
<ul style="list-style-type: none"> • The need to explain casual relationships between variables 	<ul style="list-style-type: none"> • Collection of qualitative data
<ul style="list-style-type: none"> • Collection of quantitative data 	<ul style="list-style-type: none"> • A more flexible structure to permit changes of research emphasis as the research progresses
<ul style="list-style-type: none"> • Application of controls to ensure validity of data 	<ul style="list-style-type: none"> • A realisation that the researcher is part of the research process
<ul style="list-style-type: none"> • The operationalisation of concepts to ensure clarity of definition 	<ul style="list-style-type: none"> • Is less concerned with the need to generalise.
<ul style="list-style-type: none"> • A highly structured approach to research 	
<ul style="list-style-type: none"> • The researcher is independent of what is being researched 	
<ul style="list-style-type: none"> • The necessity to select samples of sufficient size in order to generalise conclusions 	

Adapted from: Saunders *et al.*, (2007)

5.3.3 Adopted research approach

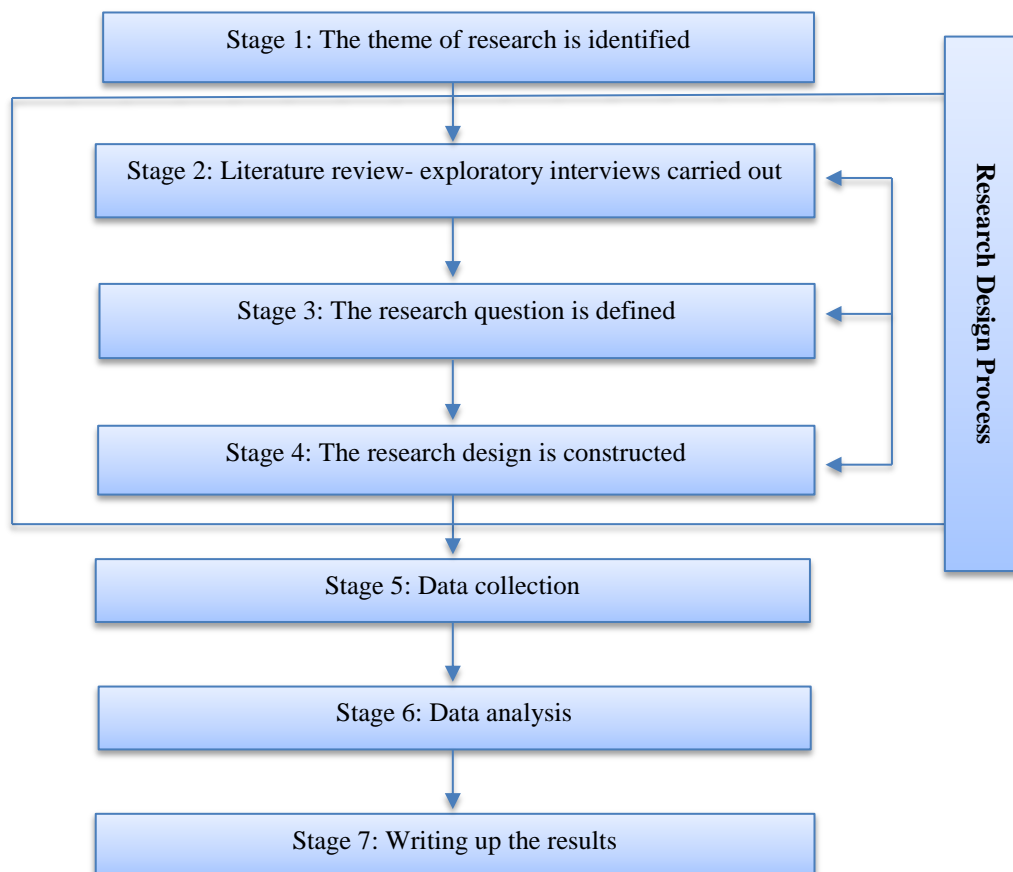
In order to meet the aim of the research this study adopts an inductive approach whereby the nature of consumer experiences was largely left to be discovered through analysis of the data. Based on the observed phenomena the researcher has developed theory as opposed to testing theory using hypotheses. A literature review was used to guide the researcher with a set of expectations which made opposing data highly conspicuous and readable therefore signally unfulfilled theoretical assumptions (McCracken, 1988). However understanding of the subject was left as a broad understanding prior to data collection as to avoid narrowing the researcher’s perspective (Malhotra and Birks, 2006). In-depth questioning allowed participants to explain the nature of their experiences and discuss the meaning they attach to experiences in fashion stores. From this the researcher used their own interpretation to extract meaning and build theory on the consumption experience in fashion stores which is in line with an inductive approach.

5.4 Research design

Research design is defined as a framework or plan for a study that guides researchers in the collection and analysis of data (Churchill and Brown, 2004). It takes place at the beginning of the research although may be adapted throughout as to set up the research to produce specific answers to specific questions (Oppenheim, 1992). It specifies the details of procedures necessary for obtaining information that is needed to structure or solve problems in market research (Malhotra and Birks, 2006). The priorities given to dimensions within the

research process are determined by the research design (Bryman and Bell, 2003) and so it follows a logical sequence, as illustrated in Figure 5.2. The manner of research design has been described as an evolutionary process which includes going back to and repeating stages both in the initial and final design of the research (Royer and Zarlowski, 2001). Research design makes it possible for researchers to draw valid inferences from data in terms of generalisations, association and causality (Oppenheim, 1992). Therefore it ensures that a study is relevant to the problem whilst using economical procedures (Churchill and Brown, 2004). There are many research design frameworks which can be classified into basic types centred on the fundamental objective of the research; these are exploratory, descriptive or causal frameworks (Churchill and Brown, 2004); the latter two being subdivisions of conclusive research (Webb, 2002).

Figure 5.2 Stages of the research process



Adapted from: Royer and Zarlowski (2001)

5.4.1 Exploratory research

When the levels of uncertainty and ignorance on a subject are at their highest, in the initial stages, an exploratory approach is considered most useful (Webb, 2002). Exploratory research provides insight and understanding of marketing phenomena where the subject: cannot be measured in quantitative manners; when the problem must be defined more precisely; or when the problem must gain additional insight before confirming with a conclusive design (Malhotra and Birks, 2006). The main contribution of exploratory research is to encourage the emergence of new theories and identify new concepts in fields in which knowledge is poorly developed (Royer and Zarlowski, 2001). Thus information may be derived from secondary sources of data, from experts in the subject under examination but also from small scale samples and experiments (Webb, 2002). Most commonly exploratory research is based on qualitative methods due to their more in depth qualities (Malhotra and Birks, 2006). An exploratory process is characterised by flexibility and loose structures. Flexibility allows for new ideas and insights to arise as the investigation proceeds allowing the researcher to learn from the experience of the study (Webb, 2002). This avoids formal research protocols and procedures whilst allowing a certain degree of creativity and ingenuity on the researcher's side (Malhotra and Birks, 2006).

5.4.2 Descriptive research

Whereas exploratory research uncovers salient variables that are at play in situations of interest, descriptive research provides an accurate and valid depiction of those variables (Webb, 2002). It is characterised by the prior formulation of research questions and hypotheses therefore the information that is required is clearly defined and pre-planned (Malhotra and Birks, 2006). It is typically concerned with determining the frequency with which something occurs (Churchill and Brown, 2004). Webb (2002) believes that it is probably the most commonly used form of marketing research. Causal links and relationships between variables are not uncovered using descriptive research, merely *described* hence where it is deemed necessary for evidence of relationships to be shown, causal research should be employed (Webb, 2002).

5.4.3 Causal research

A causal research design is centred on the establishment of cause-and-effect relationships (Churchill and Brown, 2004). Causal research aims to discover what Webb (2002) considers dynamic components that allow for the explanation of the nature of relationships. Similarly

to descriptive research, causal research takes the form of structured and planned methods. However causal research relies on independent variables being manipulated in a relatively controlled environment hence experiments are the main method adopted in causal research (Malhotra and Birks, 2006).

It is important to note that although it may be useful to divide research designs in to groups, the distinctions between the classifications are not absolute (Malhotra and Birks, 2006). One study may include more than one research design as designs can be modified to suit different purposes in research. Hence the three research designs can be viewed as stages in a continuous process (Churchill and Brown, 2004). Research may begin or end with any of the approaches depending on how the researchers are in formulating the problem before them (Churchill and Brown, 2004).

5.4.4 Adopted research design

Although consumption experience is not a new phenomenon the nature of the consumer experience as a multidimensional construct in a fashion context is still largely under researched. This therefore calls for a research design that gains insight and understanding of marketing phenomena. An exploratory design is adopted for this study as it provides a flexible approach that allows for new ideas to form thus the creation of new theory to be developed.

5.5 Data sources

Within research there are two main sources of information which are classed as primary sources (the initial collection of data) and secondary sources (the pre-existence of data). The two can be used independently but also complement each other if used effectively. Malhotra (2004) argues that secondary data is a prerequisite to the collection of primary data; researchers proceed to primary data when the secondary sources have been exhausted. Primary and secondary data are complementary at all stages of the research process as a researcher may realise that their database is inadequate causing them to return to the data collection phase whether the data required is primary or secondary (Thiéart, 2001).

5.5.1 Primary data

Primary data is information that has been collected for the first time relating to a specific investigation and is therefore unique to that study (Chisnell, 1991). It is available to the researcher first hand allowing them to develop measurement schemes that best reflect conceptual definitions. Researchers therefore gain control over the best way to

operationalise constructs that reflect the phenomenon of interest (Venkatraman and Tanriverdi, 2004). Primary data aids the researcher in investigating the relevant information that is required for a study (Creswell, 2003). The data is individually tailored and well-focused although resulting in higher costs and a longer time frame for collection (Malhotra and Birks, 2006). However the most significant advantage compared to secondary data is its fitness and accuracy (Creswell, 2003).

5.5.2 Secondary data

Secondary data consists of information that has already been collected for some purpose other than what is under consideration (Webb, 2002). It is used principally in descriptive research and can be both qualitative and quantitative in nature (Saunders *et al.*, 2007). It can be viewed as internal or external data depending on its availability (Chisnell, 1991). Internal data consists of information from within a company generated by organisations such as sales reports, advertising expenditures and distribution costs (Proctor, 2005). External data refers to data that is published outside of an organisation such as newspaper reports, periodicals and industry directories (Wright and Crimp, 2000). Limitations of secondary data include the objective of the initial collection as data will have been collected for a specific purpose with an objective which may not be appropriate in other investigations (Malhotra and Birks, 2006). This original purpose may also make the data irrelevant due to the date in which it was originally collected (Tull and Hawkins, 1993). The credibility and reliability of secondary data may not always be verified as the source of the information may not always be known or trusted. This therefore affects the dependability of the data (Malhotra and Birks, 2006). However there are major advantages to using secondary data in research. Availability of information makes the process of research quicker and cheaper. It allows for evaluation of available information and the development of variables or hypotheses for primary research (Wright and Crimp, 2000). Similarly data from primary collection can be compared with secondary data, making the interpretation of the primary data more appropriate (Tull and Hawkins, 1993). This allows for findings to be placed within a more general context or allows for triangulation of findings (Saunders *et al.*, 2007).

5.5.3 Adopted data source

Both primary and secondary data have been collected in this study. Secondary data has been taken from industry publications and academic literature and is presented in chapters 2, 3 and 4. The examination of secondary data supports the collection of primary data by identifying several key areas for discussion in the data collection stage. Primary data in this

study has been collected using interviews with retail design practitioners and fashion consumers therefore rich and reliable data has been obtained (Gnyawali and Tyler, 2005).

5.6 Data collection

There are two main methods of collecting primary data in social science research: qualitative and quantitative. In this respect Sedmak and Longhurst (2010) argue that qualitative and quantitative “methods” actually refer to the type of data that is collected as opposed to the method of inquiry itself. The distinction between qualitative and quantitative approaches is not defined as both act as umbrella terms that cover many different methods (Wilson and Natale, 2001). The collection of quantitative and qualitative data used in social science research is discussed below.

5.6.1 Quantitative data

Quantitative research which is guided by concepts from the positivist paradigm is characterised by the collection of numerical data and so is associated with statistical analysis in order to explain a phenomenon (Sedmak and Longhurst, 2010). In a quantitative project the problem is best addressed by understanding what factors or variables influence an outcome (Creswell, 2003). Research designs are distinguished by the notion that human behaviour can be explained by ‘social facts’ which can be examined by methodologies that utilise deductive logic (Amaratunga *et al.*, 2002). Similarly Bryman and Bell (2003) argue that quantitative data can be used to exhibit the view of the relationship between theory and research as deductive, an approach more commonly adopted by the natural sciences. This therefore results in an objective view of social reality. In contrast to qualitative research, quantitative techniques are more suited towards hypothesis testing as opposed to generating new hypotheses (de Ruyter and Scholl, 1998).

5.6.1.1 Quantitative data collection techniques

The collection of quantitative data may be in the form of experiments, surveys, opinion polls or exit interviews (Hennink *et al.*, 2011). These methods are predetermined approaches which gather numeric data and then test or verify theories or explanations using statistical methods (Creswell, 2003). They are expedient and valuable methods as they have been found to be quicker and cheaper than many qualitative techniques thus allowing for larger sets of data (Malhotra, 2004). These attributes give quantitative research the strength of replicability and generalisability (Johnson and Harris, 2002). The collection and analytical procedures adopted in quantitative research are thought to omit subjectivity as they are not

as dependant on the researcher's interpretation. However Johnson and Harris (2002) argue that the claim of objectivity associated with quantitative approaches may not be as strongly defensible as there is some subjectivity in the scales included or not included in questionnaires, the sampling and the data in the research. Also weaknesses lie in the failure to establish deeper underlying meanings and explanations; although measuring factors of social reality its appropriateness in explaining them is limited (Amaratunga *et al.*, 2002).

Although Hanson and Grimmer (2007) argue that academic marketing is more orientated towards quantitative methods, in most kinds of research quantitative data cannot often stand alone in order to find out what the data means (Wilson and Natale, 2001). This may therefore call for qualitative methods.

5.6.2 Qualitative data

The essence of qualitative research is to explore behaviour with words aiming to provide insight in to motivations, perceptions and attitudes and in doing so answering what, why and how through probing as opposed to counting (Chisnell, 1991). Research questions and social phenomena that require exploration with in-depth detail use qualitative research for its descriptive and comparison qualities (Johnson and Harris, 2002). Qualitative strategies follow more of an inductive approach which is typical of interpretivism therefore taking a different stance to the more scientific quantitative methods (Bryman and Bell, 2003).

Gordon and Langmaid (1988) argue that qualitative research is used optimally for situations which will increase understanding, expand knowledge, clarify the real issues and generate hypotheses. Similarly Sedmak and Longhurst (2010) argue that in depth data providing descriptions and explanations can help generate or revise conceptual frameworks. Qualitative data can not only answer initial research questions but can provide answers to questions not originally asked (Johnson and Harris, 2002). Intrigue in the complexity of social interactions that are expressed in daily life and the meanings attached to such interactions leads qualitative researchers to natural settings as opposed to laboratories in order to explore topics of interest (Marshall and Rossman, 1999; Denzin and Lincoln, 2003). The collection of data in its natural setting bounds qualitative methods and its analytical procedures to the notion of contextuality (Flick *et al.*, 2004). Thus qualitative research is pragmatic, interpretive and grounded in the lived experiences of people (Marshall and Rossman, 1999).

5.6.2.1 Qualitative data collection techniques

Qualitative research is generally characterised by the fact that there is no single method however there is a spectrum of methods selected depending on the research question and the research tradition (Flick *et al.*, 2004). Typical techniques include group discussions, focus groups and in-depth interviews. However qualitative research is a term used freely to describe several specific kinds of market research therefore being a broad approach to the study of social phenomena (Chisnell, 1999; Denzin and Lincoln, 2003). Typically qualitative research is unstructured and flexible, reliant on the integral part of the researcher. The reflective capabilities of the researcher is an essential part of discovery in qualitative research one that does not need to be monitored or eliminated (Flick *et al.*, 2004). Therefore it is intrinsically subjective. Qualitative research can be characterised by the use of small and non-random samples hence representativeness is not possible. However de Ruyter and Scholl (1998) argue that representativeness of the research population is not what counts; what is important is the representativeness of the findings in accordance with the subject. Critics of qualitative data have concerns over small sample sizes and the methods of selecting participants in qualitative research as they believe these may adversely affect the validity of its methodologies and findings (Chisnell, 1991). The disadvantages of qualitative data can be related to practical elements such as the length time of collection and extensive data processing and coding; or related to the quality of data collected such as possible researcher bias, reliability of sampling methods, the generalisability of findings and the credibility of conclusions (Johnson and Harris, 2002). Regardless of such disadvantages qualitative research has become increasingly important in the inquiry of social sciences (Denzin and Lincoln, 2003) with particular use by marketers as qualitative techniques allow for the flexibility that is needed in present day marketing (de Ruyter and Scholl, 1998).

5.6.3 Adopted data collection technique

A qualitative approach is designed to achieve a holistic or systematic picture of a research topic (Miles and Huberman, 1994). Considering the objectives of the study which are to develop a holistic view of stimuli in the fashion store environment and examine the consumer experience as a multidimensional construct, utilising an approach that attains a holistic picture is ideal. Thus this study has adopted a qualitative method of in-depth interviews. In-depth interviews are suited towards generating or revising conceptual frameworks (Sedmak and Longhurst, 2010). Similarly it is an approach optimally used for situations that increase understanding, expand knowledge and that generate hypotheses (Gordon and Langmaid, 1988). Increasing understanding and expanding knowledge on the

consumer experience in fashion stores is an objective of this study and several researchers have supported the suitability of qualitative methods to the study of behaviour and consumption experiences (Hirschman and Holbrook, 1982; Wells, 1993; Skandrani *et al.*, 2011). In-depth interviews allow for greater control over respondent selection (Stokes and Bergin, 2006). Palmer (2010) also argues that given the complexity of the subject and difficulty of measuring customer experience in a way that accounts for contextual differences, qualitative techniques are the only way to truly understand experience from the perspective of the consumer.

The objective of this research is to understand the consumer experience from both a practitioner and consumer perspective hence in-depth interviews are an appropriate method for collecting data from both samples. It was thought that in-depth interviews would best give respondents latitude to articulate their response fully (Aberbach and Rockman, 2002) however McCracken (1988) warns that most respondents have difficulty giving a full account of what they do; most behaviours and beliefs become habits and thus are submerged beneath the surface of consciousness making them difficult to recall. Semi-structured, open ended interviews were deemed most appropriate in gaining the data. As this study aims to rediscover the nature of store stimuli and consumer experiences, close ended questions and tight structuring would not have met the objectives of the study (Aberbach and Rockman, 2002). A semi-structure approach using a research guide ensured that priori constructs, identified during an extensive literature review, were questioned yet flexibility in the structure ensured that some questions were added or missed out when appropriate. This enabled the researcher to probe an answer further as to uncover the respondent's perspective on stimuli and the consumer experience. McCracken (1988) believes that the really open-ended interview is an ever-expanding realm of possibility which leads to potentially chaotic effect. Using a guide or structure can order data and channel the direction and scope for discourse (McCracken, 1988).

5.6.3.1 Practitioner interview procedure

The aim of the data collection stage was twofold; firstly data was needed in order to evaluate a practitioner's perspective of the consumer experience and to understand how consumer experiences are designed. Secondly data was needed from consumers in order to analyse the *actual* consumer experience in fashion stores so that a comparison between the two perspectives could be made. Aberbach and Rockman (2002) endorse the use of open ended questioning when interviewing elite respondents as they are thought to prefer this method; experts do not like the restraint of closed-ended questions as they prefer to articulate their

thoughts and views (Aberbach and Rockman, 2002). The sample for these interviews can be considered elite respondents as they are experts in retail, branding and experiential design.

Respondents were written to prior to the interviews asking for participation in the research. On agreement the interview was organised to take place at their convenience, at their place of work. Most of the interviews were conducted at the offices of the respondents however one interview was conducted over the telephone. Telephone interviews are useful when participants are not available face to face, that being the case in this instance. Each interview was tape recorded and lasted between 30 and 90 minutes. This time span is typical of an in-depth interview; it is difficult for an interviewer or participant to remain focused for longer than this in an intense interview (Hennink *et al.*, 2011). It was deemed enough time for set questions to be answered but also for participants to explain and describe subjects that they felt to be important. The interview began with questions regarding the person's role within the company and a short biography about the company. The aim of this section of questioning was to check the respondent's suitability as well to reassure the respondent because it is in the opening stages that the respondent will set their defences (McCracken, 1988). Building rapport is important in an in-depth interview as without rapport even the best phrased questions may elicit brief, uninformed answers (Leech, 2002). Questioning regarding the topic area soon began as the research focused on professional views of what consumer experiences comprised of in store and how these were induced. Questioning was guided by variables identified in the literature including product, people, the physical setting, symbolic brand cues and technology stimuli, and cognitive, emotional, sensory, physical and social dimensions of experience. All interviews were recorded and transcribed after each interview.

5.6.3.2 Consumer interview procedure

In order to meet the aims of the research, consumers were also interviewed as to reach a deeper understanding of what characterises consumers' experiences in a UK fashion store. Prior to the interview, the research was explained to each participant including a brief description of the topic area and the type of questions that would be asked. Suitability of respondents was checked against a screening procedure (see Appendix 1) and if appropriate they were asked to come to the interview prepared having thought about an experience they'd had in a/multiple fashion store(s) within the last month. Interviews took place within the university, a setting the student participants were familiar with. This location was best suited for respondent's convenience and comfort. Each interview was recorded then transcribed verbatim in order to minimize information loss (Aberbach and Rockman, 2002).

They lasted between 30 and 70 minutes, a time that Saunders *et al.*, (2009) believes to be typical of in-depth interviews in order to explore themes and explain findings.

5.6.3.2.1 Stage one- grand tour questioning

The interview began with what McCracken (1988) describes as “*opening, nondirective questions*” (pg. 34) typically known as grand tour questions which initiate dialogue without focusing too soon on the research question. Respondents were asked to describe a shopping experience in a high street fashion store that was particularly positive or negative. This was intended to enable the respondent to choose an experience they felt they could confidently recall and discuss elements of the experience they considered were important. The main benefit of this technique is that it encourages respondents to talk but in a fairly focused way (Leech, 2002).

5.6.3.2.2 Stage two- stimulus cues

The respondents were then asked specific grand tour questions or example questions in which they are asked for a tour of a subject based on a parameter set by the researcher such as a day, a topic or event, or details of a specific event or act (Leech, 2002). In this case they were asked to recall one of their recent experiences in a high street fashion store (experienced within the month before the interview). They were told to:

“Think back to the experience you had inside a fashion store. You don’t have to have purchased anything whilst you were there. Describe to me what you did in-store and what you came in to contact with.”

Encouraging respondents to describe actual experiences deters conversation away from dialogue that is abstract and at an experience distant level (Thompson and Haytko, 1997). Questioning occurred in a systematic manner as to help respondents recall every aspect of the experience. Respondents were given five stimulus cue cards with one stimulus description on each (as seen in Appendix 2); the words product, people, the physical setting, retailer brand information (a theme later renamed brand message) and technology were displayed on individual cards, shown in turn to the respondents. Respondents were asked to describe their experiences with each type of stimulus. They were also given stimulus cue cards that contained different types of experiences (sensations, feelings, thoughts, physical and social) as defined by Gentile *et al.*, (2007). These were designed to aid respondents in recalling their experiences with each component of the fashion store. It is typical in qualitative enquiry to use stimulus objects during one part of the interview as devices for

encouraging respondents to speak about the research topic (Törrönen, 2002). Probing questions were used throughout the interview in order to explore responses that were considered significant to the topic area being researched (Saunders *et al.*, 2009). Although the stimulus texts contained pre-determined constructs these were used as a guide to provide focus however questions were open ended in order to leave scope for discussion which enabled respondents to describe their own subjective experiences. They were asked to identify any other types of stimuli and types of experiences they may encounter in store that were not included in the stimulus texts. This enabled new insight to emerge from the data leading to inductive analysis.

As the consumer experience is known to be a complex and multidimensional concept it was felt that a systematic approach would aid the respondents in identifying specific experiences with specific stimuli. This technique ensured that categories and topics already identified from literature and insights gained through interviews with practitioners were explored during the consumer interviews. This later allowed the researcher to complete a comparison between practitioner and consumer understandings of the consumer experience in fashion stores.

5.7 Sampling

An important part of designing research is determining the sample from which data will be collected. It includes clearly specifying which type of respondent should be included in the research, the number required and the method by which each will be selected (Wilson, 2006). Sampling requires a selection of units from the population as to estimate population parameters in such a way that the sample represents the population as a whole (Singh, 2007). Initially a researcher identifies the population they want to collect data from and then proceeds to take a representative sample from the group. This initial identification will be a choice between a census and sample. A census collects data from every member of the population of interest however they are expensive and relatively slow so are rare in commercial research, only occasionally used in specialised industry research where the population is small (Chisnell, 1991). Therefore sampling is widely used in market research and in the social sciences as it is not feasible to collect data from the entire population on the variables of interest (Singh, 2007). Malhotra (2004) specifies five steps in the sampling process:

- 1) Define the target population
- 2) Determine the sampling frame
- 3) Select a sampling technique(s)

- 4) Determine the sample size
- 5) Carry out the sampling procedure

5.7.1 Target population

The target population is the total group of people that an investigation or researcher wants to collect data from (Wilson, 2006). The way a population is defined should reflect the issues that the research wishes to address; errors in such specifications potentially leading to sources of error in the design and execution of surveys (Kent, 2007b). Similarly Malhotra (2004) argues that errors in the target population may lead to ineffective or misleading research. Attributes of the target population must be described in terms of element, unit, extent, time and sampling units (Webb, 2002). The sample serves as a model for the population and so it is possible to generalise to the whole population from a statistical analysis of the sample data with a degree of confidence (Remenyi *et al.*, 1998).

5.7.2 Sampling frame

A sampling frame is a list of the population of interest from which the researcher selects respondents for inclusion in the study (Wilson, 2006). It establishes the boundaries of the population which contain all the elements necessary to fulfil the objectives of the research without excluding or including key units (Webb, 2002). Where no list exists, a general list of the population is used which is then screened using filter questions answered by potential respondents (Wilson, 2006). Webb (2002) acknowledges five characteristics of a sampling frame: elements should be included only once; no element should be excluded; the whole population should be covered; information should be up to date; and the frame should be convenient to use.

5.7.3 Sampling technique

Individuals from the target population to be involved with the research are classed as sample units, the selection made usually by one of two main techniques. Probability samples are those chosen through an objective procedure resulting in every member of the population of interest having a known probability of being selected (Wilson, 2006). These sample techniques are namely the domain of positivist researchers (Remenyi *et al.*, 1998). The second sampling method is non-probability in which the chances of being chosen are unknown (Webb, 2002). This technique is more typical of interpretivist researchers (Remenyi *et al.*, 1998). However, as with research design each sample design is unique and

often researchers use a combination of probability and non-probability sampling methods within investigations (Kent, 2007b).

5.7.3.1 Probability sampling

The sample is obtained through a random procedure as to remove the possibility of selection bias (Remenyi *et al.*, 1998). Any bias that does occur will have been sourced through frame and/ or non-sampling error although error in the case of probability samples arises from the validity of the population and/or the size of the sample (Webb, 2002). Also advantage rest on the definitive data where results are projectable to the total population (Wilson, 2006). However the rules for selection and sample design significantly increase research costs, time and efforts (Wilson, 2006). Probability methods are summarised in Table 5.3.

Table 5.3 Probability sampling

Random	Each member of the population has an equal chance of selection, achieved by numbering the individuals in the sampling frame and selecting from these using a random procedure.
Systematic	Rules are created that determine the selection of units such as taking the nth name from a list at N/n intervals where N is the population and N is the sample size.
Stratified	Population is divided in to mutually exclusive sub groups (e.g. gender, ethnic background, age etc) prior to sampling, then random samples are taken from each subset. The sampling error is likely to be smaller for a stratified sample.
Cluster	The population is subdivided in to groups although each cluster contains units which are as alike as possible in terms of specific characteristics, as well as being different from each other therefore being mutually exclusive and collectively exhaustive.
Multistage	Is most appropriate where populations are widely dispersed and involves selection at two or more stages. It is a systematic process of sub-sampling until the final sampling units are achieved.

Adapted from: Remenyi *et al.*, (1998); Kent (2007b); Wilson (2006); Webb (2002); Chisnell, (1991)

5.7.3.2 Non- probability sampling

Through non-probability methods samples are selected using subjective procedures resulting in the probability of selection unknown for each member of the population (Wilson, 2006). The researcher's judgement is used to select the sample which leaves this technique susceptible to bias (Remenyi *et al.*, 1998). The degree of representativeness of the sample is largely unknown and so the researcher must make certain assumption regarding the groupings within the population (Wilson, 2006). However sample sizes are smaller and the researcher is able to target the most important respondents resulting in less cost and typically less time than probability sampling techniques (Wilson, 2006). Non-probability methods are summarised in Table 5.4.

Table 5.4 Non-probability sampling

Convenience	The samples comprise of those individuals that are most easily available to participate. This is a typical method for university research where groups of students are conveniently available to the researcher
Judgement	The researcher consciously selects a sample that he/ she considers most appropriate, therefore there is the deliberate choice of each sample member. This method is particularly suitable when the sample size for a research project is relatively small
Snowball	A number of respondents are selected at random and asked to nominate other people who are also members of the population. The process continues to as those new respondents pass on more of the population. This technique is particularly useful when respondents are hard to find.
Purposive	Criteria for inclusion are defined and entities are screened to see whether they meet these criteria. Those which meet the criteria are included in the sample.

Adapted from: Remenyi *et al.*, (1998); Malhotra and Birks (2007); Easterby-Smith *et al.*, (2008)

Sample size refers to the number of elements included in the study (Malhotra, 2004). It can be a complex issue for researchers as many factors must be accounted for (Remenyi *et al.*, 1998; Kent, 2007b). Many researchers rely on past experience or previous studies to determine an appropriate sample size as they can give an indication of the homogeneity of the population and the likely response rate (Wilson, 2006). Similarly Webb (2002) identified other projects as a source of guidance on sample size, also what can be afforded, the required size per cell and statistical methods. Statistical methods can be encountered in two forms; determining the sample size for estimating a population mean or to estimate a population proportion to specific margin of error or accuracy, with a specified level of confidence (Remenyi *et al.*, 1998).

5.7.5 Adopted research sample

The sampling techniques used for this research are non-probability methods as they are thought to provide a study with information rich cases (Saunders *et al.*, 2009). The research was conducted in two stages, the first of which involved interviews with retail designers as to gain knowledge regarding how consumer experiences are created and how strategies are understood by designers and retailers. Several authors claim that consumers are not always fully aware of the stimuli in an environment that influence their experience however they are affected by them all the same (Baker, 1986; Bitner, 1992). In order to examine the antecedents to experiences all stimuli in the fashion store must be accounted for hence a practitioner's view offers an insight in to the unique features of the store environment and the creation of experiences that consumers may not be aware of when shopping in store.

This therefore called for the selection of respondents who are skilled in designing consumer experiences for retail store environments, found in retail and brand design agencies. Judgement and snowballing sampling methods were adopted for stage one of interviews.

The second stage of the research involved a study of consumers to uncover their perspectives on the experiences in fashion stores. Participants were specifically chosen as they represent fashion consumers who have frequent retail experiences in women's UK high street fashion stores. They are therefore in a position to provide insight in to the actual fashion experience which can later be compared to the practitioner perspective. Hence a purposive sampling method was chosen for the second stage of the study, aided by convenience and snowball sampling. Although it is not possible to study the experience of each individual fashion consumer, understanding the collective consumption experience and behaviour is considered adequate (Woodruffe, 1996). Therefore a combination of sampling techniques were implemented throughout the study as it enabled the selection of cases that best aided the researcher to answer the research questions and meet research objectives (Saunders *et al.*, 2009).

5.7.5.1 Practitioner sample

Interviews were conducted with retail designers based on judgement sampling. This method relies on the deliberate choice of sample members that are deemed most appropriate (Wilson, 2006). Given the focus of this research, retail designers were interviewed based on their expertise in designing store environments and consumer experiences in retail therefore being most equipped to discuss the in-store consumer experience. They were selected because of their relevance as opposed to their representativeness (O'Loughlin *et al.*, 2004; Denzin and Lincoln, 1994). Judgement samples tend to be used more often in research concerning industry (Proctor, 2005) thus its suitability as a method in part one of this research is thought to be correct. The selection of appropriate participants was also facilitated through the use of a snowballing method; recognised experts in retail design were suggested by other respondents.

A sample of five 'elite' respondents were chosen for interviews; elite or key informants are chosen due to their knowledge about the topic area being researched and their ability to communicate about them (Kumar, 1993). Three of the respondents were influential people in an organisation and all five can be considered experts in areas relevant to the research (Marshall and Rossman, 1999). Goldstein (2002) argues that there is a benefit of reliability in conducting elite interviews with specific professionals as opposed to the general public as

the characteristics and attitudes of the respondents are typically known. The five informants were:

1. A retail specialist and journalist for two leading retail industry publications.
2. The managing director of a retail design agency specialising in retail environment design and branded experiences.
3. The owner of a design consultancy, specialising in retail design, graphics, brand identity, commercial interiors and interactive design.
4. The managing director of a brand experience consultancy specialising in branding, interior design, people and culture and alternative marketing.
5. Two respondents- one associate design director and one strategist at a design and branding agency specialising in retail design and brand experiences.

The appropriateness of the respondents was judged to be correct according to their professional background and evidence of the agency's success in industry publications such as position in the top 100 consultancy survey (Design Week, 2011). At the time of interviewing two of the agencies held third and fourth position in the top 100 design agencies (pg. 18) and one held the top market share for interior and exhibition design (Design Week, 2011 pg.35).

One issue facing the use of elite respondents as identified by Goldstein (2002) is getting the interview; sample size can be restricted due to the level of response from industry experts. However McCracken (1988) argues that the purpose of qualitative research is not to discover *how many* people share a certain characteristic or assumption, rather it is *what are* the categories and assumptions that is the compelling issue. Therefore 'less is more' and it is important to work longer with fewer people than superficially with many (McCracken, 1988). Morse *et al.*, (1994) proposes using a sample of at least six participants in investigations which aim to discover and understand the essence of experience. Previous studies utilising retailer/ practitioner perspectives on consumer experiences have similarly used such sample sizes (Bäckström and Johansson, 2006; O'Loughlin *et al.*, 2004). The number of samples used for the practitioner data collection is deemed appropriate as saturation of themes had begun to occur during interviews and consumer interviews were needed. Considering the level of investigation and resources available to the researcher at the time, practitioner interviews ended after five respondents and consumer interviews began.

5.7.5.2 Consumer sample

Participants for the consumer interviews in part two of the study were chosen due to their experiences in fashion stores. The key objective was to capture the experiences of a group of consumers who regularly visit high street fashion stores. Participants were female students, between the ages of 18-25 years old recruited from the University of Manchester textile department specifically enrolled in undergraduate and postgraduate fashion retailing courses. They can be classed as young adult consumers with a high interest in fashion hence appropriate for this study (Workman and Studak, 2007). This sample frame has been used in previous research on fashion consumers and studies concerning the consumer experience (Thompson and Haytko, 1997; Workman and Studak, 2007; Kang and Park-Poaps, 2010). Also fashion leaders have been found to influence the shopping behaviour of other fashion consumers thus behaviour is indicative of future consumption patterns of fashion followers (Goldsmith *et al.*, 1999). While the use of university students may limit the generalisability of findings, the aim of this study is not to make generalisations but to form theoretical explanations thus a homogenous sample is appropriate (Parsons, 2011). Homogenous groups such as students are considered a means of controlling error that may be encountered in theory testing, as errors inherent in diverse samples by situational factors such as age, income and occupation are reduced when using a homogeneous sample across demographic and behavioural characteristics (Assael and Keon, 1982).

The consumer sample can be considered convenient as respondents were easily accessible in the university but also purposive as the student sample represents a primary target for experiencing high street fashion retailers, this being the topic of study (Carpenter *et al.*, 2005). Although sampling began using a convenience and purposive techniques, the selection of fashion consumers was also facilitated through snowball sampling as respondents put the interviewer in contact with other respondents who met the sampling criteria. Each respondent classed themselves as frequently visiting fashion stores but had specifically visited a UK women's fashion retailer within the last month and thus were able to recall their experience in-store. A screening method was used to ensure sample members met the criteria for inclusion therefore being most appropriate to participate; screening included appropriate demographics and experience of at least one fashion retailer's store environment.

A series of 20 in-depth interviews were conducted; the first 3 of these acted as pilot interviews. Many researchers rely on previous studies to determine an appropriate sample size as they can give an indication of the homogeneity of the population (Wilson, 2006). The

sample of 20 participants in this study is consistent with existing studies researching consumption experience using in-depth interviews (e.g. see O'Loughlin *et al.*, 2004; Brakus *et al.*, 2009; Xia 2010). This number is also consistent with Gaskell (2000) who believes there is an upper limit to the number of in-depth interviews for a single researcher: a maximum of 15-25.

5.8 Data analysis

McCracken (1988) believes that analysis should determine categories, relationships and assumptions revealed by the literature review, the interviewers own experience and unexpected patterns revealed in the data. This study's approach to data analysis utilises broad principles of Grounded Theory as this perspective provides a clear yet flexible set of guidelines and processes for analysis of textual data that is well suited to understanding human behaviour and social processes (Hennink *et al.*, 2011). However this study did not adopt a pure Grounded Theory approach as it relied on some understanding from the literature review in order to identify the existence of unfulfilled theoretical assumptions (McCracken, 1988). This is in contrast to the Grounded Theory which utilises implicitly inductive approaches seeking themes purely from the data itself.

The process of analysis in this study began with the preparation of data followed by code development and coding as a means of managing data for the purposes of analysis and interpretation. However when analysis of the consumer data began NVivo was made available and was utilised for its advantages of speeding up data searches and consolidating the coding process (Denzin and Lincoln, 2003). Code development, analytic comparisons and theory development were created in the same way as with analysis of the practitioner data as the researcher was keen to avoid shortcuts in coding that NVivo can encourage (Denzin and Lincoln, 2003). The method of analysis for both sets of data is outlined below.

5.8.1 Data preparation

LeCompte (2000) refers to the initial stages of preparation as 'tidying up', a process that involves making copies, organising field notes, putting interviews in to date order, labelling all documents, reviewing research questions to identify missing data in relation to research questions and returning to the field to collect additional data if necessary. This 'tidying up' stage permits the researcher to make a preliminary assessment of the collected data which leads them on to the next step of analysis (LeCompte, 2000). An essential part of the preparation stage is immersion where the researcher engages with the data and obtains a sense of the whole before re-organising it in to discrete units for analysis (Forman and

Damschroder, 2008). This begins with taking notes immediately after an interview, listening to the tape recordings, re-reading transcripts and writing down initial thoughts that are triggered whilst listening to the interviews. This form of writing down early thoughts and hunches is referred to as ‘memoing’ which also serves to initiate the analysis by identifying categories or themes that emerge (Forman and Damschroder, 2008). Dey (1993) similarly argues that researchers can relate memos to the data and that by mapping observations and ideas through annotation and memoing, they can open up the data as to prepare for more systematic and thorough analysis. The analysis for this research began with ‘tidying up’ and re-reading transcripts to make annotations concerning initial thoughts about the data. These were based on the observation of existing themes already identified in the literature on the retail store and consumer experiences. Close reading of the transcripts and line by line analysis initiated the identification of themes and categories which represent interests, opinions and behaviours (Spiggle, 1994). For the consumer data this stage also included uploading transcripts to the NVivo program.

5.8.2 Coding process

Coding of the data in this study was guided by the research question and the data itself (Xia, 2010). This study used broad principles of the Grounded Theory although supplemented this with alternative analysis techniques such as Spiggle’s (1994) technique of categorisation, abstraction, comparison and integration. According to Spiggle (1994) categorisation of data may continue deductively representing prior codes or proceed inductively from emerging categories. It therefore can reduce data in to a simple general form or complicate the data by opening up existing concepts and dimensions for analysis (Coffey and Atkinson, 1996). Ryan and Bernard (2003) argue however that no particular tradition has a monopoly on text analysis. Whichever approach is adopted methods for analysis should not be used in sequential fashions; operations for analysis should occur throughout in an interrelated manner (Strauss and Corbin, 1994; Spiggle, 1994). Therefore analysis involved tracking back and forth between emergent categories, transcripts and relevant literature (Spiggle, 1994). The coding process in this study continued back and forth up until writing up the discussion of the findings.

5.8.2.1 Code development

The first step in coding was to develop a start list of codes which are formed from key variables or concepts derived from the literature review (Miles and Huberman, 1994). It helps to organise codes and to ensure they are used reliably (Forman and Damschroder, 2008). Categories or themes identified in the initial stages of analysis are considered

provisional and flexible as categorisation occurs throughout analysis (Spiggle, 1994) particularly if the initial codes become inapplicable, overbuilt, and empirically ill-fitting or overly abstract (Miles and Huberman, 1994). A master code list was formed from themes in the literature review hence those that were used to guide the interview questions. These codes included five retail store stimuli (product, people, the physical setting, symbolic brand cues and technology) and five dimensions of experience (emotional, cognitive, sensory, physical and social). Preliminary descriptions of the definitions of the categories were initially vague but have been redefined as the coding developed. Dey (1993) believes that attempts should be made to try to define and redefine categories by specifying and modifying the criteria for assigning the category to the data. Without such criteria analysis may seem arbitrary and impressionistic (Dey, 1993).

5.8.2.2 Stages of coding

The coding process can be divided into three sections which Spiggle (1994) defines as 'iteration' where researchers move back and forth between stages. The stages of analysis which have guided this study include open, axial and selective coding (Glaser and Strauss, 1967). In general coding is usually a mixture of data reduction and complication used to break up, expand and 'tease out' data in order to generate new questions and levels of interpretation (Coffey and Atkinson, 1996).

5.8.2.2.1 Open coding

Open codes reduce and condense, examine and conceptualise data in which to create broad and inclusive categories (Strauss and Corbin, 1994). They can be considered descriptive labels which entail no interpretation and are formed from concepts defined in the literature. These can also be known as 'prior codes'. The prior codes in this study were those that broadly defined types of experiences and components of the retail store. The importance of certain aspects in a topic may be so well established that they are expected to be evident in the data (King, 2004). However Glaser and Strauss (1967) advise that researchers also try to keep an open mind and set aside theoretical ideas in order to allow new themes to emerge. Prior codes helped to reduce the data in this study into categories however these were then transformed and opened up using more inductive methods as to expand the existing conceptual framework (Coffey and Atkinson, 1996).

5.8.2.2.2 Axial coding

Axial codes form the second stage as identified by Glaser and Strauss (1967). It is here that relationships between categories start to evolve. Sub-codes emerge as themes helping to break down the data further. Spiggle (1994) identifies this procedure as abstraction in which analysis goes beyond the identification of patterns but groups categories that share certain common features. Strauss and Corbin (1994) believe its purpose is to begin the reassembling of data that was fractured during open coding and although not necessarily sequential to open coding, open codes must exist. Subcategories relate to their main category to form a more precise and complete explanation about phenomena usually by answering questions such as when, where, why and who (Strauss and Corbin, 1994).

5.8.2.2.3 Selective coding

Selective codes are used to redefine existing open and axial codes. They are a process of integrating and redefining categories to form larger theoretical schemes (Strauss and Corbin, 1994). Dimensionalization can be used to explore identified properties such as characteristics or dimensions of a defined category as to aid theory construction (Spiggle, 1994). This explores variations across incidents therefore enriching and clarifying conceptual meaning or allowing the exploration of relationships between categories or constructs (Spiggle, 1994). Similarly more precise codes can be developed from constant comparisons. Glaser and Strauss (1967) support a constant comparison method; early comparison should be made between each incident in the data whereas comparisons later in the process should be made between data within each category. Spiggle (1994) uses comparison techniques in order to explore differences and similarities across incidents. She notes that as coding develops, comparison occurs more systematically than before (Spiggle, 1994).

5.8.2.3 Using NVivo

Coding of the consumer data was organised in NVivo. The 20 consumer transcripts were uploaded to the NVivo 9 program. After reading through each transcript, data was divided into categories according to the prior codes retrieved from existing literature and codes developed during the analysis of practitioner data. In NVivo codes are classed as 'nodes' which in this study included general categories of experience dimensions (cognitions, emotions and sensory, physical and social experiences) and stimuli (the physical setting, product, people, brand message and technology). This stage therefore represents the open coding stage of analysis. After labelling sections of all 20 transcripts to the appropriate

nodes, analysis entailed the development of sub categories. These sub categories defined the nature of the experience dimensions and stimuli, all connected by their relation to the main category but divided by differences in unique features. For example experiences categorised under cognitions were split into types of thought processes such as attitudes, search strategies, imagery etc. This coding is in line with axial coding as defined by Glaser and Strauss (1967).

Data within each of these themes was then divided further as to develop more refined categories. This stage refers to selective coding or what Spiggle (1994) observes to be dimensionalization as it explores the properties of a defined category leading to the formation of theory. At this stage in the coding, as categories became more complex, the analysis was aided by referring back to the literature as this provided greater insight in to what concepts are thought to involve, providing key characteristics to observe in the transcripts. This allowed for further understanding of the sub categories by enriching meaning and exploring relationships between categories (Spiggle, 1994). For example perceptions were broken down in to brand image perceptions, consumer self-perceptions, service quality perceptions and value perceptions. In some cases, this refinement continued for 6 levels of categorisation as it was felt that the data carried more meaning and deserved further exploration. Most categories however reached only three levels of categorisation. Due to the on-going nature of identifying categories earlier documents were revisited throughout as to ensure that all evidence was assigned to refined sub categories as they occurred. Similarly as understanding of themes increased, categories were merged or deleted when appropriate.

5.8.3 Data display

Data analysis is not just about classifying, categorizing, coding or collating data; most fundamentally it is about the representation or reconstruction of social phenomena (Coffey and Atkinson, 1996). Therefore analysis leads to the reconstruction of concepts offered from the data (Lincoln and Guba, 1985). Part of this reconstruction is the communication of key constructs. Miles and Huberman (1994) believe that the next stage in handling data after reduction is to display data and draw conclusions from the analysis. This study utilised a descriptive account to present key findings, supplemented with tables and quotations and the formation of several models. This combination of methods for displaying data presents the main findings in a coherent and clear way. The process of writing up findings can be considered not a final task but part of the analytical process (Hennink *et al.*, 2011); reflection of findings from practitioner interviews led to further questions that were then explored

during consumer interviews. It was at this stage that the stimuli previously titled 'retailer brand information' was renamed 'brand message' as it was felt that this new title represented the theme to a greater degree and was an in-vivo term used by practitioner respondents. Once data from both practitioner and consumer interviews had been analysed and the data reconstructed to form theory, comparisons were made between the two sets of data. This was to fulfil the research objective to compare practitioner and consumer perspectives regarding the creation and the consumption of experiences in retail stores. Bäckström and Johansson (2006) believe that a comparison is important as what retailers constitute as consumer experiences is often not in line with the actual experiences encountered by consumers.

5.8.4 Summary of data analysis

The analytical process in research begins with data collection and becomes more refined as the process develops. It is an interactive cyclical process in which reduction, display and interpretation of data is inter-woven throughout (Miles and Huberman, 1994). The purpose of the analysis has been to generate insight, patterns, meaning, themes, conclusions, conceptual frameworks and theories (Spiggle, 1994). However to do so in qualitative research is not always by in the same way; it is accepted that there is no formula for data analysis in qualitative research, just guidance (Patton, 2002). This study has taken guidance from other authors and literature for the procedures to collect and analyse data. Once data was collected, as described in section 5.6, the researcher began the organisation and preparation of data for analysis including transcribing interviews and developing a code book. Although this study has used broad principles of Grounded Theory, analysis has been supplemented with techniques such as Spiggle's (1994) categorisation, abstraction, comparison and integration. Open codes were taken from re-existing concepts in literature on the retail store environment and consumption experience which have been refined to more precise codes. Data was then reconstructed and displayed using both descriptive and visual techniques for communicating the conclusions drawn from analysis. This can be seen in chapter 6, 7 and 8. During the process of data collection, data analysis and once findings have been established a research should be questioning to what extent they are accurately measuring the phenomenon under study (Saunders *et al.*, 2009). Measures to do so are discussed below.

5.9 Measurement of accuracy

Qualitative researchers need to demonstrate that studies are credible by establishing procedures that can be employed and reported. Researchers may engage in one or more procedures to ensure that their findings are valid and are a true reflection of the phenomenon under observation. Although not carrying the same associations to accuracy in quantitative research, Creswell (2003) argues that validity is considered an applicable measurement in qualitative studies. Various authors have determined typologies of validity and reliability contributing to their diverse and contrasting nature; as a result key terms such as rigor, credibility, quality and trustworthiness have emerged to define their meaning (Golafshani, 2003; Lincoln and Guba, 1985; Morse *et al.*, 2002; Creswell and Miller, 2000). In comparison to quantitative studies those terms essential to qualitative researchers are truth, value, neutrality, consistency and applicability which all attempt to prove the trustworthiness of qualitative data (Lincoln and Guba, 1985). However validity and reliability are not single, fixed or universal concepts and are therefore difficult to establish within qualitative research (Golafshani, 2003).

5.9.1 Adopted measures of accuracy

Although some critics argue that the concepts of validity and reliability do not apply to qualitative research (de Ruyter and Scholl, 1998; Morse *et al.*, 2002), others disagree and consider them to be important factors in the research design (Lincoln and Guba, 1985; Healy and Perry, 2000; Morse *et al.*, 2002). This study believes that they do apply and thus was mindful of issues of reliability and validity, accepting a lesser degree of external validity due to small sample sizes. Procedures to ensure internal validity and reliability in this research have been discussed below.

5.9.1.1 Reliability

The examination of trustworthiness is crucial to ensure reliability in qualitative research (Golafshani, 2003). Lincoln and Guba (1985) argue that there can be no validity without reliability. However, whereas reliability in quantitative studies is defined as the degree of consistency, Lincoln and Guba (1985) propose 'auditability' to be a measure of consistency hence reliability in qualitative studies. The concept of auditability "*depends on the keeping of records in such a way that an auditor can later connect assertions in the report with the raw data*" (Lincoln and Guba 1985, p.366). Reliability was ensured in this study by the taping and transcription of interviews (presented in Appendix 3 and 4) therefore keeping a

record of the data collection process and allowing the reader sufficient information as to check the research process (Appleton, 1995).

Reliability issues in quantitative studies are also addressed through the instrument measures employed; a tape recorder and the interviewer themselves being the instruments in this study. Berry (2002) believes that reliability issues become very serious if the responses are to be quantified or if more than one person is doing the interviews. Consistency was ensured during data collection in this study as one researcher was used to interview all respondents using the same instrument of a semi-structured interview guide. The structural questioning technique used during the consumer interviews where respondents were asked to talk through their experiences with each stimulus in turn, helps to make the interview replicable in the future.

5.9.1.2 Validity

Maxwell (1996) describes three types of validity to be tested in qualitative research: descriptive, interpretative and theoretical. Descriptive validity was gained in this study as all interviews were transcribed immediately after they had taken place therefore offering a thorough descriptive of data collected during the interview process. Maxwell (1996) believes that validity rests on the accuracy of the reported factual account hence the interviews were voice recorded. Creswell and Miller (2000) similarly believe that rich, thick description establishes credibility especially as the reader can be transported into the setting and experience the events described in the study. This study detailed every word and substantial action of the respondent such as time taken to draw models referring to the subject in hand. The use of quotations in data display can be seen as a means of validating the issues that were reported during interviews as to show that they were indeed evident in the way the researcher described (Hennink *et al.*, 2011).

Interpretive validity refers to the accurate portrait of participants meaning and understanding of what is being investigated. Respondents in this study stated when a question was not clear therefore allowing for a better understanding of the subject being asked. Morse *et al.*, (2002) argues that trustworthiness can be ensured by peer debriefing and persistent observation. Peer debriefing was undertaken regularly in this study in order to discuss interpretations and conclusions thus enhancing interpretive validity. Discovering cases that meet the extreme dimensional range of a concept or seem to contradict the dimension, therefore being a negative case, can also increase generalisability and the explanatory power (Strauss and Corbin, 1994). Discussion of findings in this research has highlighted negative case

examples alongside data that supports the argument being made. Negative case examples can be seen throughout the evidence of data presented in Appendix 5 and 6. Spiggle (1994) believes negative cases to be one form of refutation which is used as a means of testing validity as it subjects one's categories, constructs, propositions, or conceptual frameworks to scrutiny. Another strategy of refutation used in this study is member checking whereby respondents are asked to comment on the trustworthiness of the analysis (Spiggle, 1994). Post data analysis, industry participants were sent a copy of findings and were asked to comment on the quality of such analysis. Also the comparison of consumer data and practitioner data regarding the consumer experience in retail stores serves as a form as validation. Actions have therefore been taken to enhance trustworthiness on the basis of consensual validation (Spiggle, 1994).

Theoretical validity refers to the accounts function as an explanation of phenomena (Maxwell, 1996). It considers the validity of concepts within a theory and the relationship between such concepts, important to qualitative research that wishes to develop new theory. Theoretical validity was gained in this study through the establishment of concepts from reviews of the existing literature concerning the retail store environment and consumer experience.

Other measures of validity were also adopted in this study. Research methodologies in this study such as the use of open ended questioning maximises validity as they provide a greater opportunity for respondents to give answers within their own frameworks (Aberbach and Rockman, 2002). Pilot studies were conducted to ensure that the researcher was able to adapt and respond to participants and their discussion of theory. Other methodological issues such as sampling can influence the validity of findings in research. This study utilised a female student sample frame and while some researchers question the suitability of using students, others support it as it provides validity in research. Carpenter *et al.*, (2005) argues that a degree of external validity is traded for internal validity when using a student sample; results can only be generalised to students however this is appropriate when they are considered an important target sector for UK high street fashion retailers under research in this study.

5.10 Chapter summary

This chapter outlines the research philosophies and methods available to researchers and those adopted in this study in order to accomplish the aim of the research. The aim of the study is to analyse the antecedents to and nature of the consumer experience in fashion stores. Given that the research objectives are to gain a deeper understanding of the social phenomena from the perception of the social actors within it, an interpretivist philosophical standpoint has been adopted and used to guide the collection and analysis of data. Therefore a subjective ontological perspective, an interpretivist epistemological perspective and interpretivist methodology is adopted.

Secondary data gained from a review of literature provided an initial understanding of the topic and identified gaps in current research leading to the collection of primary data. An exploratory research design was used to encourage the emergence of new theories during the research process. In line with interpretivist methodologies this study collected primary data via in-depth face to face interviews. It was thought that a qualitative methodology would provide insight in to the nature of consumer experiences from the subjective perspective of those who design and those who consume fashion retail environments.

Interviews were conducted in two stages. The first stage consisted of 5 interviews with retail design practitioners in order to gain an understanding of how experiences are created in retail stores. The sample technique for this stage was non-probability sampling specifically judgement and snowball sampling. Interviews conducted in the second stage were with 20 young fashion consumers chosen in order to understand the nature of actual consumer experiences in fashion stores. The sample technique for this stage of data collection was non-probability purposive and convenient sampling which was supplemented with snowball sampling. The primary data was coded using open, axial and selective methods in order to facilitate the analysis of data concerning the nature of consumer's experiences in fashion stores. The discussion of this analysis is presented in chapters 6, 7 and 8.

Chapter 6 Data Analysis- Practitioner Discussion

6.1 Introduction

The purpose of this chapter is to present primary data describing the stimuli used in store environments to create experiences thus acting as antecedents to the consumption experience. The nature of experiences that occur as a result of interactions with these stimuli is also suggested. The findings in this chapter represent an expert view of consumption experience in retail stores. It is argued that consumers perceive stimuli in an environment as discrete elements despite the holistic nature of stimuli (Bitner, 1992). Also they do not typically distinguish between components of the consumption experience construct (Gentile *et al.*, 2007). Hence in order to gain a holistic view of all stimuli that determine consumer experiences, this study must account for the designed elements of the store environment that may not be consciously experienced by consumers but that affect them all the same (Baker, 1986). A practitioner's view fulfils this aim as it offers an insight in to the unique features of the store environment and the creation of experiences that consumers may not be aware of when shopping in store. Findings from this chapter therefore contribute empirical support towards understanding the holistic nature of stimuli as an underlying theory to consumption experience. This builds up on a gap based on studies which consider the impact of only one store variable on consumer's experiences despite known arguments that holistic stimuli determine a consumer's response (Bitner, 1992; Ballentine *et al.*, 2010; Parsons, 2011).

Respondents were questioned regarding their view on consumer experiences in retail stores, how they define consumer experience and how experiences are created in store. These questions were guided from concepts in the literature such as store variables (products, the physical setting, people, symbolic brand cues and technology) and dimensions of experience (sensory, cognitive, emotional, physical and social dimensions). Practitioners were asked specifically about consumer experiences in fashion stores and although discussing this context they also discussed other retail store experiences for brands in other sectors such as electronics and sportswear etc. The findings presented in this chapter therefore represent an overview of all retail store experiences. Chapter 7 presents a consumer perspective of experiences in fashion stores thus contributing a greater insight in to fashion stimuli and dimensions of experience actually encountered by consumers in fashion stores.

This chapter firstly discusses a practitioner's definition of experiential design which refers to the creation of experiences in physical stores. In defining how experiences are designed we can begin to identify the stimuli that act as antecedents to experiences. Secondly it describes

the nature of these stimuli and discusses the nature of experiences upon interactions with these stimuli. Stimuli have been organised in to five higher order categories of product, people, the physical setting, technology and brand message. Classification of store variables in this way represents an attempt to provide logical structure to the study of stimuli conceptualised as being antecedents to consumption experience (Turley and Milliman, 2000). It is an approach that has been adopted by other researchers when examining store variables (e.g. Baker *et al.*, 2002; Palmer, 2010). Hence each category of stimuli involves several aspects that will be discussed in more detail.

6.2 Creating consumer experiences

The practitioner's view of the creation of experiences in store, otherwise known as experiential design, is closely aligned with conceptualisations of consumer experience in existing literature; practitioners believe that is it the sum of several elements of the store environment that create consumer experiences. These elements are products people/service, technology, the physical setting (such as architecture and lighting) and brand messages which exist to reinforce the brand identity and values. E.g.

“...therefore, it's a **sum of architecture, colour, brand, light, product, people** (...) Design wise what makes a great experience is actually a good **design that facilitates** all of that first of all, **reflects what the brand value is**, that makes the **product** look good, that allows that **staff** to work well and makes the customer feel good.” (D)

Brand message represents its own category as it is not only promoted via other stimuli but can be verbally publicised or exist as written information in store through the use of symbols and narration. The brand message stimulus is an explicit cue that promotes information about the brand such as its values, brand identity, heritage, knowledge and capabilities beyond the core product and its role in the community thus translating brand messages in to tangible user experiences. E.g.

“...I think it would be really about **translating the brand values** about what that client is in to **a user experience** (...) it's **not just about the product** is it, it's about what you're buying into, you're buying in to their ethics, their lifestyle, their personality as well...” (E)

Practitioners consider the sum of stimuli as facilitating connections between consumers and brands in a physical space. Practitioners referred to 'connections' commonly throughout interviews. Consumer experiences are defined as connecting with consumers on emotional, physical, sensory, cognitive and social levels. Personal connections experienced with

elements of the brand facilitate the overall relationship between consumer and brand (Hess and Story, 2005). E.g.

“...it’s about, that’s **what the building does**, it’s what the **people do** and then of course it’s the **product**. It’s the “yeah this is it”. It’s the **moment your skin touches** that product suddenly there’s a **connection** there and it’s an **emotion, it’s tactical** and emotional.” (D)

The creation of emotional connections was considered by practitioners as playing a fundamental role in the consumer experiences. They believe that environmental design can stimulate consumer’s emotions through engagement of other experiences such as sensory or physical encounters. Thus emotional, sensory, physical, cognitive and social connections are not considered to occur in isolation of each other but work together to form an overall connection between consumer and brand. This reinforces the multidimensionality of the consumer experience construct as proposed by existing literature.

Respondents also believe that changes in retail experiences mean that consumers are no longer simply connected to brands but are now connected to the wider brand community. Hence practitioners also used the term ‘connection’ to refer to consumer-consumer- brand interactions via virtual environments such as social networks. These community interactions involve consumer driven dialogue about the brand such as sharing of product reviews, recommendations and stories about in-store experiences take place. Consumer dialogue is also considered to generate interest in brands which drives people to experience the physical store. Similarly Cooper (2012) discusses the importance of synergy between channels as to drive footfall from store to web and web to store. E.g.

“ **One is the connecting up of consumers** (...) We have a diagram that goes a little bit like this and here you’ve got things like advertising, direct mail like that and **here you’ve got blogs, erm social networks those things** and then here is the store. It’s what the role of that physical store is in these relationships. **The role of these things** (...) **is to drive people to the store** so advertising, products and services and **sending people** to erm usually **physical places** to buy those things. So then the role, so the other role of interactivity within that is to erm is things that **go on with in this environment**, how they **drive** these types of **media to drive people back** to the store.” (B)

Kim and Jin (2006) identify computer-mediated consumer to consumer interactions as a useful marketing tool in order to build brand loyalty. The relationships between consumers and brands are thus maintained through connections made in store and online; this link is an important contribution to the concept of consumer experience (Palmer and Koenig-Lewis, 2009). The idea of forming connections in a physical and virtual sense means that for many retail environments digital interaction in store is playing an important role in the formation of retail experiences.

Therefore the creation of consumer experiences as perceived by practitioners is via interactions with the sum of the physical setting, people, product, technology and brand messages within the store which engage consumers in emotional, cognitive, sensory, physical and social connections with a brand. Retail designers therefore recognize five key stimuli: products, people, the physical setting, technology and brand message stimuli.

6.3 Antecedents to consumer experiences

This section of the chapter discusses the antecedents to consumer experiences as discussed by retail designers in more depth. Each stimulus is explored in turn and the nature of experiences with these stimuli is proposed.

6.3.1 Brand message stimuli

In line with literature discussed in chapter 3, symbolic cues in the retail environment were identified as important components of the consumption experience. Components of symbolic brand cues have been retitled brand message stimuli based on an in-vivo term used by practitioners. Brand message stimuli were discussed as explicit design elements of the store in the form of visual images and narration (either spoken or written information) that serve to more strongly communicate brand messages by: promoting what the brand can offer; reinforcing brand values and brand identity; telling the brand story; and demonstrating how the brand reaches out to consumers and the community beyond their core product e.g. involvement in community causes.

Brand messages were considered by practitioners to connect with consumers on a cerebral level by helping them understand more about the brand and its offering, and form legitimate connections based on their own personal comprehensions of the brand. Transparent expression of the core values of the brand and experiences that are reflective of the brand identity suggests that the brand has nothing to hide therefore creating a brand image that is 'genuine' and 'truthful'. Practitioners discussed using narration of brand values and heritage as a way of differentiating a brand's identity. They acknowledged the growing trend in negativity towards large global brands and hence an increase in promotion of socially and ethically responsible practices to counteract the 'big is bad' perception (Floor, 2006). They believe that brand message stimuli via storytelling and imagery serve as a tool for promoting the social or ethical values of a company. The core values for which a brand stands for is its essence or marketing DNA (Kelly, 1998). Brand essence is related to authenticity, an element of the brand that consumers perceive as being unique (Brown *et al.*, 2003). Floor (2006) argues that a retail brand that has a unique core value and truly stands for that

ideology can create a competitive advantage for itself over stores that merely exist (Floor, 2006). By creating verbal and visual brand stories that people want to read and believe in, brands can connect with consumers on a personal and emotional level (Gobé, 2009). The aim of brand message stimuli is thus to translate the uniqueness of a brand's identity and values in to a tangible user experience that resonates and exists beyond the moment of interaction. E.g.

“...I guess it goes back to kind of **brand values** I guess. Some retail experiences you can walk in and **leave and not know anything more about the brands values** but other ones you can like take, I guess take **Howies as a fashion retailer** in London like outdoor clothing and they **really live and breathe their brand values** and you work in and you absolutely **know what they kind of stand for**, what they believe in and we think that that's **really powerful part of creating a customer experience**, something that actually **resonates and lasts** I guess.” (E)

The concept of brand message stimuli in this study reflects characteristics of retail brand ideology as discussed in chapter 3, section 3.6.3.2. Retail ideology is a holistic systematic set of thoughts and messages related to a retail brand and its physical site embedded in symbols and embodied in narratives (McGrath *et al.*, 2013). Symbols and narrations help brands to reinforce the brands worth by making brand values tangible, meaningful and significant during the retail experience (Borghini *et al.*, 2009). Borghini *et al.*, (2009) argue that retail brand ideology elicits emotions, reaffirms commitment and inspires devotion from consumers. Although not discussing aspects of ‘devotion’ practitioners did recognise the emotional impact of brand message stimuli on consumers. The concept of retail brand ideology has been commonly associated to themed branded flagship stores (e.g. Dion and Arnould, 2011; Kozinets *et al.*, 2002; Diamond *et al.*, 2009). With this in mind this study believes that the creation of branded experiences in high street stores, as described by practitioners, has been influenced by those exhibited in themed branded environments and flagship stores. Just as fashion designs and retailing strategies filters down from luxury brands to high street retailers, the move towards more immersive branded experiences in high street stores is mirroring those created in themed luxury flagships. High street stores are increasingly reflecting environments such as themed flagship brand stores by reinforcing brand values, brand identity and brand stories, and becoming centres for not only the purchase of products but opportunities to experience the unique characteristics of a brand.

The concept of brand ideology is not new to literature; neither are concepts of brand values, brand identity and brand story. However to the author's knowledge the impact of imagery and narration used to tell the brand story and brand values as a design cue has not been discussed in *high street fashion stores* in a holistic view of store components. Moreover conceptualisations of the role of retail brand ideology in fashion high street stores have been

scarcely examined. This study therefore defines brand message stimuli, reflective of retailer brand ideology, as an antecedent to consumer experiences in fashion retail stores. Furthermore this stimulus works holistically with product, people, the physical setting and technology stimuli in store.

6.3.2 The physical setting

Practitioners identified several variables within the physical setting including: materials; atmospherics (lighting, music and scent); structure (walls, floor, ceiling, architecture, doorways); space and layout (width of doorways, clear space, too little space/pinch points); aesthetic design (graphics, fascia, colour, decoration); service areas (cafe, cash desk, fitting rooms etc.) and furniture/ equipment. Each variable of the physical setting that was discussed in the interviews is consistent with variables established in the existing literature on the retail store environment e.g. as summarised by Turley and Milliman (2000).

Respondents referred to the use of variables of the physical setting in the formation of emotional connections; they believe that the designing of space is appealing more to the local community in which stores sit and is a greater way to engage consumers in emotional experiences with a brand. Emotional engagement comes from being immersed in culturally relevant experiences. Adaptation of design based on the location of the store makes experiences with the environment relevant to the consumers who typically shop there, appealing to the community as an independent store as opposed to a standardised corporate retailer. This may be for example in the form of remaining sensitive to design features of a building, or decorating walls with content relevant to activities occurring in the local area e.g. about local charities, festivals etc. E.g.

“...nearly all of the global supermarkets are looking at smaller formats, **small locally tailored formats** so I guess when like ten years ago or five years ago it used to be all about having the biggest flagship we think it’s going to **shift to having the most perfectly, locally tailored store** to your customers because it’s all about **relevance** as well (...) **Urban Outfitters** is quite a good example as well because they **tailor their in-store design to the buildings** (...) they have their store in a old cinema and they’ve **retained a load of the old features** and been really **sensitive and they’ve leveraged the old**, because they’ve got one of the old school cinema and notifications on the outside and they’ve used that as their shop front. It’s actually like **blending in** and erm we’ve seen it with Starbucks as well, is a good example you because **Starbucks** is kind of a plague on the high street and they’ve **responded by doing this ‘by Starbucks’ concept** which is kind of a store so **you wouldn’t know it was a Starbucks when you walked in**, they’re trying to pretend that they’re a **local coffee shop**.” (E)

Similarly authors have discussed the importance of adjusting the store design to the community around it. Newman and Cullen (2002) believe that retailers need to present an

image of the store that is appropriate to the customers and the community in its surrounding area by taking in to account the external physical and social environment. For example Bluewater Park was strategically designed to reflect the water filled quarry in which it is located using reflective materials and representations of earth and sky (Din, 2000). By designing according to location and the surrounding area, the exterior of the store reflects the image that the brand wants to present to consumers in that place, as well as clearly defining the retailer's market and price positioning.

The focus on community reinforces the creation of social experiences in physical retail stores. Some respondents spoke of the retail store as a means of linking up of community members whether as a physical meeting place or connecting them to a virtual meeting place e.g. social networking site, via online access in store. E.g.

“So when you talk about interactivity and stuff that's when we get on to a subject that's beyond the interactive thing of technology, it's the interactive thing, the engagement of brand, product, **environment with community and relevance** and having the **ability of in-store design** to be able to do that. It's kind of a **big responsibility on the shoulders of retailers** and brands to offer up environments going forward that play a part in **replacing some of the lack of places** that have a **sense of belonging.**” (C)

Practitioners also discussed the value of sensory experiences with the physical setting created through atmospherics such as lighting, music and scent, and tactile qualities of materials in the environment. They believe that atmospherics are not only important in terms of providing a comfortable and pleasurable shopping experience for consumers but also in representing the brand identity, the experience the brand is trying to deliver and in enticing consumers to the physical store experience in contrast to engaging in online experiences. Consumers are being absorbed in the engagement of multiple senses; in doing so they are immersed in the retailer's brand where a subconscious and/or conscious level of recognition towards that retailer is achieved. Sensory experiences via the store environment therefore also engage consumers in emotional and cognitive experiences, reinforcing the multidimensionality of the consumer experience construct. Similarly Soars (2009) argues that shoppers often have a conscious reason for making decisions but subconsciously emotions play a huge role within that. Respondents discussed the use of scent as an increasingly used tool for differentiation and evident in retail stores such as Abercrombie and Fitch, Samsung and Sony. E.g.

“It's increasingly important because erm brands want to be kind of really **recognisable and iconic** in as many ways as possible so it used to be you **own an identity** but now if you can **own a specific type of material** like I guess the Apple tables in the Apple store, you'd know it was an Apple table if

you saw it anywhere (...) so it's about those kind of **iconic triggers, broadening it out** so you know it is really **competitive** and also you want people to **walk in to the store rather than buy on line** so if you can give them as **good an experience** as you possibly can then that's going to really **keep them coming in to the store...**" (E)

6.3.3 Product stimuli

Practitioners acknowledged product variables as key variables in the store environment made up of several aspects including price, presentation (e.g. packaging and visual merchandising and displays), product areas, tactile attributes such as quality, and product provenance. Several practitioners described product provenance as an important stimulus to experiences in stores; many brands are reinforcing the story of where their products come from in order to engage with consumers on emotional and cognitive levels. Knowing this information consumers are considered to make more informed decisions regarding product choices. It can also engage consumers emotionally leading to the justification of purchases and even convince consumers to pay a premium price. E.g.

"...you want people to feel **emotionally involved** with your brand, you **trust the brand**. You trust the brand even though it's a **bit more expensive**, "yeah but it's **made in Italy**" (...) you **convince yourself** that this is better, this is better so it's **worth a hundred pounds more**" (D)

Another key consideration of product stimuli is its tactile qualities; practitioners consider the in store experience as an opportunity to reinforce the physical experience with products and brands that consumers are unable to have online. For example in terms of fashion, retailers believe that the lack of physical interaction with products is the main barrier which prevents consumers from purchasing online (Drapers, 2012). Respondents reported that store environments should encourage consumers to have immersive experiences with products in which they become fully involved in physical interactions. Respondents referred to this as 'getting lost' in the experience or 'having time out' in store. For example one respondent described a project for Virgin mobile in which they designed the store to engage consumers physically by utilising interactive technologies and by allowing consumers to test and play with products. E.g.

"We could have a bloke dressed in a space suit here or a typical fairground thing of **enabling people to put their heads** through a space man and **take a photograph** of it. We can use that to demonstrate **the technology on the phones** and how you can **change the settings** on your phone to take better quality photo and then **show people what they can then do** with those photos in terms of posting them up to social networking sites (...) On the wall we've developed a virtual map of Doha, **a three-dimensional map** which is a thing you can probably see online erm and that map enables you to **err post information to it**, events that are going on, Virgin put all of their events on there and in-store it's a **physical thing**, you can **touch screens and brings up content** of what's going on in that particular

event in Doha and where it's going on and **get involved with it remotely through the web** or through your phone **you can publish data** through that map" (B)

By becoming physically involved with the product and the physical setting e.g. taking photos in store, playing with different settings, uploading content to an interactive map; the consumer comes to learn more about the product and the brand and thus engages with them on a greater level. Without the physical experience, for example when shopping online, the consumer risks not experiencing the same level of information. Therefore in comparison to the online experiences the in store experience should offer an element of discovery only attainable through physical interaction with products or through dialogue about the product with staff in the physical store. Similarly Thomson (2012) discusses the value of immersive experiences in store as opposed to online in which consumers enticed to the physical space to become educated about products by enthusiastic and knowledgeable sales staff thus making the store a destination people want to visit.

6.3.4 People stimuli

Experiences with people in retail stores come in the form of interactions with sales assistants and other customers. Practitioners believe that people present in store have the power to make or break an experience. Beliefs and actions towards the brand or products can be influenced by other people in store e.g. observing people in one area of the store can attract other customers, or experiencing product reviews from other customers can 'put them off' a product. This is considered particularly so when consumers are considered as 'like-minded'. E.g.

"Topshop, if you go in to Topshop the music is everything, **the crowds, there's a hum, there's a buzz**, you're **seeing people buying things, it actually makes you.....** "They've got it, **I want it**" and so they get you to and so on, so there's a good feel to everything." (D)

Practitioners referred to the impact that sales staff can have on consumer's emotional experiences particularly referencing the negative emotions that can be caused. Interactions with unfriendly or intimidating sales staff can put consumers off a brand and lead to negative word of mouth. On the other hand practitioners also discussed the added value sales staff can provide during the in store consumer experience. They believe that experiences are being designed to engage consumers and sales staff in greater dialogue in which expert knowledge regarding the products and service is shared between brand and consumer. Respondents suggested that two-way dialogue leads to the formation of stronger connections between consumer and brand leading to peer to peer relationships. Palmer and Koenig-Lewis (2009) have recognised that buyers' purchase decisions are more recently being guided by peer to

peer relationships between buyer and seller. Two way dialogue defines a less prescriptive experience in which the brand is less dictatorial about the experience and the consumer has a greater role in contributing to the content of experience and the dialogue being shared. For example respondent E described experiential design for STA travel which encouraged sales staff and customers to write about their travels and places they had visited on a map on the walls of the store. The purpose was to engage customers in telling personal and true stories that could be shared in store. E.g.

“...Massive **map wall at the back of the store** where everyone **could write if they’d had a personal story**, from where they’d been, they could write it and stick it on so it was **like involving the customer** and getting them to **build that connection** to the brand through those little **tangible touch points** (...) I think that’s really interesting because I think we built STA, the environment as, **it wasn’t dictatorial**, it wasn’t saying “we know we’ve been there you know listen to us”. It was like saying, it’s almost like “yeah we’re really **enthusiastic about travelling** and we can **share** that with you and you know what **why don’t you share it with us** as well?...” (E)

Practitioners emphasised not only knowledgeable staff but also honest staff in which genuine advice is offered to consumers. One respondent described their designs for Howies an outdoor clothing brand in which the opinions, stories and recommendations by staff were displayed in store as a promotional tool for products. Others discussed that experiencing a greater level of honest and knowledgeable service can lead to greater trust in product decisions thus encouraging the consumer to pay a higher price in store than what they may pay online. The added value of credible advice and personal recommendations in store justifies a higher price and is considered a key benefit of visiting the physical store as opposed to shopping online. Consensus by all respondents shows that retailer environments are still managed as centres for socialization; what retailers now need to do is utilise sales staff as tools for educating consumers and reinforcing the value of a physical trip to the store. E.g.

“...Each individual person **understands the individual department and individual product** so the **knowledge, trust** and the knowledge you’re **getting is one off**, if they’re telling me that, then **I trust their opinion**, therefore that **product may cost more** somewhere else, but that **adds value** because I trust that that’s an **edited choice for me.**” (C)

6.3.5 Technology stimuli

A greater attention in retailing literature is being paid to the growing presence of technology in retail stores. This was evident in the literature which guided questioning in the interviews with retail designers. However responses from practitioners concerning technology in store differed from the responses concerning other stimuli; practitioners concentrated on the

emotional, cognitive, sensory, physical and social experiences with products, brand message, the physical setting and people stimuli however once describing technology they changed their approach by focusing on elements such as what the role of digital interaction *should* be in-store; what is needed to do ensure this; technology's limitations; and its current presence in retail stores. Therefore the focus of analysis shifted from an experiential view of digital interaction to a functional perspective of technology.

Forms of technology that were identified include: video screens; moving animations; interactive surfaces e.g. Microsoft surface/ iPads; computer/ tablet screens; and ordering kiosks. Many concentrated on similar types of technology notably screens in store for access to online sites or digital catalogues of products. The current presence of technology stimuli in retail stores was discussed; general agreement amongst respondents is that the current role of technology is relatively small. Presence in store is more typical in the electrical, mobile phone and sportswear sector as these retailers are considered to have the capital and innovation to include digital equipment in store. In terms of presence in the fashion sector respondents believe there is a small degree of technology in practice however emphasis in fashion stores should be on the physical contact with products as opposed to digital interaction. However four out of five practitioners believe that in the near future, technology will have a more important role to play in the consumer experience in all physical retail stores. E.g.

“So fundamentally, **iPhones, iPads all of those sorts of things** are fundamentally start to **form part of the retail experience**, people already use smart phones themselves within stores to cross check prices (...) Absolutely they'll start to form an **integral part of it.**” (B)

The role of technology in stores was discussed by respondents as being a tool to facilitate informed product choices by refining product searches and driving understanding of products. New ways to view products and their features are increasing via technology such as by connecting consumers to information on the retailer's online channel. Technology in store is aiding consumer's understanding of products and services by providing greater levels of information and offer opportunities for research that is usually not made available to consumers in store. Technology can therefore enable the consumer experience by providing power, means and opportunity to perform activities in store (Baron *et al.*, 2010). E.g.

“...**Two elements that are really about knowledge.** So this one erm is called **an X table** which works a little like Microsoft's surface. So you can come up to and put a phone on it and it will recognise what that phone is and it'll **bring up all the data related to that phone.** I can put two phones on there and it will bring up all the **data related to both those phones (...)** The **technology is**

all there to deliver experience to connect with the community but ultimately to **drive the understanding of what you can do with the technology** which the brand is selling” (B)

Hence practitioners believe that presence in store relies on purposeful and engaging content as opposed to the use of technology for technology’s sake. They reported instances of retailers which have installed technology but not used it to its full potential. Interactions with technology should require physical engagement through a sense of touch as well as cognitive stimulation with content that is unique to the brand and relevant to the needs of the consumer. Respondents also discussed the importance of maintaining social contact between sales staff and consumers; technology may assist in product searches but it should not be used in replacement of service from real people. Technology should also be used by staff to educate consumers and provide more information. Thus the role that technology is now considered to play in the retail store is one that supports the experience but does not define it. E.g.

“So technology for technology sake no. Technology to **add to the experience great**” (D)

Practitioners identified several limitations to technology that still need to be resolved before retailers are thought to fully embrace technology in store. These include reliability of equipment and consumer acceptance. The present use of technology in retail stores has proven in some cases to be unreliable as it does not always work when required. This is suggested to have negative effects on consumers using the technology such as disappointment. New technologies are suggested as being expensive yet unreliable hence innovation isn’t a key driver for the practitioners interviewed; simple and efficient technology is. Evidence from literature on technology in retail illustrates this point clearly; Meuter *et al.*, (2000) found that process failure was a motivator for unsatisfactory experiences with self-service technologies. E.g.

“Firstly it’s exhausting, secondly you don’t have time and thirdly about twenty per cent of the **equipment wasn’t actually working**. Which leads me to the conclusion that until such environments have the **ability of equipment there’s not much point of doing all of this**. They (consumers) **don’t enjoy the in-efficiency**, they get efficiency when at home on the web but when they wander in to a store they don’t.” (A)

Another limitation to interactions with technology in store is consumer’s acceptance to engage with it. Data suggests that although dependant on external factors such as product type and gender, some consumers are still reluctant to use technology even though as a society consumers are becoming more technology savvy. This may be due to inexperience, feeling intimidated or feeling as though it is irrelevant to their needs. A study by Lee *et al.*,

(2010) found that gender and age significantly influenced the intention to use self-service technology in retail stores; women and older customers exert a greater level of technology anxiety leading to negative intentions to use self-service checkouts. Evidence from respondent B supports these findings from literature. E.g.

“I think there is a **difference in shopping mission** for people and **women** are probably to a degree **less likely to engage technology** for technology sake and I think most people, we try not to use technology for technology sake, **it has to have a benefit** and if it **hasn't got a benefit** or a reason for somebody to engage with it and **they won't fundamentally...**” (B)

6.4 Summary

This chapter has presented primary data collected via interviews with 5 practitioners in retail and brand design. The findings discussed represent the identification of stimuli as antecedents to the consumer experiences in retail stores. Understanding from an expert viewpoint is important as consumers are not always consciously aware of stimuli that affect their retail experience; interviews with retail designers account for elements of the designed environment which a consumer may overlook. Findings show that there are several holistic stimuli that are considered when creating consumer experiences in retail stores. This is in line with existing conceptualisations of the consumer experience construct. These include: products, the physical setting, people, technology and brand message stimuli. The identification of several of these stimuli occurred during reviews of retail store and consumption experience literature and was used to guide the interview questions.

Practitioners also discussed the some key emotional, cognitive, sensory, physical and social experiences that consumers encounter as a result of interactions with stimuli in store. However when describing technology in retail stores practitioners adopted a different perspective by discussing the functional role of technology in store as opposed to emotional, cognitive, sensory, physical and social experiences with the stimulus. Data presented in this chapter represent an overview of experiences in retail stores as findings include discussion regarding electronic, mobile, sportswear, grocery and fashion sectors. Therefore some interactions with stimuli and resulting experiences may not be fully applicable to the fashion store environment. Considering the aim of the study which is to analyse the nature of consumer's emotional, cognitive, sensory, physical and social experiences as the result of interactions with stimuli in fashion stores, a fashion specific focus must be adopted. This chapter has identified several stimuli in store environments but primary data from fashion consumers is required in order to validate practitioner findings and discuss the nature of fashion consumer experiences in store. Consumer data is presented in the next chapter.

Chapter 7 Data Analysis- Consumer Discussion

7.1 Introduction

The purpose of this chapter is to discuss findings from fashion consumers regarding the nature of the emotional, cognitive, sensory, physical and social experiences encountered as the result of interactions with stimuli in fashion stores. In the previous chapter practitioner findings are presented that identified several components used by retail designers to create experiences in retail stores. The findings also imply the type of experiences that occur as a result of interactions with these components. However the nature of experiences as envisioned by practitioners may only represent *intended* consumer experiences as opposed to the *actual* experiences of consumers. Moreover discussion with practitioners involve the experiential design of several types of retail stores including electronic, sportswear as well as clothing thus findings represent general thoughts towards the consumer experience in retail store formats. The chapter did however identify several stimuli which influence experiences in retail stores that consumers may not be fully aware of. With the aim of the study in mind, which is to examine consumption experience in a fashion specific environment, further data from fashion consumers has been collected and presented in this chapter to validate practitioner claims of the nature of in store experiences.

This chapter contributes to existing theory by presenting a list of components in store that act as antecedents to fashion store experiences supported by empirical data. It thus increases the comprehension of the underlying theories determining consumption experience which are currently deficient in the literature (Verhoef *et al.*, 2009). For example many existing studies examining stimuli are either purely conceptual or neglect the holistic nature of stimuli by examining the impact of single variables. This is despite the fact that consumers do not experience stimuli in isolation but as an on-going collective experience (Ballentine *et al.*, 2010).

Furthermore findings in this chapter contribute towards greater understanding of the nature of experience as a multidimensional construct in a specific retail context. Many existing studies focus on the nature of a singular dimension, for example emotion, as opposed to maintaining a multidimensional perspective of consumption experience and acknowledging all experiential dimensions. Thus a holistic analysis of all dimensions within the construct is severally lacking in literature. This is particularly so in literature on fashion environments; many fashion studies use the term 'consumer experience' to describe other constructs such as satisfaction or loyalty (Verhoef *et al.*, 2009) therefore not fully representing the nature of

the experience construct in fashion stores. Due to these gaps in literature this study presents an empirical analysis of the consumer experience construct within a specific retailing context (fashion), by examining multiple antecedents to experience and the nature of multiple dimensions of the construct itself. The holistic nature between dimensions and between components in the store is also presented through visual diagrams throughout. Findings in this chapter therefore present the holistic nature of emotional, cognitive, sensory, physical and social consumer experiences in fashion stores as the result of interactions with stimuli in the retail store.

This chapter firstly discusses the presence of stimuli that are antecedents to experiences in fashion stores. These stimuli have been titled: product, people, the physical setting, technology and brand message. This section particularly focuses on the presence of technology and brand message stimuli during consumer experiences as these are not currently presented in holistic conceptualisations of the fashion store environment in existing literature but were considered important by retail practitioners.

The chapter then discusses the specific nature of emotional, cognitive, sensory, physical and social experiences upon interactions with specific stimuli. Although presented systematically as separate dimensions, it is important to note that it is the sum of all experiential dimensions that form the in store fashion experience. The findings also illustrate that interactions with one stimulus does not necessarily trigger only one type of experience but may lead to several experiences and may lead to interactions with other stimuli. Therefore the experiential dimensions and components of the fashion store are holistic in nature which is reinforced by a series of network maps presented throughout the discussion. Furthermore, the findings presented in this chapter are not an exhaustive list of emotional, cognitive, sensory, physical and social experiences in the fashion stores however they do illustrate an attempt to classify the nature of some experiences with the aim of understanding the consumption experience in fashion stores to a greater degree.

7.2 Antecedents to the consumer experience

Given the long list of variables that have been identified in literature, stimuli to the consumer experience are often divided into a number of higher order categories. Organisation of categories in this manner is in line with other studies of store variables e.g. Baker *et al.*, (2002) and Palmer (2010). Many existing conceptualisations of stimuli consider three key categories; product, the physical setting (atmospherics) and human variables (e.g. see Bitner, 1992; Turley and Milliman, 2000). However based on a review of more recent

retail design literature and primary data collected from practitioners in retail design (see chapter 6), this study proposes the addition of two more categories: technology and brand message stimuli. Neither stimuli as of yet have been incorporated in a holistic conceptualisation of antecedents to consumption experience in mid-market fashion stores alongside product, people and variables of the physical setting. This therefore calls for a greater understanding in to consumer interactions with these stimuli. Stimuli to the consumption experience in fashion stores are thus organised in this study in to five higher order categories of: product, the physical setting, people, technology and brand message. Table 7.1 presents a list of variables that make up each of the five categories of stimuli from empirical data in this study. The holistic nature of components is discussed in section 7.3 and is presented in a series of network maps in Figures 7.1 to 7.5. Therefore a list of holistic retail design variables which form the fashion store environment is presented.

Table 7.1 Holistic stimuli in the fashion store

Stimulus	Variable
Product	<ul style="list-style-type: none"> • Presentation e.g. product displays, visual merchandising, placement of merchandise • Product information e.g. price • Packaging • Range of merchandise • Tangible attributes and design
The physical setting	<ul style="list-style-type: none"> • Aesthetic design and decor e.g. materials, wall paper, colour • Atmospherics e.g. music, lighting, temperature and scent • Service areas e.g. waiting areas, fitting rooms and cash desks • Furniture • Signage • Space and layout allocation
People	<ul style="list-style-type: none"> • Sale staff • Acquainted customers e.g. friends and family • Unacquainted customers e.g. unknown customers
Technology	<ul style="list-style-type: none"> • Computers for ordering products via access to online store • Interactive (touch screen) catalogue • Stock checking device e.g. product information, stock availability • Television Screen • Mobile games
Brand message	<ul style="list-style-type: none"> • Brand story e.g. heritage • Brand identity • Brand values • Social responsibilities e.g. cause related activities, ethical practices

7.2.1 Foreground and background components

Although consumers are thought to respond to the total configuration of stimuli in a store environment (Bitner, 1992) not all store components are at the foreground of the consumer's experience as they are not always consciously aware of all stimuli that affect their experiences in store (Baker, 1986). Some stimuli have more significance on consumers than others depending on the consumer's perception of these components. As a result the degree of experience with components will be different based on the level of importance attached to the stimuli. Those that have more significance and impact on the consumption experience can be considered foreground aspects of the store; whereas those that have less significance can be classed as background aspects. What is considered foreground and background aspects of the fashion store is subjective and differs between consumers. For example, for some consumers atmospheric conditions that are intangible in nature such as sound and scent may be less important than the visual and tactile experience gained from materials, colour, shape and pattern. For these consumers sounds and scent would represent background characteristics and the experience with these stimuli maybe harder to recall. The foreground aspects in this scenario could be physical objects that the consumer can see and touch i.e. products, furniture and décor. Therefore the stimuli presented in Table 7.1 can be considered foreground and background components of the fashion store environment depending on consumers' perceptions of these stimuli.

Although this study has not accounted for the differences between background and foreground aspects of the store and their effect on the nature of experiences, it does acknowledge their influence. Further study could identify what is considered background and foreground elements of the fashion store and what degree of influence they have on the consumer experience. Are there components of the store that are more important? How do consumers distinguish between them? These are questions for further research.

7.2.2 Interactions with stimuli

Consumer's experience of product variables, the physical setting and people in retail stores is considerably documented in the literature and thus well understood. In support this study found that all twenty respondents have encountered many interactions with these three stimuli in fashion stores. Products, the physical setting and people stimuli therefore represent key elements of the fashion store and key antecedents to consumption experience. Several variables within each of these stimuli stood out as being particularly influential to respondent's experiences. For product stimuli visual merchandising, product placement and

the tangible qualities and design of products were discussed as key variables for experiences. Respondents also discussed variables of the physical setting including atmospherics notably music and lighting, and fitting rooms as playing a key role during their experiences in fashion stores. Furthermore respondents extensively reported experiences with sales assistants in store. The nature of experiences with these stimuli is documented in section 7.3 below.

On the other hand, although evident as antecedents to experiences for some respondents data suggests that technology and brand message stimuli are not as widely experienced by all consumers in mid-market and value fashion stores. For example only fourteen of the twenty consumers interviewed could recall interactions with technology in a fashion store, and all were involved at different levels of interaction. Also, sixteen respondents could recall experiences with a range of brand message stimuli in a fashion stores; for others experiences occurred with this stimulus out of store e.g. with media or online. When discussing technology and brand message stimuli some respondents struggled to recall interactions on first thought however later proceeded to describe experiences. This would suggest that consumers may not be as consciously aware of technology and brand message stimuli making them background components of the fashion store compared to other stimuli including product, people and the physical setting, making them foreground components. However a lack of consumer awareness does not mean that technology and brand message stimuli do not have an effect on the consumer experience in fashion stores.

Although acknowledged as a component of retail stores today, the presence and impact of technology in fashion stores is largely undeveloped in academic literature. This is despite evidence of digital applications in fashion stores including in the Aurora group and Reiss (Morrell, 2012). Given the rapid development of technology in retail environments (Lee *et al.*, 2010) there is cause for more insight in to the role of technology in fashion stores. Similarly the increased communication of a brand's values and brand story via brand message stimuli in mid and value market fashion retailers deserves further exploration. The communication of such brand messages is a well discussed component of luxury fashion flagship stores however literature concerning the influence of these messages on the consumer experience in high street stores is underdeveloped.

7.2.3 Presence of technology stimuli

Respondents reported interactions with several forms of technology in-store including: computers for ordering products via access to online stores; interactive (touch screen) catalogues; stock checking devices; television screens; and mobile games in store. Examples of fashion retailers in which respondents experienced technology and the number of consumers who reported interactions with each form of technology stimuli are shown in Table 7.2. Experiences recalled by respondents were in most cases one of few, if not the first and only time that the consumer had interacted with technology in a fashion store. For example at the time of the interview only four of the fourteen consumers had interacted with technology in a fashion store more than once.

Table 7.2 Technology stimuli experienced in fashion stores

Technology variable	Number of respondents	Example fashion retailer
Computers for ordering products via access to the online store	7	Topshop, Urban Outfitters, Debenhams, Next, All Saints
Interactive (touch screen) catalogues	2	Kurt Geiger, Abercrombie and Fitch
Stock checking devices	2	Next, John Lewis, All Saints, Topshop
Television screens	6	Lipsy, Mango, Topshop, French Connection
Mobile games	2	Topshop

The most common experience of technology would appear to be with television screens (showing catwalks or music videos) and computer access to the retailer's online store in order to search for and order products. These two forms of technology suggest different levels of involvement; computers represent a self-service approach which engages the consumer physically thus being actively involved in the experience. Whereas televisions represent a lower level of involvement in which sight, not physical touch, is engaged. Ten respondents described active involvement with technology through touch compared to four respondents who described observing technology e.g. watching TV screens or other people use technology. Although the aim of this study is to examine the nature not degree of consumer experiences with stimuli, the author accepts that the level of consumer involvement with stimuli is an important moderator of the consumption experience hence worth consideration.

7.2.3.1 Motivation for interaction

Some forms of technology that were identified by respondents are thought to be intended for pleasure and entertainment such as watching catwalks on television screens and playing mobile games in store. Many forms of the technology described by consumers in this study however can be classified as utilitarian in nature as they are designed to aid the product search and purchase process e.g. ordering products online via a computer, stock checks, and catalogue searches. Although respondents could identify these technologies as being functional only five consumers used them to find and order a specific product hence using it for its intended purpose. Thus regardless of the true purpose of the technology over half of the respondents interacted with technology for merely hedonic purposes such as entertainment and play. Engagement with technology both visually and physically was also found to be influenced by the presence of people as they drew the respondent's attention to the technology. For those with a product in mind, sales staff guided the consumer to the technology as a way of aiding the product search. Some respondents merely discovered the technology via visual engagement when navigating around the store. However for others the noise and movement of other customers (unknown and known customers) around the technology drew their attention and stimulated curiosity. This is consistent with prior research that identifies a heightened sense of curiosity and a narrowed focus of attention as key motivators for interacting with technology (Hoffman and Novak, 1996; Menon and Soman, 2002). E.g.

“...the hype around them, like **I saw other people going over to them and touching them** and I wanted to go and do the same.” (11)

7.2.4 Presence of brand message stimuli

Respondents reported a number of types of brand messages that they felt they had experienced in mid-market and value fashion stores. These include messages regarding: stories of a retailer's brand story or heritage; the brand identity; and involvement in community causes and ethical practices which the author has classified as social responsibility (Jones *et al.*, 2007). For some respondents ethical practices were discussed as brand values and separately as aspects of social responsibility. That is to say some experienced information regarding the ethical practices of a company but felt that it wasn't a message regarding the brand's core values. Also it was felt that some respondents used terminology such as brand image, identity and values interchangeably hence all parts are united by a higher order category of brand message.

E.g.

“I know that in American Apparel they sell t-shirts that say, ‘Legalise Gay’ (...) they, sort of, **promote** what **their attitude** is by selling products to do with that (...) I think it’s good. It’s a good way of promoting...promoting, like, the **values and stuff** but in a way they’re making money out of it too (...) I think it’s quite nice that they show their, like, **they’re creating their image** through their product it’s quite a clever idea I think (...) gave me a bit of a connection that makes me feel, like, they’re **quite caring or ethical** and they, like, care about the people, I think they try and...I think that’s the **image that they, sort of, try and go for.**” (12)

Evidence of this stimuli shows it is represented in fashion stores verbally or via written information e.g. posters and signage, or via symbols such as aesthetic design and the use of props. Four respondents of the twenty interviewed could not recall an experience with what they felt to be information regarding a brand’s story, brand values or social responsibilities whilst in a fashion store. They did however, like other respondents, report that they have experienced what they believe to be brand message stimuli on fashion retailers websites and via advertising, Facebook and in the press. These platforms by nature are able to provide written and verbal communication of brand messages.

As the examples in Table 7.3 show fashion retailers thought to promote strong brand messages are a mix of specialist lifestyle retailers such as Levi’s and White Stuff and fast fashion retailers such as Primark, New Look and H&M. There is however differences in the type of messages being reinforced in these retail environments; value retailers such as Primark can be seen to predominately promote messages regarding the company’s social responsibility especially ethical practices. This is in contrast to specialist lifestyle retailers who were reported by respondents as more strongly reinforcing their brand history and brand identity e.g. Levi’s, All Saints, Jack Wills and Hollister. This suggests that in value fashion retail stores cues regarding a brand story or brand identity are not as strongly communicated, if at all, compared to in specialist lifestyle stores. Alternatively they may be promoted in value fashion stores however consumers do not experience this information to the same degree as in specialist mid-market retailers and thus maybe considered background components of the fashion store. Therefore it can be argued that design reflective of strong brand messages are present in fashion retail stores and thus act as antecedents to the consumption experience. However there are clear differences in the type of message reinforced in different types of fashion stores. The nature of experiences with brand message stimuli is discussed in section 7.3.

Table 7.3 Brand message stimuli experienced in fashion retailers

Brand message variable	Number of respondents	Example of fashion retailer
Brand story/ brand heritage	6	Levi's, All Saints, Hollister, GAP, White stuff
Brand identity	8	All Saints, Jack Wills, Fat Face, White Stuff, Hollister, Urban Outfitters, Topshop
Brand values	4	H&M, American Apparel
Social responsibility		
- Community causes	3	American Apparel, Marks and Spencer, Dorothy Perkins
- Ethical practices	10	Topshop, GAP, Primark, New Look, Urban Outfitters, H&M

7.3 The nature of consumer experiences in fashion stores

This section of the chapter presents the nature of fashion consumers' sensory, cognitive, emotional, physical and social experiences encountered as the result of interactions with stimuli in the fashion store environment. The specific nature of the experience is described along with the perceived cause of that experience. It is important to note that there is no one-to-one correspondence between stimuli and experience in that one specific stimulus triggers only one specific dimension of experience and no other (Brakus *et al.*, 2009). This is represented visually in network maps throughout the discussion which reinforce the holistic nature of stimuli and experiences in store in Figures 7.1 to 7.5. This section therefore contributes to the gap in knowledge regarding the nature of consumer experiences from a multidimensional and holistic perspective.

7.3.1 The nature of sensory experiences

Existing conceptualisations of consumption experience state that consumers are engaged in experiences via the stimulation of several sensory channels: sight, sound, smell, touch and taste (Kotler, 1973). This study however excludes sensory experiences of taste which is not to be expected when experiencing fashion stores (Parsons, 2011) and was not identified by respondents during interviews. Furthermore touch is excluded from sensory experiences in this study but is categorised as a physical experience which is discussed in section 7.3.4. Given that the basis of human physiology is to see, hear, touch/feel and smell (Soars, 2009) it is difficult to note *all* sensory experiences that exist. The findings in this study thus only represent the key sensory experiences that were consciously encountered and recalled by fashion consumers. Therefore the nature of sensory experiences identified in this study can

be described as visual, aural and olfactory encounters that occur as a result of interactions with stimuli in store.

7.3.1.1 Aural experiences

Respondents identified aural experiences in fashion stores as occurring from interactions with music within the atmosphere. When discussing aural experiences respondents referred to four factors: the presence of music, tempo, fit and volume. These findings are consistent with existing conceptualisations of aural experiences in retail stores (e.g. Yalch and Spangenberg, 1990; Herrington and Capella, 1994; Jain and Bagdare, 2011). The presence of music was perceived as a positive stimulus in store; music was considered to enhance the consumer's mood therefore making it a more enjoyable experience. A lack of music on the other hand was thought to create an awkward atmosphere thus having negative implications. This reinforces the relationship between atmospheric stimuli and emotional experiences as discussed by many authors (e.g. see Bruner, 1990; Baker *et al.*, 1992; Machleit and Eroglu, 2000; Sweeney and Wyber, 2002; Michon and Chebat, 2004). The tempo of music was also discussed; upbeat music was the suggested ideal for motivating shopping behaviour e.g. shopping to find a dress for a night out, whilst a calmer tempo was more suited towards a relaxing consumption experience. E.g.

“...nothing too in your face nothing like heavy mental or...easy listening but (...) **nothing too relaxed** because if you're **shopping for a night out** you want **up beat music** in the background it kind of **gets you in the mood** a bit (...) it's alright to have the background **so it's not silent** basically.” (9)

Attitudes towards music were based on the consumer's evaluation of the fit between the music played in store and their perceptions of the brand and/or their personal preferences. Music in store reinforced the retailer's image as a fashionable brand as the type of music acted as a cue about the products in store e.g. fashionable music signalled fashionable products. Beverland *et al.*, (2006) argue that music acts a cue for signalling the brand's target market and positioning thus can reinforce perceptions of the brand for existing consumers or reduce uncertainty and potential risk for new-to-the-brand consumers. Music therefore needs to be used strategically to ensure 'fit' between brand image and brand positioning (Dubé and Morin, 2001).

Finally a fourth consideration of aural experiences was the volume of music played in the store. Music that was considered louder than the respondent's tolerance for volume caused negative physical experiences such as discomfort or hindered their ability to concentrate on the shopping task in hand. Beverland *et al.*, (2006) also found that loud music impeded

consumer's ability to shop efficiently thus resulting in a dissatisfactory in store experience. E.g.

“It's just sometimes it is **very loud** and when you're trying to think about so many things (...) then **thinking about everything then the music's on top of that, it's very overpowering** (...) you've got the sound on top, like the really loud music, you just can't...it seems like **you can't think of things logically.**” (11)

7.3.1.2 Olfactory experiences

Scent is understood by researchers to be both product and ambient specific; scent emanates from an object (i.e. product) or the general store environment (Parsons, 2009; Ballantine *et al.*, 2010). Parsons (2009) describes fashion stores as normally odourless however this study can confirm that scent has been experienced in fashion stores from both product and physical setting attributes. There is evidence to suggest that product specific scents exist in fashion stores; leather was the reported odour sourced from handbags. Although only one respondent discussed this matter, Beazeley (2007) argues that in qualitative analysis one cannot assume a direct link between frequency and importance. The presence of the scent of leather matched well with the respondent's preference for leather goods and was experienced with a positive attitude. This scent can also be considered an appropriate odour for a fashion environment given that leather goods such as shoes and handbags are considered fashion accessories often sold alongside fashion clothing.

An ambient specific scent in fashion stores was experienced in fitting rooms. It was considered an unpleasant scent of sweat, and as a result was considered to aid the formation of negative attitudes towards fitting rooms. Respondents believed that the unpleasant odour experienced in the fitting room had the potential to transfer to the product causing a negative perception of that product and reluctance to purchase. Similarly Parsons (2009) argue that ambient scent may affect perceptions of the whole store and products sold within it thus having a greater impact than product specific scent. E.g.

“Yeah it was bad! It was like oh I've never seen anything like it. It **doesn't smell overly nice** (...) It's just like, mmm, **I don't really want to buy my clothes** from there really because you think **maybe that's got a smell on it as well.**” (10)

Fashion retailers should take greater measures to moderate the smell created by other consumers in fitting rooms. This may increase usage of the service areas and improve overall attitudes towards the experience. In an environment not typically associated to a known scent, a scent that is congruent and associated with the products sold in store can

enhance shopping behaviour (Parsons, 2009). For example, in a fashion environment this could be the scents associated with fabrics such as leather or washing powder (to represent freshly washed garments).

7.3.1.3 Visual experiences

Given that none of the respondents in this study were visually impaired, visual experiences occurred constantly throughout all of the respondents time spent in store. Due to experiencing constant visual stimulation, discussion of the visual sensory experiences in this study refer only to times when stimuli were considered particularly easy or difficult to see. Therefore the nature of visual sensory experiences in fashion store can be explained by high or low visibility. These experiences were related to interactions with several store components including lighting, mirrors (in fitting rooms), technology including screens and product presentation.

Respondents discussed dark lighting as the cause for low visibility making the examination of products (e.g. colours and product information) difficult to accomplish. Lighting has long been recognized as an important factor in affecting consumer's visual appraisal of stimuli in the store environment, particularly products (Summers and Hebert, 2001). Bright lighting was reported to aid visual experiences and was noted as especially important in fitting rooms in conjunction with mirrors. According to respondents the presence of many, large mirrors aids visibility in fitting rooms thus enhancing the experience of trying on products. Low visibility was also reported to occur during encounters with the placement of products. When products were tightly packed in to rails or hidden behind other products, respondents described them as being difficult to see. E.g.

“...with the clothes, sometimes they **put clothes behind other clothes** (...) you **can't see them** because obviously there's a **big coat in front of it**, like if it's a t-shirt behind. So you're in the rail trying to get to the back, and I always feel like I've missed things in Top Shop” (11).

High levels of visibility were reported when stimuli were thought to 'catch' the respondent's eye or attention. MacInnis and Jaworski (1989) believe that engaging a consumer's attention gives greater cognitive capacity to better understand the brand, its offerings and the implications for self thus creating the potential for deeper brand processing (pg.50). In the highly competitive fashion marketplace enhanced processing and understanding of a retailer's communication efforts and product offering is imperative to success (McCormick and Livett, 2012). This reinforces the relationship between dimensions of experience; visual sensory experiences are engaged in unison with cognitive processes such as attention.

In line with Fiore *et al.*, (2000) aspects of the physical setting such as lighting and signage, and product presentation (window displays and mannequins) act as cues for attracting the consumer's attention. These stimuli were believed to draw attention to particular products and product areas therefore increasing exposure of products for further examination and consideration. For example garments that sit on the end of the rail or that sit underneath spotlights increase visibility and stimulate the consumer's attention. E.g.

“...it was **just on the end** and had like a little, I think it **had a little tag on it** or something which **drew my attention to it** and then, it was a **nice colour**, I think the colour as well...” (10)

Technology caught respondent's attention through the use of movement from images on screen or from the people surrounding it. Bäckström and Johansson (2006) similarly identified the use of movement via technology e.g. plasma screens, touch screens and television sets, as one attempt by retailers to engage consumer's visual senses and increasing differentiation in the consumption experience. Workman and Caldwell (2007) believe that clothing retailers would benefit from design and promotion that capture consumer's senses as a way to engage their attention. Similarly this study recommends that fashion retailers should to utilise movement and lighting, for example via technology, as to engage consumer's visual senses and draw attention to key products or product areas.

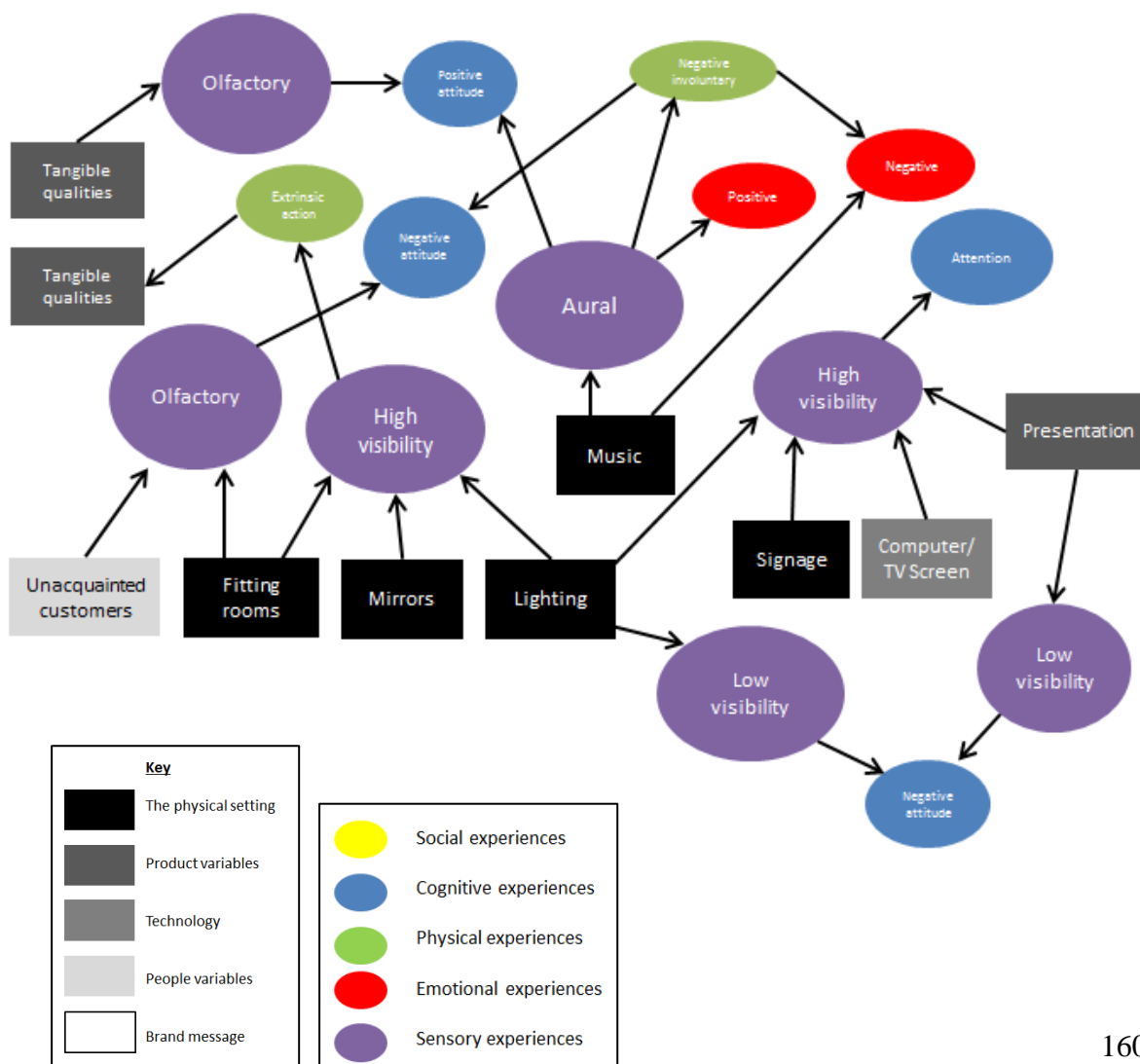
7.3.1.4 Summary of sensory experiences

The nature of sensory experiences in fashion stores can be defined by aural, olfactory and visual factors. Stimuli for these experiences include; technology such as computers and touch screens; and product variables including the presentation and tangible qualities such as quality and fabric. However sensory experiences were more commonly encountered via interactions with the physical setting including music, lighting, signage and fitting rooms. These findings are in line with the existing conceptualisation of sensory experiences in the retail environment. This study does however contribute discussion regarding a specific type of scent not previously identified in literature on fashion retail environments i.e. the smell of other customers.

As Ballantine *et al.*, (2010) explains consumers “*do not experience music in isolation; they do not smell the scent without seeing the colours as well...*” (pg.642) hence sensory experiences are collective in nature. Similarly sensory experiences lead to the formation of other experiences including emotions, cognitions and physical experiences. For example when having an aural experience with music in the fashion store a consumer may also experience positive emotions (e.g. relaxation) and cognitions (e.g. positive attitudes) towards

the music and the brand. Alternatively interactions with music can also lead to a negative physical experience (e.g. discomfort) which leads to negative emotions (e.g. stress) and negative attitudes towards the music and brand. In addition results also show that stimuli in the fashion store environment work together as holistic cues in forming the consumer experience. That is an interaction with one, or several component(s) may result in additional interactions with one/ several other component(s) of the fashion store. For example the interplay of mirrors and lighting in fitting rooms may result in a visual sensory and physical experience with the product. The results of this study therefore reinforce the holistic nature of experiences and components in fashion stores which are visually presented in a network map in Figure 7.1. Each experiential dimension is represented via a different coloured circle; the sensory experiences are shown as purple circles and are larger in size to illustrate that they are the primary experience upon interactions with store stimuli and those currently under discussion.

Figure 7.1 Network map for sensory experiences in fashion stores



7.3.2 The nature of cognitive experiences

Findings from this study suggest that the nature of cognitive experiences in fashion stores can be explained by the cognitive search activity, the formation of imagery, attitudes and perceptions of value, and understanding of information. These identified cognitions are in line with existing theories on the cognitive processes involved during consumption behaviour (e.g. Holbrook and Hirschman, 1982; Eroglu *et al.*, 2001; Fiore and Kim, 2007). The nature of each type of cognitive experience however differs according to the interactions with different stimuli as discussed below.

7.3.2.1 Cognitive search activity

The task of searching through a retail environment is a common experience for consumers. Literature defines the search process as a problem solving activity in which consumers must identify the problem space and develop a range of actions in order to respond (Titus and Everett, 1995). It therefore contends that the search activity is a cognitive process. The nature of the search activity in fashion stores as identified in this study can be defined by two dimensions: experiences with the perceived ease of search and the formation of cognitive strategies to comprehend and attempt the search.

7.3.2.1.1 Degree of ease

When describing the nature of their experiences in fashion stores respondents reported experiencing a perceived level of ease associated to the search for products or information. This was in reference to both pre-purchase, goal directed searches and on-going searches such as browsing behaviours (Bloch *et al.*, 1986). The perceived degree of ease has been classified as either high or low; both stemming from interactions with the physical setting, product and technology stimuli. That is to say interactions with these stimuli were considered to facilitate or hinder the search process.

Respondents identified space and layout as both facilitating and hindering the search process depending on the perceived space in store. Titus and Everett (1995) believe that the degree of ease, otherwise known as environmental legibility is a psychological state (environmental perception) as opposed to a physical characteristic of the shopping environment. Therefore the physical size of the store is not important only the consumers perception of space within it. That is to say a large building with multiple floors although having plentiful shop floor space may still be perceived as hindering the search process if there is restricted space on each shop floor i.e. cramped rails and fixtures. Similarly a fashion store with a small square

footage can still be perceived as facilitating the search process if it provides adequate room to move around e.g. wide aisles. Although differences in the preferred size of store were discussed by respondents this stimulus was consistently associated to the search activity. For some respondents larger spaces aided the search for products as more space allowed for better visibility; consumers could ‘stand back’ and examine the products more easily. For others large spaces made the search for products difficult as they were too spread out and consumers didn’t know where to start their search. In this perspective the search activity in smaller stores was considered more manageable. E.g.

“It’s **really difficult** sometimes to **find things**, and it’s **too big** as well. If want to find something it’s really **hard because it’s such a big store**. It’s good obviously because it’s got more stock but when I want to find something it’s really hard”. (16)

Product variables also affected the degree of ease during the search activity. Product placement in zones or sections based on trend and colour or product category was considered to make the search process easier. Similarly the tidy presentation of products such as in size order was also considered to facilitate the search process making it easier to find and engage with products. This is reinforced by the positive attitudes of ‘organised’ and negative attitudes of ‘chaotic’ as described by respondents in section 7.3.2.3.3 ‘Attitudes towards products’. Finally interactions with technology in-store have been found to affect the search process. There is evidence to suggest that technology can result in greater convenience by providing quicker and easier access to information which helps inform the decision process such as price information or stock availability. However in contrast the search may also be hindered by technology depending on the presence of correct and sufficient information which if wrong can lead to confusion and as a result negative attitudes towards the technology. E.g.

“I went back to this **computer screen** (...) then she said there wasn’t any in stock anyway. So it **gave misinformation**, I’d rather have known this before I’d gone out to look for this shoe (...) I was **confused** because this computer is experienced software, very **high-tech was telling me** who should have a current inventory of what’s going on in each store (...) I find that can be very **confusing and that’s how you get the miscommunication**.” (18)

7.3.2.1.2 Navigational strategies

As defined by Titus and Everett (1995) navigational strategies are “*consumer’s efforts to locate and acquire desired products, information and sensory stimulation with in the retail shopping environment*” (pg.111). These strategies are thoughts regarding the best course of action to take in order to find the required information or products. In line with Titus and

Everett (1995) this study has categorised strategies in to two forms: epistemic and hedonic strategies.

Epistemic strategies are those formed for the sole purpose of locating desired products and information (Titus and Everett, 1995). Respondents suggested three forms of epistemic strategies during the pre-purchase search: enlist help, spatial knowledge and devise routes (Titus and Everett, 1995). Respondents described interactions with sales staff and technology as a form of locating a desired product in store. If searching for a missing size or requiring a product that was seen on a mannequin, respondents identified enlisting help as a strategy to search for the item. For the majority of respondents using technology to search for products this was motivated by sales assistants as staff directed the consumer towards the technology. This is suggestive that most fashion consumers do not yet naturally use technology as part of their search activity and still seek social interaction as a form of help. E.g.

“I couldn’t find a size in a certain, I think it was a dress so **I asked a sales assistant** whether there was any in the back and they said no but **they showed me where the screen was (...)** I **wouldn’t have originally** because I didn’t really know what its use was for.” (9)

Some respondents expressed knowledge of the store environment as informing their search strategy for a particular product. They relied up on their knowledge of merchandising by trend, colour or product category and used this to determine the location of a particular item. Titus and Everett (1995) refer to this as spatial knowledge or a cognitive map of the store environment. In addition respondents described strategies in which they mentally devised a route around store in order to find a product. At times the purpose of the trip was to find a specific product; for others the purpose was to browse but once engaged in the experience this often turned in to an intention to purchase. Respondents reported routes that allowed them to ‘look at everything’ in store such as front to back or a peripheral route first of all. They expressed a concern about ‘missing out’ products hence devised routes that allowed them to view what they considered to be enough items. E.g.

“I tend to walk, kind of **start with the edges** and then I’ll just **navigate around** the free standing hangers (...) **I know that I’ve kind of like seen everything** that I want to see if I go around the edges first so I suppose if I started **going all willy nilly** then I **wouldn’t know** whether **I’ve covered every base.**” (20)

The second form of navigational strategy is a hedonic strategy which aims to satisfy the consumer's search for pleasure by enhancing stimulation (Titus and Everett, 1995) thus encapsulating an experiential view of search activity (Holbrook and Hirschman, 1982). Hedonic strategies identified by respondents include browsing behaviours; the choice to wander around the store as a recreational activity as opposed to searching for products. At times enjoyment was sourced from a sense of exploration that occurred. Interactions with technology were thought to increase a sense of exploration; fun and enjoyment was experienced from playing with the technology without using it for its intended purpose. For example flicking through an interactive catalogue without any intention to examine or purchase any products but doing so out of pure exploration of the technology. The exploratory behaviour represents a leisure pursuit performed as an end in its self (Bloch *et al.*, 1986) and is more important than the acquisition of information (Holbrook and Hirschman, 1982). E.g.

“Because it's all still new, (...) **experiencing and playing**, and it can be quite **fun to just try** something different and just, you know, see how it works.” (8)

7.3.2.2 Imagery

The nature of cognitive experiences in fashion stores can be described by the formation of imagery as the result of interactions with product, the physical setting and people stimuli. The imagery described in this study can be considered as ‘thought imagery’ which Roy and Tia (2003) define as voluntary and multi-sensory mental experiences which result from working memory through exposure to stimuli in the retail environment (pg.72). Respondents were found to create three forms of images when interacting with stimuli: creative adaptations, new product ideas and visualisations of usage.

7.3.2.2.1 Creative adaptations

Respondents described interactions with product presentation as stimulating imagery regarding the formation of outfits based on pre-owned existing garments and new garments. This relies on memory as the consumer thinks back to what items they already own and whether or not they could replicate the overall look on display using these pre-existing items. Although using the product presentation as inspiration, respondents reported adapting the look rather than buying the exact products as to make it more suited towards their own personal style. The imagery aids the consumer in creativity when piecing together outfit ideas.

E.g.

“when I go into a shop I usually think about...look at a dress for example, and I think, ‘Oh well **I’ve got those few shoes**, they would like nice with that, or **that bag would go with that**,’ and that’s what’s going through my head when I’m shopping.” (6)

7.3.2.2.2 New product ideas

This category of imagery differs from ‘creative adaptations’ as these images are those of new product ideas or outfit combinations that had not been previously considered by the consumer. Product stimuli such as product displays can therefore inspire possible future purchase or usage. Many respondents expressed this as occurring from visual merchandising; the products teamed together by the retailer provided inspiration for combinations that may not have been typical of their normal style but were still appealing. E.g.

“So usually it can be a store that can have some **shorts teamed with a nice top that will go with it** and I think **oh actually** that does go and **I’ll put it together** and that’s what I’ll buy. So when they do that that’s... I’m more influenced to buy it that way” (18)

7.3.2.2.3 Visualisations of usage

During interactions with the presentation of products and the product itself consumers experience visualisations of usage such as how the garment would fit or hang, or suit a given scenario. They reported picturing themselves in the outfit on display and using this picture to determine their product choice. This supports existing findings that conclude that experiencing oneself in an image where you are using the product enhances approach behaviours (MacInnis and Price, 1987; Bone and Ellen, 1999). Thus visual merchandising has been found to create imagery that aids in associating a better cognitive experience between the consumer and product (Law *et al.*, 2012; MacInnis and Price, 1987). E.g.

“I was **looking for a product with the occasion in mind** so when I saw a product that was appropriate for that situation **I had images in my mind about how it would look** when I was at the occasion and that situation” (2)

7.3.2.3 Attitudes

Respondents in this study identified numerous attitudes towards all stimuli within the physical fashion store however each can be categorised as bi-dimensional representing a positive thought or negative thought towards stimuli. Those discussed in this chapter are those attitudes most widely reported by respondents; they are not exhaustive of all attitudes but represent a preliminary set which are consistent with other attitudes identified in existing studies (e.g. Babin and Burns, 1997; Batra and Ahtola, 1990). Discussion regarding attitudes towards each stimulus is organised by stimulus.

7.3.2.3.1 Attitudes towards the physical setting

Negative and positive attitudes have been discussed by respondents most prominently as occurring during interactions with aesthetic design, atmospherics (lighting and sound), service areas (fitting rooms) and space and layout. Respondents described appealing aesthetic designs of some fashion stores (colour, decor, material etc.) with positive attitudes such as ‘interesting’ and ‘different’. Stores such as Urban Outfitters and All Saints were considered ‘different’ and having a unique style compared to other high street stores based on the distinct styling using props, themes and a range of materials. Thus the physical setting acts as a point of differentiation for these fashion retailers. E.g.

“...when I go in All Saints I go to just have a look around and it’s like a hip place to go in. It’s **very different** to normal...like high street (...) All Saints it does stick to that one, that grungy **leather style**. And the shop’s there are **very interesting and nicely decorated** I just like walking through just to get the feel of the shop basically.” (11)

However respondents identified negative attitudes towards the presence of extreme lighting in store that was considered harsh or overly bright, and dark. This was reinforced by positive attitudes used to describe experiences with bright or natural lighting which were thought to aid the examination of products whilst providing a more flattering light when trying on products. Hence an experience of good lighting in fitting rooms is deemed particularly important. E.g.

“**Bright so you can see** everything (...) I want to see what I’m buying, **I want to be able to look** at it and see the colour properly and when you’re at places like Hollister **you just can’t see** a thing which is pointless (...) It’s just frustrating because you just want to know what it is and you can’t even go to a light it’s **just dark everywhere**.” (16)

Respondents had many attitudes towards their experiences in fitting rooms. There appears to be a lack of appeal as many respondents described issues of cleanliness such as the presence of dirt, dust and bad smells; attitudes towards these attributes have therefore been titled 'dirty'. The effect of this attitude is suggestive of avoidance behaviours as consumers reported being reluctant to try on products in what they considered to be an uncomfortable and dirty environment. However when positive attitudes such as 'organised', 'nice' and 'good' are considered with regard to fitting rooms it was because they were: tidy fitting rooms; had large mirrors; controllable lighting and mirrors; and had secure/private entrances such as solid doors as opposed to small curtains. These facets of design serve as best practice for the design of fitting rooms in other fashion stores. E.g.

"They're just **not very clean** like there's just all **bits on the floor** and you wouldn't want to put your bag there, and the **curtains aren't nice**, they're just like cheap material." (16)

"I say it's **quite spacious**, there's a lot of **lighting quite bright** as opposed to Hollister which are really dim and dark. It's quite...there's **lots of mirrors** which like enhance it I don't know the **spacious sort of atmosphere** (...) The fitting rooms, they all have **massive mirrors** like even on the doors, like when you go in and they've just surrounded by mirrors and that, like, also **enhances how bright and light and spacious** I'd say (...) Yeah **I like that**." (12)

7.3.2.3.2 Attitudes towards people stimuli

Negative attitudes such as 'unfriendly', 'unenthusiastic', 'unapproachable' and 'arrogant' represent some experiences with the personal characteristics of sales staff in fashion stores. Sales assistants are reported to exhibit rude behaviours such as chatting to colleagues at the expense of waiting consumers; appearing unwilling or inconvenienced when approached by customers; and being reluctant to make conversation with customers. In contrast positive attitudes such as 'friendly', 'enthusiastic' and 'approachable' are experienced when: polite conversation is made during exchanges at tills and fitting rooms; when staff smile and say hello on entrance to the store; and when they appear genuinely interested in the consumer and their shopping task. Data is suggestive of greater approach behaviours such as longer time spent in store if sales assistants are considered friendly and approachable. E.g.

"They were **really helpful**; the actual ladies were really good, the **staff were really nice**, and that's probably the **only reason why I bothered to stay** (...) I think if the lady hadn't kind of responded in any helpful way, I would've just left but she did kind of show me to different places..." (17)

Attitudes of 'unhelpful', 'inaccessible' and 'unknowledgeable' represent a general lack of efficient service experienced by some respondents in fashion stores. Dissatisfaction was expressed when staff were not present; could not answer questions regarding products; find products that were on display; or were not able to provide useful advice such as on sizing or

prices. This is reinforced by the positive attitudes such as ‘helpful’ during times when recommendations and knowledge is provided. There does however appear to be a fine line between too much and too little service; respondents reported that sales staff can be perceived as pushy when too much help is offered. For example in cases where respondents have not needed assistance yet have been approached by multiple sales staff during one visit, respondents perceived the experience as overwhelming and invasive. E.g.

“...someone **asked me again** like someone with a bit... she seemed a bit more managery type and I just thought that was a **bit annoying** really because I was pretty much the **only person** in the shop and I felt like I was **being hounded**” (2)

Finally it is suggested that consumers perceive the customers and sales assistants in store as being either honest or dishonest. Although there is evidence to suggest that consumers feel positively towards the compliments or opinions given from sales staff, some of the respondents believe that this interaction lacks complete honesty (attitude of ‘dishonest’). When asking for example whether a garment looks good on, the answer is considered to always be yes as sales assistants are “paid to say it” or are looking to make a sale. Therefore at times these opinions or compliments are accepted with caution. Perceptions of honest answers have been described more often during interactions with other customers as these people are considered to have an unbiased opinion and no hidden motive for paying compliments i.e. making sales. This is in line with findings by Harris *et al.*, (1997) which state that advice from sales assistants is considered as less credible than advice given by fellow customers. In addition interactions with friends and family are considered to provide more truthful opinions. These sources can be perceived as informal informational sources that have nothing to gain from making recommendations (Chan, 2005). E.g.

“**I won’t just ask the sales assistant** if it looks good on me I’ll ask someone else who’s also trying on... even if I don’t know them just because **I know sales assistants want the sales**. Whereas I know a random customer would...” (18)

Trust in a relationship can make short term alternatives easier to resist thus favouring loyalty to the original partner (Baron *et al.*, 2010). This has potential benefits for retailers in competitive markets such as fashion retailing. Hence fashion retailers should ensure that the word of their sales assistants is considered credible and trustworthy in order to encourage the relationship between consumer and retailer.

7.3.2.3.3 Attitudes towards product stimuli

Overwhelming was used to describe a negative attitude towards the amount of products on the shop floor. Respondents perceive large stores to be overwhelming as these allow for mass amounts of stock to be displayed. Consumers perceive the choice as daunting and are forced to question “where to look?” when areas appear overfilled and products become undistinguishable. E.g.

“I find that’s why sometimes I don’t shop in Topshop because I find it just **unbelievable**. There’s just **too much**, too much stock (...) **I don’t know what to pick** and it’s a bit everywhere.” (19)

Further negative attitudes are reported to be experienced when interacting with the presentation and display of products; presentation is considered unattractive when untidy or ‘chaotic’ in appearance. Respondents associate this with a jumble sale and for some resulted in avoidance behaviours. Messiness is perceived in terms of piles of clothing for example around mirrors or on the floor under rails, overfilled rails near fitting rooms and a lack of size ordering. This is reinforced by expression of the positive attitude of ‘organised’ when experiencing tidy shop floors. In these experiences products are considered easier to find. E.g.

“I do like Warehouse in the Arndale Centre because it’s quite airy, **it looks neat**, everything’s **organised** so that’s an **attractive** in its way, you know, you can **shop properly** because you can **see it...**” (4)

7.3.2.3.4 Attitudes towards technology stimuli

Positive attitudes such as ‘useful’ and ‘easy’ were used to describe experiences with the functionality of technology in fashion stores. The technology available was considered to provide greater access to products and information by bridging the gap between online and in store availability. Navigation and use of such technology was considered simple to operate. E.g.

“...I think the **ease of use of it** and stuff felt quite good, like, you know, **it was easy to use**, it wasn't complicated, and that made me feel like okay, yeah, you know, this is something that I can **do really easily by myself**, you know, in a store.” (8)

For some of the respondents the presence of technology in store represented ‘innovation’ and thus those fashion retailers were affiliated to this perception of innovation. For other respondents catwalk videos displayed on screens in store were associated to experiences

typical of high end fashion stores and thus enforced a greater sense of high fashion in the high street store. E.g.

“It gave more of a **feeling of a higher fashion** brand because they were on the **catwalk** from **fashion week** or whatever so that was nice.” (1)

Forms of technology particularly those providing visual stimulation via movement such as televisions were considered with positive attitudes being described as ‘interesting’ and for some a welcome distraction. Technology was also considered appealing due to the entertainment it provided particularly during interactions with new or different technologies; fun is gained by discovering and playing with unfamiliar technology. E.g.

“I just thought that was **interesting** (...) I just went “oooh what’s this?” had a look at it, yeah so I saw it and **I was intrigued by it**, interested and **excited** and then my thoughts were **that’s really good**, interesting, **a positive thing for erm a retailer to use.**” (2)

However despite positive attitudes during interactions some consumers did not consider technology as having too great a value in fashion stores. For these respondents access to a retailer’s website can be gained at home hence considered pointless in store. They referred to the want for physical experiences with products such as trying on as opposed to virtual experiences via in store technologies. For these consumers motive to engage was therefore not for the purpose of finding products but driven by intrigue. E.g.

“It’s not something that I really use, because I think, you know, for me personally, if **I’m going to go on the website**, then I’m going to **do it at home**. If **I’m in the store**, I’m in the store because I want to **see the things and feel them**, and **try them on and look around**. I don’t really want to **sit down and look at a website that I can do at home.**” (8)

Negative attitudes were also formed when technology provided the wrong information regarding the availability of stock or did not correlate with the product range visible in store. This miscommunication of information was expressed as confusing respondents and misleading them in their search for products or making the search more difficult. Respondents described technology in fashion stores as being too discreet; the physical positioning of the technology was considered misplaced or difficult to see. For others the technology did not draw attention to itself and thus left respondent’s feeling unsure as to what it should be used for and who by. E.g.

“(Do you think you would have used it without asking the sales assistant?) I **wouldn’t have originally** because **I didn’t really know what its use was for.**” (9)

7.3.2.3.5 Attitudes towards brand message stimuli

Respondents reported a number of attitudes towards brand message stimuli particularly information regarding the retailer's history or heritage and their social responsibilities notably ethical beliefs. On a positive note, respondents described experiencing positive attitudes towards the presence of stories regarding a company's heritage or story, classing them as 'interesting' and 'nice' to see. They discussed how the communication of this information created a more personal image of the company. E.g.

"You kind of **build a bit more of a relationship** with them. I don't know it feels like a bit warmer, and kind of a bit **more personal**; you kind of **know what their roots** are. I just think it's **nice to know that background**." (7)

Similarly interactions with information regarding the retailer's ethical practices (e.g. the use of eco-friendly cotton, recycled materials etc.) or connections with community causes (e.g. with charities or Fair Trade) were perceived positively as being 'good', 'nice', 'better' and 'caring'. These types of messages were considered to reflect well on the retailer creating a 'better' image as they were perceived as trying to make a difference to people's lives and to the environment. By supporting and promoting more than clothing fashion retailers are portrayed as having caring personas. E.g.

"...you think, 'Oh that's **really good** that they're **supporting that,** type of thing (...) it makes it seem like **they're not just a clothes shop**, they're there to **help other things** as well, if that makes any sense. They're kind of there to **support the community** and everything, which is **nice** obviously. And with things like the **breast cancer badges**, in **Dorothy Perkins**, it just kind of makes you realise that **they can have such an impact on things** like that. (...) I think it just **says more about the company**, that they're more than just a...they're **interested in better things** (...) they're interested in **making, having an impact**, I guess... (6)

However, although considered as a positive and interesting concept respondents doubted the credibility of claims of ethical practices (attitude of 'dishonest'). They suggested that environmentally friendly product ranges were not always a genuine attempt by fashion retailers to help and care for the environment. These ranges were considered a way of making more money and a public relations attempt for good press. Therefore although considered in practice to be a good thing to uphold, respondents were not convinced that fashion retailers are genuinely concerned with ethical issues as a core value of their company. E.g.

"Topshop like to be a bit quirky and a bit individual it was **almost a bit of a try hard**, trying to be individual, **trying to care** almost thing rather than them **actually wanting to stock these things**. That might just be me being a bit **dubious** and a bit **critical** but I kind of like they were doing it to try and **make more of a statement than to help** these cotton people." (1)

7.3.2.4 Perceptions of value

This study reports that value, both experiential and utilitarian in nature, is a cognition encountered as the result of interactions with product, the physical setting and people stimuli in store. In support existing empirical research states that value is derived from consumer offerings such as goods, shopping environments, interactions with sales assistants and marketing materials (Fiore and Kim, 2007; Babin *et al.*, 1994; Yalch and Spangenberg, 1990). When interacting with these stimuli respondents described considering the benefits that they would gain from the interaction, at times evaluating it as low in value thus not interacting at all. In line with Keller (1993) and Fiore and Ogle (2000) three forms of benefits could be identified: experiential, functional and symbolic.

7.3.2.4.1 Experiential benefits

This form of perceived benefit represents experiences that are appreciated for the pleasure and stimulation they provide in and of themselves (Keller, 1993; Fiore and Ogle, 2000). Mathwick *et al.*, (2001) believe that experiential value perceptions are based on the distanced appreciation of goods and services as well as direct interactions and usage. In agreement this study found that experiential benefits can occur from simply being immersed in the fashion store environment as the consumer absorbs all aspects of the store regardless of direct interaction with one particular stimulus. This reinforces the holistic nature of the store environment and its impact on the consumption experience. Value arose from a sense of ‘escapism’ where the respondent took enjoyment from going shopping on their own and experiencing freedom or time out from the outside world (Babin *et al.*, 1994). Hirschman (1983) defines escapism as hedonic behaviour that offers the consumer a route to a more desirable state of being, allowing them to escape reality that is considered difficult to deal with. In support it was found that respondents used experiences in store as opportunities to relax and escape issues in their work and home life. The in store fashion consumption experience was considered as a ‘release’ or ‘therapy’ for the customer; the attainment of a product or service was not always important (Jones, 1999). This is in line with concepts of third space in which the retail store acts as a personal space not only for consumption but for leisure and enjoyment (Kent, 2007a). E.g.

“I **will go on my own**, as well, like, I’ll happily go to Trafford Centre, on a Friday, just if I’ve had a bit of a shit week at work, when I go in the Trafford Centre it **makes me feel better just walking into the Trafford Centre** and knowing that I’m going to have a few hours shopping, it just, kind of **releases me**, like, makes me feel like, right okay, **just forget about the week**, and all the rest of it, for a while, **just go and have a good shop**, so I like to go on my own as well.” (20)

7.3.2.4.2 Functional benefits

In line with existing literature, interactions with products features can result in perceptions of functional benefits that provide instrumental value (Fiore and Ogle, 2000). This study has distinguished three forms of functional benefits, all extrinsic in nature: comfort, durability and worth.

When physically interacting with products respondents thought about the perceived comfort they would gain when wearing the product. Respondents identified fabric qualities as particularly important i.e. if the fabric felt itchy the consumer would feel physically uncomfortable wearing it thus little value would be gained from purchasing that item. Fiore and Ogle (2000) title this 'physical comfort' and define it as a form of instrumental value as it results in the achievement of a practical purpose other than pleasant sensory stimulation i.e. comfort over attractiveness. E.g.

“With jeans, again it’s less, it’s kind of **more important about how they feel** because you’re going to be **wearing them so much**, and the same with things like jumpers; **I hate itchy fabrics.**” (17)

Also in line with Fiore and Ogle’s (2000) conceptualisation respondents expressed thoughts regarding the durability of products. Fiore and Ogle (2000) believe that durability is a mark of structural quality during usage and the ability of the product to wear well. Similarly respondents described durability as how long the item is perceived to last and how well it will perform the job it is intended to do when bought e.g. how warm a coat will be or how dry boots will be. They believed a greater perception of durability to result in a greater willingness to pay more for a product. E.g.

“...**how long it will last**; I’ll **spend more money** on things like boots, and probably not buy kind of cheapest boots because **I know that they won’t last**, but if it’s something like a jumper or something that I’ll probably only use a few times in the winter, I’d probably spend less.” (17)

Another functional benefit perceived when interacting with products is 'worth'. This is an in vivo term used by respondents to describe the evaluation of a product’s price in relation to its perceived quality. At times this evaluation was negative as a product was perceived as not 'worth' purchasing therefore lacking in value. If the respondent considered the product to be too expensive for its perceived quality or durability, it was considered 'not worth it'. This concept is in line with Zeithaml’s (1988) definition of value as “...*the quality I get for the price I pay*” (pg. 13).

E.g.

“Yeah, it’s like I just **weigh up in my mind** whether it’s **worth the money** or if I could get a similar item say from like you know even Primark or H&M or New Look even **for a little bit less** (...) I bought shoes there the other week and they’ve already gone funny and they were like £25 whereas like I’ve got Primark ones that are still going strong with it.” (10)

Value can also be defined as the consumer’s perception of product benefits and the sacrifice needed to obtain those benefits (Zeithaml, 1988). Perceived sacrifice not only includes money but also non-monetary costs such as effort (Kerin *et al.*, 1992). Elements of worth were also used in this study to evaluate a lack of value derived from the time and effort used to perform an action in store such as waiting, trying on or searching. Thus ‘worth’ as a concept of value is not limited to product interaction but was related to experiences of service areas and space and layout. At times interactions with these stimuli were perceived to involve a high level of unwanted strain thus the outcome was deemed not ‘worth’ the effort. For example if waiting in a long queue for the till was perceived to take too long, the product was deemed not worth the purchase. Respondents reported a lack of value in continuing the interaction and thus took actions to avoid it altogether e.g. putting the product back. E.g.

“I remember I was **stood at the counter for ages** trying to get someone to serve and I just thought like **it's not even worth buying this item** anyway and **you have time to think about why it's not worth** it then don't you?” (14)

7.3.2.4.3 Symbolic benefits

During interactions with people and product stimuli in store respondents reported experiencing symbolic benefits which relate to a person’s underlying need for social approval, personal expression or outer directed self-esteem (Keller, 1993). The interaction between consumer and product or physical setting can provide the consumer with symbolic meaning and thus psychological comfort such as freedom from self-doubt, self-acceptance, status and social affiliation (Fiore and Ogle, 2000). In support this study suggests that consumers experience symbolic benefits such as confidence and lifestyle affiliation.

Respondents expressed gaining confidence as the result of interactions with other customers in store. Specifically the opinion of another person is thought to add value as it confirms initial thoughts towards products or gives the consumer self confidence in their product choices. For example respondents expressed times when another customer complimented their choice of product and as a result the consumer felt more confident to buy the item, as any doubt was removed by a second unbiased opinion. This exchange positively affects the consumer’s feeling of self-esteem as it reinforces ones positive self-perception and frees

them of self-doubt (Fiore and Ogle, 2000). E.g.

“...that **gives me confidence** in what I’m wearing, and I think **people saying you look nice** and asking where you’ve had things from it shows that you have good style in a way, like people are **wanting to wear what you want to wear**, so **you’re going to continue buying...**” (11)

Another benefit identified in this study is that of lifestyle affiliation which is in line with Fiore and Ogle’s (2000) ‘social acceptance or affiliation’. Experienced via interactions with products respondents felt that they gained a sense of belonging to a perceived lifestyle. Engagement with the retailer was considered as ‘buying in to’ or ‘being part of’ the perceived lifestyle as created by that retailer. The image associated with that retailer was thought to be passed on to the consumer when purchasing/ wearing their products thus helping them fit in to that retailer’s consumer group. E.g.

“I think Selfridges very much, people go to Selfridges because of the yellow bag, the black writing because **it gives a lifestyle more than anything** and I think that’s what high-end retailers do more than fashion... like the street stores. I think the high-end stores will... it’s all about the lifestyle and **if you go to that store you’re buying into a lifestyle...**” (18)

7.3.2.5 Understanding

The nature of cognitive experiences in store includes the acquisition of new knowledge regarding a product, service or retailer. Respondents reported experiences where they had gained new information which helped them to achieve a greater level of understanding than before the interaction. Interactions with sales assistants in store were reported to contribute to a greater understanding of product care and wear. Sales staff offered advice regarding how to look after products such as the need for shoe protector on an expensive pair of shoes; and ways in which the product should be worn i.e. style advice. For other consumers understanding of how to wear garments came from the visual presentation i.e. mannequins which in some cases inspired the choice of products examined in store (also see section 7.3.2.2 ‘Imagery’). E.g.

“I was just walking down the street (...) if I saw a certain kind of floral print I could think “oh that’s nice” and I might **see it again in a different store** or it might make me think, if I see like a teal colour or something I might think “oh well that’s maybe quite in at the moment” and that can **influence** my almost **understanding of what’s on trend** as well erm by seeing what places are putting in their windows.” (5)

Respondents identified interactions with brand message stimuli such as with ethical products or stories about the brand heritage as a source of information and an opportunity to understand more about the company’s personality. As a consequence some respondents

expressed feeling more able to make an informed decision regarding the suitability of the brand and its products and services for fulfilling their needs which influenced their choice to purchase. Others suggested that understanding more about the company or products reinforced their opinions towards that retailer. E.g.

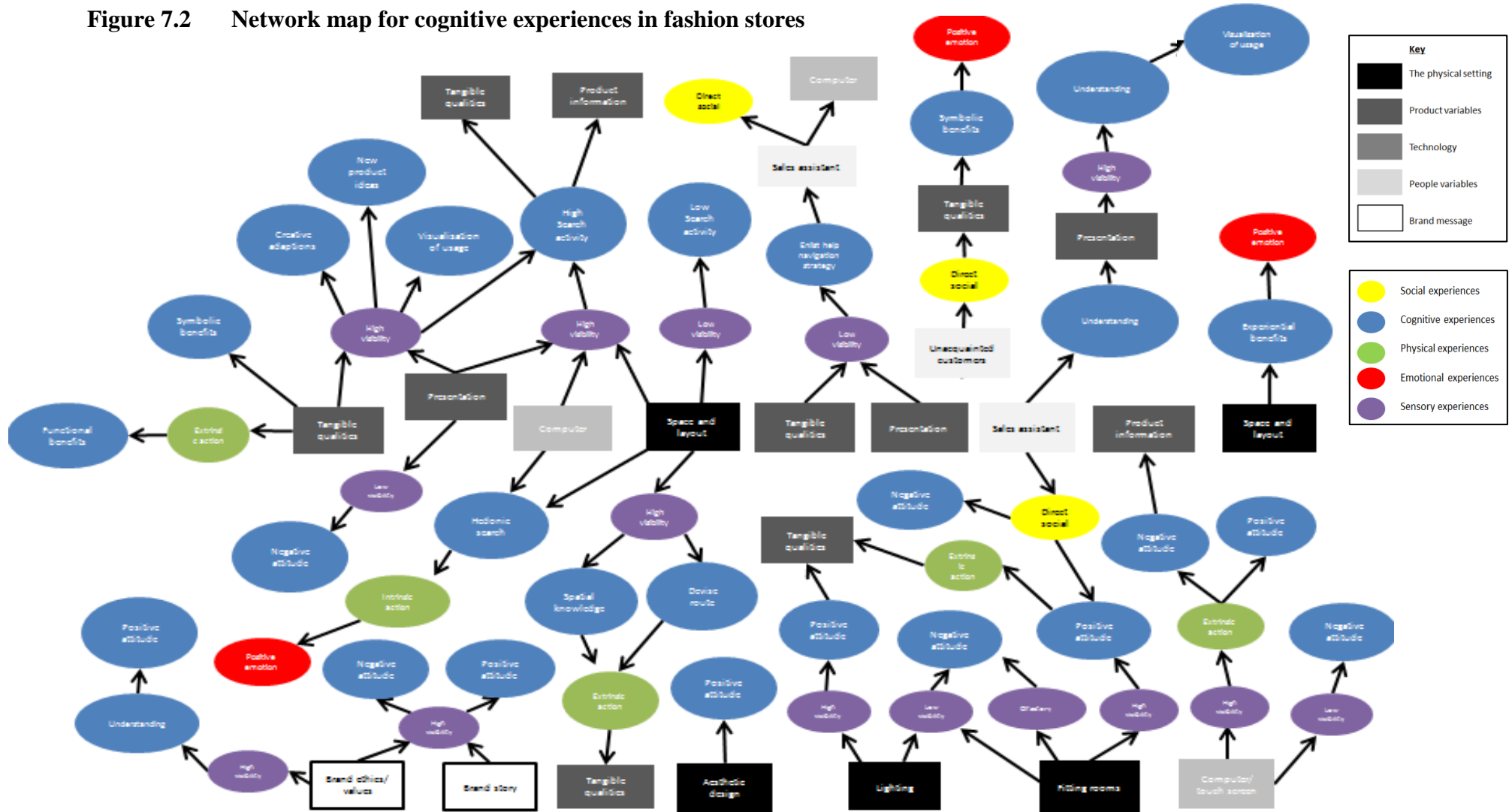
“...you almost get the feeling there they’re all about the outdoors, skis, snowboard type sports. You almost feel like you’re in a holiday lodge or something with all the, everything’s really like set up to make you feel like you’re in like a ski lodge or something like that and it makes you **understand** I guess, you’re in a right setting and it makes it, **it communicates what they’re all about** (...) It makes me **decide whether I’m in the right shop** or not like if I’m looking for something or that sort of type.” (5)

7.3.2.6 Summary of cognitive experience

The nature of cognitions appears to be the most complex of all other experiential dimensions; Zaltman (2003) reports that 95% of mental processing occurs subconsciously therefore they are likely to be many more cognitions not discussed. However this section has presented several forms of cognitions that can describe the nature of experiences in fashion stores including the cognitive search activity, the formation of imagery, attitudes, perceptions of value, and understanding of information. These cognitions are in line with those identified in existing literature on retail experiences. However several specific positive and negative attitudes towards technology and brand message stimuli in fashion store are yet to be discussed in retailing literature. Findings in this study therefore contribute greater understanding to the nature of experiences with these stimuli in fashion stores.

Figure 7.2 presents a holistic conceptualisation of cognitive experiences in relation to other experiential dimensions; cognitive experiences occur in conjunction with sensory, emotional, physical and social experiences thus being holistic in nature. In addition Figure 7.2 acknowledges how multiple store components work together to form the overall consumer experience in fashion stores. A consumer will rarely interact with only one element of the store thus several contribute towards the creation of experiences. Therefore the nature of experiential dimensions and the nature of store stimuli both function holistically during the consumption experience in fashion stores. As with Figure 7.1 the larger circles represent the experiential dimension under discussion i.e. cognitions.

Figure 7.2 Network map for cognitive experiences in fashion stores



7.3.3 The nature of emotional experiences

In line with existing literature, this study argues that emotional experiences form a vital part of the consumption experience in physical retail stores. The nature of emotional experiences in fashion stores is organised by higher order categories of positive or negative emotions. In total 6 positive emotions and 11 negative emotions were identified in the data however those included in this chapter represent only a few key emotions discussed by respondents. In contrast to other literature this study identifies fashion retail-specific emotions some of which are not present in existing lists. General human emotions as identified in existing studies may not sufficiently describe the nature of emotions experienced in the retail context of fashion stores (Yoo *et al.*, 1998). This study has identified that interactions with all aspects of the store environment (the physical setting, people, product, technology and brand message stimuli) can lead to emotional experiences however the nature of emotions differs according to stimulus. The discussion below analyses the source and nature of some key negative and positive emotions encountered by young fashion consumers in store.

7.3.3.1 Negative emotional experiences

One observation of the data is that respondents expressed more examples of negative emotions than positive emotions during their descriptions of experiences in fashion stores. The key negative emotions reported by respondents were annoyance and frustration grouped in this study as components of anger as defined by Richins (1997). Stress was reported in conjunction with anger to describe experiences during extreme atmospheric conditions notably in stores that were too hot, too loud and either too dark or overly bright. The sum of these atmospherics in combination with perceptions of limited space and crowding (thus people stimuli) were discussed as key stimuli to the feeling of stress. In addition the combination of these store components were reported to lead to negative physical experiences of discomfort. This reinforces the holistic nature of stimuli in store and its role in the consumption experience. Respondents in this study expressed engaging in impulse behaviours or avoidance behaviours such as leaving the store during times of stress. E.g.

“...once I’m in there I’m all **hot** and **bothered** and **annoyed** (...) I just get hot and there’s always a queue and it’s just like **a stressful situation, I wouldn’t want to go in** (...) I’m just like either I will **buy** something **on impulse**, I’ll just feel; “oh, just get it to the counter as quick as possible and get out”, or I’ll **just put it down** and just can’t be bothered.” (11)

A source of several negative emotions can be related to interactions with sales staff; respondents expressed feeling angry, undervalued and uncomfortable upon interactions. General descriptions such as frustration, annoyance and anger were used to express times

when respondents had not received service either because sales assistants were not present or because they were distracted by other sales staff e.g. chatting to each other. Also when respondents felt that they were not being paid enough attention or that the sales staff did not care to make personal contact (e.g. saying hello, smiling or making eye contact) they reported feeling undervalued as consumers. Nearly half of respondents associated these interactions with feeling undervalued by the sales staff and the retailer. For some, this caused them to question why they were handing over money to that retailer. This argument is reinforced by respondents who expressed feeling valued as a positive emotion when they did receive attention, personal contact and care from staff. E.g.

“...they’re just so **rude it’s just annoying**, like, you know **I’m paying money for it**, why can’t you say, “hi?” (...) It’s, kind of, like, **they don’t value their customers**” (13)

Feeling uncomfortable was another key negative emotion discussed upon interactions with sales staff for example when being watched in store, particularly in smaller or quieter stores; being constantly approached or questioned by staff when not needing help; and when having to interrupt sales staff from conversations or duties to ask for help. These experiences were reported to cause general feelings of emotional discomfort such as awkwardness, feeling like a nuisance or a hassle. E.g.

“I feel like I shouldn’t have asked that question and that’s what I felt in Topshop. **I felt like a nuisance** because everyone was being so busy and no one had time and when I went to ask for someone they said I’ll be back in a few seconds and they weren’t.” (18)

A feeling of disappointment was described by some respondents during interactions with product variables. Product assortment specifically was found to arouse disappointment such as when a consumer planned to buy a product but could not find it in store, in their size or it did not fitting how they imagined. Yoo *et al.*, (1998) refer to this as ‘nullification’ (pg. 256) a retail specific negative emotion that describes feeling deflated when not achieving what you want. E.g.

“I initially thought “Oh this **bag isn’t going to go**” I was a bit like “mww” so it was a bit of a **downer** as such.” (4)

7.3.3.2 Positive emotional experiences

Some of the key positive emotions expressed by respondents were variations of joy, excitement, feeling reassured and guilt free. Respondents expressed emotions of joy and happiness during interactions in store with friends and family as these encounters in most cases were considered as fun and sociable. Examples such as sharing opinions about products or making products suggestions for each other were considered to contribute to positive emotions during interactions. In these circumstances enjoyment came from hedonistic activities such as browsing and chatting with friends as opposed to task focused shopping. This is supported by existing literature that perceives the consumption experience as hedonistic in nature (e.g. Holbrook and Hirschman, 1982; Palmer, 2010). E.g.

“I think when I do **shop with my mum or with my friends** then you get a **positive experience** out of it whereas when **I shop on my own it’s just normal experience**. So I think it does... because then you get **more excited** because then I can choose it for my mum as well and **she gets excited** as well...” (18)

On the other hand there is data to suggest that for some fashion consumers shopping with friends or family at times can lead to stressful experiences; respondents reported feeling under pressure and distracted by waiting company. It was reported that the respondent could not relax and take their time during the consumption experience knowing that someone was waiting for them to finish. Respondents felt that when shopping on their own they had more time to enjoy the experience as ‘time out’ without the pressures of other people or they could accomplish their search in better time. This is suggestive of offering hedonic and utilitarian value in the consumption experience (Babin *et al.*, 1994). Positive emotion was thus gained from being by one’s self. E.g.

“It’s definitely **not a social experience** because, as I said, I find it **easier to shop on my own** just because I know what I’m like as in trying everything on and then buying one thing; and then someone **having to wait for me**. So I feel **very stressed if other people are with me**.” (15)

For times when sociable experiences were welcome during the consumption experience positive emotions were expressed when sharing dialogue about products. This includes interactions with unknown customers also. Respondents reported relying on their interactions with other people to make them feel more positive about their product decisions; they felt reassured and confident that their decision regarding the product was correct based on the advice of others. At this stage the consumer reported already being favourable towards the product and thus only needing a positive boost.

E.g.

“Yes, I think I need that **reassurance** to kind of think, ‘Oh what do you think of that?’ Because I just like to know that I’m (...) it **always helps** to be like...if someone’s like, ‘Oh it’s a really nice dress that, it’ll really suit you,’ type of thing. So I think it’s just a **self-confidence thing**, like a confidence thing. If they say, ‘Yes, that looks really good,’ you’re like, ‘Oh, okay’....” (6)

Although discussed as causing negative feelings of annoyance and stress at times music also has the potential to instil positive emotions during the in store experience such as enjoyment and excitement. Overly loud music was reported to arouse displeasure however upbeat and recognisable music that was perceived suitable for the brand image was considered to contribute positively to the experience in store. It was reported that for some consumers listening to music put them in the right frame of mind for shopping whether that be by relaxing them or by representing the context in which the product would be worn e.g. a nightclub. It is recommended that fashion retailers should attempt to better understand the music preferences of their target market in terms of volume and music type. Therefore they can inhibit negative emotions towards sound in store whilst encouraging positive emotions such as enjoyment. E.g.

“I think it’s such a **nice atmosphere** like, especially if the **music reflects like the store** and what you think you’re going to get when you buy from it, like it makes it seem much nicer and a bit **more of an experience** to shop than just grabbing something and running. You like **want to stop and enjoy the music, like browse through the clothes**, all of that.” (10)

Excitement and joy were also reported to occur up on interactions with technology such as playing with touch screens or watching catwalks on televisions. These emotions were expressed during times when the technology was thought to provide entertainment and fun as opposed to task completion. This maybe associated to the novelty factor of technology in fashion stores as technology is not yet a common occurrence in all stores. E.g.

“I just went “oooh what’s this?” had a look at it, yeah so I saw it and **I was intrigued** by it, **interested and excited** and then my thoughts were that’s **really good, interesting, a positive thing.**” (2)

Upon interactions with brand message stimuli notably information regarding ethical practices consumers expressed feeling happy, in some cases less guilty and feeling pleased with the brand. Guilt in this circumstance refers to purchasing goods; purchasing clothes that helped a greater cause such as Fair Trade reassures the consumer’s decision to spend money on a particular item. Some respondents also felt that when experiencing narratives about the brand story or the brand’s heritage they were able to form stronger emotional connections to a brand which led to a better relationship with the retailer. This related back to understanding more about the brand, its roots and its personality.

E.g.

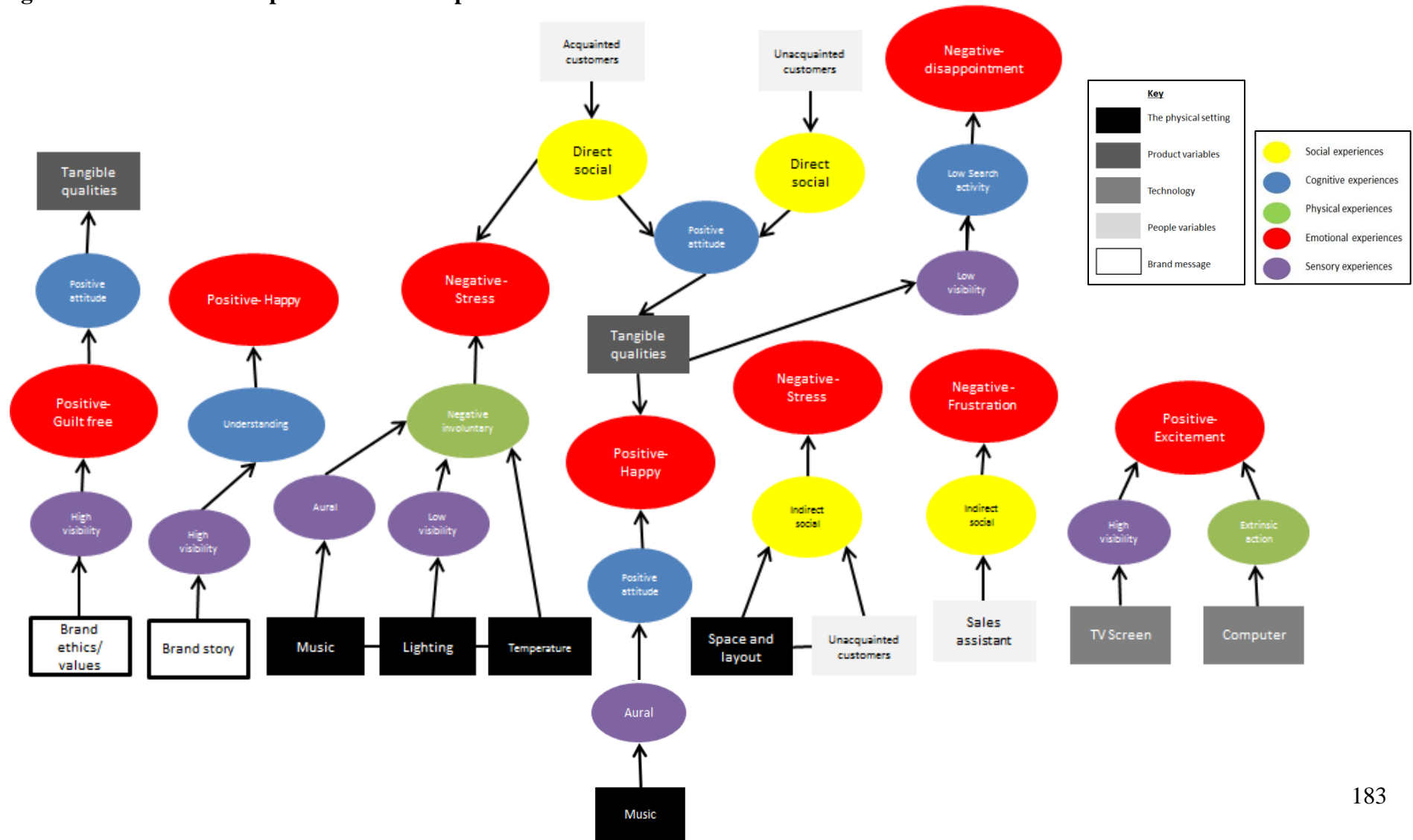
“Well it creates like an **emotional connection** (...) And that helps you, like, if you want...if you like that image then you shop at their shop because **you want to be a part of their**, like **attitude** like, their **values their sort of image** that they create...” (12)

7.3.3.3 Summary of emotions

This study identified an initial but not exhaustive list of several key emotional responses in fashion stores. The key negative emotions experienced are identified as anger (including annoyance, irritation and frustration), stress, feeling uncomfortable and feeling undervalued. In contrast key positive emotions include joy (including enjoyment, happiness and pleasure), excitement and feeling reassured. Some of these emotions are in line with existing typologies however several emotions such as feeling undervalued and reassured do not appear on existing lists of emotions in the retailing literature. These findings contribute emotions that are specific to fashion retail as opposed to general human emotions currently listed in existing studies (Yoo *et al.*, 1998). This provides a starting point for understanding the specific nature of emotions in fashion stores however more research is required in order to confirm the presence and importance of these emotions. In line with findings by Yoo *et al.*, (1998) consumers identified experiencing socially oriented emotions i.e. emotions driven by social interactions encountered in the store environment. This suggests that retailers should focus attention on managing social interactions as a source of heightening positive experiences in store.

As with sensory and cognitive experiences discussed in earlier sections of the chapter, emotional experiences operate holistically with other dimensions of the experience construct as presented in Figure 7.3. Furthermore Figure 7.3 also illustrates how components of the fashion store work together to form consumer experiences. The circles representing emotions (red circles) are larger than others to emphasise the experiential dimension that is of primary concern at this point in the discussion.

Figure 7.3 Network map for emotional experiences in fashion stores



7.3.4 The nature of physical experiences

In line with existing conceptualisations of the consumption experience construct this study identifies physical experiences as the absorption of events via sensory channels which activate consumers to physically respond (e.g. Holbrook and Hirschman, 1982; Pine and Gilmore, 1999; Schmitt, 1999; Bäckström and Johansson, 2006; Gentile *et al.*, 2007). However in addition it is submitted that the nature of physical experiences as the result of interactions with stimuli in fashion stores are either volitional or involuntary bodily actions. These extend beyond expressions of shopping related behaviours such as purchase intentions or time spent in store to include behavioural actions such as dancing or physiological actions such as sweating.

Volitional physical experiences refer to deliberately performed physical actions such as movement e.g. walking around a store. On the other hand involuntary responses are related to the internal physiological system and are to some extent out of the consumer's control e.g. physically feeling too hot or too cold. The volitional and involuntary physical experiences discussed in this study are identified as occurring from interactions with the physical setting, product, people and technology stimuli in the fashion store.

7.3.4.1 Volitional physical experiences

What unites all behaviours within this category of physical experience is the *choice* to perform physical actions hence being titled 'volitional physical experience'. However these can be further divided by the motive behind performing such actions; those that are committed for purpose and the retail search process (extrinsic actions) or those that are performed purely for pleasure and enjoyment (intrinsic actions). It is important to note that some physical experiences may be driven by both extrinsic and intrinsic motivations.

7.3.4.1.1 Extrinsic physical experiences

Extrinsic actions are pertained as behaviours that are carried out in order to achieve a separable outcome e.g. actions taken to find a product (Ryan and Deci, 2000). These actions may be automatic to the consumer such as walking around the store however to occur these actions require a motive to engage in thus becoming instrumental in obtaining the goal (Aarts *et al.*, 1998). Extrinsic actions identified in this study were executed for movement towards stimuli e.g. products, or away from stimuli as a means of escape e.g. crowded spaces. These behaviours are consistent with approach and avoidance conceptualisations (Donovan and Rossiter, 1982) however approach/ avoidance terms in this study only refer to

the physical bodily actions performed not expressions of shopping behaviour e.g. spending money or returning to the store (Bitner, 1992).

Respondents identified extrinsic approach actions in association with product variables such as walking towards, touching, picking up and trying on actual products. These actions were performed in order to satisfy goals such as finding, examining and testing the quality of products. The need to touch products can be identified as the greatest form of physical approach behaviours in this study. Many respondents referred to the need to touch products regardless of actual intent to purchase. Peck and Childers (2003a) refer to this as “autotelic touch” which is a compulsive form of touch for fun, arousal and sensory stimulation (also known as intrinsic behaviour which is discussed in more depth below). Physical contact was considered an important method to examine products and make extrinsic evaluations such as assessing the quality. This form of contact was found to influence the consumer’s decision to try on or purchase the product. The data suggests that consumer decisions regarding products are influenced by the ability to touch and thus consumers’ sense of touch plays an important behavioural role in the store environment (Soars, 2009). This finding is in contrast to findings of Workman and Caldwell (2007) who suggest that for fashion consumers tactile or haptic experiences are not as important when acquiring information on garments as oral communications and visual and kinesthetic movement. This discrepancy however may be accounted for by the difference in sample. Although Workman and Caldwell (2007) similarly used a sample of fashion students, their samples were oriented towards design students as opposed to fashion retailing students like those used in this study. Bloch *et al.*, (2003) and Workman and Caldwell (2007) note that fashion design students are expected to have a higher interest in design and visual aesthetics which may explain their need for visual and kinesthetic movement over touch.

Findings suggest that impairment to touch due to obstacles in store (e.g. displays that are too high up or rails that are too tightly filled) cause negative evaluations of the experience. Similarly Peck and Childers (2003b) argue that those barriers to touch increase consumer frustration however this is dependent on the consumer’s motivation to touch products and need for haptic information. It is recommended that retailers encourage physical interaction with products by removing obstacles and consider the positioning of product displays, or when touch is unavailable provide extra information such as the use of photos (Peck and Childers, 2003b).

E.g.

“Sometimes shops have things really **high up** and it just **puts me off buying** it because I **can’t feel it...**” (15)

The deliberate act to stand and wait was identified as a common physical experience in fashion stores e.g. at fitting rooms and tills, for service or waiting for another person. However for some respondents having to do this caused frustration or influenced further physical behaviours such as walking away i.e. avoidance behaviours. The presence of sales staff in some cases, and sale areas were also identified as encouraging consumers to walk away; some respondents discussed removing themselves from an area in store or purposefully taking a detour around the store. E.g.

“...it makes me **miss out the sale section** entirely because straight away I see it, get disappointed there’s a sale on because it’s taking up a lot of area and room and looks ugly and I just take a **complete detour away** from sale areas because of that.” (1)

7.3.4.1.2 Intrinsic physical experiences

Whilst most actions described by respondents can be classed as extrinsic actions, intrinsic actions were evident and can be used to describe physical experiences in fashion stores. The intrinsic actions reported included playing with stimuli and lively movements such as dancing. These types of actions are defined as activities performed for their own inherent satisfaction, fun or challenge as opposed to instrumental reasons or expectations of the future benefits (Ryan and Deci, 2000; Csikszentmihalyi, 1991). They are ludic in nature and committed for recreation and leisure where pleasure is derived from the process itself not the outcome (Bloch *et al.*, 1986).

Causes of intrinsic physical experiences can be identified as occurring with atmospheric and technology stimuli. Music was noted to initiate expressive movements such as dancing or strutting in store. Respondents described engaging with music because of the pure enjoyment of listening to it. Respondents also identified curiosity as a key motive for playing with technology stimuli (also see section 7.3.2.3.4 ‘Attitudes towards technology stimuli’). In line with Ryan and Deci (2000) engaging in playful and curiosity driven behaviours has been identified as intrinsic physical experiences. In most cases of interactions with technology physical experiences were intrinsic as they were engaged in for fun and discovery as opposed to task accomplishment such as finding or ordering products.

E.g.

“I think it can be **quite fun**. Because it's **all still new**, you know, **it's not something that you see** everywhere or something that lots of people are, you know, **experiencing and playing**, and it can be **quite fun to just try something different** and just, you know, **see how it works.**” (8)

This supports Jones' (1999) belief that entertaining consumption experiences occur regardless of whether or not purchases are made and of the consumer's motive for shopping. Park *et al.*, (2006) argues that fashion retailers who lack a distinct product offering or pricing strategy can differentiate themselves by creating entertaining experiences and therefore connect with consumers on a greater physical and emotional level.

7.3.4.2 Involuntary physical experiences

In contrast to volitional physical experiences, involuntary physical experiences refer to bodily responses of the physiological system beyond the control of the consumer. Although choosing to engage with a stimulus in store the impact on the physical self as a result of exposure may not be expected and/or perceived as pleasurable by the consumer. Respondents discussed two types of interrelated involuntary physical experiences which are body temperature and health issues. In some cases respondents suggested these involuntary responses occurring collectively.

Although store temperature is discussed by many authors as an aspect of the general store interior and one type of atmospheric/ tactile stimuli, relatively few have studied its impact on the consumption experience in store. Findings of this study support the few studies that have examined retail temperature by suggesting that extreme high temperatures give rise to negative experiences in fashion stores (Machleit *et al.*, 1994; d'Astous, 2000; Parsons, 2011). Several respondents reported feeling hot and uncomfortable as a result of heating in store in conjunction with wearing many layers when shopping during cold weather. Respondents reported having to 'strip off' layers of clothing in order to moderate their body temperature. This caused an inconvenience during the consumption experience as the consumer was forced to carry many items whilst browsing and examining products. Retailers could minimise such irritations as these by implementing marketing actions such as giving consumers the opportunity to be relieved of winter coats etc. (d'Astous, 2000). E.g.

“...the actual shop was **quite warm**, it was a bit **too much on the warm side** for because I just **come in from the cold** so I was already **wrapped up** and then **taking all my stuff off** and then I **wouldn't be able to look** at the stuff I want to see.” (18)

Another category of involuntary physical experiences can be classed as health issues. Physiological experiences such as feeling tired, lethargic, physically uncomfortable/comfortable and ill were experiences identified by consumers. These are in line with typologies of physiological energy levels as identified by Gnoth *et al.*, (2000). The source of these experiences was reported as tangible stimuli such as the texture of products and passive touch with other people, and intangible atmospheric stimuli such as temperature. The interplay of dim lighting, loud music and a high room temperature was notably discussed as causing discomfort and for some respondents, illness such as headaches. This reinforces Parsons' (2011) findings that bright lighting, mid-level temperature and fast music are the ideal combination of atmospherics in clothing stores. As a result of negative physiological experiences respondents reported behaviours such as sitting down to wait for friends and family thus stopping their own product search or leaving the store completely. This is reinforced by evidence of positive physiological experiences such as comfort when wearing products, as the consumer spent longer in store. E.g.

“The **loud music** sometimes makes me **feel a bit sick** (...) we did both feel a **bit queasy** because the **light's so dim** and **the music's so loud** and, again, **it was hot in** there (...) So we didn't buy anything, we literally went around and then **came straight out** (...) thinking I've got a headache, I'm so hot (...) it's very overpowering.” (11)

“I didn't want to take them off, I was just **walking around in them for ages**, they were really, really **comfortable**.” (13)

7.3.4.3 Summary of physical experiences

The nature of physical experiences in fashion stores can be categorised by two types: those that are deliberate actions performed based on extrinsic and/ or intrinsic motives and those that are internal involuntary physiological states. As expected from the store environment interactions with store components cause several physical experiences in store. Some of these are automatic forms of behaviour such as movement, whereas others are specific shopping behaviours e.g. touching and examining products. Consumers seek touch and tactility in store in order to search for and evaluate products hence physical engagement is a vital part of the in store fashion experience.

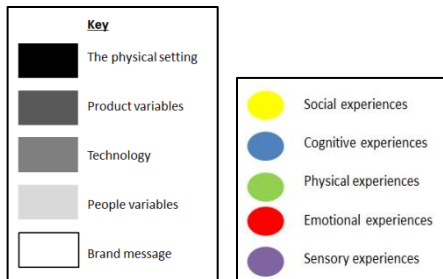
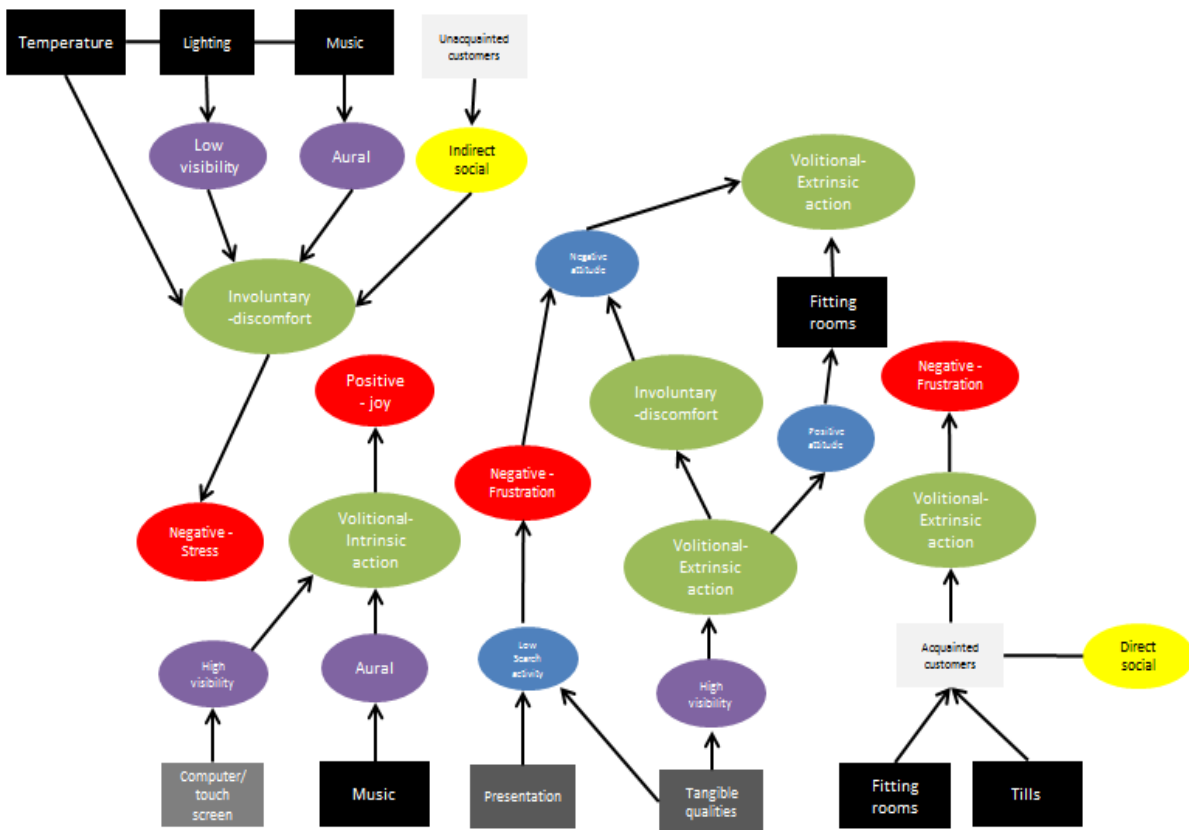
Intrinsic forms of deliberate physical actions were also identified which represent consumers want for fun and enjoyment in the consumption experience. Stimuli such as music and technology were reported as key sources for motivating intrinsic behaviour. Fashion retailers should utilise these stimuli as sources of entertainment as well as for task completion i.e. ordering products. Strategies that rely up on entertaining activities and enjoyment in store

have been related to increased time spent in store, positive perceptions of the store and unplanned purchases (Donovan *et al.*, 1994; Babin *et al.*, 1994). Kim (2001) believes that retail stores are now increasingly adding entertaining activities in response to these known benefits. Engaging consumers in hedonic consumption is considered particularly beneficial for fashion retailers as it can trigger the impulse purchase of fashion products and thus sales (Park *et al.*, 2006).

The second category of physical experiences in fashion stores has been identified as involuntary physical experiences which relate to the physiological self. These are physical bodily reactions the consumer without choosing to experience e.g. a high body temperature. In this research most cases of involuntary physical experiences were perceived as negative and suggestive of causing avoidance behaviours. Involuntary physical experiences do not appear in existing conceptualisations of physical experiences in the retail literature. Similarly the impact of temperature in store, a key source for involuntary physical experiences, is largely under researched in retailing literature. Therefore there is opportunity for further research in order to understand the full range of involuntary physical experiences and their impact on the total consumption experience in store.

The nature of physical experiences and their relation to other experiential dimensions is illustrated in Figure 7.4. As the network map shows, physical experiences operate holistically with other experiences, that is physical experiences often follow sensory, cognitive, emotional or social experiences if not a combination of all. In addition the stimuli that act antecedents to physical experiences do not always work in isolation but are also holistic in nature. Therefore components of the fashion store environment work together to create consumption experiences.

Figure 7.4 Network map for physical experiences in fashion stores



7.3.5 The nature of social experiences

Moore *et al.*, (2005) believe that social interactions in service settings occur along a continuum from observation of people to dialogue between people. In support, this study postulates that consumer's social experiences in fashion stores range from passive observation of other customers and sales assistants to direct social interactions defined by active involvement in dialogue. The key stimulus to social experiences is by nature the relationship between people however other stimuli in the fashion store environment such as service areas and products provide opportunities for social interactions to occur. Bitner (1992) refers to these as personal (people) and non-personal (products, the physical setting etc.) elements of the retail environment.

7.3.5.1 Direct social experiences

Direct social experiences involve the active participation of consumers in social interactions with other people via dialogue. Dialogue can further be divided by consumer initiated conversation and conversation initiated by others (others representing sales staff or unacquainted customers in store).

7.3.5.1.1 Consumer initiated conversation

Respondents reported actively approaching other consumers or sales staff thus initiating dialogue as to engage in conversation for utilitarian and hedonic purposes. Utilitarian motives included the need for information whether searching for product information such as price, product location, styling advice or opinion on fit. These represent epistemic navigational strategies adopted during the search activity in which the consumer enlists help from others in order to find information and products and inform their decision process (Titus and Everett, 1995).

Respondents reported using sales staff, friends/ family and unacquainted consumers to provide specific pieces of information. Sales assistants were considered a source of product information and for locating products, style advice and general opinions towards product suitability. In some cases the credibility of sales staff was questioned as some respondents thought that they provided false opinions in order to make sales i.e. lying about whether or not a product looks good on. In these circumstances consumers turned towards other customers for advice as their opinion was classed as unbiased (see section 7.3.2.3.2). Unacquainted customers were approached to provide opinions on fit and suitability of products although there was no evidence to suggest them as a source for styling tips (i.e.

how to put outfits together). McGrath and Otnes (1995) title the consumers that engage in this type of dialogue as 'help seekers'. It was found that approach behaviour towards both staff and other consumers may be driven by the visible characteristics of these people such as their age or dress sense; if the respondent identified with the person based on their judgement of appearance then they would approach. If the respondent judged the characteristics to differ from themselves then they did not approach for advice or opinions. Respondents reported purposefully not approaching consumers for advice or sales staff for help when they perceived the other person to be outside of their reference group. E.g.

“...I **wouldn't really ask anyone** there because a lot of the staff are foreign and I find it more difficult to communicate with people who don't have English as their first language, because I think there's a lot of cultural differences and I **wouldn't necessarily value their opinion** as much as **someone who is a peer of mine** because obviously **they would know what looks good** and know what doesn't.” (15)

Quite consistently throughout all interviews respondents referred to friends and family as the best source for advice and opinions regarding product choices thus this category of people stimuli represent the greatest social influence. Friends and family were often referred to as sources of reassurance for consumers; if a consumer was unsure or lacked confidence as whether or not to purchase based on the price or questioning a real need for the product friends and family could confirm choices or encourage/ persuade decisions. Lee and Kacen (2008) believe particularly for impulse purchases, discussions with friends or family can reduce the level of uncertainty associated with the product. The opinions of mothers were highlighted as having a strong influence on the decisions to purchase thus suggesting the high social influence of family members. E.g.

“...the **opinion thing is a big decider** of **whether I buy** something – especially **if I'm with my mum** (laughs) she is the one that will tell me if something is bad or good, or if it's okay, she says “don't buy anything unless it's really good”...” (15)

Hedonic motives for consumer led dialogue involved offering compliments or advice without being prompted to do so. Some consumers have an innate need to be helpful or offer unsolicited advice and can be titled 'proactive helpers' (McGrath and Otnes, 1995). This can be seen amongst the respondents in this study who offered compliments or advice without invitation. This relied however on the respondent being in close proximity to other customers hence was reported as occurring in the fitting rooms. E.g.

“I think **it's also nice** sometimes if you go **into a changing room**, I have had experience where I've tried a dress on, you walk out and then there's another girl that's walked out in the same dress and sometimes **you can have a bit of banter between you like “Oh it looks nice on you”** so that's **quite nice, interaction with people.**” (4)

7.3.5.1.2 Other initiated conversation

Respondents also reported experiencing dialogue that was initiated not by themselves but by other consumers or sales staff. In these occasions the respondent contributed but did not lead conversation that was initiated by sales staff such as greeting customers on arrival or at tills, when offering assistance and offering compliments. Greetings were received with positive attitudes by respondents; sales assistants that failed to do so were thought of as rude or unapproachable. Offerings of help were also considered as positive however too much help was considered to be irritating. Fashion retailers should ensure that a balance is met between too much and too little service on the shop floor. Training in behavioural observation should be provided as to equip sales staff with better knowledge as when and when not to approach consumers and to observe when other sales staff have already approached so that consumer is not pestered by multiple staff.

Conversation initiated by other consumers included receiving compliments (in the same way respondents reported giving compliments) and seeking help. Other customers were reported to approach respondents in order to enquire where they found a product that they were holding or wearing. This reinforces earlier findings that suggest fashion consumers enlist other consumers as well as sales staff as a strategy for product searches. In some cases when other consumers asked where the respondent had found a particular product in store the respondent reported feeling positive and more confident in their product choice. E.g.

“I’ve had people come up to me in shops and **ask me where I’ve had things from** (...) that gives me **confidence in what I’m wearing**, and I think people saying you look nice and asking where you’ve had things from it **shows that you have good style** in a way, like people are wanting to wear what you want to wear, so **you’re going to continue buying** what you think you want.” (11)

Consumers that offered compliments also had a positive impact on the respondent’s confidence levels and in some cases encouraged them to purchase the product that was discussed during the dialogue. Therefore this suggests that interactions between consumers and other people in store can be as useful tool for enhancing consumer’s positive emotions and for purchase encouragement. Bearden *et al.*, (1989) believe that a person’s susceptibility to interpersonal influence is related to personal characteristics such as self-esteem. They highlight research that demonstrates how people with low self-esteem comply with suggestions made by other people thus demonstrating the relationship between self-confidence and persuasion (Bearden *et al.*, 1989).

E.g.

“...there’s **someone next to me who’s already looking** at it and she goes, ‘Oh do you like this as well?’ And you say “oh yeah, yeah I do” and then that **encourages me to actually buy it.**” (18)

7.3.5.2 Passive social experiences

In line with existing conceptualisations of social experiences not all social interactions in store involve the direct contact between people. Some social experiences can be defined as passive observation in which the consumer witnesses and is influenced by other people but does not engage with them directly. Argo *et al.*, (2005) refer to this as non-interactive social situations. In this study passive social experiences refer to observations of unacquainted people (other customers and sales staff) as opposed to people the respondent knew in store. The nature of passive social experiences was described as involving two aspects: social presence (the proximity and quantity of people) and the influence they had on the respondent’s shopping behaviour. This relates to the theory of social impact which states that a person’s physiological, emotional and cognitive state, motives, beliefs, values and behaviour can be altered by the presence of social forces made up by the size, immediacy and strength of social influence (Latané, 1981; Argo *et al.*, 2005). Evidence suggests that some consumers experience negative emotions such as frustration when other people are considered to be ‘in their way’ e.g. when navigating across the store or searching the same rail. E.g.

“If they’re **by a rack I don’t want to go to that rack**, so I’d go somewhere else maybe or just, like try and avoid them (...) I get **frustrated when people look in the same rack as you.**” (12)

Proximity was also related to the amount of people in store; close proximity was considered to occur when the store was busy. The number of other shoppers in store was an important factor during the consumption experience. When the social size in store was considered too high i.e. perceived crowding, respondents identified having negative experiences (Eroglu and Machleit, 1990; Hui and Bateson, 1991; Machleit *et al.*, 2000; Argo *et al.*, 2005). In some cases passive social experiences can lead to direct experiences such as when consumers come in to physical contact with other people e.g. being pushed or knocked during busy periods. The presence of other consumers in these circumstances led to negative evaluations of the consumption experience (Grove and Frisks, 1997). As a consequence of negative experiences when busy, respondents reported avoiding shops on what they considered to be busy days e.g. weekends. Therefore consumer’s motive to shop on certain days is influenced by the perceived social presence in store. However an empty shop was considered uncomfortable as respondents felt that they were being watched by sales staff. Respondents referred to ‘quieter times’ or a ‘handful of people’ as a happy medium for

social presence in store. The ideal number of people that should be present during a consumer's experience in a fashion store is yet to be determined. E.g.

"I feel quite uncomfortable when I'm **on my own in a store**, because I feel like everybody's **watching me** and then I **can't make a decision** about what I want to get." (6)

The second consideration of passive social experiences is the influence of other people on a consumer's product choices and purchase decisions. Respondents reported observing the product choices of other consumers or outfit on sales assistants and using that as inspiration for their own purchase decisions. Kim *et al.*, (2009b) similarly found that using sales staff as walking mannequins can influence what consumers buy in store. In these circumstances the consumer observed a product or outfit they liked, formed positive evaluation of that product or outfit and thus wanted to copy the look. Some respondents reported following other customers to different areas in store to see which products they would pick as a cue for information. Similarly McGrath and Otnes (1995) identified the 'follower role' and believe that this behaviour reduces social risk as the other customer's product choice legitimises that item for the follower. E.g.

"...sometimes when you see someone shopping and I think "oh **I wish I could look that good**, I wish I'd chosen those clothes or whatever" **I do have a look at what they're buying**, they're picking up and I'm thinking maybe **I could get a sense of their style** and what they're trying to choose by looking at them, just kind of glance around and "oh they're looking at that product" so you know **off I go, I'll go and look at that product and evaluate that product** to see if I like it or not so sort of like trying to **glean information from them** I guess but really **without actually engaging in a conversation...**" (2)

Although wanting to copy the style of other people, the same respondents identified the importance of maintaining their own individual style of dressing. Respondents described fashion as a reflection of their identity therefore in order to maintain their personal identity they did not want to look the same as other female fashion consumers. Seeing too many people in the same garment was suggested as a deterrent to purchase that product. E.g.

"I think if you're in a fitting room and you're the fifth person to walk out with it on and you **see everyone else in it** that almost, being snobby or whatever, sometimes that sort of like **"maybe I won't buy it"** but again that's all to do with **your own** isn't it?" (4)

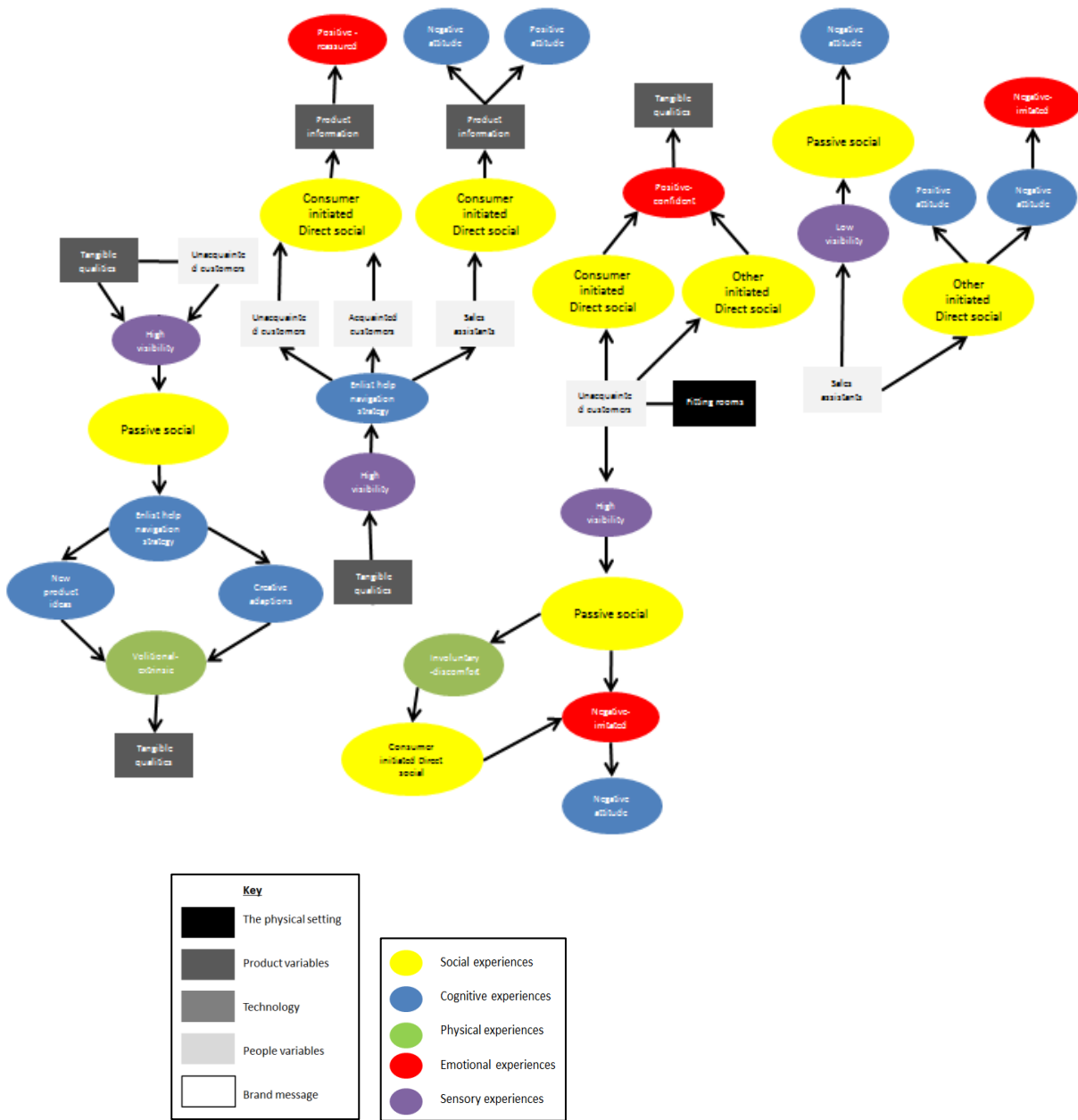
7.3.5.3 Summary of social experiences

The importance of social exchanges in the retail marketplace has long been acknowledged by researchers (Harris *et al.*, 1997). Hence it comes as no surprise that consumer experiences in fashion stores can be defined by social encounters. The nature of social experiences in this study are categorised in to two types: direct involvement in conversation and passive observation of other people in store. Both types of experience are sources of influence for consumers causing them to respond emotionally, cognitively and behaviourally to the retail environment. Social exchanges pose great benefits but also disadvantages for retailers.

Figure 7.5 shows the holistic nature of social experiences in relation to other experiential dimensions. In addition the network map shown in Figure 7.5 also shows the holistic nature of store stimuli in creating social experiences as well as emotional, cognitive, sensory and physical experiences. The larger circles (yellow circles) represent the nature of social experiences as these are under discussion in this section of the chapter.

The direct interaction between consumers and other people in store has received much attention in the literature. Focus has shifted from staff to consumer interactions, to consumer to consumer interactions. Given the findings of this research it is suggested that the opinions of strangers i.e. other consumers can have a greater impact than the opinions of sales staff. Fashion retailers should promote conversation between consumers in store as a means of reassuring product choices and increase confidence in purchase decisions. Retailers should re-evaluate the selling techniques of their staff as for some consumers, the advice of sales assistants is not deemed credible or an unbiased honest source. Thus interactions with sales staff are not always seen as beneficial. Other customers have a greater impact during passive social experiences in fashion stores. The observation of other consumers in close proximity and experiences of perceived crowding have been found to lead to negative evaluations of the consumption experience. On the other hand, observations of other consumer's product choices have been acknowledged as a source for product inspiration and style guidance. Retailers should take advantage of customers as walking promotional tools by inviting them to share their outfit ideas with the greater community of customers in store.

Figure 7.5 Network map for social experiences in fashion stores



7.4 Moderating variables to the consumer experience

The strength and direction of the relationship between stimulus and experience is influenced by characteristics of the consumer or the shopping situation thus is moderated by a number of variables (Fiore and Kim, 2007). In line with existing conceptualisations this study proposes a number of consumer and situational moderators that affect the consumption experience in store (Holbrook, 1986; Kim and Fiore, 2007; Verhoef *et al.*, 2009). It should be noted that moderators come in to play both pre-store experience and during the store experience. Moderators such as how the consumer feelings upon entering the store hence pre-store experiences will influence how the consumer interacts with components when through the shop door. For example a good mood upon entering may make the consumer more open to socialising with other customers or sales assistants; make them more aware of music and scent; or more likely to try on products as part of a leisure activity. Alternatively entering the store with a bad mood may lead to a negative perception of all stimuli such as pestering sales staff or music that is too loud or different to personal preference. Therefore just as moderators impact the experience whilst in the store, moderators also exist beforehand. The nature of consumer and situational moderators during the consumption experience in physical fashion environments is discussed below.

7.4.1 Consumer moderators

Fiore and Kim (2007) acknowledge several ‘person’ variables that can moderate the consumption experience which include: personal traits, demographic characteristics and market segments. However the main consumer variable acknowledged in this study by respondents is demographics notably education and income. Respondents referred to student lifestyle as a key moderator in the consumption experience of fashion. Many highlighted that as a student they lacked the funds to purchase fashion goods as regularly as they would like. As a consequence of limited budgets respondents reported changing how and where they shopped; a small budget resulted in shopping for fewer fashion goods and at lower priced retailers such as Primark. E.g.

“**Less so** since I’ve been to uni’ **because of money** (...) I mean obviously I think you get what you pay for but at the moment just **because I’m a student**, money, I have to kind of go the other way and **just go with something not too bad**; like I think if you go to Primark and you **buy something cheap** it’s going to last as long, not that long...” (17)

Shopping behaviours changed however when respondents encountered an influx of money such as: student loan, being paid, being treated by parents, at Christmas and on birthdays. In these occasions of “feeling flush” respondents reported shopping at higher priced fashion

high street retailers. For some respondents, parents (notably mothers) represented a moderator for the purchasing goods; mothers were suggested to have a greater concern for money and the 'real' need to buy fashion goods compared to shopping with friends who were thought to encourage spending regardless of money concerns. E.g.

"My mum, like, my sister's like that, she's like, 'I'm pretty sure you've a top exactly the same to that', and stuff. So **my mum's** probably a more **wiser choice if I want to save money** but then **friends** is a better choice **if I want to get loads of stuff.**" (12)

7.4.2 Situational moderators

The situational variables affecting the consumption experience in fashion stores are acknowledged as time constraints (e.g. Babin *et al.*, 1994), time of day/ day of the week (e.g. Yalch and Spangenberg, 1990; Dabholkar and Bagozzi, 2002) and shopping motivations (e.g. Eroglu and Machleit, 1990). Time constraints were identified as affecting the ability to get to the physical store, search all areas of the store and try on products. It is proposed that as a result fashion consumers miss out on opportunities to examine products thus decreasing their likelihood of purchasing. E.g.

"...it's easier for me to see all the items rather than Selfridges there's so many different floors that sometimes **I just don't have the time to look around each thing.**" (18)

7.4.2.1 Day of the week

The day and time of day in which store visits took place can be considered a situational factor. Respondents referred to the difference in experiences encountered on different days. Weekends were considered to provide negative experiences due to the busyness of the store, whereas during the week experiences were expected to be more pleasant and less stressful as it was perceived as being quieter (Grünhagen *et al.*, 2003). This can be attributed to the presence of other customers in store and the impact they have on the store environment such as disorganisation of products and a lack of space. E.g.

"I would **never go** in there on a **Saturday** just like full stop because it's just **so busy** (...) I don't go shopping on Saturday's anymore because it **annoys me**; I get really **frustrated** when there are **people in my way.**" (16)

7.4.2.2 Shopping motivations

Shopping motivations are the third situational moderator identified by respondents in this study. Based on existing literature two forms of motivations were distinguished: task oriented and recreational motives (Babin *et al.*, 1994; Eroglu and Machleit, 1990).

Respondents highlighted that they were motivated to shop in fashion stores by the need for both specific products and as a leisure activity thus experiencing task and recreational motives. Existing theory suggests that motivation affects time spent shopping in store; task oriented motives result in quicker shopping trips as opposed to behaviours driven by the need for recreation (Eroglu and Machleit, 1990). This is supported by the data in this study as respondents reported quicker consumption experiences when driven by the need to find a particular product. E.g.

“...sometimes I do go just **on my own** because it is more... it can be **faster**.” (5)

Experiences in store were noted as occurring faster especially when respondents shopped by themselves. For some respondents being accompanied when shopping was thought to hinder the shopping task as they felt under time pressure or distracted by the presence of friends or family. Shopping with friends and family was motivated by leisure and enjoyment as opposed to focusing on specific shopping tasks. Thus the ‘social experience’ was considered a key recreational motive for the in store fashion experience. This contrasts with findings from Bäckström and Johansson’s (2006) study of in store consumer experiences who found that consumers did not refer to shopping as an opportunity to socialize with friends. In this study, browsing behaviours were reported during social shopping trips as opposed to direct product searches. Respondents described being engaged in conversation and general enjoyment of surroundings rather than concentrating on a shopping task. Several respondents reported shopping in store as being rich in social experience and considered it as an opportunity to ‘catch up’ or ‘spend time’ with friends or family. E.g.

“I think when I do go with my **friends and family** though it is more of a **browsing experience** because you’re just **chatting**, you’re just **going about your day and the time just flies**. Whereas if I’m **on my own** I can just **go in and buy it** and then I could do that so easily on a website. It’s more about when I go shopping in town **it’s more about being with my friend** and just **catching up**.” (18)

Furthermore motive to shop in store was driven by the experiences consumer had with retailer’s online channels. Verhoef *et al.*, (2009) and Grewal *et al.*, (2009) believe that customer’s experiences with alternative channels must be considered when trying to understand the consumption experience. Respondents reported viewing products online via a retailer’s website then going in store to physically examine, to try on and/ or purchase products. For these consumers tactile interaction particularly the need to try on before purchase is still an important part of the consumption experience of fashion goods. E.g.

“...if I **like something online** I’ll go into the store **to feel the product** (...) that’s why if I’m not sure about something online I think “oh I really, really like it”, **I’ll go into the store, feel it**.” (18)

Some respondents reported seeing products or promotions on a retailer's social networking page (such as Facebook or Twitter) as another motivator for shopping in store. However interactions with Facebook or Twitter were more likely to influence their need to experience the online store than make a purposeful trip to the physical store. It was thought that already being at a computer and engaging in online activities made visiting the online store an immediate response. The choice to go to the store or website as a result of product viewing on social networking pages is suggested as being determined by several factors; time, store or online only promotions, accessibility to store, the existence of a physical store (some products may be seen on pure play websites), and the degree of purchase intent for the product. E.g.

I would link up **Facebook** more with the **retailer's website**. And I think a lot of **retailers link** to their website (...) I think if I saw something on Facebook that I liked **I'd be far more likely to go to the website** but also because you can **do it instantly**. You know, to go into a store, you might have to **wait for a weekend**, and **are you going to be near one of those stores?** Whereas the **website**, you can **just go on and buy it** and be done in five minutes.” (8)

Some respondents also reported that the in store experience was a motivator for engaging in online experiences. Evidence suggests that young fashion consumers will use the store for physical interactions with products as to reassure purchase decisions however they will buy online due to online only discounts and the convenience of shopping. Similarly research suggests that consumers search in one channel and purchase in another (Wyner, 2001; Piercy, 2012). What is clear from the data is that the nature of consumption experiences with fashion retailers is not limited to one channel; consumers will rely on interactions with both physical mediums (e.g. store environments, catalogues) and virtual environments (retailer's websites, social networking sites, blogs) in order to experience fashion retailers and their offering. The experience consumers have with one channel has a clear impact on their experiences in other channels.

7.4.3 Summary of moderating variables

There are several moderators of the consumption experience in fashion stores that can be categorised as personal factors and situational factors. The consumer variable highlighted in this study is demographic specifically educational and income concerns of students. The lack of money is a persuasive issue for students (Ness *et al.*, 2002) thus money represents a personal moderator in the consumption experience. Money was considered a key influencer in how much respondents spent on fashion goods and where. They reported a difference in consumption experiences when having either little money or a sudden influx.

Key situational variables in this study are time constraints, day of the week and motivations. This is consistent with existing descriptions of moderators to the consumption experience. This data suggests that shopping on weekends can result in negative experiences due to perceived business in store hence the avoidance of weekend shopping maybe likely in this consumer group. Retailers should take better measures to control perceived crowding such as by ensuring that there is plentiful space to manoeuvre around products, wide aisles and adequate space for waiting consumers such as at tills and around fitting rooms.

Motivation to shop was a third situational variable identified in the study. Task and recreational motives were identified by fashion consumers as affecting the nature of their in store experience. Motive to shop influenced who the consumer chose to shop with; task oriented consumers reported experiencing more pleasure from shopping on their own as opposed to recreational consumers who enjoyed shopping with friends and family. These motives were found to also influence the nature of shopping behaviours in store; task oriented shoppers typically experience quicker searches whereas recreational shoppers exhibit browsing behaviours as opposed to direct searches.

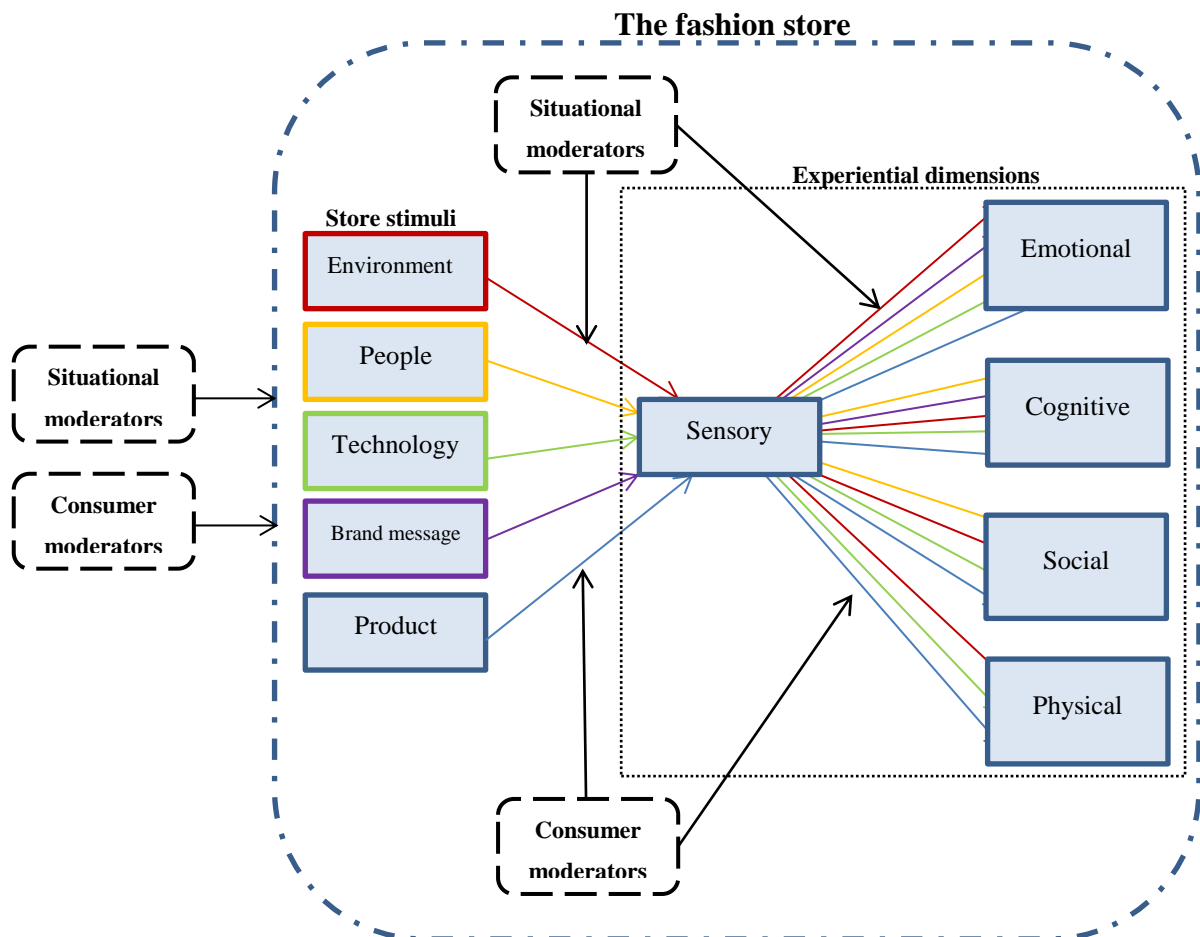
The nature of experiences in fashion stores can be moderated by consumer's interactions with a retailer's online channel. Viewing products online was thought to drive consumers to the store in order to experience physical interaction with products. For some respondents experiencing products in store was thought to drive them to the online store to purchase for example using an online only discount. The physical store environment represents only one medium for interaction and experience of a fashion retailer. There are still many questions as to how customers act towards a single retailer or brand across different channels (Piercy, 2012). The experiences consumers have with alternative channels, the relationship between these experiences and how integration of these experiences form one view of a fashion retailer requires further investigation.

7.5 Chapter summary

It is submitted that the consumer experience in fashion stores is holistic in nature and originates from direct and indirect interactions with products, people, the physical setting, brand message and technology stimuli within the fashion store. Components in the store act as foreground and background stimuli in that some are more significant than others but all work together to engage consumers on sensory, cognitive, emotional, physical and social levels. These dimensions of experience and components of the fashion store operate holistically to form the overall consumer experience. This is illustrated in a series of network

maps in Figure 7.1 to 7.5 and summarised in a model in Figure 7.6. The model presented in Figure 7.6 shows that sensory experiences are the primary experience to be encountered upon interactions with single and/or multiple stimuli in the fashion store before leading to cognitive, emotional, social and/ or physical experiences. As discussed in section 4.3.1, a sensory experience is the first stage in processing information from the environment around us (Mitchell, 1980). Sensory experiences start the perceptual process leading to the interpretation of information therefore causing cognitive, emotive, social or physical responses. In addition, the nature of experiences is subjective; a number of consumer and situational factors affect the nature of the consumption experience pre and during the store experience. A model of the nature of the consumer experience construct in fashion stores including antecedents to and moderators of experiences is presented in Figure 7.6.

Figure 7.6 A model of consumption experience in fashion stores



The chapter has been structured in to two parts. Section one supports the practitioner findings by confirming that product, the physical setting, people, technology and brand message stimuli act as antecedents to the consumer experience in fashion stores. Section two discusses the nature of emotional, cognitive, sensory, physical and social experiences with the stimuli defined in section one of the chapter. In general, findings of this study show that fashion consumer's perceptions of their in store experiences are aligned with conceptualisations identified in previous research (Brakus *et al.*, 2009). Many of the cognitive, emotional, sensory, physical and social experiences described in this section are not new to consumer behaviour literature and have been covered in existing literature. However findings presented here suggest that existing theories maybe extended. For example this study contributes an analysis of the nature of the five dimensions of experience within a specific retailing context. Many studies examine only one or two dimensions at a time. Furthermore this study suggests new typologies of emotions and physical experiences not yet discussed in retailing literature. These include emotions such as feeling undervalued and reassured and the distinction between involuntary and volitional physical experiences. These findings contribute greater understanding of the nature of emotional and physical experiences in fashion retail as opposed to general human experiences. Furthermore the nature of experiences with technology in fashion stores is discussed which is currently lacking in existing fashion retailing literature.

Findings presented in this chapter therefore contribute towards several gaps in existing literature. Firstly a holistic examination of stimuli in the retail store with empirical support has been accomplished. Secondly a holistic examination of the nature of the consumption experience construct with empirical support has also been delivered. Furthermore the chapter contributes greater understanding of the underlying theories of consumption experience in a context specific environment of mid-market fashion retailing. Consumer data presented in this chapter supports practitioner claims regarding the presence of product, the physical setting, people, technology and brand message stimuli in fashion stores. To a certain extent a comparison can also be made between descriptions of the consumer experience as viewed by practitioners and the actual experience as described by consumers. However there are disparities between the two perspectives; Bäckström and Johansson (2006) believe that what retailers constitute as experiences is often not in line with the experiences encountered by consumers. Hence comparing the practitioner and consumer view of the consumption experience can provide retailers with guidance as to how to design positive consumer experiences. The comparison of consumer and practitioner data is discussed in chapter 8.

Chapter 8 Data Analysis- Comparing Perspectives

8.1 Introduction

This chapter presents the comparison of practitioner and consumer descriptions of the consumption experience in retail stores. This fulfils objective seven of the study and allows for the detection of similarities and differences between the two perspectives to be made. By aligning perspectives the study can identify elements of the creation and consumption of experiences in stores that need reassessing in order to meet the desired experiences of consumers. As discussed in chapter two, retailers are under pressure to maximise their existing store portfolios in order to remain competitive in today's difficult retailing market. The consumer experience has been identified as a key source for competitive advantage in a market characterised by generic products and services that own no clear points of differentiation (Smilansky, 2009). Therefore this study provides valuable insight for retailers as it contributes greater understanding in to the nature of experiences and how to create engaging experiences in store.

Practitioner findings presented in chapter 6 describe the stimuli used in store environments to create experiences thus defining the antecedents to the consumption experience. Practitioners in retail design are considered a valid source of data as they are known as experts in their field who are able to discuss all elements of the designed environment. The retail environment is made up of holistic stimuli however consumers are often not consciously aware of all stimuli even though it is the sum of stimuli that affects the experience (Baker, 1986). Interviews with retail designers accounted for stimuli that may have been missed if only consumer interviews were conducted. It is important to note that a key gap in existing literature is the empirical examination of holistic stimuli in retail stores; many authors have only researched one or two store variables thus neglecting several other stimuli. This is despite theory that argues it is the holistic nature of stimuli in an environment that determines a consumer's response (Bitner, 1992; Ballentine *et al.*, 2010; Parsons, 2011). Therefore in order to understand the antecedents to experiences in retail stores all stimuli must be identified. Practitioner data has led to the identification of five stimuli: product, people, the physical setting, technology and brand message. However limitations in the data called for a consumer perspective of experiences in retail stores. Firstly the aim of the research is to analyse the consumer experience in fashion stores; discussion from practitioners described the creation of experiences across all sectors thus some elements may not represent the fashion store environment. Also the nature of consumer experiences with stimuli as discussed by practitioners may only represent the intended experience as opposed to a realistic view of the actual consumer experience. Only by interviewing consumers can

the subjective nature of the consumer experience construct be identified therefore achieving the aim of the research.

Therefore chapter 6 served to identify stimuli as antecedents to consumer experiences and chapter 7 served to validate these practitioner findings and discover the nature of consumer experiences with these stimuli with in a specific context of fashion environments. This chapter is divided in to five sections detailing the five stimuli identified in the study (product, people, the physical setting, technology and brand message). Each section compares the practitioner's view of each stimulus with the consumer's description of their experience with the stimuli. Although not all experiences discussed by consumers are directly comparable with the practitioner findings, similarities and comparisons can still be made.

8.2 Experiences with technology stimuli

Practitioners identified forms of technology in retail stores to include: video screens, moving animations, interactive surfaces e.g. Microsoft surface, computer/ tablet (e.g. iPad) screens and ordering kiosks. Consumer respondents did not report interactions with all of these types of technology but did recall experiences with: TV screens, stock checking devices, touch screens e.g. product catalogues, ordering kiosks, computers with access to online store and mobile gaming in store. Thus there are similarities between the technologies in fashion stores as there is in other retail stores.

Practitioners discussed technology in fashion stores as currently playing a small but growing role in experiences. They emphasised however that the fashion store will always put physical interactions with products before digital interactions. Some consumer respondents felt that digital interactions did not have a great value in fashion stores; they reported that any digital interaction with products would be online at home and thus also placed the physical experience before the virtual. However for most of the consumer respondents who had interacted with technology in a fashion store it provided a welcome experience. Fourteen respondents could account for at least one experience in a UK high street fashion store. Only four had come across technology more than once suggesting that interactions with technology in fashion stores is a novel experience for fashion consumers. Practitioners view in-store technologies as facilitating product searches and driving understanding of product information therefore providing more opportunities for product purchase. Consumer statements support this claim; interactions with stock checking devices, interactive catalogues, ordering kiosks and access to online sites were reported to provide quick and

easy access to information such as price, and increased purchase opportunities. Only five of the respondents who have experienced technology however reported doing so for its intended purpose of searching and/or ordering products. The other respondents interacted for hedonic purposes such as satisfying curiosity, entertainment and play. There thus seems a disparity in understandings as to why consumers interact with technology in fashion stores. Practitioners believe that limitations of technology in-store rest on consumer acceptance; they believe that women are less likely to interact with technology compared to men. The respondents being female did not report reluctance to interact with technology in store, in many cases they reported feeling confident to interact with technology thus consumer evidence does not support practitioner claims. However for those that reported reason for not engaging with technology uncertainty about the purpose of the technology and who it was for were the main issues. Others consumer respondents reported experiencing fear of the technology failing but for others it was simply that they did not know it existed due to discreet positioning. A further limitation discussed was issues with reliability; failures or miscommunication of information is thought to cause negative experiences such as disappointment. This is confirmed by respondents who did experience unreliable performance and reported frustration, disappointment and confusion. However on the whole the emotional experiences expressed with technology were positive. As the consumers reported playing with the technology out of intrigue as opposed to purpose, interactions provided opportunities for discovery and fun. Based on these findings the study recommends that fashion retailer design digital aspects in to the store environment as so to encourage hedonistic experiences as well as aiding product searches. They should make consumers more aware of technology and entice them to interact via better promotion such as by utilising sales staff and clearer signage to indicate what the technology can be used for.

The importance of maintaining social interactions between consumer and sales staff when technology is present in store was emphasised by practitioners. They believe that technology should support the service experience with sales staff, not replace it. Thus using sales staff to monitor and promote technology stimuli would ensure that dialogue remains between consumers and sales assistants. Consumers in this study found that during their experiences with technology it was often sales assistants that guided towards the interaction. This study posits that technology will be increasingly present during the consumer experience in stores but will exist alongside traditional service elements which will serve to promote and support interactions with technology. The role of sales assistants should therefore be considered when designing interactions with technology in fashion stores.

8.3 Experiences with brand message stimuli

Although the retail stores serves to communicate messages regarding the brand identity, practitioners referred to elements of the retail store environment that more strongly and explicitly communicate messages about a brand's values, their heritage or brand story and their efforts beyond their core product. Sixteen consumer respondents described experiences with what they believe to be variables of brand message stimuli. The nature of the stimulus was reported to be different across fashion stores; in value and mid-market fast fashion retailers such as Primark and Topshop respondents identified mainly messages regarding the company's social responsibility especially ethical practices. In other fashion stores such as clothing specialists like Levi's and All Saints, respondents discussed the stimuli in terms of the portrayal of strong brand identities and clear brand stories that were not present in fast fashion retailers. Thus there are differences in how this stimulus is experienced according to the type of fashion retailer. Practitioners believe that consumers have greater cognitive experiences when engaging with information regarding the brand thus allowing the consumer to understand more about the company and its offering. Similarly consumers did express feeling more informed about the suitability of the retailer and products for their needs when interacting with information about the ethical practices involved in production or the company's heritage. Others suggested that greater information such as this allowed them to understand more about the company, its personality and thus reinforced their opinions about the brand.

Practitioners also discussed the perceived emotional connection which interactions with brand message stimuli are thought to induce. They considered designs that reinforced brand values and brand story as being a more transparent and honest way to promote the brand thus enforcing a genuine brand image that consumers can associate with on a more significant level. To a degree consumers experienced a more personable brand but they did not emphasise a great emotional connection upon interaction. Consumers discussed "feeling better" about the brand when interacting with information about for example the company's involvement in Fair Trade organisations or charities (such as Dorothy Perkins for Breast Cancer Care) as it was thought to reflect well on the brand image giving it a caring persona. Consumers also considered stories regarding a brand's heritage and where they were formed as communicating a personal image of the brand. However when promoting involvement in ethical causes consumers did not engage with a sense of honesty as described by practitioners. Many consumers highlighted doubt towards the true reason for ethical trading. This sense of dishonesty was only associated to the ethical values portrayed by retailers not messages regarding the brand heritage. Consumers suggested that claims of ethical practices

were not a genuine attempt to help the environment or workers but an attempt to improve their image and make money. It was considered a good thing to do but in reality not done for the right reasons. Fashion retailers thought of as using the brand message stimuli to promote ethical values were therefore not considered genuine or honest like the practitioners had suggested.

Consumers did report positive attitudes towards fashion store such as All Saints, White Stuff and Urban Outfitters as they were considered different to other fashion retailers because of the strong brand identity or brand stories that were promoted in their stores through the use of distinct props, images and materials. Thus the inclusion of brand message stimuli, i.e. a greater attempt to reinforce the brands values, heritage or involvement in other causes beyond the core product, can help differentiate the retailer's store. It is recommended that fashion retailers consider the use of imagery, narration and props in store that more strongly communicate their brand values, brand heritage and brand story in addition to their identity. Emphasis on what makes that brand and it's offering different to other fashion retailers should be emphasised in the store design. Also the study recommends that fast fashion retailers considered to promote their ethical values should be cautious when doing so. If it is considered a central aspect of the brand's offering then retailers need to reassess the marketing of this information because current attempts seem false. More emphasis placed on campaigns across other marketing communications may improve the negative consumer attitudes identified in this study and increase the importance that a retailer perceives to place on ethical trading. This study supports practitioner arguments in that messages in the store environment concerning the brand and their social responsibilities need to be genuine and not scripted false stories.

8.4 Experiences with the physical setting

Several variables of the physical setting were acknowledged by both data sources including: the visual aesthetic design and decor (e.g. materials and colour), atmospherics (lighting, music, scent and temperature), service areas (e.g. waiting areas, fitting rooms and cash desks), furniture and space and layout. Practitioners also referred to the structure of the store including walls heights, doorways and architecture which consumers did not discuss. Practitioners highlighted an inclination towards the creation of stores that engage with the community surrounding it by adapting designs to the location in which it sits. They considered this to create stores with more relevance to consumers in that area and enhance the emotional experience with the environment. Emotional engagement comes from being immersed in culturally relevant experiences. One consumer did identify a White Stuff store

in Brighton which was designed to incorporate seaside inspiration, considered by the respondent to be instantly recognisable as Brighton. However on the whole consumers did not recognise many fashion stores that were designed in accordance to location or provided cultural relevance.

Practitioners also discussed atmospheric variables of the store environment including lighting, music and scent as engaging consumers in sensory experiences. Statements here focused on the stimulation of multiple senses as a way of reinforcing the brand's identity and to create a distinct branded experience. Consumer data provides evidence to suggest that consumers make links between the type of music played in store and the retailer's brand image; current and 'fashionable' music signified fashionable products. Therefore there is some alignment between perspectives of store atmospherics being used to reinforce brand image during experiences. Although noticing different atmospheric qualities during an experience consumers did not focus on the dual nature of atmospherics as stimulating a special experience. Instead, consumers focused on practical aspects of sensory experiences in the physical setting such as lighting that enabled them to see products properly, music that wasn't too loud or temperature that wasn't too hot and uncomfortable. They did make the link however between atmospheric variables in the environment and the influence on their emotions. This is supportive of practitioner data that states that the engagement of emotions is enhanced via the engagement of sensory experiences. Scent was considered as having a growing importance in retail stores by practitioners however consumers did not discuss scent unless identifying bad smells such as sweaty customers. Again this refers to atmospherics meeting basic needs of comfort and practically.

When discussing the physical setting practitioners focused on emotionally driven, culturally relevant designs and stimulating sensory atmospheres however consumers did not refer to such high levels of engagement. Instead the basic components of good lighting, a comfortable temperature, enjoyable music and a pleasant smelling environment were more important. These may be seen as basic concepts but data suggests that fashion consumers consider the smaller details to be most important and that fashion stores are still struggling to get these elements right. Lighting was commonly discussed as being poor especially in fittings rooms and music too loud especially on busy days such as Saturdays. Consumers often reported the effect of the sum of these elements thus experiences are made worse during the interplay of extreme atmospherics such as loud music and high temperatures and bad smells. The study recommends that fashion retailers target their consumers preferences for music volume, tempo, genre etc., lighting, and temperature in order to reach an optimum

combination of atmospherics. Although not every consumer will have the same tolerance for atmospherics, and preferences may change according to day and motive for shopping, more research is required that is specific to one retailer's target consumer.

8.5 Experiences with product stimuli

Practitioners and consumers both identified interactions with product variables as determining experiences in store, and secondly described similar characteristics of product stimuli. Product variables include: presentation (e.g. product displays, visual merchandising), in-store placement of merchandise, product information (e.g. price), packaging, the range of merchandise and the tangible attributes and design. However practitioners focused on the provenance of products as a key stimulus to experiences in retail stores which consumers did not draw attention to but discussed when probed in the interview. Practitioners believed that stories regarding the products provenance such as where or how it was sourced/ produced etc. engage consumers on emotional and cognitive levels leading to a more informed decision and at times the justification of purchases or higher prices. A few consumers discussed provenance in terms of ethically sourced fashion garments. In support of practitioner claims there is some evidence to suggest that more information available regarding the products background enables the consumer to make a more informed purchase decision. However on the whole consumers did not report becoming emotionally engaged with this type of product information. They regarded the information as nice to see did not report any significant emotional experiences as a result of interaction with it.

Another focus for practitioners when describing product variables was the importance of the physical experience which is confirmed by consumer data; the physical experience with products is vital for consumers when experiencing fashion goods. Practitioners believe that physical contact in store allows for a greater level of understanding of the product. Similarly consumers referred to a greater level of extrinsic evaluations such as assessing the quality of products during tactile experiences. For many consumers, physical experiences with products also occurred regardless of extrinsic needs but for the enjoyment of touch stimulation. Many respondents identified the physical experience with products as a key driver to visit the physical store as opposed to purchase online. Similarly practitioners discussed this point as being important and emphasised the need to immerse consumers in the physical experience with products in order to draw them to the store experience. The concept of immersion also appeared in consumer discussions however was in reference not to a particular product interaction but when walking around and simply being in the fashion

store environment. Like practitioners, immersion referred to ‘time out’ in store and was seen as an opportunity to escape the outside world thus representing experiential benefits in the experience. This was described as occurring when the consumer was shopping on their own as the stress of shopping with other people is avoided. Although in reference to two different stimuli (product and the physical setting) consumer and practitioner perspectives of the in store experience both share immersive and hedonistic characteristics.

8.6 Experiences with people stimuli

Both practitioner and consumer statements show that people in retail stores refer to interactions with sales assistants and other customers both those known and those unknown to the consumer. Practitioners reported the role of other customers in store as being highly influential during the consumer experience. They have the power to attract consumers towards or deter consumer away from other components of the retail store. Similarly consumers discussed the social influence of other known and unknown consumers whilst shopping in store. Direct social experiences between consumers were discussed as influencing a consumer’s decision to purchase by for example increasing their confidence towards the product after receiving compliments, or being ‘talked in to’ a product by a friend. Respondents on the whole felt that other consumers give honest opinions which hold more meaning than sales assistants who are at times perceived as bias and likely to be lying in order to make a sale. Direct social experience initiated by the consumer was reported to occur if they were able to identify with the characteristics of the other consumer or sales staff; if perceived different from them or outside of their reference group the consumer would not approach. This supports practitioner claims that the beliefs and actions of consumers can be influenced by other consumers particularly when considered similar or “like-minded”.

Passive social experiences as described by consumers also support practitioner claims that customers influence the experience of others in store. Consumers described observing the product choices or outfits worn by other consumers and sales staff as directly influencing their product choices. For example respondents reported ‘copying a look’ from other customers/ sales staff whereas others searched for products that sales staff were wearing or consumers were trying on. In addition, other respondents reported asking consumers where they had found a product in order to examine it themselves. Some respondents identified the importance of maintaining their individuality and purposely not wearing products in the same way as other consumers however this still describes the social influence of other consumers in store. Consumers also described other customers and sales assistants as

influencing their decision to interact with technology in store. For example sales staff guided consumers to technology stimuli as a way of aiding the product search or other consumers in store drew attention to technology when engaging with it themselves thus stimulating curiosity in other consumers. One practitioner described human beings as ‘lemmings’, characters in a video game which follow each other through a number of obstacles. The point made was that people follow the behaviour of other people and thus in order to attract consumers, other consumers must be present in store. This is supported by consumer data in reference to interactions with technology stimuli and people.

When discussing sales assistants as stimuli to experiences practitioners focused on the role they play in the creation of emotional experiences in store for example interactions with rude staff can lead to negative emotions and as a consequence bad word of mouth. Similarly consumers discussed many positive and negative emotions, as well as attitudes, towards interactions with sales staff. Like practitioners consumers perceive unfriendly and rude behaviour such as chatting to colleagues at the expense of waiting consumers, as causing negative emotions such as anger and feeling undervalued as consumers. This was reinforced by statements that described positive emotions such as feeling valued and happy when interacting with attentive and friendly sales staff. Practitioners also stated that sales assistants can provide added value during the experience by providing expert knowledge regarding products. They discussed greater honesty in the sales techniques used by sales assistants such as leveraging the sales assistant’s personal recommendations and stories regarding products. They believe that experiencing a greater level of knowledge and honest advice/ service can lead to greater trust in product decisions. Consumer statements did not report experiences to the same degree. Although reporting experiences of knowledgeable and helpful staff at times, many respondents discussed experiences in which they were not convinced of the credibility of advice given by sales staff. For example when asking for advice regarding the look of a product on, the answer was considered to always be yes as sales assistant are “paid to say it” thus are not being honest.

Based on the experiences discussed this study recommends that retailers should embrace the impact of social influence and utilise consumers in store, as well as staff, as walking mannequins to promote products and outfit ideas (Kim *et al.*, 2009b). They should use people in store for product inspiration by drawing attention to what people are wearing or buying in store. For staff this is a direct promotion of the retailers own products as it is typical for staff to wear stock as ‘uniform’. For customers, although not necessarily wearing the products of one particular store, their outfit may still be replicated using the stock of that

retailer. Consumers could be invited to share their outfits by having their photo taken which would then be displayed in store on screens. This would mirror weekly glossy magazines that take pictures of individuals on the street and promote their outfits and sense of style to inspire readers, for example ‘Style Hunter’ in Grazia magazine (see Figure 8.1). Fashion consumers are more now more aware of products which can be explained by a growth in fashion and gossip magazines (Doyle *et al.*, 2006). Also Barnes and Lea-Greenwood (2010) discuss consumers’ active search for fashion products promoted in weekly gossip magazines. When consumers are not willing to engage in this, staff can take their place as models. Information would be provided that indicates where to find and purchase the promoted products in store and online whilst providing an opportunity to promote added products. This would therefore unite several forms of fashion promotions that young fashion consumers are already familiar with (online, social media and magazines) whilst integrating the online and in store experience. What would make this in store experience unique is that content of imagery would be driven by consumers and would constantly change to match different consumers on different days. Sales staff and customers would therefore become an effective promotional and branding strategy (Kim *et al.*, 2009b).

Figure 8.1 Grazia’s Style Hunter



Source: University of the Arts of London (2010)

Finally, practitioners described the store as a centre for socialization in which the brand and consumer can engage in shared dialogue. They believe that this reinforces the value of the physical space as consumers are able to interact with knowledgeable sales staff and may experience information that they would not attain online. The added value gained from personal recommendations during dialogue with staff is suggested as encouraging sales despite cheaper products that may be available online. A motive for visiting the physical store may be to enjoy time and socialise with friends however respondents did not refer to the need to interact with sales staff or their level of knowledge; consumers do need however to interact with the physical product thus driving them in store. Some respondents highlighted negative experiences with sales staff that tried to interact too much; sales staff can be perceived as being pushy or make the consumer feel uncomfortable when offering too much help or watching the consumer and thus being ready to assist. Thus practitioner statements reinforce the importance of educating consumers using expert and knowledgeable staff however it would appear that consumers are more concerned with more basic aspects such as friendly staff who acknowledge customers with a smile and who are there to help but do not pester. Regardless of specific differences between sales assistants as described by practitioners and sales staff, both emphasise the importance of sales assistants in delivering positive experiences in store. Retailers should realise the importance of fostering interactions between consumers and using consumers as sources of information as this can be rewarding for the retailer (Verhoef *et al.*, 2009). Social interactions between consumers can be encouraged by creating spaces that provide opportunity for consumers to engage in dialogue with other people. Therefore store environments should facilitate consumer to consumer interaction that is possible online via social networks but provided in a physical sense.

8.7 Summary

This chapter presents a comparison between practitioner and consumer understandings of the nature of experiences in store. It appears that the general overview of retail store experiences as described by practitioners in chapter 6 can be applied to the fashion store context. A match between practitioner accounts of the in store consumer experience and consumer account can be seen to a degree. Both support the existence of product, people, the physical setting, technology and brand message stimuli in the fashion store environment. Both believe that the physical experience of products and social interactions with people stimuli are vital elements of the consumer experience in fashion stores. Sale assistants were considered by both to be particularly important in defining the nature of the consumer experience whether that be in a positive or negative way. Also the nature of emotional experiences with stimuli were discussed by both however practitioners placed a greater

emphasis on forging lasting emotional connections with consumers whereas consumers themselves simply referred to basic feelings in store. Only in a few cases did the consumer respondents associate these emotions with a deeper meaning and the formation of relationships with retailers. Practitioners also reinforced the creation of genuine experiences in which consumers are able to connect with brands on a more personal level. Consumers however reported doubt in a lot of circumstances believing that information regarding ethical practices in fast fashion retailers and in some cases sales assistants. Differences have been found in the emphasis of creating experience; practitioners aim for immersive, engaging and stimulating experiences whereas consumers consider basic elements such as a comfortable environment, pleasant and helpful staff and access to products as key to positive experiences in retail stores. Therefore consumers do not necessarily value the hedonic experience over the utilitarian experience. It may not be the case that consumers do not appreciate the experiences practitioners are trying to create; it may be that elements such as nice staff and comfortable environments are considered first of all and thus are more easily recalled (Bäckström and Johansson, 2006). Regardless, retailers should strive to satisfy the 'basic' experiences of good service and attractive environments as a priority before creating 'exciting' experiences in store.

By presenting the comparison between perspectives this study has established a holistic view of the consumption experience in fashion stores from those who create experiences to those who consume experiences. It has also produced a list of holistic stimuli, supported by empirical data that forms the fashion store environment today. This contributes to a gap in knowledge regarding the holistic nature of store variables in retail design literature. In particular it contributes understanding of the nature of experiences with technology in fashion stores which is currently lacking in fashion retailing literature. Furthermore, the nature of the consumer experience has been perceived as an emotional, cognitive, sensory, physical and social construct. This contributes to another gap in literature that calls for more research in to the multidimensionality of the consumer experience.

Chapter 9 Conclusion

9.1 Introduction

The aim of the research is to analyse the nature of consumer's emotional, cognitive, sensory, physical and social experiences as the result of interactions with stimuli (store components) in high street fashion stores. Examination of the high street fashion store is needed for several reasons; firstly many fashion retailers have been forced to close stores due to poor consumer spending, higher property costs and increased competition. Mid-market fashion retailers in particular are finding it more difficult to compete using similar products and pricing strategies thus they are seeking a new form of competitive advantage. The sum of challenges facing the fashion market has led to the reassessment of channel strategies notably store formats and as a consequence the experiences provided in store. Many retailers have taken to re-designing their existing spaces to provide enhanced experiences that act as a point of differentiation in the competitive fashion sector. Others have reassessed the size of new formats that operate to provide integrated experiences between store and online channels. Secondly, this research is needed as although a key consideration for many retailers and academics, there are still gaps in knowledge concerning the creation and the consumption of experiences (Grewal *et al.*, 2009). The underlying theories of consumer experience are still largely lacking in academic literature (Bäckström and Johansson, 2006; Verhoef *et al.*, 2009). This calls for research on the creation and consumption of consumer experiences which will guide both academic understanding and retailing strategies. Collectively, the chapters preceding this chapter form the process of gaining a greater understanding of the consumption experience in fashion stores.

This chapter concludes the study by outlining the structure of the research and by pulling together the key findings from practitioner and consumer perspectives on the consumer experience. Firstly the achievement of the desired objectives, as stated in chapter 1 are discussed. The chapter then reports the accomplishment of four outcomes that represent the theoretical and managerial contributes of the study. Within the theoretical contribution section key findings regarding gaps in literature, holistic stimuli that form the fashion store and the nature of experiences with these stimuli are discussed. The managerial contributions suggest ways in which retailers should create experiences that are more desired by consumers based on the findings of this study. Finally the chapter outlines the limitations of the study and suggests possible ideas for future research.

9.2 Accomplishing the research objectives

Research aim:

The aim of this study is to analyse the nature of consumer's emotional, cognitive, sensory, physical and social experiences as the result of interactions with stimuli in fashion stores.

Research objectives:

1. To review the literature concerning the retail store environment.
2. To identify stimuli that constitutes the fashion high street retail store.
3. To review literature on the consumption experience in retail.
4. To identify dimensions of the consumption experience construct (sensory, cognitive, emotional, physical and social dimensions).
5. To analyse the creation of experiences using stimuli in retail stores from a practitioners perspective.
6. To analyse the nature of sensory, cognitive, emotional, physical and social experiences in fashion stores as the result of interactions with stimuli, from a consumer perspective.
7. To compare practitioner and consumer perspectives regarding the creation and the consumption of experience in physical stores.
8. To provide useful suggestions for managing the fashion store environment and the creation of consumer experiences.

All eight research objectives have been met in this research. Objectives 1-4 have been accomplished by the analysis of secondary data (literature reviews and industry articles) on fashion retailing, the consumption experience and the retail store environment. Objective 5 has been met through the analysis of primary data regarding experiential design from retail design practitioners. Objective 6 has been met during the analysis of consumer data in chapter 7. The process of achieving objectives 6 and 7 has been discussed in the methodology of the study in chapter 5. Chapter 8 compares the two perspectives and offers managerial recommendations thus satisfying objectives 7 and 8 which are also summarised in this chapter, chapter 9.

9.3 Chapter review

Each chapter in this study has contributed to the discovery of the consumer experience in fashion stores and thus the accomplishment of the research aim. This section reviews the discussion in each chapter, detailing its purpose and how it has contributed overall towards the research.

Chapter 1 reports the main aim of the research, its objectives and the intended outcomes therefore defining the boundaries for the research. It introduces the topic of investigation in this study with reference to why the research has been conducted, firstly in the context of fashion and secondly because of gaps in existing literature thus calling for the re-examination of the consumer experience in retail stores. This chapter outlines the structure for the study thus allowing for a logical explanation of the research process.

Chapter 2 presents the context for the study being the UK mid-market fashion retailing sector. This chapter firstly defines the context of the UK fashion market by discussing the nature of UK high street fashion retailers. Particular attention is paid to the role of physical store in a fashion retailer's operations as this fulfils the research aim. Problems faced by fashion retailers are discussed as key drivers for the examination of store portfolios and consumer experiences in the physical format. Success in the market depends on both strong in-store consumer experiences as well as strong online experiences. This chapter therefore supports the practical and managerial reasons for conducting the research and emphasises how findings of this study can aid fashion retailers in their store operations.

Chapter 3 is a review of literature concerning key theories regarding the retail store environment. A review of brand image, brand identity and retail atmosphere literature has identified several components that serve to communicate the brand by immersing consumers in experiences in the retail store environment. This chapter therefore highlights several stimuli that act as antecedents to consumer experiences and thus aided the formation of questions during the data collection stage of the research. Discussion defines store components as holistic in nature however very few studies in the retail store examine the consumer experience of multiple stimuli; many studies focus on isolated variables. Therefore this chapter serves to highlight the need for the formation of a list of holistic stimuli which are present in the store environments. By understanding all elements involved in the creation of experiences, one can start to understand the nature of experiences in store. Furthermore the chapter reinforces the lack of studies that examine the consumer experience of retail stores from a multidimensional perspective as discussed in chapter 3. The chapter

also serves to report current studies on fashion environments, illustrating a gap in knowledge concerning the role of technology in fashion stores and emphasising the need for further investigation in to the creation of experiences in order to remain competitive in today's market.

Chapter 4 discusses the key theories in this research by reviewing the consumer experience construct. Conceptualisations of the consumer experience in retail stores are discussed; the construct is firstly defined and then each dimension is described in turn. The chapter then presents the concept of experiential design and its importance in a retailer's strategy. It is here that antecedents to the consumer experience are identified and the link between the physical store environment and the creation of experiences is emphasised. Experiential retailing is reviewed as a strategy for engaging consumers in entertaining experiences in the retail store. This chapter examines experiential retailing across luxury, mid-market and value fashion sectors with the view of establishing the scope of experiential retailing. Discussion suggests that whilst there is evidence of practice in mid-market fashion sectors, academic literature does not reflect this in research regarding experiential retailing; it predominately refers to experiential strategies in the luxury sector. This calls for a greater insight in to the creation of consumer experiences in mid-market fashion retailing. By identifying current research on the consumer experience construct the researcher was able to identify several gaps in knowledge that require further investigation. This therefore motivated the collection of data. In addition to a lack of research concerning experiential strategies in mid-market fashion stores the chapter highlights that the underlying theories to consumption experience are largely undetermined. Also there is a lack of empirical research that examines the construct as multidimensional. Those claiming to analyse the consumer experience often only do so by examining only one dimension. In order to understand the nature of the consumer experience construct as multidimensional, all dimensions must be examined as they have been in this research. Theories identified in this chapter aided the interview process by specifying topics to be questioned and categories that helped to organise the data during analysis.

Chapter 5 reports the methodology utilised in order to achieve the aim of the study. The purpose of this chapter was to guide the reader through the stages of how the research has been undertaken in order to rediscover the meaning of the consumer experience construct in fashion stores. The chapter supports the use of a qualitative approach discussing why face to face interviews were the most suitable technique in order to collect data. This approach enabled the researcher to gain greater insight in to people's experiences and explore more

depth of meaning behind consumer's experiences in fashion stores. This was therefore an appropriate method for understanding the nature of experiences. Also this technique allowed for the discovery of known concepts whilst allowing new themes to emerge thus rediscovering the meaning of the consumer experience construct. Details such as the sample, data analysis and measures of accuracy are also discussed.

Chapter 6, 7 and 8 present the findings of the study. Chapter 6 discusses the results from analysis of practitioner data. This reveals several stimuli in the retail store environment that are used to design and create consumer experiences. This perspective of the consumer experience serves to identify the unique features of the store environment that consumers may overlook during an experience but that may affect them all the same. This led to the discovery of technology stimuli which is not largely discussed in current fashion retailing literature or in holistic perspectives of store components. This chapter therefore contributes towards the formation of a list of holistic stimuli that act as antecedents to the consumer experience in fashion stores. The chapter also discusses the nature of experiences as identified by practitioners.

Chapter 7 validates the practitioner data by presenting findings from consumer data and applies it to the context of high street fashion. The chapter discusses the nature of consumer's emotional, cognitive, sensory, physical and social experiences in fashion stores as the result of interactions with product, people, the physical setting, technology and brand message stimuli thus fulfilling the aim of the research. Findings are displayed in a model of consumer experiences in fashion stores (see Figure 9.1).

Finally chapter 8 compares the two perspectives on the creation and consumption of experiences in retail stores. The nature of the consumer experience as perceived by retailers has been found to be misaligned with the actual experience of consumers (Bäckström and Johansson, 2006). By comparing practitioner and consumer findings this research can identify aspects of the store environment and experiential design that retailers should reconsider for improved consumer experiences. This fulfils the final objective of the study. It also relates to chapter 2 in which the need for competitive experiences in fashion stores is identified. As a result several managerial recommendations for the creation of consumer experiences in fashion stores have been made.

9.4 Impact on theory and practice

This study builds upon existing conceptualisations of the retail store environment and consumption experience with the collection of new data in order to rediscover the meaning of the consumer experience in physical fashion stores. The findings of this study contribute towards a greater theoretical understanding of the consumption experience in academic literature. It also reports the managerial implications of findings and provides pragmatic solutions for fashion retailers for the creation of consumer experiences in store. This is evident through the accomplishment of several outcomes which are discussed in the next sections. The outcomes of the study are:

1. The identification of gaps in academic understanding of consumption experience and retail design.
2. The identification of specific sensory, cognitive, emotional, physical and social experiences encountered by young fashion consumers the physical store.
3. The formation of a list of holistic stimuli representing antecedents to the consumer experience in fashion stores.
4. The creation of a framework depicting consumption experience in fashion stores.
5. The formation of managerial recommendations which will aid retailers in the creation of effective strategies regarding consumer experiences in fashion stores.

9.5 Theoretical contributions

While many of the findings discussed in this section are not entirely new to consumption experience and retail atmosphere literature, findings suggest that some existing concepts may be developed further in order to explain the nature of experiences in high street fashion stores. This section presents the key theoretical contributions this study makes to academic practice.

9.5.1 Outcome 1: Gaps in academic understanding of consumption experience and retail design

The consumer experience construct is well discussed in retailing literature. Many contributions however are focused on the managerial outcomes of consumer experiences e.g. Schmitt (1999), Gupta and Vajie (2000), Berry and Carbone (2007) and Meyer and Schwager (2007). These conceptualisations can be criticised for failing to examine and define the underlying theories behind consumer experience, such as the antecedents to and the nature of experiential dimensions. Although authors such as Frow and Payne (2007),

Verhoef *et al.*, (2009), Puccinelli *et al.*, (2009) and Grewal *et al.*, (2009) have attempted to rectify this their work is conceptual. Thus academic understanding of the antecedents to and nature of the consumer experience supported by empirical data is severely lacking in existing literature. Furthermore despite existing definitions that assert the multidimensionality of the construct, very few empirical studies examine the sum of all dimensions and thus adopt a singular view of consumer experience most commonly concentrating on emotional dimensions (Babin and Darden, 1996; Wakefield and Baker, 1998). Also many studies in existing literature claiming to examine the consumer experience confuse terminology by using 'consumer experience' as a measure for other constructs such as satisfaction, loyalty or service quality (Verhoef *et al.*, 2009). This can be found to be the case in many fashion studies regarding the in store experience which uses 'consumer shopping experience' to explain for example consumer involvement or shopping motivations. Thus many studies not do examine the consumer experience according to its known definition and as its own multidimensional construct made up of emotions, cognitions, senses, physical actions and social dimensions.

When examining the cause of experiences in the retail environment many researches refer to store components. Many argue that it is the total configuration of stimuli in an environment that causes a consumer to respond thus consumers do not experience stimuli in isolation but as an on-going collective experience (Baker, 1986; Bitner, 1992; Ballentine *et al.*, 2010). Despite this known concept the number of empirical studies that examine multiple stimuli is very low; many examine the impact of stimuli in isolation. Although useful in understanding some aspects of consumer experience in order to develop a richer understanding of in store experiences a holistic approach is needed (Granot *et al.*, 2010). Other studies that have acknowledged the holistic nature of stimuli, such as Bitner (1992) and Turley and Milliman (2000) can be criticised for being outdated. Although very useful in identifying key aspects of the store environment, the nature of retail stores has transformed over the years and includes additional stimuli such as technology. The proliferation of consumer technologies in retail stores has changed the way in which consumer interact with and experience fashion retailers particularly in a physical context. Therefore conceptualisations of holistic store components must now include technology stimuli; currently there are only few studies that do so in existing literature such as Turley and Chebat (2002). This is particularly so in literature concerning the fashion store environment. In response to these criticisms several authors have attempted holistic examinations of stimuli in retail stores; Verhoef *et al.*, (2009) for example discusses the role of technology alongside assortment, atmospherics, social elements, price and brand stimuli however does so from a conceptual stance. Other

studies that have recently empirically studied multiple stimuli limit these to multiple atmospherics again neglecting technology (e.g. Ballentine *et al.*, 2010; Parsons, 2011) thus although having a holistic view of atmospherics, they neglect other categories of store components. Hence with the gaps in the literature concerning retail design and the consumer experience in mind, this study contributes a theoretical understanding of holistic stimuli that act as antecedents to consumer's emotional, cognitive, sensory, physical and social experiences in fashion stores. The study therefore identifies the nature of experiential components in a context specific environment thus adopting a multidimensional view of the consumer experience construct, supported by the collection of primary data.

9.5.2 Outcome 2: The identification of sensory, cognitive, emotional, physical and social experiences

This section summarises findings first discussed in chapter 7 which present the nature of specific emotions, cognitions, senses, physical actions and social encounters experienced by consumers in retail stores. In doing so it illustrates the theoretical contribution that the study makes which is a greater understanding of the nature of consumer experience as a multidimensional construct that is supported by empirical data. The key findings regarding the nature of each dimension is discussed below.

9.5.2.1 Emotional experiences

The creation of emotional connections with consumers was considered a vital consideration in experiential design for practitioners. They perceive the role of the store environment as engaging consumers in deep and personal emotional experiences in order to build lasting relationships between consumer and brand. Although consumer respondents were very clear about the emotions they experienced in fashion stores, the emphasis was not placed on forming a deep and more meaningful relationship with the fashion retailer. Therefore retailers may aim to appeal to consumers on more significant emotional levels however consumers are more concerned with experiences that engage positive over negative emotions. Thus the emotions described by consumers in this study can be generalised in to positive or negative which occur from interactions with the physical setting (atmospherics), people (sales staff and consumers), product (assortment and range), technology (touch screens and TV screens) and brand message stimuli (ethical values). Key positive emotions identified in this study include: joy (including enjoyment, happiness and pleasure), excitement and feeling reassured. The key negative emotions described include: anger (including annoyance, irritation and frustration), stress, feeling uncomfortable and feeling undervalued.

Sources for positive emotions for the consumers in this study are hedonistic activities such as playing with technology or browsing products and socialising with friends. Many of the negative emotions described came from being unable to accomplish utilitarian tasks such as finding a specific product, or finding it hard to concentrate due to loud music. These conceptualisations of emotions in the retail store environments are in line with existing understandings. However this study has identified two emotions that are not discussed in existing retailing studies and represent emotions that are specific to fashion experiences as opposed to general human emotions that are listed in current emotion typologies (Yoo *et al.*, 1998). The first is the emotion of feeling undervalued/ valued. These feelings were both reported to be experienced during interactions with sale staff; feeling undervalued occurred when consumers were being ignored or when sales staff did not care to make personal contact (e.g. saying hello, smiling or making eye contact). Some respondents reported that this left them questioning why they were purchasing products and so handing money over to that retailer. This argument is reinforced by a feeling of being valued when consumers did receive attention, personal contact and care from sales staff. Reassurance is the second emotion identified that has not been discussed in existing literature. Again a source of this emotion was people which included both staff and other customers. This feeling was reported during dialogue with other people and gaining advice and/or compliments which made the consumer feel more positive, confident or reassured in their product decisions. The role of sales assistants and other customers are thus vital in creating positive emotional experiences in fashion stores. Therefore this study makes the theoretical contribution of two fashion store specific consumer emotions.

9.5.2.2 Cognitive experiences

Several specific cognitions were identified in this study including cognitive search activity, the formation of imagery, attitudes, perceptions of value, and understanding of information. All stimuli in the fashion store are reported as creating some form of cognitive experience. The cognitive search activity in fashion stores is a problem solving activity that includes the comprehension of information and the formation of strategies to attempt the search such as asking people for help or exploring the environment via browsing behaviours. Navigational strategies defined in this study are epistemic or hedonic in nature thus based on the accomplishment of tasks or for the sake of enjoyment. Fashion consumers reported forming several different images regarding products, themselves and the usage situation. The three categories of imagery discovered include creative adaptations that engage the consumer's creativity and fashion skills, new product ideas that inspires new product choices and

visualisations of future usage that guide the consumer in deciding how and where they would wear products. Product attributes, visual merchandising and people in the store are key stimuli to the formation of imagery in fashion stores. Many attitudes were also identified with each stimulus in the retail environment that have been categorised as either positive or negative. Due to the differences in stimuli the attitudes range vastly but are mainly consistent with existing attitudes in literature such as Babin and Burns (1997) and Batra and Ahtola (1990). Interestingly at times when consumers could not identify emotions with stimuli they referred to their perceptions, thus attitudes towards the stimuli. This study posits that cognitions and emotions during the in store experience are very closely related. Further research should examine the relationship between emotional and cognitive experiences during the fashion store visit. Perceptions of value were also identified in the study and in line with Keller's (1993) and Fiore and Ogle's (2000) conceptualisation have been categorised as symbolic, experiential and functional. This posits the fashion consumer as driven by both hedonic and utilitarian tendencies during the consumer experience in fashion stores. Finally the processing and understanding of information forms one type of cognition experienced in the fashion store. Understanding comes from visual and verbal information from sales assistants, product details such as provenance and price, and brand message stimuli regarding ethical values and brand stories. Consumers felt more able to make an informed decision when understanding more about the brand or its products/ services. Practitioners also emphasised the importance of educating consumers in the retail store environment and engaging them on more significant cerebral levels.

9.5.2.3 Sensory experiences

Visual, olfactory, and aural sensory experiences have been determined in this study. Touch as a sensory experience is also defined but this has been categorised under physical experiences. Stimuli for sensory experiences include technology and product attributes but are notably sourced from interactions with atmospheric elements of the physical setting. Sensory experiences are strongly related to other dimensions such as emotion (e.g. enhanced mood) and cognitions (e.g. formation of attitudes). This is in line with the understanding that sensory stimuli stimulate people's sensory receptors which engages attention and allows us to apply meaning to the experience (Solomon and Rabolt, 2004). This study found that aural experiences in fashion stores have the power to elicit positive and negative emotions; consumers can experience enjoyment or relaxed calm moods depending on the tempo of music. Music that is too loud causes negative emotions and is thought to hinder cognitive processes however a lack of music was reported to make consumers feel uncomfortable.

Findings are thus consistent with existing literature e.g. Yalch and Spangenberg, (1990), Herrington and Capella (1994), Beverland *et al.*, (2006) and Jain and Bagdare (2011).

This study contributes further discussion on the role of scent in fashion stores. It refers to naturally caused environmental scents of other consumers notably in the fitting rooms e.g. sweat. Studies concerning scent in fashion environments are relatively few and many focus on the impact of retailer's strategies that include pumping scents in to an environment. This study posits that consumers do not experience many forms of scent in the fashion store environment that are memorable to recall as only one consumer respondent in this study could comment on olfactory experiences in fashion stores. Parsons (2009) believes that scent can offer naturally odourless stores with a competitive advantage over naturally scented stores; retailers can 'switch on' and 'switch off' scents to better stimulate customers during their in store experiences and avoid desensitisation from repeated exposure. As it is evident that many high street fashion retailers do not currently offer scented environments, Parson's (2009) recommendation may offer UK high street retailers a new approach to designing atmospherics that most other retailers have not attempted.

Visual engagement was the third sensory experience discussed in the study; respondents referred to conditions that enabled or hindered vision. Dark lighting was considered a source for hindering the visual experience in store whereas visual engagement was increased via bright lighting, signage, product presentation and moving imagery via technology. These were considered to 'catch' consumer's attention and stimulate curiosity which caused approach behaviours.

9.5.2.4 Physical experiences

Many examinations of the consumer experience construct are centred on emotional, cognitive and sensory experiences in the retail environment. This study believes the physical experience in store is largely underrepresented in existing literature. This study therefore contributes more conceptualisations of the nature of physical experiences that occur in fashion stores. Physical experiences are defined in this study as being volitional bodily actions performed for extrinsic or intrinsic motives. Some physical experiences are automatic forms of behaviour such as walking whereas others are specific shopping behaviours e.g. touching and examining products. Much existing research concentrates on the shopping specific behaviours such as time spent in store and purchase intent but neglect to discuss the basic forms of movement such as walking or touching which are still vital during the in store experience. Consumers seek touch and tactility in store in order to search

for and evaluate products hence physical engagement is a vital part of the in store fashion experience. Practitioners and consumers both emphasised the importance of the physical experience in the fashion store thus retail designers believe that the role of design in the physical is to foster greater physical experiences particularly with products.

Other forms of physical experiences are internal involuntary physiological states such as temperature control and health issues e.g. feeling physically tired, lethargic, physically uncomfortable/comfortable and ill. This term is new to conceptualisations of physical dimensions of experience; most refer only to the bodily actions evident from outside of the body. However data in this study reports the importance of internal physiological experiences in determining a positive or negative experience in fashion stores. Authors such as Machleit *et al.*, (1994), d'Astous (2000) and Parsons (2011) are three of very few researchers to look at the effects of temperature on the consumer experience notable emotions. This study supports their findings by suggesting that extreme high temperatures give rise to negative experiences in fashion stores.

9.5.2.5 Social experiences

The nature of social experiences in the fashion store has been divided in to two types: direct involvement in conversation and passive observation of other people in store. However both types are sources of influence for consumers causing them to respond emotionally, cognitively and behaviourally to the fashion store environment. The direct interaction between consumers and other people in store has received much attention in the literature with focus shifting from staff to consumer interactions, to consumer to consumer interactions. Both define the experience of fashion consumers. Findings suggest that direct social interactions with other people through dialogue such as sharing opinions can have a greater impact on product choices/ purchase decisions than dialogue with sales staff. In some cases consumers perceive their interaction with sales staff such as gaining opinions and advice as being bias and doubt the honesty behind such dialogue. The second form of social experiences is classified as passive which is the observation of other consumers/ staff. Respondents reported the close proximity of other customers as leading to negative evaluations of the consumption experience. This is in line with existing findings on crowding (e.g. Eroglu and Machleit, 1990; Hui and Bateson, 1991; Machleit *et al.*, 2000; Argo *et al.*, 2005). On the other hand, observations of other consumer's product choices have been acknowledged as a source for product inspiration and style guidance thus should be utilised by fashion retailers to encourage purchases.

9.5.2.6 Moderating variables

Several moderators to the consumer experience were found in the research data. Fiore and Kim (2007) believe that these characteristics influence the strength and direction of the relationship between stimuli and experience therefore an indication of moderators is important in the conceptualisation of the consumer experience construct. Due to the nature of the sample in this study personal factors discussed included student lifestyles and as a consequence limited incomes. Situational factors reported in this study included time constraints (e.g. Babin *et al.*, 1994), time of day/ day of the week (e.g. Yalch and Spangenberg, 1990; Dabholkar and Bagozzi, 2002) and shopping motivations including experience with alternative channels such as online. These are in line with existing conceptualisations of moderating influences to the consumer experience.

9.5.3 Outcome 3: List of holistic stimuli representing antecedents to the consumer experience in fashion stores

In order to achieve the formation of a list of holistic stimuli that act as antecedents to the consumer experience in fashion stores both practitioners and consumers were interviewed. Retail designers were interviewed as to identify the unique features of the retail store environment that consumers may not fully acknowledge during visits to the physical store. Consumers perceive stimuli as discrete elements and are not always aware of what is involved during their experience in store (Baker, 1986; Bitner, 1992). Hence some components are considered foreground and background elements of the retail store in which background components have less of an impact on the consumption experience than foreground components. However in order to validate practitioner arguments fashion consumers were interviewed and probed regarding interactions with stimuli as identified by practitioners and any additional components that they could recall. As thought, some respondents firstly struggled to remember interactions with some of the stimuli however later recalled their experiences. As a result several stimuli were identified in the findings. In line with other studies on retail store components this study has simplified the seemingly long and diverse list of single variables in to higher order categories of product, people, the physical setting, technology and brand message. This study makes further theoretical contributions in the form of a list of holistic stimuli that make up the fashion store and thus form antecedents to consumer. Table 9.1 illustrates the list of holistic stimuli thus accomplishing outcome 3 of the study. The holistic relationship of store components was also visually presented in chapter 7 Figure 7.1 to Figure 7.5 in a series of network maps.

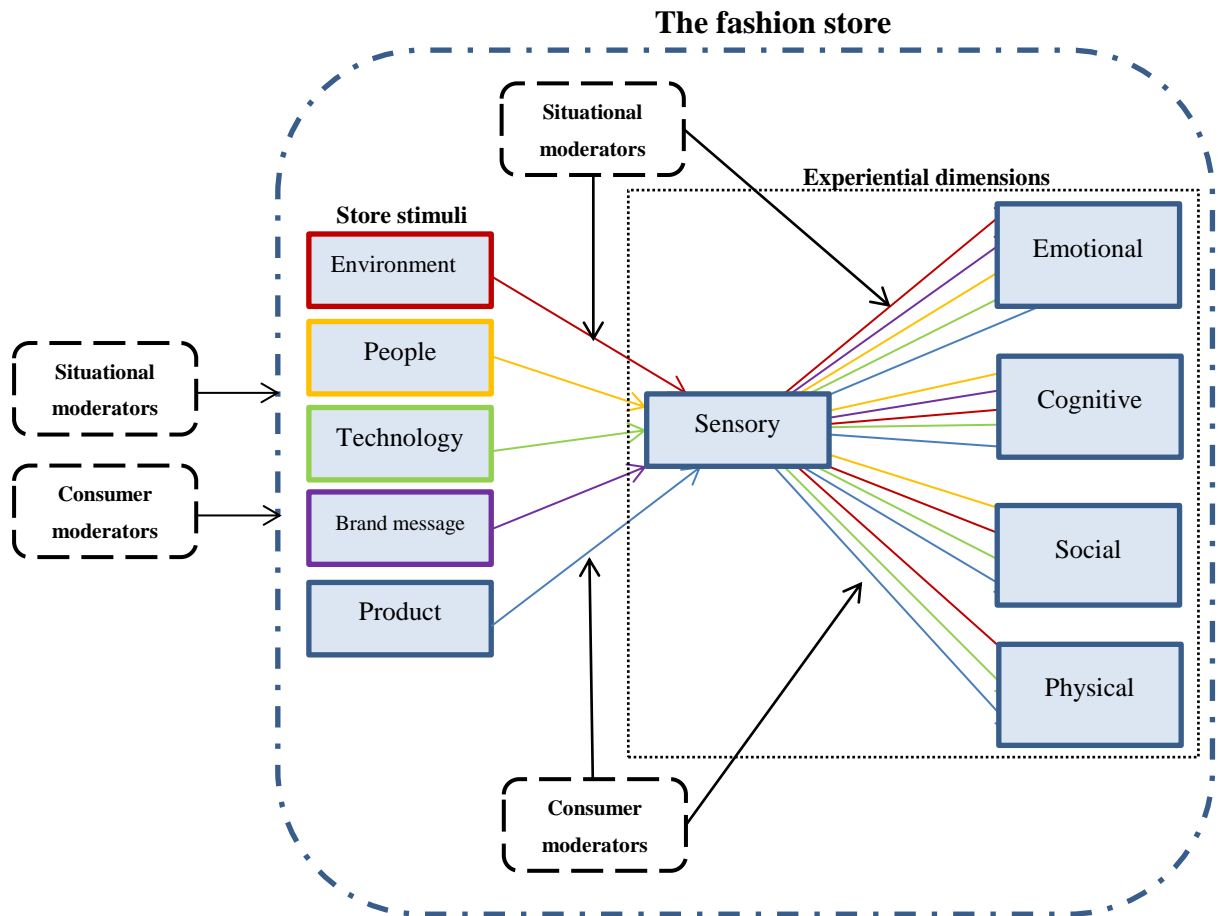
Table 9.1 Holistic stimuli in the fashion store

Stimulus	Variable
Product	<ul style="list-style-type: none"> • Presentation e.g. product displays, visual merchandising, placement of merchandise • Product information e.g. price • Packaging • Range of merchandise • Tangible attributes and design
The physical setting	<ul style="list-style-type: none"> • Aesthetic design and decor e.g. materials, wall paper, colour • Atmospherics e.g. music, lighting, temperature and scent • Service areas e.g. waiting areas, fitting rooms and cash desks • Furniture • Signage • Space and layout allocation
People	<ul style="list-style-type: none"> • Sale staff • Acquainted customers e.g. friends and family • Unacquainted customers e.g. unknown customers
Technology	<ul style="list-style-type: none"> • Computers for ordering products via access to online store • Interactive (touch screen) catalogue • Stock checking device e.g. product information, stock availability • Television Screen • Mobile games
Brand message	<ul style="list-style-type: none"> • Brand story e.g. heritage • Brand identity • Brand values • Social responsibilities e.g. cause related activities, ethical practices

9.5.4 Outcome 4: Framework of consumption experience in fashion stores

The model of consumer experiences in fashion stores (Figure 9.1) has been based on the results of interviews with young fashion consumers. The framework depicts the nature of emotional, cognitive, sensory, physical and social experiences encountered in the physical fashion store as the result of interactions with stimuli including product, people, the physical setting, technology and brand message stimuli. A sensory experience starts the perceptual process leading to the interpretation of information therefore causing cognitive, emotive, social or physical responses. Not each stimulus has been found to lead to all experiential dimensions; senses, emotions and cognitions are experienced with all however physical and social experiences vary depending on stimuli. In addition, the nature of experiences is subjective; a number of consumer and situational factors affect the nature of the consumption experience pre and during the store experience.

Figure 9.1 A model of consumption experience in fashion stores



9.6 Managerial implications

This study presents the nature of consumer’s emotional, cognitive, sensory, physical and social experiences as the result of interactions with product, people, the physical setting, technology and brand message stimuli in fashion stores. It does so by examining two perspectives of how experiences are designed and how they are consumed. By adopting this approach this study has gained a holistic understanding of the consumer experience by illustrating the source of experiences as well as the nature of experiences. The study can contribute recommendations for the creation of more appealing and engaging experiences in fashion stores using product, people, the physical setting, technology and brand message stimuli. The consumer experience has been identified as a key source for competitive advantage in a market characterised by generic products and services that own no clear points of differentiation (Smilansky, 2009) and thus is a vital consideration in fashion retailing. Given the threat of fewer over-the-counter sales and store closures, fashion

retailers need to re-assess their current store designs in order to ensure that the physical store remains a valuable and competitive component in their overall strategy.

9.6.1 Outcome 5: Managerial recommendations to aid effective strategies

This section provides fashion retailers with managerial recommendations for the creation of consumer experiences in the high street fashion retail store based on the findings established in the study. Each category of store component is discussed with the view of providing experiential design ideas that put the recommendations in to practice.

Firstly, both practitioner and consumer respondents discussed the importance of the physical channel maintaining it's tangible proposition over online and mobile channels. Stores can be fun social places which provide experiences that only a physical space can offer (Aubrey and Judge, 2012). Therefore the fashion store environment must provide opportunities for consumers to become immersed in physical experiences, particularly with products, that can't be matched online. Consumers must be entertained and stimulated via a sense of touch and discovery encouraging active involvement with products, the physical setting and technology. For example entertaining demonstrations such as catwalks in store or digital games relating to trend inspiration will not only provide hedonic value in the fashion experience but will allow consumers to co-create their own experience and as a consequence shopping value. On a basic level high street fashion retailers must ensure that obstacles to touch are removed such as display cabinets, displays that sit too high up on walls or uncomfortable fitting rooms. Thirdly retailers can encourage tactility using signals such as 'touch me' and 'try me on'. The physical experience should also engage the mind by providing space for 'time out' and opportunities for consumers to relax and unwind within the store aka 'third space' that promotes escapism and hedonism. These experiential spaces should be designed to immerse consumers in a lifestyle as created by the brand such as if the brand identity is young, fun and attractive, the store could offer hair and makeup services that engage image conscious consumers in relevant experiences.

Secondly, the physical store is a centre for socialisation for consumers therefore the store should encourage consumers to meet and share dialogue thus fostering social relationships. Experiences should engage consumers in dialogue between themselves and other customers such as the sharing of opinions and advice which has been found to be perceived as unbiased in nature and hold more meaning than from sale assistants. Fitting rooms should be designed as social spaces as to encourage social influence for example comfortable open central spaces that invite the consumer out of the cubicle where friends/ family and other customers

can better observe and share opinions. They would also have to be well lit and private individual stalls for when consumers do not want to share the experience, and to satisfy consumers need for better fitting rooms. Another recommendation is to use customers and sales staff as visual decoration and inspiration for fashion products thus making them walking mannequins for product ideas. Consumer respondents reported observing the product choices and fashion style of other people in store as inspiration for their own choices. The store could display photographs via digital screens showcasing what customers and staff in store are wearing thus providing consumer driven content that inspires product ideas. Although not necessarily wearing the products of one store, consumers outfit can be replicated using the stock of that retailer. Consumers would be invited to share their outfits therefore becoming 'actors' in the retail experience but during quiet times sales staff can take their place as models. Consumers can use a digital interface to gain additional information on the garments such as: stock and availability of sizes; trend information; price information; directions of where to find the products in store; and further product recommendations. Stores can support consumer's desire for connectivity throughout the shopping journey by allowing customers to use photography in-store and QR codes to make product research and purchase quicker and easier (Aubrey and Judge, 2012). In addition this platform could be linked to the retailer's website which would allow them to order products to their home, store or take away with them there and then, or additionally link to the retailer's Facebook enabling consumers to 'share' with the wider community of fashion consumers. This experience with in-store technology would integrate the retail store and online channel whilst providing a physical point of contact and a tangible experience with the brand.

A third recommendation for managing experiences with people in store is the implementation of staff training. This study has identified that there is a fine line between too much and too little service provided in fashion stores. Sales assistants must be trained to be more attentive and approachable however also to understand when not to approach consumers and thus avoid negative attitudes towards sales assistants such as considering them pushy and overwhelming. Training staff to be observant of other staff approaching consumers may reduce too many assistants offering help thus 'pestering' the consumer. Training should ensure that sales assistants are aware of body language that is suggestive of needing help. The general characteristics of staff need to be regularly reassessed and regular training must be offered to ensure sales assistants are friendly and responsive.

The physical setting should be a main concern for fashion retailers as interactions with elements such as atmospherics have strong influences on the positivity of the store experience. Retailers should focus on the basic appeal of atmospherics before attempting to excite and stimulate multiple senses with innovative designs. A balance between the right scent, temperature and volume of music must be met in the fashion store as to improve consumer's emotional reactions when experiencing the sum of these stimuli. Lighting, especially in fitting rooms must be reassessed to appeal to consumers' want for bright and flattering lighting therefore providing appealing and inviting fitting rooms and encouraging greater involvement with products i.e. trying on. The experience of scent in a high street store is relevantly unique according to data in this research therefore fashion retailers may benefit from the creation of a personalised scent that distinguishes the sensorial experience in their store as different to the experience in competitors. Scent would therefore be a powerful brand cue in the fashion environment.

Fourthly, evidence in this study suggests that specialist fashion retailers such as Levi's and All Saints provide distinct and different store experiences compared to fast fashion retailers such as Primark and H&M based on the use of visual imagery, props and narration that strongly communicate their identity, values and brand story. Experiences of themes and symbolic cues in fashion environments have not only shown to offer a point of difference for retailers but have led to positive attitudes, informed product decisions, and positive emotions. Therefore greater and more explicit communication of a retailer's brand message in the retail store appears to result in positive outcomes for fashion retailers. This study recommends that fast fashion retailers explicitly promote their brand identity through the use of themes, symbols and story-telling in the retail environment so that consumers become immersed in unique branded experiences as opposed to the maintaining simple white box designs typical of many fast fashion retailers. As stated by one of the practitioner respondents story-telling is everything in retailing; it is very hard to copy the beginning of a brand's story because that is where they've come from. Therefore a brand's heritage and the story are unique branding elements which can create a very unique experience when told to consumers. This creates more relevance in the brand experience. Evidence suggests that the communication of a brand's ethical values is much more obvious in fast fashion retailers than the communication of the brand story and brand heritage. However the promotion of ethical values has been received more strongly with negative attitudes than positive attitudes by respondents in this study. Therefore it is recommended that fashion retailers do not rely on the communication of ethical brand values unless this is inherent to the essence or DNA of the brand. If ethical values are communicated then retailers should take greater effort in

promoting the same values across additional marketing communications in order to convince consumers that an ethical stance is of importance to the company and not a PR stunt.

Finally, digital interaction in store is a growing phenomenon which high street fashion retailers can use to integrate channels thus providing an omnichannel brand experience. However the physical store must still offer an experience that the online and mobile channels can't replicate. Fashion retailers should include digital elements in store in order to engage consumers in hedonistic activities that stimulate discovery and fun, as well as to aid the product search. Technology should be integrated in to the experience of other store components as discussed in the examples given in the above recommendations. However the purpose of technology should be made clearer to consumers; respondents reported that one reason for not interacting with technology in store was because they were unsure of what the technology was used for and feared it was not for them to use. Sales staff and clear signage should be utilised to draw attention to technology and to indicate what it can be used for. Therefore attention must be drawn to the technology especially by engaging consumer's curiosity as this was one motive for approach behaviours for some consumers in the study. Most importantly technology in fashion stores should not be used to replace sales assistants but should be used to foster interactions between consumers and sales staff thus maintaining the service element of the physical store. Technology should be monitored by sales staff in order to engage consumers in traditional service alongside digital interaction.

9.7 Research limitations and ideas for future research

Several contributions have been made regarding the nature of store components as antecedents to experiences and the nature of those experiences in fashion stores. The study also raises a number of additional questions regarding the consumption experience based on a number of limitations of the study that can be identified. Although not hindering the final conclusions it is important to acknowledge the limitations as to give rise for the development of the consumer experience construct in future studies.

9.7.1 Practitioner sample

The creation of retail environments discussed by practitioners in this study represents all types of sectors including supermarkets, sportswear, electrical appliances and clothing. Respondents were picked due to their level of expertise as retail and brand designers however the findings of the practitioner data are generalised to the whole retailing sector. Although interviews with practitioners provided stimuli and experiences that could be validated by the collection of consumer data, future studies would benefit from investigating

only the experiential design in fashion stores and then comparing this with the actual experiences of fashion consumers. The researcher attempted to interview retail designers known for their work with fashion retailers however getting them to participate in the research was difficult. Goldstein (2002) acknowledges this as one of the key issues facing the use of elite respondents and thus can account for a restricted sample size. Future studies would interview agencies with more experience in designing fashion stores and thus could better align perspectives between practitioner beliefs and consumer beliefs on the antecedents to and nature of consumer experiences in fashion stores. Additionally interviews with managers of fashion stores would account for a retailer's perspective but one that is familiar with the store and the experience its consumers encounter on a day to day basis. Store managers would have a sound knowledge of all elements of the store including the physical setting, technology, brand message stimuli, people and products as they would themselves be immersed in that environment.

Furthermore it is also important to consider that when discussing the nature of in store experiences practitioners in many cases referred to newly designed stores as to promote their vision of experiential design in retail today. Therefore they may have been inclined to describe innovative experiences that apply to only a small amount of existing stores such as newly renovated or opened stores. Many existing store environments and therefore sources of consumer experiences may utilise more traditional approaches to engaging consumers and were likely to be designed to induce different experiences. Although acknowledging the value of traditional design techniques of atmospherics, layout and social elements etc., the focus of practitioners in this study was on new ways that retailers can and should engage consumers. The consumer experience as described by practitioners may therefore point towards future retail experiences as opposed to those most commonly encountered interactions in retail stores. Future research could utilise a case study approach to examining the creation and consumption of experiences in fashion stores; on specific store would be appointed and retail designer interviewed at the time of experiential design and with consumers at the time of the store opening or at intervals post opening. This would allow for direct comparisons to be made allowing for better alignment of perspectives.

9.7.2 Consumer sample

The nature of the second sample used in this study being young female fashion consumers aged 18-25 and their behaviours are suggestive of future behaviours of other fashion consumers (Goldsmith *et al.*, 1999). However this limits the findings to a specific type of fashion consumer thus it is not possible to generalise findings of this study to all male

consumers and females above the age of 25. In store experiences of older consumers are likely to be very different from those of young fashion consumers. Mintel (2012c) reports that 41% of over 55s report negative shopping experiences in store thus future research could examine the nature of experiences in store across other consumer groups as to understand a broader context of fashion experiences. The over 55s consumer who are financially comfortable are growing in percentage in the UK, compared to 15-24 years (key fashion consumers) who are reducing (Mintel, 2012b). This suggests a potential for the development of fashion retailers who appeal to an older target market and can gain competitive advantage amongst this growing consumer group. Strategies that appeal would rely on the improvement of the in store experience which could be resolved via research in to the nature of older consumer's experiences in fashion stores.

9.7.3 Stimuli as antecedents to experiences

Due to the nature of the study being to establish an understanding of the underlying theories of experiences and to rediscover stimuli within the store environment, a qualitative approach was considered most appropriate. This study has provided insight in to which stimuli may lead to experiences but it does not prove the casual relationship between stimuli and experiential dimensions. Thus to fully understand the holistic nature of stimuli further research would measure the direct relationship between the stimuli and their influence on specific types of emotional, cognitive, sensory, physical and social experiences that are identified in this study. Conducting more research with a quantitative approach and a much larger sample size would allow for more reliable generalisations to be made regarding the in store experience of fashion consumers; a single study after all cannot form generalizations about consumer behaviour (Goldsmith *et al.*, 1999).

9.7.4 Technology stimuli

Although defined by over half of the respondents as impacting their experience in fashion stores, experiences with technology did not exist for all fashion consumers interviews. Technology may represent a background component of the store for some consumers so that the degree of awareness of this stimulus is low despite its presence in store. Several attitudes towards technology were identified by consumers however understanding of the emotional experiences for example is lacking. Further research needs to be conducted to understand more about the nature of emotional, cognitive, sensory, physical and social experience with this stimulus. Also with technology becoming an emerging topic in retailing yet an underdeveloped research area in literature on the fashion store, academia would benefit from greater understanding of the value of technology in store for both the retailer and consumer.

9.7.5 Moderating factors

Several moderating factors have been acknowledged in this study including personal factors such as lifestyle and situational factors such as time/ day of the week and motivations. It was found that one factor in this study that could deserve more analysis is the level of involvement consumers have with stimuli during their experiences. This study does not account for the level of involvement during an interaction despite suggestive data concerning interactions with technology. For example the experience encountered from observing TV screens in store represents a different type of experience than when physically interacting with an interactive touch screens although both components fall under the category of technology stimuli. Although both forming cognitive experiences, for example, the nature of these cognitions is likely to be very different due to the level of involvement during the interaction. Highly involved consumers have been found to assign greater cognitive energy necessary for stimulus evaluations in comparison to consumers in low involvement situations (Petty *et al.*, 1983). Further research in to the role of involvement during cognitive, emotional, sensory, physical and social experiences with stimuli would provide greater insight in to the consumption experience.

9.8 Summary

This study aimed to understand the nature of consumer experiences as the result of interactions with stimuli in fashion stores. The work presented in this thesis has fulfilled this aim and as a consequence has contributed new knowledge to the academic understanding of the consumption experience construct in fashion retail stores. Specifically the study has contributed empirical support for the existence of product, people, the physical setting, technology and brand message stimuli as holistic stimuli that determine emotional, cognitive, sensory, physical and social experiences in fashion stores. The study has also identified several new classifications of emotions experienced in the retail store (feeling undervalued/ valued and reassurance) and new typologies of physical experiences (volitional physical experiences and involuntary physiological experiences). The results of empirical findings have provided a framework for understanding the consumption of experiences in fashion stores (Figure 9.1). This has been approached by adopting a holistic perspective of both the creation and consumption of experiences in fashion stores. The study has also provided some pragmatic recommendations for designing fashion store environments. It is hoped that the findings and suggestions of this study provide high street fashion retailers with an insight in to experiential design that will engage young fashion consumers in positive store experiences. The strategies suggested in this study can entice consumers to the

physical store and immerse them in emotional, cognitive, sensory, physical and social experiences that deepen their connection with the brand therefore offering unique brand experiences. Stores that revolve around creating great experiences that integrate with the brand's wider network of channels will withstand difficulties faced by many retailers in today's competitive marketplace.

Bibliography

- Aarts, H., Verplanken, B., Knippenber, V. (1998) Predicting behavior from actions in the past: repeated decision making or a matter of habit? *Journal of Applied Social Psychology*, 28 (15), pp. 1355-1 374
- Aberbach, J.D., Rockman, B.A. (2002) Conducting and coding elite interviews. *PS: Political Science and Politics*, 35 (4), pp. 673-676
- Ailawadi, K.L., Keller, K.L. (2004) Understanding retail branding: conceptual insights and research priorities. *Journal of Retailing*, 80, pp. 331–342
- Aldás-Manzano, J., Ruiz-Mafé, C., Sanz-Blas, S. (2009) Exploring individual personality factors as drivers of M-shopping acceptance. *Industrial Management & Data Systems*, 109 (6), pp.739 - 757
- Algesheimer, R., Dholakia, U. M. (2006) Do customer communities pay off? *Harvard Business Review*, 84 (11), pp. 26-30
- Amaratunga, D., Baldery, D., Sarshar, M., Newton, R. (2002) Quantitative and qualitative research in the built environment: application of “mixed” research approach. *Work Study*, 51 (1), pp. 17-31
- Andreu, L., Bigné, E., Chumpitaz, R., Swaen, V. (2006) How does the perceived retail environment influence consumers' emotional experience? Evidence from two retail settings. *The International Review of Retail, Distribution and Consumer Research*, 16 (5), pp. 559-587
- Appleton, J. V. (1995) Analysing qualitative interview data: addressing issues of reliability and validity. *Journal of Advanced Nursing*, 22, pp. 993-997
- Areni, C.S., Kim, D. (1994) The influence of in-store lighting on consumer’s examination of merchandise in a wine store. *International Journal of Research in Marketing*, 11, pp. 117-125
- Argo, J.J., Dahl, D.W., Manchanda, R.V. (2005) The influence of a mere social presence in a retail context. *Journal of Consumer Research*, 32 (2) pp. 207-212
- Arnould, S. J., Kozinets, R.V., Handelman, J.M. (2001) Hometown ideology and retailer legitimation: the institutional semiotics of wal-mart flyers. *Journal of Retailing*, 77 (2), pp. 77–95
- Ashman, R., Vazquez, D. (2012) Simulating attachment to pure-play fashion retailers. *International Journal of Retail & Distribution Management*, 40 (12), pp. 975-996
- Ashworth, C.J., Schmidt, R.A., Pioch, E.A., Hallsworth, A. (2006) An approach to sustainable ‘fashion’ e-retail: a five-stage evolutionary strategy for ‘clicks-and-mortar’ and ‘pure-play’ enterprises. *Journal of Retailing and Consumer Services*, 13 (4), pp. 289-99
- Assael, H., Keon, J. (1982) Nonsampling vs sampling errors in survey research. *Journal of Marketing*, 46, pp. 114-23
- Attwood, K. (2007) Cheap fashion: the trend may be over. *The Independent*, 3 August.
- Atwal, G., Williams, A. (2009) Luxury brand marketing – the experience is everything. *Journal of Brand Management*, 16 (5/6), pp. 338-46
- Aubrey, C., Judge, D. (2012) Re-imagine retail: why store innovation is key to a brand’s growth in the ‘new normal’, digitally-connected and transparent world. *Journal of Brand Strategy*, 1 (1), pp. 31–39
- Babin, B.J., Darden, W.R. (1995) Consumer self-regulation in a retail environment. *Journal of Retailing*, 71 (1), pp. 47-70
- Babin, B.J., Darden, W.R. (1996) Good and bad shopping vibes: Spending and patronage satisfaction. *Journal of Business Research*, 35 (3), pp. 201-206

- Babin, B.J., Darden, W. R, Griffin, M. (1994) Work and/or fun: measuring hedonic and utilitarian shopping value. *Journal of Consumer Research*, 20 (4), pp. 644-656
- Babin, B.J., Hardesty, D.M., Suter, T.A. (2003) Color and shopping intentions: The intervening effect of price fairness and perceived affect. *Journal of Business Research*, 56 (7), pp. 541-551
- Babin, L.A., Burns, A.C. (1997) Effects of print ad pictures and copy containing instructions to imagine on mental imagery that mediates attitudes author. *Journal of Advertising*, 26 (3), pp. 33-44
- Bäckström, K., Johansson, U. (2006) Creating and consuming experiences in retail store environments: comparing retailer and consumer perspectives. *Journal of Retailing and Consumer Services*, 13 (6), pp. 417-430
- Bagozzi, R.P., Gopinath, M., Nyer, P.U. (1999) The role of emotions in marketing. *Journal of the Academy of Marketing Science*, 27, pp. 184-206
- Baker, J. (1986) The role of the environment in marketing services: the consumer perspective. In J.A. Czepiel, C. A. Congram, and J. Shanahan, eds. *The Services Challenge: Integrating for Competitive Advantage*. Chicago, IL: American Marketing Association, pp. 79-84
- Baker, J., Grewal, D., Parasuraman, A. (1994) The influence of store environment on quality inferences and store image. *Journal of the Academy of Marketing Science*, 22 (4), pp. 328-339
- Baker, J., Levy, M., Grewal, D. (1992) An experimental approach to making retail store environmental decisions. *Journal of Retailing*, 68 (4), pp. 445-460
- Baker, J., Parasuraman, A., Grewal, D., Voss, G.B. (2002) The influence of multiple store environment cues on perceived merchandise value and patronage intentions. *Journal of Marketing*, 66 (2), pp. 120-141
- Ballantine, P.W., Jack, R., Parsons, A.G. (2010) Atmospheric cues and their effect on the hedonic retail experience. *International Journal of Retail & Distribution Management*, 38 (8), pp. 641 – 653
- Bara, B., Bucciarelli M., Lombardo V. (2001) Model theory of deduction: a unified computational approach. *Cognitive Science*, 25, pp. 839-901
- Barlow, A., Siddiqui, N., Mannion, M. (2004) Developments in information and communications technologies for retail marketing channels. *International Journal of Retail & Distribution Management*, 32 (3), pp. 157-63
- Barnes, L., Lea-Greenwood, G. (2010) Fast fashion in the retail store environment. *International Journal of Retail & Distribution Management*, 38 (10) pp. 760 – 772
- Baron, S., Conway, T., Warnaby, G. (2010) *Relationship marketing; a consumer experience approach*. London, UK: Sage Publications
- Baron, S., Harris, K., Harris, R. (2001) Retail theater: the intended effect of the performance. *Journal of Service Research*, 4 (2), pp. 102-117
- Barreneche, R. (2008) *New Retail*. London: Phaidon Press Inc.
- Batra, A., Ahtola, O.T. (1990) Measuring the hedonic and utilitarian sources of consumer attitudes. *Marketing Letters*, 2, pp. 159-170
- BCSC (2012) *The rise and rise of multi-channel retailing, clickbrickflick*. London: Jones Lang LaSalle, pp. 1-44
- Bearden, W.O., Netemeyer, R.G., Teel, J.E. (1989) Measurement of consumer susceptibility to interpersonal influence. *Journal of Consumer Research*, 15 (4), pp. 473-481

- Beatty, S.E., Mayer, M., Coleman, J.E., Reynolds, K.E., Lee, J. (1996) Customer-sales associate retail relationships. *Journal of Retailing*, 72 (3), pp. 223-247
- Beazeley, P. (2007) *Qualitative data analysis with nvivo*. London: Sage Publications
- Bellizzi, J.A., Crowley, A.E., Hasty, R.E. (1983) The effects of color in store design. *Journal of Retailing*, 59 (1), pp. 21-45
- Bellizzi, J.A., Hite, R.E. (1992) Environmental color, consumer feelings, and purchase likelihood. *Psychology & Marketing*, 9 (5), pp. 347-363
- Berry, J.M. (2002) Validity and reliability issues in elite interviewing. *PS Political Science and Politics*, 35 (4), pp. 679-682
- Berry, L.L., Carbone, L.P. (2007) Build loyalty through experience management. *Quality Progress*, 40 (9), pp. 26-32
- Beverland, M., Lim, E.A.C., Morrision, M., Terziovski, M. (2006) In-store music and consumer-brand relationships: Relational transformation following experiences of (mis) fit. *Journal of Business Research*, 59, pp. 982-989
- Beverland, M., Morrison, M. (2003) Experience-brand 'fit': a contingent model. *Conference paper, Proceedings of the Society of Marketing Advances Conference, November 5, New Orleans*
- Bingham, N. (2005) *The New Boutique*. London: Merrell
- Birtwistle, G., Shearer, L. (2001) Consumer perception of five UK fashion retailers. *Journal of Fashion Marketing and Management*, 5 (1), pp. 9-18
- Bishop- Gagliano, K., Hathcote, J. (1994) Customer expectations and perceptions of service quality in retail apparel specialty stores. *Journal of Services Marketing*, 8 (1), pp. 60-69
- Bitner, M.J. (1992) Servicescape: The impact of physical surroundings on customer and employees. *Journal of Marketing*, 56 (2), pp. 57-71
- Bloch, P.H., Brunel, F.F., Arnold, T.J. (2003) individual differences in the centrality of visual product aesthetics: concept and measurement. *Journal of Consumer Research*, 29, pp. 551-565
- Bloch, P.H., Richins, M. (1983) Shopping without purchase: an investigation of consumer browsing behaviour. In R.P Bagozzi, A.M. Tybout and A. Arbor, eds. *Advances in Consumer Behaviour*, 10, pp. 389-393
- Bloch, P.H., Sherrell, D.L., Ridgway, N.M. (1986) Consumer search: an extended framework. *Journal of Consumer Research*, 13, pp. 119-126
- Bone, P. F., Ellen. P.S. (1999) Scents in The Marketplace: Explaining a fraction of olfaction. *Journal of Retailing*, 75 (2), pp. 243-262
- Borghini, S., Diamond, N., Kozinets, R.V., McGrath, M.A., Muniz Jr. A.M., Sherry Jr., J.F. (2009) Why are themed brandstores so powerful? retail brand ideology at american girl place. *Journal of Retailing*, 85 (3), pp. 363-375
- Bourne, L.E., Russo, N.F. (1998) *Psychology-Behavior in Context*. New York, NY: W.W. Norton and Company
- Bove, L.L., Johnson, L.W. (2000) A customer-service worker relationship model. *International Journal of Service Industry Management*, 11 (5), pp. 491-511
- Bove, L.L., Johnson, L.W. (2006) Customer loyalty to one service worker: Should it be discouraged? *International Journal of Research in Marketing*, 23, pp. 79-91
- Brakus, J.J., Schmitt, B.H., Zarantonello, L. (2009) Brand experience: what is it? how is it measured? does it affect loyalty? *Journal of Marketing*, 73 (May), pp. 52-68

- Bridson, K., Evans, J. (2004) The secret to a fashion advantage is brand orientation. *International Journal of Retail & Distribution Management*, 32 (8), pp. 403-411
- British Fashion Council (2012) *Future of Fashion*. Available at: <http://britishfashioncouncil.com/content/1890/Future-of-Fashion>. [Accessed 24th June 2013]
- Broekemier, G., Marquardt, R., Gentry, J.W. (2008) An exploration of happy/sad and liked/disliked music effects on shopping intentions in a women's clothing store service setting. *Journal of Services Marketing*, 22 (1), pp. 59 – 67
- Brown, S., Kozinets, R., Sherry Jr., J.F. (2003) teaching old brands new tricks: retro branding and the revival of brand meaning. *Journal of Marketing*, 67 (3), pp. 19–33
- Bruner, G.C. II. (1990) Music, mood and marketing. *Journal of Marketing*, 54 (October), pp. 94-104
- Bryman, A., Bell, E. (2003) *Business research methods*. Oxford UK: Oxford University Press
- Burke, R.R. (2002) Technology and the customer interface: what consumers want in the physical and virtual store. *Journal of the Academy of Marketing Science*, 30, pp. 411-432
- Burns, D.J., Neisner, L. (2006) Customer satisfaction in a retail setting: The contribution of emotion. *International Journal of Retail & Distribution Management*, 34 (1), pp. 49-66
- Burt, S., Davies, K. (2010) From the retail brand to the retail-er as a brand: themes and issues in retail branding research. *International Journal of Retail & Distribution Management*, 38 (11/12), pp. 865-878
- Cacioppo, J. T., Petty, R. E., Kao, C. F. (1984) The efficient assessment of need for cognition. *Journal of Personality Assessment*, 48, pp. 306-307
- Carbone, L.P., Haeckel, S.H. (1994) Engineering customer experiences. *Marketing Management*, 3 (3), pp. 8-12
- Carpenter, J. M., Moore, M., Fairhurst, A. E., (2005) Consumer shopping value for retail brands. *Journal of Fashion Marketing and Management*, 9 (1), pp. 43-53
- Carpenter, J.M. (2008) Consumer shopping value, satisfaction and loyalty in discount retailing. *Journal of Retailing and Consumer Services*, 15, pp. 358–363
- Carpenter, J.M., Moore, M. (2009) Utilitarian and hedonic shopping value in the US discount sector. *Journal of Retailing and Consumer Services*, 16 (1), pp. 68–74
- Carù, A., Cova, B. (2003) Revisiting consumption experience: A more humble but complete view of the concept. *Marketing Review*, 3 (2), pp. 267-286
- Carú, A., Cova, B. (2007) Consumer immersion in an experiential context. In A. Carú and B. Cova, eds. *Consuming Experience*. New York: Routledge, pp. 34-47
- Chan, K. (2005) Store visits and information sources among urban Chinese children. *Journal of Consumer Marketing*, 22 (4), pp.178 - 188
- Chisnell, P.M. (1991) *The Essence of Marketing Research*. NJ: Prentice-Hall, Englewood Cliffs
- Choi, J., Seol, H., Lee, S., Cho, H., Park, Y. (2008) Customer satisfaction factors of mobile commerce in Korea. *Internet Research*, 18 (3), pp.313 - 335
- Churchill, G.A., Brown, T.J. (2004) *Basic Marketing Research 5th edition*, USA: Thomson South-Western
- Clarke, D.W., Perry, P., Denson, H. (2012) The sensory retail environment of small fashion boutiques. *Journal of Fashion Marketing and Management*, 16 (4), pp.492 – 510

- Coffey, A.J., Atkinson, P.A. (1996) *Making Sense of Qualitative Data: Complementary Research Strategies*. California: Sage Publications
- Cooper, B. (2012) Analysis: re-evaluating store portfolios. *Retail Week*, 13th November. Available at: <http://www.retail-week.com/property/analysis-re-evaluating-store-portfolios/5042743.article>. [Accessed 2nd December 2012]
- Cornelius, B., Natter, M., Faure, C. (2010) How storefront displays influence retail store image. *Journal of Retailing and Consumer Services*, 17, pp. 143–151
- Corvello, V., Pantano, E., Tavernise, A. (2011) The design of an advanced virtual shopping assistant for improving consumer experience. In Pantano, E. and Timmermans, H. (2011) *Advanced Technologies Management for Retailing: Frameworks and Case*. USA: Information Science Reference, pp. 70-86
- Cova, B., Elliott, R. (2008) Everything you always wanted to know about interpretive consumer research but were afraid to ask. *Qualitative Market Research: An International Journal*, 11 (2), pp.121 - 129
- Creswell, J. W. (2003) *Research design: quantitative, qualitative, and mixed methods approaches*. Thousand Oaks, CA: Sage Publications
- Creswell, J. W. (2009) *Research design: qualitative, quantitative, and mixed methods approaches*. 3rd Edition. Thousand Oaks, CA: Sage Publications
- Creswell, J. W., Miller, D. L. (2000) Determining validity in qualitative inquiry. *Theory into Practice*, 39, pp. 124-130
- Cronin, E. (2012) Burberry: entrenched in the digisphere. *Telegraph*, 24th November 2012. [online] Available at: <http://fashion.telegraph.co.uk/news-features/TMG9694181/Burberry-entrenched-in-the-digisphere.html>. [Accessed 11th July 2013]
- Cronin, E. (2012) Digital screen in Burberry's London flagship [online image]. Available at: <http://fashion.telegraph.co.uk/news-features/TMG9694181/Burberry-entrenched-in-the-digisphere.html>. [Accessed 11th July 2013]
- Cronjé, J.C., Burger, D. (2006) *Learning from a free-access digital information kiosk in Africa: An objectivist – constructivist investigation*. *Aslib Proceedings*, 58 (3), pp.218 - 236
- Crowley, A.E. (1993) The two-dimensional impact of color on shopping. *Marketing Letters*, 4 (1), pp. 59-69
- Csikszentmihalyi, M. (1991) *Flow: The psychology of optimal experience*. New York: Harper Collins Publishers
- Curran, J.E., Meuter, M.L., Surprenant, C.F. (2003) Intentions to use self-service technologies: a confluence of multiple attitudes. *Journal of Service Research*, 5, pp. 209-224
- Cushman & Wakefield (2013) *International retailers compete for london luxury addresses*. 8th February. Available at: <http://www.cushwake.com/cwglobal/jsp/newsDetail.jsp?Country=GB&repId=c57900063p>. [Accessed 15th June 2013]
- Cyr, D., Head, M., Ivanov, A. (2006) Design aesthetics leading to m-loyalty in mobile commerce. *Information and Management*, 43 (8), pp. 950-63
- D'Astous, A. (2000) Irritating aspects of the shopping environment. *Journal of Business Research*, 49 (2), pp. 149-56
- Dabholkar, P.A., Bagozzi, R.P. (2002) An attitudinal model of technology-based self-service: moderating effects of consumer traits and situational factors. *Journal of the Academy of Marketing Science*, 30, pp. 184-201

- Darden, W.R., Babin, B.J. (1994) Exploring the concept of affective quality: expanding the concept of retail personality. *Journal of Business Research*, 29, pp. 101-109
- Davies, B.J., Kooijman, D., Ward, P. (2003) The sweet smell of success: olfaction in retailing. *Journal of Marketing Management*, 19 (5/6), pp. 611-627
- Davis, M.M., Heineke, J. (1994) Understanding the roles of the customer and the operation for better queue management. *International Journal of Production & Operations Management*, Vol. 14 (5), pp.21 – 34
- Davis, R. (2010) Conceptualizing fun in mobile commerce environments. *International Journal of Mobile Communications*, 8 (1), pp. 21-40
- Dawson, S., Bloch, P.H., Ridgway, N. M. (1990) Shopping motives, emotional states, and retail outcomes. *Journal of Retailing*, 60, pp. 408–427
- De Ruyter, K., Scholl, N. (1998) Positioning qualitative marketing research: reflections from theory and practice. *Qualitative Market Research; An International Journal*, 1 (1), pp. 7-14
- Dennis, C., Fenech, T., Merrilees, B. (2004) *E-retailing*, New York, NY: Routledge
- Dennis, C., Merrilees, B., Jayawardhena, C., Wright, L.T. (2009) E-consumer behaviour: towards an integrated model. *European Journal of Marketing*, 43 (9), pp. 1121-39
- Dennis, C., Newman, A., Michon, R., Brakus, J.J., Wright, L.T. (2011) Modeling shopper responses to retail digital signage. In E. Pantano and H. Timmermans, eds. *Advanced Technologies Management for Retailing: Frameworks and Case*. USA: Information Science Reference, pp. 41-69
- Denscombe, M. (2002) *Ground rules for good research: a 10 point guide for social researchers 2nd Edition*. Berkshire: Open University Press
- Denzin, N., Lincoln, Y.S. (1994) *Handbook of qualitative research*. London: Sage Publications
- Denzin, N., Lincoln, Y.S. (2003) *Collecting and Interpreting Qualitative Materials Second Edition*. Thousand Oaks, California: Sage Publications
- Design Week (2011) The top 100 consultancy survey 2011, the nuts and bolts of design business. *Design Week*, May, pp.1-79
- Dey I. (1993) *Qualitative Data Analysis. A User-Friendly Guide for Social Scientists*. London: Routledge
- Dholakia, U. M., Bagozzi, R.P., Pearo, L.K. (2004) A social influence model of consumer participation in network- and small group- based virtual communities. *International Journal of Research in Marketing*, 21(3), pp. 241–263
- Diamond, E., Diamond, J. (2007) *Contemporary Visual Merchandising*. Upper Saddle River NJ: Prentice Hall
- Diamond, N., Sherry Jr., J.F., McGrath, M.A., Muniz Jr., A., Kozinets, R.C., Borghini, S. (2009) American girl and the brand gestalt: closing the loop on sociocultural branding research. *Journal of Marketing*, 73 (3), 118–34
- Din, R. (2000) *New Retail*. London: Conran Octopus Limited
- Dion, A., Arnould, E. (2011) Retail luxury strategy: assembling charisma through art and magic. *Journal of Retailing*, 87 (4), pp. 502–520
- Donovan, R.J., Rossiter, J.R. (1982) Store atmosphere: an environmental psychology approach. *Journal of Retailing*, 58, pp. 34-57
- Donovan, R.J., Rossiter, J.R., Marcoolyn, G., Nesdale, A. (1994) Store atmosphere and purchasing behavior. *Journal of Retailing*, 70 (3), pp. 283-294.

- Dowdy, C. (2008) *One Off Independent Retail Designs*. Londoin: Laurence King Publishing Ltd
- Doyle, S. A. (2004) Retail store design. In M. Bruce, C. Moore, G. Birtwistle, eds. *International Retail Marketing A Case Study Approach*. Oxford: Elsevier Butterworth-Heinemann, pp. 78-87
- Doyle, S.A., Broadbridge, A. (1999) Differentiation by design: the importance of design in retailer repositioning and differentiation. *International Journal of Retail & Distribution Management*, 27 (2&3), pp. 72-81
- Doyle, S.A., Moore, C.M., Doherty, A.M., Hamilton, M. (2008) Brand context and control: the role of the flagship store in B&B Italia. *International Journal of Retail & Distribution Management*, 36 (7), pp.551 – 563
- Doyle, S.A., Moore, C.M., Morgan, L. (2006) Supplier management in fast moving fashion retailing. *Journal of Fashion Marketing and Management*, 10 (3), pp. 272-81
- Drapers (2012) *Drapers technology in fashion report*. [online] Available at: <http://mail.drapersonline.com/a/hBO3J0rB730c8B8ezEXMmVE29UG/dr3-0>. [Accessed 5th December 2012]
- Dubé, L., Morin, S. (2001) Background music pleasure and store evaluation intensity effects and psychological mechanisms. *Journal of Business Research*, 54, pp. 107
- Easterby-Smith, M., Thorpe, R., Jackson, P, R. (2008) *Management research*. 3rd Edition. London, UK: Sage Publications
- Easterby-Smith, M., Thorpe, R., Lowe, A. (2002) *Management research; an introduction*. 2nd Edition. London, UK: Sage Publications
- Edwards, S., Shackley, M. (1992) Measuring the effectiveness of retail window display as an element of the marketing mix. *International Journal of Advertising*, 11 (3), pp. 193-202
- Eroglu, S, A., Machleit, K, A., Davis, L, M. (2001) Atmospheric qualities of online retailing: a conceptual model and implications. *Journal of Business Research*, 24 (2), pp. 177-184
- Eroglu, S.A., Machleit, K.A. (1990) An empirical study of retail crowding: antecedents and consequence. *Journal of Retailing*, 66 (2), pp.201-221
- Eroglu, S.A., Machleit, K.A., Chebat, J. (2005) The interaction of retail density and music tempo: effects on shopper responses. *Psychology & Marketing*, 22 (7), pp. 577–589
- Feigenbaum, E. (2011) *Visual merchandising and store design-March 2011*. Available at: <http://issuu.com/vmsd/docs/march2011>. [Accessed 10th July 2013]
- Fenech, T., O’Cass, A. (2001) Internet users’ adoption of Web retailing: user and product dimensions. *Journal of Product & Brand Management*, 10 (6), pp.361 – 381
- Fielding, N.G., Fielding, J.L. (1986) *Linking Data: The Articulation Of Qualitative And Quantitative Methods In Social Research*. Beverly Hills, CA: Sage
- Fionda, A., Moore, C.M. (2009) The anatomy of the luxury fashion brand. *Journal of Brand Management*, 16, pp. 347-63
- Fiore, A.M., Kim, J. (2007) An integrative framework capturing experiential and utilitarian shopping experience. *International Journal of Retail & Distribution Management*, 35 (6), pp. 421-442
- Fiore, A.M., Ogle, J.P. (2000) Facilitating students’ integration of textiles and clothing subject matterpart one: dimensions of a model and a taxonomy. *Clothing and Textiles Research Journal*, (11), pp. 381-45

- Fiore, A.M., Yah, X., Yoh, E. (2000) Effects of a product display and environmental fragrancing on approach responses and pleasurable experiences. *Psychology & Marketing*, 17 (1), pp. 27-54
- Fisk, R.P., Grove, S.J. (1996) Applications of impression management and the drama metaphor in marketing: an introduction. *European Journal of Marketing*, 30 (9), pp.6 – 12
- Flick, U., von Kardorff, E., Steinke, I. (2004) *A Companion to Qualitative Research*. London: Sage Publications
- Floor, K. (2006) *Branding a Store: How to Build Successful Retail Brands in a Changing Marketplace*. London & Philadelphia: Kogan Page Publishers
- Florenthal, B., Shoham, A. (2010) Four-mode channel interactivity concept and channel preferences. *Journal of Services Marketing*, 24 (1), pp.29 – 41
- Forman, J., Damschroder, L. (2008) Qualitative content analysis. *Empirical Methods for Bioethics: A Primer Advances in Bioethics*, 11, pp. 39–62
- Foster and Partners (2004) *Asprey Store, Bond Street* [online image]. Available from: <http://www.fosterandpartners.com/projects/asprey-store-bond-street/>. [Accessed 30th July, 2013]
- Fournier, S. (1998) Consumers and their brands: developing relationship theory in consumer research. *Journal of Consumer Research*, 24 (4), pp. 343-74
- Fowler, K., Bridges, E. (2012) Service environment, provider mood, and provider-customer interaction. *Managing Service Quality*, 22 (2), pp. 165 - 183
- Fratto, G.M, Jones, M.R., Cassill, N.L. (2006) An investigation of competitive pricing among apparel retailers and brands. *Journal of Fashion Marketing and Management*, 10 (4), pp.387-404
- Frow, P.,Payne, S.A. (2007) Towards the ‘perfect’ customer experience. *Journal of Brand Management*, 15 (2), pp. 89–101
- Fulberg, P. (2003) Using sonic branding in the retail environment: an easy and effective way to create consumer brand loyalty while enhancing the in-store experience. *Journal of Consumer Behaviour*, 3 (2), pp. 193–8
- Garrett, J.J. (2004) *Six design lessons from the Apple Store*. Available at: <http://www.adaptivepath.com/ideas/essays/archives/000331.php>. [Accessed 13th July 2013]
- Gaskell, G. (2000) Individual and group interviewing. In M.W. Bauer and G. Gaskell, eds. *Qualitative researching with text, image and sound: a practical handbook*. London: Sage Publications, pp. 38-56
- Gaudoin, T. (2012) Burberry opens an innovative london flagship. *Architectural Digest*, December 2012. Available at: <http://www.architecturaldigest.com/shop/2012-12/burberry-london-flagship-store-regent-street-article>. [Accessed 11th July 2013]
- Gentile, C., Spiller, N., Noci, G. (2007) How to sustain the customer experience: an overview of experience components that co-create value with the customer. *European Management Journal*, 25 (5), pp. 395-410
- Ghosh, A. (1990) *Retail Management, 2nd edition*. Chicago, IL: The Dryden Press
- Gill, J., Johnson, P. (2002) *Research Methods for Managers 3rd Edition*. London: Sage Publications
- Glaser, B.G., Strauss, A.L. (1967) *The Discovery of Grounded Theory*. Aldine, Chicago: Ill.
- Gnoth, J., Zins, A.H., Lengmueller, R., Boshoff, C. (2000) Emotions, mood, flow and motivations to travel. *Journal of Travel & Tourism Marketing*, 9 (3), pp. 23-34

- Gnyawali, D. R., Tyler, B. B. (2005) Cause mapping in strategic management research: processes, issues and observations. *Research Methodology in Strategy and Management*, 2, pp. 225-257
- Gobé, M. (2009) *Emotional branding the new paradigm for connecting brands to people*. New York: Allworth Press
- Godey, B., Lagier, J., Pederzoli, D. (2009) A measurement scale of “aesthetic style” applied to luxury goods stores. *International Journal of Retail & Distribution Management*, 37 (6), pp.527 – 537
- Golafshani, N. (2003) Understanding reliability and validity in qualitative research. *The Qualitative Report*, 8 (4), pp. 597-607
- Goldfingle, G. (2013) Retail week live: house of fraser on the hunt for more click-and-collect-only stores. *Retail Week*, 14th March. Available at: <http://www.retail-week.com/companies/house-of-fraser/retail-week-live-house-of-fraser-on-the-hunt-for-more-click-and-collect-only-stores/5047347.article>. [Accessed 24th June 2013]
- Goldsmith, R.E., Moore, M.A., Beaudoin, P. (1999) Fashion innovativeness and self-concept: a replication. *Journal of Product & Brand Management*, 8 (1), pp.7 - 18
- Goldstein, K. (2002) Getting in the door: sampling and completing elite interviews. *PS Political Science and Politics*, 35 (4), pp. 669-672
- Gordon, K. (2011) topshop’s augmented reality fitting room uses kinect hack. *PSFK*, 10th May 2011. [online] Available at: <http://www.psfk.com/2011/05/topshops-augmented-reality-fitting-room-uses-kinect-hack.html>. [Accessed 11th July 2013]
- Gordon, W., Langmaid, R. (1988) *Qualitative market research: a practitioner's and buyer's guide*. Aldershot: Gower
- Grace, D., O’Cass, A. (2005) An examination of the antecedents of repatronage intentions across different retail store formats. *Journal of Retailing and Consumer Services*, 12 (4), pp. 227-243
- Granot, E., Greene,H., Brashear, T.G. (2010) Female consumers: Decision-making in brand-driven retail. *Journal of Business Research*, 63, pp.801–808
- Greenland, S.J., McGoldrick, P.J. (1994) Atmospheric, attitudes and behaviour: modelling the impact of designed space. *International Review of Retail, Distribution and Consumer Research*, 4 (1), pp.1-15
- Grewal, D., Levy, M., Kumar, V. (2009) Customer experience management in retailing: an organizing framework. *Journal of Retailing*, 85 (1), pp. 1–14
- Grove, S.J., Fisk, R.P. (1997) The impact of other customers on service experiences: a critical incident examination of getting along. *Journal of Retailing*, 73, Spring, pp. 63-85
- Grünhagen, M., Grove, S.J.,Gentry. J.W. (2003) The dynamics of store hour changes and consumption behavior: Results of a longitudinal study of consumer attitudes toward Saturday shopping in Germany. *European Journal of Marketing*, 37 (11), pp. 1801 – 1817
- Guba, E. G., Lincoln, Y. S. (1994) Competing paradigms in qualitative research. In N. K. Denzin and Y. S. Lincoln, eds. *Handbook of qualitative research*. London: Sage Publications, pp. 105-117
- Gupta, S., Vajie, M. (2000) The contextual and dialectical nature of experience. In J.A. Fitzsimmons and M. J. Fitzsimmons, eds. *New Service Development: Creating Memorable Experiences*. California: Sage Publications, pp. 33-50
- Ha, S., Stoel, L. (2012) Online apparel retailing: roles of e-shopping quality and experiential e-shopping motives. *Journal of Service Management*, 23 (2), pp.197 – 215

- Ha, Y., Kwon, W., Lennon, S. (2007) Online visual merchandising (VMD) of apparel web sites. *Journal of Fashion Marketing and Management*, 11 (4), pp. 477-93
- Han, Y.K., Morgan, G.A., Kotsiopoulos, A., Kang-Park, J. (1991) Impulse buying behaviour of apparel purchasers. *Clothing and Textiles Research Journal*, 9 (3), pp. 15-21
- Hanson, D., Grimmer, M. (2007) The mix of qualitative and quantitative research in major marketing journals, 1993-2002. *European Journal of Marketing*, 41 (1/2), pp. 58-70
- Harris, K., Davies, B.J., Baron, S. (1997) Conversations during purchase consideration: sales assistants and customers. *International Review of Retail, Distribution & Consumer Research*, 7 (3), pp. 173-90
- Harris, K., Harris, R., Baron, S. (2001) Customer participation in retail service: lessons from Brecht. *International Journal of Retail & Distribution Management*, 29 (8), pp. 359-369
- Harris, R., Harris, K., Baron, S. (2003) Theatrical service experiences dramatic script development with employees. *International Journal of Service Industry Management*, 14 (2), pp. 184-199
- Harrison, N. (2011) House of Fraser to open new format click-and-collect store. *Retail Week*, 5th August. Available at: <http://www.retail-week.com/property/house-of-fraser-to-open-new-format-click-and-collect-store/5027835.article>. [Accessed 24th June 2013]
- Hart, C., Davies, M. (1996) The location and merchandising of non-food in supermarkets. *International Journal of Retail & Distribution Management*, 24 (3), pp. 17-25
- Hartman, K., R. Spiro. (2005) Recapturing store image in customer-based store equity: A construct conceptualization. *Journal of Business Research*, 58 (8), pp. 1112-20
- Hayne, C. (1981) Light and colour. *Occupational Health*, 33 (4), pp. 198-205
- Healy, M., Perry, C. (2000) Comprehensive criteria to judge validity and reliability of qualitative research within the realism paradigm. *Qualitative Market Research: An International Journal*, 3 (3), pp. 118-126
- Healy, M.J., Beverland, M.B., Oppewal, H., Sands, S. (2007) Understanding retail experiences – the case of ethnography. *International Journal of Market Research*, 49 (6), pp. 751-78
- Helman, D., de Chernatony, L. (1999) Exploring the development of the lifestyle retail brands. *The Service Industries Journal*, 19 (2), pp. 49-68
- Hennink, M., Hutter, I., Bailey, A. (2011) *Qualitative Research Methods*. London: Sage Publications
- Herrington, J.D., Capella, L.M. (1994) Practical applications of music in service settings. *Journal of Service Marketing*, 8 (3), pp.50-65
- Hess, J., Story, J. (2005) Trust-based commitment: multidimensional consumer-brand relationships. *Journal of Consumer Marketing*, 22 (6), pp.313 – 322
- Hirschman, E. C. (1986) Humanistic inquiry in marketing research: philosophy, method and criteria. *Journal of Marketing Research*, XXIII, pp. 237-249
- Hirschman, E.C. (1983) Predictors of self-projection, fantasy fulfillment, and escapism. *Journal of Social Psychology*, 120 (1), pp. 63-76
- Hirschman, E.C., Holbrook, M.B. (1982) Hedonic consumption: emerging concepts, methods and propositions. *Journal of Marketing*, 46 (3), pp. 92-101
- Hoch, S.J., Deighton, J. (1989) Managing what consumers learn from experiences. *Journal of Marketing*, 53 (2), pp. 1-20

- Hoffman, D., Novak, T. (1996) Marketing in hypermedia – computer-mediated environments: conceptual foundations. *Journal of Marketing*, 60 (July), pp. 50-68
- Holbrook, M.B. (2006) Consumption experience, customer value, and subjective personal introspection: An illustrative photographic essay. *Journal of Business Research*, 59 (6), pp. 714-725
- Holbrook, M.B., Hirschman, E.C. (1982) The experiential aspects of consumption: consumer fantasies, feelings, and fun. *Journal of Consumer Research*, 9 (2), pp. 132-140
- Hollenbeck, C. R., Peters, C., Zinkhan, G.M. (2008) Retail spectacles and brand meaning: insights from a brand museum case study. *Journal of Retailing*, 84 (September), pp. 334–53
- Hu, H., Jasper, C.R. (2006) Social cues in the store environment and their impact on store image. *International Journal of Retail & Distribution Management*, 34 (1), pp. 25-48
- Huberman, A.M., Miles, B. (2002) *The Qualitative Researcher's Companion*. London: Sage Publications
- Hudson, L.A., Murray, J.B. (1986) Methodological limitations of the hedonic consumption paradigm and a possible alternative; a subjectivist approach. *Advances in Consumer Research*, 13, pp.343-348
- Hughes, N. (2012) Analysis: online fashion fit for purpose. *Retail Week*, 1st November. Available at: <http://www.retail-week.com/sectors/fashion/analysis-online-fashion-fit-for-purpose/5042019.article>. [Accessed 2nd December 2012]
- Hui, M.K., Bateson, J. (1991) Perceived control and the effects of crowding and consumer choice on the service experience. *Journal of Consumer Research*, 18 (2), pp. 174-184
- IMRG (2012). *Hitwise top 100*. [online] Available at: <http://www.imrg.org/ImrgWebsite/User/Pages/Press%20Releases-IMRG.aspx?pageID=86&parentPageID=85&isHomePage=false&isDetailData=true&itemID=8987&specificPageType=5&pageTemplate=7>. [Accessed 11th June 2013]
- IMRG (2013) *IMRG capgemini m-retail sales index: May 2013*. Available at: <http://www.imrg.org/ImrgWebsite/User/Pages/SalesIndexReports.aspx?pageID=59&isHomePage=false&isDetailData=false&itemID=0&pageTemplate=9&isAllRecords=true&specificPageType=10&parentPageID=58>. [Accessed 13th June 2013]
- Israel, L.J. (1994) *Store Planning/ Design: History, Theory, Process*. Canada: John Wiley & Sons
- Izard, C.E. (1977) *Human Emotion*. New York: Plenum
- Jackson, T.B. (2004) *International Retail Marketing*. Oxford: Elsevier Butterworth-Heinemann
- Jain, R., Bagdare, S. (2011) Music and consumption experience: a review. *International Journal of Retail & Distribution Management*, 39 (4), pp. 289-302
- Jang, S., Namkung, Y. (2009) Perceived quality, emotions, and behavioral intentions: Application of an extended Mehrabian–Russell model to restaurants. *Journal of Business Research*, 62, pp.451–460
- Johnson, P., Harris, D. (2002) Qualitative and quantitative issues in research design. In D. Partington, ed. *Essential Skills for Management Research*. London: Sage Publications, pp.99-116
- Johnston, L. (2008a) From rags to relevance. *Design Week*. London, 23 (20), pp.7
- Johnston, L. (2008b) Plug and play, *Design Week*, London. Available at: <http://www.designweek.co.uk/Articles/139439/Plug+and+play.html>. [Accessed January 10th 2010]

- Jones, J. (2011) Oasis introduces iPad shopping instore. *The Guardian*, 20th October. [online] Available at: <http://www.guardian.co.uk/fashion/2011/oct/20/oasis-ipad-shopping-instore>. [Accessed 11th July 2013]
- Jones, M.A. (1999) Entertaining shopping experiences: an exploratory investigation. *Retailing and Consumer Services*, 6 (3), pp. 129-139
- Jones, P., Comfort, D., Clarke-Hill, C. (2010) Retail experience stores: experiencing the brand at first hand. *Marketing Intelligence & Planning*, 28 (3), pp. 241-248
- Jones, P., Comfort, D., Hillier, D. (2007) What's in store? Retail marketing and corporate social responsibility. *Marketing Intelligence & Planning*, 25 (1), pp. 17 – 30
- Kaltcheva, V.D., Weitz, B.A. (2006) When should a retailer create an exciting store environment? *Journal of Marketing*, 70, (1), pp. 107-118
- Kang, J., Park-Poaps, H. (2010) Hedonic and utilitarian shopping motivations of fashion leadership. *Journal of Fashion Marketing and Management*, 14 (2) pp. 312-328
- Kapferer, J.N. (1986) Beyond positioning: retailer's identity, in retail strategies for profit and growth. *Seminar Proceedings, ESOMAR, Amsterdam*, pp. 167-75
- Karmali, S. (2013) UK luxury market set to double. *Vogue* (online), 8th May. Available at: <http://www.vogue.co.uk/news/2013/05/08/british-luxury-market-set-to-double-in-five-years>. [Accessed 24th June 2013]
- Keller, K. L. (1993) Conceptualizing, measuring and managing customer-based brand equity. *Journal of Marketing*, 57 (1), pp.1-22
- Kelly, T. (1998) Brand essence-making our brands last longer. *Journal of Brand Management*, 5 (July), pp. 390-91
- Kent, A.M., Kirby, A.E. (2009) The design of the store environment and its implications for retail image. *International Journal of Retail Distribution Management*, 19 (4), pp. 457–68
- Kent, R. (2007b) *Marketing Research Approaches, Methods and Applications in Europe*. London: Thomson Learning
- Kent, T. (2003) 2D23D: management and design perspectives on retail branding. *International Journal of Retail & Distribution Management*, 31 (3), pp. 131-142
- Kent, T. (2007a) Creative space: design and the retail environment. *International Journal of Retail & Distribution Management*, 35 (9), pp.734-745
- Kent, T. (2009) Concepts of flagships. In T. Kent and R. Brown, eds. *Flagship Marketing: Concepts and Places*. London: Routledge, pp.8-19
- Kent, T., Stone, D. (2007) The Body Shop and the role of design in retail branding. *International Journal of Retail & Distribution Management*, 35 (7), pp.531- 543
- Kerfoot, S., Davies, B., Ward, P. (2003) Visual merchandising and the creation of discernable retail brands. *International Journal of Retail & Distribution Management*, 31(3), pp. 143-152
- Kerin, R.A., Ambuj, J., Daniel, J.H. (1992) Store shopping experience and consumer price-quality-value perceptions. *Journal of Retailing*, 68 (4), pp. 376–97
- Keynote (2012) *Clothing Retailing Market Report 2012* [online] Available at: http://www.keynote.co.uk/marketintelligence/view/product/10551/clothingretailing/chapter/1/executive_summary. [Accessed 1st December 2012]
- Kim, H., Lennon, S., J. (2010) E-atmosphere, emotional, cognitive, and behavioral responses. *Journal of Fashion Marketing and Management*, 14, pp. 412-428

- Kim, H-S., Jin, B. (2006) Exploratory study of virtual communities of apparel retailers. *Journal of Fashion Marketing and Management*, 10 (1), pp. 41-55
- Kim, J., Fiore, A.M., Lee, H.H. (2007) Influences of online store perception, shopping enjoyment, and shopping involvement on consumer patronage behaviour towards an online retailer. *Journal of Retailing and Consumer Services*, 14 (2), pp. 95-107
- Kim, J., Forsythe, S. (2009) Adoption of sensory enabling technology for online apparel shopping. *European Journal of Marketing*, 43 (9/10), pp. 1101-20
- Kim, J., Ma, Y.J., Park, J. (2009a) Are US consumers ready to adopt mobile technology for fashion goods? : An integrated theoretical approach. *Journal of Fashion Marketing and Management*, 13 (2), pp.215 - 230
- Kim, J.E., Ju, H.W., Johnson, K.K.P. (2009b) Sales associate's appearance: Links to consumers' emotions, store image, and purchases. *Journal of Retailing and Consumer Services*, 16, pp. 407-413
- Kim, J.O., Jin, B.Y. (2001) Korean consumers' patronage of discount stores: domestic vs multinational discount store shoppers. *Journal of Consumer Marketing*, 18 (3), pp. 236-55
- Kim, S.H., Cha, J.M., Knutson, B.J., Beck, J.A. (2011) Development and testing of the Consumer Experience Index (CEI). *Managing Service Quality*, 21 (2), pp. 112-132
- Kim, Y. (2001) Experiential retailing: an interdisciplinary approach to success in domestic and international retailing. *Retailing and Consumer Services*, 8 (5), pp. 287-289
- King, N. (2004) Using templates in thematic analysis of text. In C. Cassell and G. Symon, eds. *Essential Guide to Qualitative Methods in Organizational Research*. London: Sage Publications, pp. 256-271
- Kirby, A.E., Kent, A.M. (2010) Architecture as brand: store design and brand identity. *Journal of Product & Brand Management*, 19 (6), pp.432 - 439
- Knowles, J. (2011) The out-of-towners. *Drapers*, 16th September. Available at: <http://www.drapersonline.com/news/multiples/the-out-of-towners/5029075.article#>. [Accessed 24th June 2013]
- Ko, E., Kim, E.-Y., Lee, E.-K. (2009) Modeling consumer adoption of mobile shopping for fashion products in Korea. *Psychology & Marketing*, 26 (7), pp. 669-87
- Kotler, P. (1973) Atmospherics as a marketing tool. *Journal of Retailing*, 6, pp. 48-64
- Kozinets, R.V, Sherry, J.F, DeBerry-Spence, B., Duhachek, A., Nuttavuthisit, K., Storm, D. (2002) Themed flagship brand stores in the new millennium: theory, practice, prospects. *Journal of Retailing*, 78 (1), pp. 17-29
- Krampf, R., Ueltschy, L., d'Amico, M. (2003) The contribution of emotion to consumer satisfaction in the service setting. *Marketing Management Journal*, 13, pp. 32-52
- Kulviwat, S., Bruner, G. C. II, Al-Shuridah, O. (2009) The role of social influence on adoption of high tech innovations: The moderating effect of public/private consumption. *Journal of Business Research*, 62(7), pp. 706-712
- Kumar, N., Stern, L.W., Anderson, C. (1993) Conducting Interorganizational Research Using Key Informants. *The Academy of Management Journal*, 36 (6) pp. 1633-1651
- LaSalle, D., Britton, T.A. (2003) *Priceless: Turning ordinary products into extraordinary experiences*. Boston: Harvard Business School Press
- Latané, B. (1981) The psychology of social impact. *American Psychologist*, 36 (4), pp. 343-56

- Laurent, G., Kapferer, J.N. (1985) Measuring consumer involvement profiles. *Journal of Marketing Research*, 22 (1), pp. 41-53
- Law, D., Wong, C., Yip, J. (2012) How does visual merchandising affect consumer affective response?: An intimate apparel experience. *European Journal of Marketing*, 46 (1), pp. 112 – 133
- Lea-Greenwood, G. (1998) Visual merchandising: a neglected area in UK fashion marketing? *International Journal of Retail & Distribution Management*, 26 (8), pp. 324-329
- Lea-Greenwood, G. (2009) Fashion marketing communications. In M. Easey, ed. *Fashion Marketing*. Chichester: Wiley-Blackwell, pp. 218-237
- LeCompte, M. (2000) Analyzing qualitative data. *Theory into Practice*, 39 (3), pp. 146-154
- Ledbury Research (2013) *The UK Luxury Benchmark Report April 2011*. Walpole British Luxury
- Lee, H.J., Cho, H.J., Xu, W., Fairhurst, A. (2010) The influence of consumer traits and demographics on intention to use retail self-service checkouts. *Marketing Intelligence & Planning*, 28 (1), pp. 46-58
- Lee, H.J., Fairhurst, A.E., Lee, M.Y. (2009) The importance of self-service kiosks in developing consumers' retail patronage intentions. *Managing Service Quality*, 19 (6), pp. 687-701
- Lee, J.A., Kacen, J.J. (2008) Cultural influences on consumer satisfaction with impulse and planned purchase decisions. *Journal of Business Research*, 61, pp. 265-272
- Lee, Y.E., Benbasat, I. (2003) Interface design for mobile commerce. *Communications of the ACM*, 46 (12), pp. 49-52
- Leech, L. (2002) Asking questions: techniques for semi-structured interviews. *PS: Political Science and Politics*, 35, (4), pp. 665-668
- Levy, M., Weitz, B.A. (2007) *Retailing Management Sixth Edition*. New York: McGraw-Hill/Irwin
- Li, M., Dong, Z.Y., Chen, X. (2012) Factors influencing consumption experience of mobile commerce: A study from experiential view. *Internet Research*, 2 (2), pp.120 - 141
- Li, Y-M., Yeh, Y-S. (2010) Increasing trust in mobile commerce through design aesthetics. *Computers in Human Behavior*, 26 (4), pp. 673-84
- Lincoln, Y. S., Guba, E. G. (1985). *Naturalistic observation*. Thousand Oaks, CA: Sage
- Lindquist, J.D. (1974) Meaning of image: A survey of empirical and hypothetical evidence. *Journal of Retailing*, 50 (4), pp. 29–38
- Liu, K. (2000) *Semiotics in Information Systems Engineering*. UK: Cambridge University Press
- Lovett, G. (2012) Analysis: The future of retail property, *Drapers*. 13th November. Available at: <http://www.drapersonline.com/news/ecommerce/appliance-of-science/5008499.article>. [Accessed 2nd December 2012]
- Lu, H-P., Su, P.Y-J. (2009) Factors affecting purchase intention on mobile shopping web sites. *Internet Research*, 19 (4), pp. 442-58
- Lusch, R.F., Dunne, P.M., Carver, J.R. (2011) *Introduction to Retailing. 7th edition*. USA: South-Western Cengage Learning
- MacDonald, G. (2012) Comment: Primark and Marks & Spencer square up. *Retail Week*, 8th November. Available at: <http://www.retail-week.com/comment/city-insider/comment-primark-and-marks-and-spencer-square-up/5042501.article>. [Accessed 2nd December 2012]

- Machleit, K.A., Eroglu, S.A. (2000) Describing and measuring emotional response to shopping experience. *Journal of Business Research*, 49, pp. 101–111
- Machleit, K.A., Kellaris, J.J., Eroglu, S.A. (1994) Human versus spatial dimensions of crowding perceptions in retail environments: a note on their measurement and effect on shopper satisfaction. *Marketing Letters*, 5 (2), pp. 183-94
- MacInnis, D.J., Jaworski, B.J. (1989) Information processing from advertisements: toward an integrative framework. *Journal of Marketing*, 53 (4), pp. 1-23
- MacInnis, D.J., Price, L.L. (1987) The role of imagery in information processing: review and extensions. *Journal of Consumer Research*, 13, pp. 473-49
- Magrath, V., McCormick, H. (2013a) Branding design elements of mobile fashion retail apps. *Journal of Fashion Marketing and Management*, 17 (1), pp. 98-114
- Magrath, V., McCormick, H. (2013b) Marketing design elements of mobile fashion retail apps. *Journal of Fashion Marketing and Management*, 17 (1), pp. 115-134
- Mahatanankoon, P. (2007) The effects of personality traits and optimum stimulation level on text-messaging activities and m-commerce intention. *International Journal of Electronic Commerce*, (1), pp. 7-30
- Malhotra, N.K. (2004) *Marketing Research, An Applied Orientation 4th Edition*. Englewood Cliffs, NJ: Prentice-Hall
- Malhotra, N.K., Birks, D.F. (2006) *Marketing Research An Applied Approach Updated 2nd European Edition*. England: Pearson Education
- Malhotra, N.K., Birks, D.F. (2007) *Marketing Research: an applied approach: 3rd European Edition*. Harlow, UK: Pearson Education
- Manlow, V., Nobbs, K. (2013) Form and function of luxury flagships: An international exploratory study of the meaning of the flagship store for managers and customers. *Journal of Fashion Marketing and Management*, 17 (1), pp.49 – 64
- Marciniak, R., Bruce, M. (2004) Identification of UK fashion retailer use of web sites. *International Journal of Retail and Distribution Management*, 32 (8), pp. 386-393
- Markin, R.J., Lillis, C.M., Narayana, C.L. (1976) Social-psychological significance of store space. *Journal of Retailing*, 52 (1), pp.43-54
- Marshall, C., Rossman, G.B. (1999) *Designing Qualitative Research 3rd Edition*. Thousand Oaks, California: Sage Publications
- Martin, D., O'Neill, M., Hubbard, S., Palmer, A. (2008) The role of emotion in explaining consumer satisfaction and future behavioural intention. *Journal of Services Marketing*, 22 (3) pp. 224 – 236
- Martineau, P. (1958) The personality of the retail store. *Harvard Business Review*, 36, pp. 47-55
- Mathwick, C., Malhotra, N., Rigdon, E. (2001) Experiential value: conceptualization, measurement and application in the catalog and internet shopping environment. *Journal of Retailing*, 77 (1), pp. 39-56
- Maxwell, J. A. (1996) *Qualitative research design: An interactive approach*. Thousand Oaks, CA: Sage
- Mazursky, D., Jacoby, J. (1986) Exploring the development of store images. *Journal of Retailing*, 62 (2), pp. 145–65
- McAlexander, J.H., Schouten, J.W., Koenig, H.F. (2002) Building brand community. *Journal of Marketing*, 66 (1), pp. 38-54

- McCormick, H., Livett, C. (2012) Analysing the influence of the presentation of fashion garments on young consumers' online behaviour. *Journal of Fashion Marketing and Management*, 16 (1), pp. 21-41
- McCracken, G. (1988) *The Long Interview Qualitative Research Methods Series 13*. USA: Sage Publications
- McGoldrick, P. J. (2002) *Retail marketing*. Berkshire: McGraw-Hill Education
- McGrath, M.A., Otnes, C. (1995) Unacquainted influencers: when strangers interact in the retail setting. *Journal of Business Research* 32, pp. 261-272
- McGrath, M.A., Sherry Jr, J.F., Diamond, N. (2013) Discordant retail brand ideology in the House of Barbie. *Qualitative Market Research: An International Journal*, 16 (1), pp.12 – 37
- McLennan, H. (2000) Experience design. *Cyber Psychology & Behavior*, 3 (1), pp. 59-69
- Meenaghan, T. (1995) The role of advertising in brand image development. *The Journal of Product and Brand Management*, 4, pp. 23–34.
- Mehrabian, A., Russell, J. (1974) *An approach to environmental psychology*. Cambridge, Mass: MIT Press
- Menon, S., Soman, D. (2002) Managing the power of curiosity for effective web advertising strategies. *Journal of Advertising*, 31 (3), pp. 1-14
- Meuter, M.L., Bitner, M.J., Ostrom, A.L., Brown, S.W.B. (2005) Choosing among alternative service delivery modes: an investigation of customer trial of self-service technologies. *The Journal of Marketing*, 69, (2) pp. 61-83
- Meuter, M.L., Ostrom, A.L., Roundtree, R.I., Bitner, M.J. (2000) Self-service technologies: understanding customer satisfaction with technology-based service encounters. *The Journal of Marketing*, 64,(3), pp. 50-64
- Meyer, A. (2006) Are you experiential? *Multichannel merchant*, 23 (8), pp. 56
- Meyer, C., Schwager, A. (2007) Understanding consumer experience. *Harvard Business Review*, February, pp.1-11
- Michon, R., Chebat, J-C. (2004) Cross-cultural mall shopping values and habitats: a comparison between English- and French-speaking Canadians. *Journal of Business Research*, 57 (8), pp. 883-92
- Michon, R., Chebat, J-C., Turley, L.W. (2005) Mall atmospherics: the interaction effects of the mall environment on shopping behaviour. *Journal of Business Research*, 58(5), pp.576-583
- Mikunda, C. (2006) *Brand Lands, Hot Spots & Cool Spaces*. London: Kogan Page
- Miles, M.B., Huberman, A.M. (1994) *Qualitative Data Analysis: An Expanded Sourcebook*. London: Sage Publications
- Milliman, R.E. (1986) The influence of background music on the behavior of restaurant patrons. *Journal of Consumer Research*, 13 (September), pp.286-289
- Mintel (2009) *Clothing Retailing –UK -October 2009*. Chicago, Ill: Mintel International
- Mintel (2011a) *Multi-channel Retailing - UK - November 2011*. Chicago, Ill: Mintel International
- Mintel (2011b) *Consumer Attitudes Towards Luxury Brands-UK-November 2011*. Chicago, Ill: Mintel International
- Mintel (2012a) *Fashion Online – UK- March 2012*. Chicago, Ill: Mintel International
- Mintel (2012b) *Clothing Retailing – UK - October 2012*. Chicago, Ill: Mintel International

- Mintel (2012c) *Fashion for the Over-55s - UK - November 2012*. Chicago, Ill: Mintel International
- Mitchell, A. A. (1980) The use of an information processing approach to understanding effects. *Advances in Consumer Research*, 7, pp. 171-177
- Mitchell, D.J., Kahn, B.E., Knasko, S.C. (1995) There's something in the air: effects of congruent or incongruent ambient odor on consumer decision making. *Journal of Consumer Research*, 22 (September), pp. 229-238
- Moore, C.M., Birtwistle, G. (2004) The Burberry business model – understanding a brand Renaissance. *International Journal of Retail & Distribution Management*, 32 (8), pp. 412-22
- Moore, C.M., Doherty, A.M., Doyle, S.A. (2010) Flagship stores as a market entry method: the perspective of luxury fashion retailing. *European Journal of Marketing*, 44 (1/2), pp. 139-61
- Moore, R., Moore, M.L., Capella, M. (2005) The impact of customer-to-customer interactions in a high personal contact service setting. *Journal of Services Marketing*, 19 (7), pp. 482–491
- Mores, C.M. (2007) *From fiorucci to the guerrilla stores: shop displays in architecture, Marketing and Communications*. Oxford:Windsor Books
- Morrell, L. (2012) Analysis: how to use technology in stores. *Retail Week*. 26th September. Available at: <http://www.retail-week.com/technology/analysis-how-to-use-technology-in-stores/5041002.article>. [Accessed 6th June 2013]
- Morse, J.M. (1994) Designing funded qualitative research. In N.K. Denzin and Y.S. Lincoln, eds. *Handbook of qualitative research*, Thousand Oaks, CA: Sage, pp. 220-235
- Morse J.M., Barrett M., Mayan M., Olson K., Spiers J. (2002) Verification strategies for establishing reliability and validity in qualitative research. *International Journal of Qualitative Methods*, 1(2), Article 2
- Muniz, A., Thomas, O. (2001) Brand community. *Journal of Consumer Research*, 27 (March), pp. 412-32
- Neilan, C. (2012) Fashion deflation rates rise again. *Drapers*, 2nd October 2012. Available at: <http://www.drapersonline.com/news/fashion-deflation-rates-rise-again/5041317.article>. [Accessed 2nd December, 2012]
- Nelson, Philip, J. (1974) Advertising as information. *Journal of Political Economy* 82 (4), pp. 729–754
- Ness, M., Gorton, M., Kuznesof, S. (2002) The student food shopper: Segmentation on the basis of attitudes to store features and shopping behaviour. *British Food Journal*, 104 (7), pp. 506 – 525
- Newman, A. J, Cullen, P., (2002) *Retailing: environment and operations*. UK: Thomson Learning
- Newman, A.J., Foxall, G.R. (2003) In-store customer behaviour in the fashion sector: some emerging methodological and theoretical directions. *International Journal of Retail & Distribution Management*, 31 (11), pp.591-600
- Newman, A.J., Patel, D. (2004) The marketing directions of two fashion retailers. *European Journal of Marketing*, 38 (7), pp. 770-789
- Nobbs, K., Moore, C.M., Sheridan, M. (2012) The flagship format within the luxury fashion market. *International Journal of Retail & Distribution Management*, 40 (12), pp.920 – 934

- Novak, T.P., Hoffman, D.L., Duhachek, A. (2003) The influence of goal-directed and experiential activities on online flow experiences. *Journal of Consumer Psychology*, 13 (1/2), pp. 3-16
- O'Loughlin, D., Szmigin, I., Turnbull, P. (2004) From relationships to experiences in retail financial services. *The International Journal of Bank Marketing*, 22 (7), pp. 522-539
- Oh, H., Petrie, J. (2012) How do storefront window displays influence entering decisions of clothing stores? *Journal of Retailing and Consumer Services*, 19, pp. 27–35
- Oh, J., Fiorito, S.S., Cho, H., Hofacker, C.F. (2008) Effects of design factors on store image and expectation of merchandise quality in web-based stores. *Journal of Retailing and Consumer Services*, 15 (4), pp. 237-49
- Okonkwo, U. (2007) *Luxury fashion branding. Trends, tactics, techniques*. Hampshire: Palgrave Macmillan
- Okonkwo, U. (2010) *Luxury Online. Styles, systems, strategies*. Hampshire: Palgrave Macmillan
- Olson, R. (1999) *Hollywood planet: global media and the competitive advantage of narrative transparency*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Oppenheim, A. N. (1992) *Questionnaire design, interviewing and attitude measurement*. 2nd Edition. London, UK: Continuum International Publishing Group Ltd.
- Otieno, R., Harrow, G., Lea-Greenwood, G. (2005) The unhappy shopper, a retail experience: exploring fashion, fit and affordability. *International Journal of Retail & Distribution Management*, 33 (4), pp. 298 – 309
- Oxenfeld, A.R. (1974) Developing a favourable price-quality image. *Journal of Retailing*, 50 (4), pp. 8–14 and 115
- Palmer, A. (2010) Customer experience management: a critical review of an emerging idea. *Journal of Services Marketing*, 23 (3), pp. 196-208
- Palmer, A., Koenig-Lewis, N. (2009) An extended, community focused, experiential framework for relationship marketing. *Journal of Customer Behaviour*, 8 (Spring), pp.85-96
- Pantano, E. (2010) New technologies and retailing: trends and directions. *Journal of Retailing and Consumer Services*, 17, pp. 171–172
- Pantano, E., Naccarato, G. (2010) Entertainment in retailing: The influences of advanced technologies. *Journal of Retailing and Consumer Services*, 17, pp. 200–204
- Park, E.J., Kim, E.Y., Forney, J.C. (2006) A structural model of fashion-orientated impulse buying behaviour. *Journal of Fashion Marketing and Management*, 10 (4), pp. 433-446
- Parry, C. (2013) UK luxury sector set to top £7.4bn in 2013. *Drapers*, 7th May. Available at: <http://www.drapersonline.com/uk-luxury-sector-set-to-top-74bn-in-2013/5048857.article>. [Accessed 24th June 2013]
- Parsons, A.G. (2009) Use of scent in a naturally odourless store. *International Journal of Retail & Distribution Management*, 37 (5), pp. 440 – 452
- Parsons, A.G. (2011) Atmosphere in fashion stores: do you need to change? *Journal of Fashion Marketing and Management*, 15 (4), pp. 428-445
- Patton, M. Q. (2002) *Qualitative research and evaluation methods*. Thousand Oaks, CA: Sage
- Paulins, V.A., Geistfeld, L.V. (2003) The effect of consumer perceptions of store attributes on apparel store preference. *Journal of Fashion Marketing and Management*, 7 (4), pp.371 – 385

- Peck, J., Childers, T.L. (2003a) Individual differences in haptic information processing: the “need for touch” scale. *Journal of Consumer Research*, 30 (3), pp. 430-442
- Peck, J., Childers, T.L. (2003b) To have and to hold: the influence of haptic information on product. *Journal of Marketing*, 67 (2) pp. 35-48
- Peñalosa, L. (1998) Just doing it: a visual ethnographic study of spectacular consumption behaviour at Niketown. *Consumption, Markets and Culture*, 2(4), 337–400
- Pentina, I., Amialchuk, A., Taylor, D. G. (2011) Exploring effects of online shopping experiences on browser satisfaction and e-tail performance. *International Journal of Retail & Distribution Management*, 39 (10), pp. 742-758
- Petty, R. E., Cacioppo, J.T., Schumann, D.W. (1983) Central and peripheral routes to advertising effectiveness: the moderating role of involvement. *Journal of Consumer Research*, 10 (September), pp.135-146
- Piercy, N. (2012) Positive and negative cross-channel shopping behaviour. *Marketing Intelligence & Planning*, 30 (1), pp. 83 – 104
- Pine, B.J., Gilmore, J.H. (1999) *The Experience Economy: Work is Theatre and Every Business is a Stage*. Boston: Harvard Business School Press
- Plutchik, R. (1980) *Emotion: A Psychoevolutionary Synthesis*. New York: Harper & Row
- Prahalad, C.K., Ramaswamy, V. (2004) Co-creation experiences: The next practice in value creation. *Journal of Interactive Marketing*, 18 (3), pp. 5-14
- Proctor, T. (2005) *Essentials of Marketing research fourth edition*. Edinburgh: Pearson Educated Limited
- Puccinelli, N. M., Goodstein, R.C., Grewal, D., Price, R., Raghubir, P., Stewart, D. (2009) Customer experience management in retailing: understanding the buying process. *Journal of Retailing*, 85 (1), pp. 15–30
- Pullman, M.E., Gross, M.A. (2004) Ability of experience design elements to elicit emotions and loyalty behaviors. *Decision Sciences*, 35 (3), pp.551- 578
- Rawnsley, M. M. (1998) Ontology, epistemology and methodology; a clarification. *Nursing Science Quarterly*, 11 (1), pp. 2-4
- Remenyi, D., Williams, B., Money, A., Swartz, E. (1998) *Doing research in business and management: an introduction to process and method*. UK: Sage
- Retail Week (2013) Retail 2013 The definitive report on the state of the retail industry, from the leaders in UK retail. *Retail Week*, January 2013
- Reynolds, J., Howard, E., Cuthbertson, C., Hristov, L. (2007) Perspectives on retail format innovation: relating theory and practice. *International Journal of Retail & Distribution Management*, 35 (8), pp. 647-660
- Richins, M.L. (1997) Measuring emotions in the consumption experience. *Journal of Consumer Research*, 24, pp. 127-46
- Rowley, J. (2009) Online branding strategies of UK fashion retailers. *Internet Research*, 19 (3), pp.348-369
- Roy, A., Tai. S.T.C. (2003) Store environment and shopping behavior. *Journal of International Consumer Marketing*, 15 (3), pp. 71-99
- Royer, I., Zarlowski, P. (2001) Research design. In R.A. Thiétart, ed. *Doing Management Research A Comprehensive Guide*. London: Sage Publications, pp. 111-131
- Rubenstein, D. (1981) *Marx and Wittgenstein: Social praxis and social explanation*. Boston: Routledge and Kegan Paul

- Rubel, C. (1996) Marketing with music. *Marketing News*, 30 (12) pp. 1-21
- Ryan, G.W., Bernard, H.R. (2003) Techniques to identify themes. *Field Methods*, 15, pp. 85-109
- Ryan, R.M., Deci, E.L. (2000) Intrinsic and extrinsic motivations: classic definitions and new directions. *Contemporary Educational Psychology*, 25, pp. 54–67
- Saito, A., Umemoto, K., Ikeda, M. (2007) A strategy-based ontology of knowledge management technologies. *Journal of Knowledge Management*, 11 (1), pp. 97-114
- Sands, S., Oppewal, H., Beverland, M. (2009) The effects of in-store events on consumer store choice decisions. *Journal of Retailing and Consumer Services*, 16 (5), pp. 386–395
- Saunders, M., Lewis, P., Thornhill, A. (2007) *Research methods for business Students*. 4th Edition. UK: Pearson Education
- Saunders, M., Lewis, P., Thornhill, A. (2009) *Research methods for business students*. 5th Edition. UK: Pearson Education Limited
- Sayer, A. (1992) *Method in Social Science: A Realist Approach 2nd Edition*. London: Routledge
- Schmitt, B, H. (1999) *Experiential marketing; how to get consumers to sense, feel, think, act, relate to your company and brands*. New York: The Free Press
- Schmitt, B. (2003) *Customer experience management: A revolutionary approach to connecting with your customers*. Hoboken, NJ: John Wiley&Sons.
- Sedmak, M., Longhurst, P. (2010) Methodological choices in enterprise systems research. *Business Process Management Journal*, 16 (1), pp. 76-92
- Sen, S., Block, L.G., Chandran, S. (2002) Window displays and consumer shopping decisions. *Journal of Retailing and Consumer Services*, 9, pp. 277–290
- Shankar, V., Venkatesh, A., Hofacker, C., Naik, P. (2010) Mobile marketing in the retailing environment: current insights and future research avenues. *Journal of Interactive Marketing*, 24 (2), pp.111–20
- Shaw, C., Ivens, J. (2005) *Building Great Customer Experiences*. London: Prentice-Hall
- Sherry, J. (1998) *Servicescapes: The Concept of Place in Contemporary Markets*. Lincolnwood, IL: NTC Business Books
- Siddiqui, N., O'Malley, A., McCall, J.C., Birtwistle, G. (2003) Retailer and consumer perceptions of online fashion retailers: web design issues. *Journal of Fashion Marketing and Management*, 7 (4), pp. 345-55
- Singh, K. (2007) *Quantitative social research methods*. Thousand Oaks, CA: Sage
- Singh, S. (2006) Impact of colour on marketing. *Management Decision*, 44 (6), pp. 783-789
- Skandrani, H., Mouelhi, N.B.D., Malek, F. (2011) Effect of store atmospherics on employees' reactions. *International Journal of Retail & Distribution Management*, 39 (1), pp. 51-67
- Smilansky, S. (2009) *Experimental Marketing: A Practical Guide to Interactive Brand Experiences*. UK: Kogan Page Limited
- Smith, P., Burns, D. (1996) Atmospherics and retail environments: the case of the “power aisle”. *International Journal of Retail & Distribution Management*, 24 (1), pp. 7-14
- Soars, B. (2009) Retail insight: ‘driving sales through shoppers’ sense of sound, sight, smell and touch’. *International Journal of Retail & Distribution Management*, 37 (3), pp. 286-298

- Sobh, S., Perry, C. (2006) Research design and data analysis in realism research. *European Journal of Marketing*, 40 (11/12), pp. 1194-1209
- Solomon, M. R., Rabolt, N. (2004) *Consumer Behavior; In Fashion*. UK: Prentice Hall
- Solomon, M. R. (1994) *Consumer Behaviour, 2nd Editions*. Massachusetts: Allyn and Bacon
- Solomon, M.R., Bamossy, G., Askegaard, S., Hogg, M.K. (2010) *Consumer Behaviour A European Perspective, 4th Edition*. Essex, England: Prentice Hall
- Spangenberg, E.R., Crowley, A.E., Henderson, P.W. (1996) Improving the store environment: do olfactory cues affect evaluations and behaviors? *Journal of Marketing*, 60 (April), pp. 67-80
- Spiggle, S.(1994) Analysis and interpretation of qualitative data in consumer research. *The Journal of Consumer Research*, 21 (3), pp. 491-503
- StartJudgeGill (2013) *Start JudgeGill create an interactive and illuminating experience for Gap at their Flagship store for the Vogue Fashion's Night Out in London*. Available at: <http://www.startjg.com/new/start-judgegill-create-an-interactive-and-illuminating-experience-for-gap.html>. [Accessed 21st June 2013]
- Steiner, R. (2011) *Simply B fitting room with virtual mirror* [online image]. Available at: <http://www.dailymail.co.uk/femail/article-2048006/Retail-chain-N-Brown-installs-super-size-fitting-rooms-Simply-Be-store.html>. [Accessed 30th July 2013]
- Stokes, D., Bergin, R. (2006) Methodology or “methodolatry”? An evaluation of focus groups and depth interviews. *Qualitative Market Research: An International Journal*, 9 (1), pp. 26-37
- Strauss, A., Corbin, J. (1994) Grounded Theory methodology: An overview. In N.K. Denzin and Y.S. Lincoln, eds. *Handbook of qualitative research*. Thousand Oaks CA: Sage, pp. 273-285
- Stylus (2012) The future of retail. the consumer attitudes, tech innovations and business strategies shaping retail in 2012 and beyond. *Stylus Chronicle*, 2, pp. 1-108
- Summers, T.A., Hebert, P.R. (2001) Shedding some light on store atmospherics Influence of illumination on consumer behaviour. *Journal of Business Research*, 54, pp. 145– 150
- Sweeney, J.C., Wyber, F. (2002) The role of cognitions and emotions in the music-approac-avoidance behaviour relationship. *Journal of Service Marketing*, 16 (1), pp. 51-69
- Swinyard, W.R. (1993) Effect of mood, involvement, and quality of store experience on shopping intentions. *Journal of Consumer Research*, 20, pp. 271-80
- Szmigin, I., Foxall, G. (2000) Interpretive consumer research: how far have we come? *Qualitative Market Research: An International Journal*, Vol. 3(4), pp. 187-197
- Tadajewski, M. (2006) Remembering motivation research: toward an alternative genealogy of interpretive consumer research. *Marketing Theory*, 6 (4), pp. 429-66
- Tauber, E.M. (1972) Why do people shop? *The Journal of Marketing*, 36 (4), 46-49
- Ted Baker (2008) *Ted Baker & Friends Barber shop* [online image]. Available at: <http://tedbakerblog.com/2008/12/ted-baker-friends-the-store-with-more/>. [Accessed 30th July 2013]
- Thiétart, R.A. (2001) *Doing Management Research A Comprehensive Guide*. London: Sage Publications
- Thompson, C., Arsel, Z. (2004) The starbucks brandscape and consumers' (anticorporate) experience of glocalization. *Journal of Consumer Research*, 31, p. 631-642

- Thompson, C.J., Haytko, D. (1997) Speaking of fashion: consumers' uses of fashion discourses and the appropriation of countervailing cultural meanings. *The Journal of Consumer Research*, 24 (1), pp. 15-42
- Thomson, R. (2011) Do pure-playetailers need stores? *Retail Week*, 4th November. Available at: <http://www.retail-week.com/multichannel/do-pure-play-etailers-need-stores/5030755.article>. [Accessed 13th June 2013]
- Thomson, R. (2012) What's in store for the high street. *Retail Week*, 17th May. Available at: <http://www.retail-week.com/whats-in-store-for-the-high-street/5036659.article>. [Accessed 2nd December 2012]
- Titus, P.A., Everett, P.B. (1995) The consumer retail search process: a conceptual model and research agenda. *Journal of the Academy of Marketing Science*, 23, pp. 107-119
- Törrönen, J. (2002) Semiotic theory on qualitative interviewing using stimulus texts. *Qualitative Research*, 2 (3), pp. 243-263
- Tractinsky, N., Lowengart, O. (2007) Webstore aesthetics in e-retailing: a conceptual framework and some theoretical implications. *Academy of Marketing Science Review*, 11 (1), pp. 1-18
- Tucker, J. (2004) *Retail Desire: Design, Display and Visual Merchandising*. Switzerland: Rotovision
- Tull, D.S., Hawkins, D.I. (1993) *Marketing Research Measurement and Method*, 6th Ed. New York: Macmillan Publishing
- Turel, O., Serenko, A., Bontis, N. (2010) User acceptance of hedonic digital artifacts: a theory of consumption values perspective. *Information & Management*, 47 (1), pp. 53-9
- Turley, L.W., Chebat, J. C. (2002) Linking retail strategy, atmospheric design and shopping behaviour. *Journal of Marketing Management*, 18 (1-2), pp. 125-144
- Turley, L.W., Milliman, R.E. (2000) Atmospheric effects on shopping behavior: a review of the experimental evidence. *Journal of Business Research*, 49 (2), pp.193-211
- Twelve Oaks (2013) *Hollister California surf shack exterior* [online]. Available from: <http://www.shoptwelveoaks.com/directory/Hollister>. [Accessed 30th July 2013]
- University of the Arts of London (2010) *Paris.03.03.10/ Grazia's Style Hunter Winner* [online]. Available at: <http://www.fcp-csm.com/news/page/6/>. [Accessed 7th June 2013]
- Valdez, P., Mehrabian, A. (1994) Effects of color on emotions. *Journal of Experimental Psychology: General*, 123 (4), pp. 394-409
- Van Marrewijk, A., Broos, M. (2012) Retail stores as brands: performances, theatre and space. *Consumption Markets & Culture*, 15 (4), p. 374-391
- Vargo, S.L., Lusch, R.F. (2004) Evolving to a new dominant logic for marketing. *Journal of Marketing*, 68 (1), pp. 1-17
- Venkatraman, M., Nelson, T. (2008) From servicescape to consumptionscape: a photoelicitation study of Starbucks in the new China. *Journal of International Business studies*, 39 (6), pp. 1010-2106
- Venkatraman, M.P., MacInnis, D.J. (1985) The epistemic and sensory exploratory behavior of hedonic and cognitive consumers. In E. C. Hirschman and M. B. Holbrook, eds. *Advances in Consumer Research Volume 12: Association for Consumer Research*, pp. 102-107
- Venkatraman, N., Tanriverdi, H. (2004) Reflecting "knowledge" in strategy research: conceptual issues and methodological challenges. *Research Methodology in Strategy and Management*, 1, pp. 33-65

- Verdict (2012a). *How Britain Shops for Clothing 2012 | Verdict Retail Consumer Report*. [online] Available at: <http://www.reportlinker.com/p0845403-summary/How-Britain-Shops-for-Clothing-Verdict-Retail-Consumer-Report.html>. [Accessed 29th November 2012]
- Verdict (2012b) *Verdict UK Retail 2012 & Beyond*. [online] Available at: <http://www.sas.com/offices/europe/uk/downloads/press/sas-verdict-retail2012.pdf>. [Accessed 1st December 2012]
- Verhoef, P.C., Lemon, K.N., Parasuraman, A., Roggeveen, A., Tsiros, M., Schlesinger, L.A. (2009) Customer experience creation: determinants, dynamics and management strategies. *Journal of Retailing*, 85 (1), pp. 31-41
- Wakefield, K.L., Blodgett, J.G. (1994) The importance of servicescapes in leisure service settings. *The Journal of Services Marketing*, 8 (3), pp. 66- 76
- Wakefield, K.L., Baker, J. (1998) Excitement at the mall: Determinants and effects on shopping response. *Journal of Retailing*, 74, pp. 515-539
- Warburton, S. (2011) Arcadia to close 250 stores. *Telegraph*, 24 November. Available at: <http://fashion.telegraph.co.uk/news-features/TMG8912282/Arcadia-to-close-250-stores.html>. [Accessed 24th June 2013]
- Webb, J.R. (2002) *Understanding and designing marketing research*. 2nd Edition. UK : Thomson Learning
- Weijters, B., Rangarajan, D., Falk, T., Schillewaert, N. (2007) Determinants and outcomes of customers' use of self-service technology in a retail setting. *Journal of Service Research*, 10 pp. 3-21
- Wells, W. (1993) Discovery-oriented consumer research. *Journal of Consumer Research*, 19 (March), pp. 498-504
- Whiting, A. (2009) *Push*, scream or leave: how do consumers cope with crowded retail stores? *Journal of Service Marketing*, 23 (7), pp.487-495
- Wikgren, M. (2004) Critical realism as a philosophy and social theory in information science? *Journal of Documentation*, 61 (1), pp. 11-22
- Wilson, A. (2006) *Marketing Research An Integrated Approach Second Edition*. England: Pearson Education Limited
- Wilson, J. B., Natale, S. M. (2001) Quantitative and qualitative research: an analysis. *International Journal of Value-Based Management*, 14 (1), pp.1-10
- Wolf, M. J. (1999) *The entertainment economy*. New York: Random House.
- Wong, S.H.R. (2012) Which platform do our users prefer: website or mobile app? *Reference Services Review*, 40 (1), pp. 103-15
- Woodruffe, H.R. (1996) Methodological issues in consumer research – towards a feminist perspective. *Marketing Intelligence & Planning*, 14 (2), pp.13-18
- Workman, J.E., Caldwell, L.F. (2007) Centrality of visual product aesthetics, tactile and uniqueness needs of fashion consumers. *International Journal of Consumer Studies*, 31, pp. 589-596
- Workman, J.E., Studak, C.M. (2007) Relationships among fashion consumer groups, locus of control, boredom proneness, boredom coping and intrinsic enjoyment. *International Journal of Consumer Studies*, 31, pp. 66–75
- Wright, L, T., Crimp, M. (2000) *The Marketing Research Process*, 5th Edition. UK: Pearson Education
- Wyner, G. (2001) The customer value gap. *Marketing Management*, 10 (1), pp. 4-5

- Xia, L. (2010) An examination of consumer browsing behaviors. *Qualitative Market Research: An International Journal*, 13 (2), pp. 154-173
- Yalch, R., Spangenberg, E. (1990) Effects of store music on shopping behaviour. *Journal of Service Marketing*, 4 (1), pp. 31-39
- Yang, K. (2010) Determinants of US consumer mobile shopping services adoption: implications for designing mobile shopping services. *Journal of Consumer Marketing*, 27 (3), pp. 262-270
- Yang, K., Kim, H.Y. (2012) Mobile shopping motivation: an application of multiple discriminant analysis. *International Journal of Retail & Distribution Management*, 40 (10), pp. 778-789
- Yang, K., Young, A.P. (2009) The effects of customised site features on internet apparel shopping. *Journal of Fashion Marketing and Management*, 13 (1), pp. 128-39
- Yim, C.K.B., Tse, D.K., Chan, K.W. (2008) Strengthening customer loyalty through intimacy and passion: roles of customer–firm affection and customer–staff relationships in services. *Journal of Marketing Research*, XLV, pp. 741-756
- Yoo, C., Park, J., MacInnis, D.J. (1998) Effects of store characteristics and in-store emotional experiences on store attitude. *Journal of Business Research*, 42, pp. 253–263
- Zaltman G. (2003) *How customers think: essential insights*. Boston: Harvard Business School Press
- Zeithaml, V.A. (1988) Consumer perceptions of price, quality, and value: a means-end model and synthesis of evidence. *Journal of Marketing*, 52 (3), pp. 2-22
- Zimmer, M. R., Golden, L.L. (1988) Impressions of retail stores: a content analysis of consumer images. *Journal of Retailing*, 64 (Fall), pp. 265-293

Appendices

Appendix 1 Screening criteria

- Male or female?
- What's your occupation?
- How old are you?- 18-25
- Do you consider yourself a shopper of high street fashion?
- How frequently do you visit physical fashion stores? Every week, once/twice a month, every couple of months.
- Which high street fashion stores do you regularly visit?
- How else do you look at fashion or shop for fashion items? Online, mobile or catalogue?
- Which high street fashion stores have you visited in the last month?
- Have you ever experienced their online store?
- If not- Which fashion retailers have you experienced in-store and online?

Appendix 2 Stimulus cues

Store stimuli

Card 1

Product
- Product Information e.g. price
- Product presentation e.g. packaging or display
- Assortment

Card 2

People
- Sales assistant
- Other acquainted customers e.g. friends/ family
- Other unacquainted customers e.g. strangers
- Personal characteristics of people

Card 3

Physical setting
- Atmosphere e.g. smell, sound, temperature
- Lighting
- Materials
- Visual Design
- Space/ layout
- Product displays/ Visual merchandising
- Service areas e.g. fitting rooms, till desks
- Furniture/ equipment

Card 4

Retailer-brand Information

Information about:

- What the company believes in e.g. values or ethics
- Where the retailer comes from e.g. heritage or history
- Their identity
- What they do in other sectors e.g. sponsorship

Card 5

Technology

- Television screens
- Animations
- Self-service kiosks
- Touch screen surfaces e.g. iPad
- Computer screen

Experience cues

Sensations

It stimulated my senses such as sight, hearing, touch, taste and smell and aroused pleasure/displeasure.

Feelings

I had a feeling or emotion towards it; it generated or altered my mood.

Thoughts

I thought about it or had a conscious mental process; I had to use my creativity or problem solving skills.

Physical

I became physically involved with it; I changed my behaviour.

Social

It involved other people and/ or my relationship with others.

Appendix 3 Practitioner interview transcripts

Interview A

INT 1: *What is your role within the retailing industry?*

JR: I'm a journalist, a consultant.

INT 1: *A consultant for any types of retailers in particular? Fashion, sportswear etc.*

JR: Who ever pays.

INT 1: *On average how many store environments do you visit and analyse per month?*

JR: Probably about six or eight. I'd say a minimum of about eight, probably more like ten.

INT 1: *In your opinion would you consider store design to be an important part of a retailer's strategy?*

JR: It's one of the three parts. There's service, product and store environment so of course it's an important part. If it doesn't look the part there's somebody else who will look the part who's selling the same thing as you are, you need store design to make you stand out. Products and/or store design are all part of the three pillars of support, the way things work.

INT 1: *Do you consider interactive store design as an important consideration for retailers today?*

JR: Define interactive store design for me if you could.

INT 1: *Interactive store design being the design of an environment that allows the consumer to have control over the way in which they receive information and service. Also allowing two-way communication between the consumer and the brand as opposed to the brand telling the consumer what to do such as consumers are able to provide feedback and make contact with the brand easily, this communication happening quickly and in immediate time.*

JR: Like what?

INT 1: *For example the Nike ID Studio in London, consumers can sit down with a designer and tell them what they want from a product and help design to meet that want. There are also suites where consumers can interact with staff and other consumers and leave feedback.*

JR: To a point it's important but not that important. What's important really is whether or not you like the environment and whether or not you like the products in it. The amount of interaction between staff, store and shopper in a fashion environment is to a minimum. The mid-market level people tend to go out and just go shopping and they will browse to their hearts content that's part of the shopping experience.

INT 1: *You said it's less important for mid-market players so do you think for high end and luxury it would be more important?*

JR: Indeed, of course for high end and luxury the experience is what you pay for, brand value- add.

INT 1: *Do you think customer engagement is particularly important?*

JR: Erm.... You expect to be treated differently in high end from a mid-market and part of that would inevitably be the engagement that takes place.

INT 1: *How do you consider store design to evolve in the near future?*

JR: We've moved away from being predominantly structural which was the way it was a couple of years ago so if you were to open a new store you'd probably chop and change it to have new walls, divide the space up differently all that type of stuff which is important for architects and building. We've kind of moved away from that because it's too expensive too and therefore people are tending to opt for cosmetic make-overs where you change the graphics, you rely heavily on visual merchandising but you don't go in to the structural stuff because it costs you too much money.

INT 1: *Do you think that the use of space, in terms of the activities in store, are changing? So getting the consumers to stay in longer is that because of what is taking place in store or are there other reasons?*

JR: Retailers will always want people to stay in-store longer of course because they will buy. There's a fine line between people just staying in store and hanging around and not actually doing any shopping. So there's a fine line between that and giving people what they expect and allowing them to make decisions. So I'm not sure is the answer.

INT 1: *Do you consider the store design to play a role in consumer loyalty, getting consumers to come back?*

JR: It is one of a three things. I think if you don't like a place, and somebody else is providing the goods you're going to go to somewhere you like. And if there is a place that you like and you feel comfortable in there, it's a nice cafe and all the rest of it then yes chances are you are going to come back because the store environment is important.

INT 1: *In your opinion which fashion retailers are leading in store design? Are there any that stand out as particularly strong in providing a consumer experience?*

JR: You could do an awful lot worse than Topshop couldn't you? In the big flag ship stores only, there's a lot of dogs as far as the other stores are concerned, but in their flagship stores they are top of the game really.

INT 1: *Do you think there's a big difference between the UK store and the new US Topshop store?*

JR: I was in the Topshop store in the US about two weeks ago, I was there when it opened as well and they opened a new store in Knightsbridge on Friday, three floors. They did actually move things on.

INT 1: In what ways?

JR: US is about graphics and VM, whereas the Knightsbridge has taken things back a bit I suppose they've played around a bit and moved on from New York.

INT 1: *Do you think the consumer experience is then different because of the different approaches to design?*

JR: I'm not sure it's a relevant question is it? Because the number of shoppers that go to both is unlikely. You're talking about experiences on two continents and trying to compare them.

INT 1: *Do you think what the consumer takes away from the experience is meant to be different between the UK store and the US store? Such one would go away with a stronger brand value and one would walk away with more fashionability?*

JR: No I think the thing about the New York store is that it was set up to be about Brit fashion and they pictured big London buses and red pillar boxes so to say in case you haven't worked it out, this is London fashion and from the world fashion capital is what they want the US to see. The difference is we all know Topshop in this country so they've put together something a bit slicker or what ever to persuade people that this is a special environment where you find something for not a huge amount of money and feeling pretty good about it, that's the difference. All these experiences are about buying into the fashion. I appreciate it's about buying in to the idea of just fashion and here it is come and get it and come back in a weeks time.

INT 1: *In your experience of stores in the UK and the US, have you seen a lot of technology in-stores?*

JR: No.

INT 1: *Do you think this is something fashion is likely to embrace or not?*

JR: No, no I don't and it's been talked about for more than ten years. Every one talks about kiosks in stores so yes they have a place but a very small place and actually you find that Topshop, River Island, these type of retailers, if you have a look around you they're doing what they've always done and checking out what's in and whether they like it or not and that's kind of where we're at with fashion at the moment.

INT 1: *What about other retailers, are they using technology?*

JR: Do you know what Rebecca, I went to the Adidas flagship in Paris last year and its got kind of an interactive area there so called which basically involves people jogging on the spot and measuring your heart rates and seeing how high people can jump, see how long you can jump for and then it gives you a print out of fit you are. Two things, first off it's pretty exhausting, three things, firstly it's

exhausting, secondly you don't have time and thirdly about twenty percent of the equipment wasn't actually working which leads me to the conclusion that until such environments have the ability of equipment there's not much point of doing all of this.

INT 1: *I suppose that consumers come now to expect such efficiency because of the internet etc.*

JR: They don't enjoy the in-efficiency, they get efficiency when at home on the web but when they wander in to a store they don't.

INT 1: *Do you think consumers would be happy to avoid using technology in-store?*

JR: Definitely. They will use it in the right situations so you wander in to the Apple store, it's a technology store and you expect to play with the technology, but you don't expect that when you go to buy a dress.

INT 1: *You mentioned the Adidas store as having an interactive area. Why would you define it as interactive if at all?*

JR: I'm not sure I would actually.

INT 1: *Do you think the term interactive can be used to describe fashion retailing?*

JR: No. I can't define it because sometimes one person's interactivity can involve talking to a member of staff when another person will be involved playing around with screens. You can in mobile phone shops and technology shops yes of course there will be a dependence on a degree of technology but if you go in to All Saints for example you go in to a fashionable environment but there's not lots of interactivity as far as technology is concerned in that place.

INT 1: *Do you think control for consumers is important in a store environment? The ability for consumers to manage and customise their environment and where they are or the service.*

JR: I don't think control is important. Does it actually have an effect on consumers, can consumers define it I'm not so sure.

INT 1: *It wouldn't be something you look for or expect to see in stores?*

JR: No I wouldn't, I'd expect to get what I want quickly and if I don't then there's something wrong. But that's as far as it goes really.

INT 1: *That's it for my questions. Is there anything further you would like to add?*

JR: I look at interactivity with doubt about the whole thing, so there.

Interview B

INT 1: *What's your position within the company?*

KG: I am founder and managing director.

INT 1: *What are your main responsibilities as managing director?*

KG: That's a good question. I suppose ensuring the business runs smoothly across all its various facets whether that's new business, marketing, creative account management, client services.

INT 1: *Are you still heavily involved with design or do you manage more than design?*

KG: I stick my nose in every now and again depending on what the project is, day to day I'm not.

INT 1: *What services does your company provide for its clients?*

KG: Well currently we describe ourselves as an integrated agency so we're part of a wider agency group, I'm not sure if you're aware of that called the (AGENCY NAME). So we have an office called (AGENCY NAME) which is based in London. (AGENCY NAME) are a brand and digital agency, whereas (AGENCY NAME) are a, primarily a retail design agency and experience design agency. We probably lead the group in terms of delivering integrated design, so what do I mean by that, well we do what we call retail connected which is basically retail design, starts from a brand idea and understanding what the brand is all about, how it's positioned and then deliver that through three specialisms of environment and experience design, communications design and digital design.

INT 1: *Digital design so is that the interactive side of the business?*

KG: Yes.

INT 1: *Is store design an important part of a retailers strategy?*

KG: Yes.

INT 1: *What role is in-store interactive design playing in strategies for retailers?*

KG: Tell me what *you* mean by interactive design?

INT 1: *From the academic literature there's talk of control, communication and speed, so the consumer being able to control how they receive a brand, what information and what services they receive. Would you agree? Do you think aspects of consumer control define interactivity? Or do you have a different understanding?*

KG: Erm we've probably got quite a different understanding. I suppose the way we see it, there are several chunks to it. Erm I suppose you've got erm e-tail in to retail and retail in to e-tail. So it's what role the digital environment has in the selling of physical products in a physical environment. And what the role the physical environment has back to the website in terms of what the function will be of store's going forward in an economy, developed economies, where a lot of the fulfilment of the retail aspect of it may well be done digitally and through home delivery and things like that.

INT 1: *Do you ever work with retailers that aren't multi-channel?*

KG: Yeah all the time and we're working with retailers that are purely e-tail and working around what physical experiences mean to them. But both online retailers and off line retailers are becoming more multi-channel, or they need to be. Consumers are fully multi-channel, consumers don't see the difference. Retailers haven't got there yet, more importantly organisations haven't got there yet so with in organisations what you'll find is that the retail department and the digital team are completely separate and on an awful lot of occasions don't work together very well and actually compete with each other in the same business.

INT 1: *Do you depend on them working together?*

KG: We believe we are the people to connect them together.

INT 1: *If I were to use the term interactivity would that mean a different thing than interactive design?*

KG: Yeah probably erm so yeah e-tailing to retailing is one side of it. The other side of it is what we would call experience design so I suppose there are various roles that interactivity plays with in that. One is the connecting up of consumers. Can you just turn that off for sec, I'll just get some paper.

Respondent left and came back to the interview with paper. Tape recorder was switched back on, on return of respondent.

KG: Erm so roles of interactivity that's what we're talking about?

INT 1: Yeah.

KG: *(DRAWING DIAGRAM)* We have a diagram that goes a little bit like this and here you've got things like erm... err advertising, direct mail like that and here you've got blogs, erm social networks those things and then here is the store. It's what the role of that physical store is in these relationships. The role of these things *(INDICATED TO DIAGRAM)* is to drive people to the store so advertising, products and services and sending people to erm usually physical places to buy those things. So then the role, so the other role of interactivity within that is to erm is things that go on with in this environment, how they drive these types of media to drive people back to the store. So erm you can, we can deliver interactive or physical experiences with in the store and if those things are great word of mouth and advocacy from people then people will use these channels to improve word of mouth and drive people back to the store *(INDICATED TO RIGHT SIDE OF DIAGRAM)*, basically you end up with a virtual loop with everything being driven back to the store. So what is the role of the store with in that relationship going forward and the role of interactivity is what I think you're asking. So to us the role of interactivity is to support physical experiences. So erm, so for instance we have a, unfortunately I've had my laptop stolen so I need to show you some things, I'll have to grab some more information. We, we developed a thing for Adidas called miCoach Core Skills which is an in-store err piece of physical interaction, that's how it starts you undertake physical tests and in undertaking those physical tests you understand where you're at against your peers in terms of your

err fitness levels if you like or your core skills in relation to sport, but that's only one part of it. The second part to that then drives people to share those results online, communicate those results with their friends to keep connected so that feeds this activity here and ultimately drives people back to the store to undertake the tests again and again and again. So it's encouraging repeat visits to the physical environment. The other side of it then I suppose is it leads in to ultimately through using interactivity to gain knowledge and information about people that can lead on to using interactivity then to recommend product or recommend other services to your customers.

INT 1: *To encourage consumers to come back and buy?*

KG: Yeah well I suppose the way we approach using technology as opposed to interactivity in an environment is various things, it needs to be robust, it needs to work when you want it to work so you shouldn't use cutting edge technology because it won't. Erm and more importantly it's the start of an ongoing digital relationship so putting a laptop in a corner with a mouse isn't something that engages people or encourages people so what are the things engage people? So using fun, using physical engagement so those types of things so at least use different technology and different ways of doing things as opposed to just clicking things on and off.

INT 1: *You talk about engagement do you consider that as a key part of consumer experience?*

KG: Yes.

INT 1: *Do you have any examples, you talked about miCoach for Adidas, do you have any other examples of how you created specific experiences for a brand and its consumers?*

KG: So we've just recently launched Virgin Mobile in to the Middle East which was a large project for them. A large part of... erm I think if you go online, only see it now erm... The store is a typical store, we have a diagram that a lot of our stores work off which is basically, it's a plan sorry. Erm and I can send you examples of these things if you'd like.

INT 1: *That would be great.*

KG: If you remind me after. You've got your typical retail wall down one side so it's got all your hand sets on and all your tariffs and different accessories and things that you can get. You've got typical cash desk at the end so that's your payment point. And then there's an area at the front which we call experience section of the store. So we worked with erm... One of the understandings and insights of the Middle East is there's very little to do, and more importantly of the few things there are to do they're not well known and circulated so there's not very good communication about it. So the brand positioning for Virgin Mobile in the Middle East is erm, err providing occasions if you like, so it basically documents, it delivers events in the area and it documents all the other events that are going on so that people can buy in to that, think of it as time out if you like but done with in the store. So we worked with them to develop this area as a calendar of events and experiences using technology so there's large, there's six screens on the wall here and various points in front of it and we developed a calendar of event that can go on with in this space and that calendar is driven by three things, one is things that the Virgin Group are doing so if they're doing the latest test of the space craft, then this will all be around the space craft and we'll use technology to bring that to life a little bit so we could have the animations on the screens of how the space craft works itself. There's an animation that Virgin have done for that. We could have a bloke dressed in a space suit here or a typical fairground thing of enabling people to put their heads through a space man and take a photograph of it. We can use that to demonstrate the technology on the phones and how you can change the settings on your phone to take better quality photo and then show people what they can then do with those photos in terms of posting them up to social networking sites so connecting up digital aspects through an experience there and driving the community aspect of it. So that's the Virgin Group things. There are then things that go on in Qatar in general that we can link in to whether that's sporting events there now and they run a thing called Doha Tribeca film festival, for the Middle East it's a big film festival. So what do we do then, we take the space shift model out and put a row of cinema seats in here, on these screens we show all the shorts from the film festival, we've a guy at the front selling popcorn and also again linking that in to mobile phones and what you do with mobile phones. So the technology is all there to deliver experience to connect with the community but ultimately to drive the understanding of what you can do with the technology which the brand is selling. It's encouraging mobile phone usage fundamentally, more minutes... The third part of it is we have two elements that are really about knowledge. So this one erm is called an X table which works a little like Microsoft's surface. So you can come up to and put a phone on it and it will recognise what that phone is and it'll bring up all the data related to that phone. I can put two phones

on there and it will bring up all the data related to both those phones. So it's an online.... A piece of digital interaction if you like that staff can use to demonstrate benefits of products to consumers so that's another role interaction plays in the store. It's a selling tool for staff I suppose is a better understanding of it. On the wall we've developed a virtual map of Doha, a three-dimensional map which is a thing you can probably see online erm and that map enables you to err post information to it, events that are going on, Virgin put all of their events on there and in-store it's a physical thing, you can touch screens and brings up content of what's going on in that particular event in Doha and where it's going on and get involved with it remotely through the web or through your phone you can publish data through that map through a filter. Ideally it wouldn't be filtered, because it's the Middle East it has to be filtered. So again that's interactivity, binding in the community, delivering on the brand promise which is provider, facilitator of occasions erm enabling them to do that if you like. Then the other thing about the X-table is you can go in there, put your phone on it and it'll suck out all the/ photos from your phone and then you can look at your photos and then there are virtual picture frames around the wall in the store that you can post your pictures to the picture frames on the wall sort of thing. The store is fully interactive at the minute, we've only delivered the concession which has that element in, the store probably doesn't open for another six to eight weeks something like that but I can send you renders as long as you don't, they don't go anywhere.

INT 1: *You talked about customers learning about products, getting more product information and the staff having more information as well. Do you think educating consumers about brands, about products is growing through interactive design?*

KG: Absolutely, that's a fundamental role for it. There's a whole area in the Virgin store that we call it knowledge or understanding or education across all assets really whether that's product knowledge or staff understanding more or consumers understanding more around what the brand is doing, what the brand stands for and what it's doing in other areas.

INT 1: *Do you think interactive design is encouraging two-way communication, as opposed to the brand telling the consumer this is what we've got, this is how you use it, the consumer is able to choose how to use it and have more control?*

KG: I'm not sure that's happening so much physically in environments at the minute but that happens through what we call social retailing which I can send you our recent thought piece on social retail. It just talks around how....Erm to me retailers will be more and more defined by the customers they serve rather than the products they sell so, err so manufacturers as well really will be defined by the customers they serve rather than the products they sell so everything becomes about those customers and about the relationship you have with those customers and how you facilitate that relationship with those customers. So social networks are obviously a fantastic way of facilitating the relationship but you've also got to provide them with real things and things to talk about, things to do so what things will you do in your physical stores going forward to again provide advocacy and content for the relationships becomes quite clear. Possibly in the future stores will become all around delivering experiences for people as oppose to providing products to sell.

INT 1: *So is the use of space changing from products on shelves to experience spaces?*

KG: I don't think it is, it will but I don't think it is.

INT 1: *Would you see that as the evolution of store design?*

KG: Possibly. It'll never change massively but it will definitely move towards that way. To us experience design, hang on a minute...err...It'll come back to me, carry on.

INT 1: *How would you define experience design for in-store experiences?*

KG: We've got it somewhere. It's about giving. It's what you're giving to the consumer and it needs to be something want, value and expect. Not giving value, it has to be giving something they want, it has to be giving value and it has to be something they expect you to give them. So you wouldn't go in to a erm, err a Virgin record shop and expect them to talk to you about sport for instance because they don't value your opinion on that thing because you're not respected in that area so it has to be something they expect you to have the ability to talk about.

INT 2: *So obviously it's a big enough sector that fundamentally this is what your business is but how much of this has changed, to what extent is this a kind of a growth area? What kind of priority are retailers giving this kind of thing?*

KG: Erm I think err retailers are giving it a lot of priority. Everyone we're talking to falls over when we talk about this stuff at the minute because we're the only, or one of the few agencies that are talking about this kind of stuff, I think it is.... Integration amongst retailers is seen as fundamental going forward and there are very few agencies that talk about integration. There are a lot of agencies that talk about retail design, there are a lot of digital agencies that talk about digital design but most digital agencies don't understand consumers for instance so it's where it all comes together really.

INT 2: *Also obviously the Virgin example that you've given is for a product sector that's very technical really. To what extent do you think this is moving in to product areas that are less perhaps less technical so for example fashion stores or even in to things like home-wares?*

KG: I'm not sure about home-wares. We're erm, err, err we're also talking to P and G and doing a lot of work with P and G out in Far East at the minute, err we're talking to them about cosmetics, we're talking to them about their beauty and grooming ranges and how it all comes together for FMCG (*FAST MOVING CONSUMER GOODS*) products I suppose. We've also done similar exercises for in banking, in pure service retailing if you like. In terms of fashion I think it's happening to a degree we're seeing it more in those involved in the sportswear industry as opposed to the proper fashion industry if you like and it's definitely very evident there because it's seen as a great tool for the demonstration of what they do in terms of their own technologies and innovation and things like that. I think this side of it the whole social networking side of it is hugely important for fashion retailers. One of the places we got this diagram, well one of the people we talked to around this diagram is New Look. New Look have an online, ermI've forgotten what they call them, it's basically a thousand New Look key consumers that they manage through an online social network. But we know the guy that runs it, basically they do things like invite those people to special events in the stores, they preview product lines to those people and ask their opinion of them before they launch the products and they reward those people for all the engagement that they have and those people are seen as fundamental to the ongoing development of New Look business and there's a whole process that those people go through in terms of when people drop off and when they recruit new brand ambassadors if you like so I think that ambassadorial role for erm physical retailers will be key. One of the agencies that we talked around and we began some conversations with ASOS around what ASOS would do around physical retail. Unfortunately ASOS aren't up for doing anything at the minute because they're, they're business model is so successful online, their bigger priority is to do that in America and do that in Europe, in Russia or anywhere else they want to do it because that's, that's a massive earner for them. Whereas they have a thing called Crooked Tongues which is an online trainer retailer that they own as well, but Crooked Tongue side of the business is very keen to do something, it almost becomes the place, you know so if you've got an online community ultimately you need to give them a place to go to, it won't ever just exist online. A lot of online communities and people doing more online type community businesses are now introducing physical spaces whether they're pop-up or temporary spaces or more permanent spaces so that's all melding together if you like.

INT 2: *Is there a difference between men and women? It sounds like the Virgin thing is a good way of getting a man to go in to a shop.*

KG: We have a relationship with Rodney Fitch who gave us a talk, a very sexist talk a little bit really but he takes retail all the way back to sort of cave man days and he describes it as men as mission based shoppers so we go out to get what we need and then bring it back, so go out and fail to kill an ostrich and then come back saying we've found a fish. Whereas women are hunter gathers so they go out in groups and gather really and that fundamentally still is the mind set of those two groups of shoppers to a degree, obviously it is a lot more blurred than that and complicated than that nowadays but so I think there is a difference in shopping mission for people and women are probably to a degree less likely to engage technology for technology sake and I think most people, we try not to use technology for technology sake, it has to have a benefit and if it hasn't got a benefit or a reason for somebody to engage with it and they won't fundamentally, it is a, it definitely is a tricky thing.

INT 1: *Can you see that filtering down to the high street fashion stores?*

KG: Sure, yeah.

INT 1: *Is interactive design defined by technology? Does it rely solely on technology in-store?*

KG: I suppose not really. We wouldn't, we've never used the term interactive design to be honest it would be more experience design to us and the interactive element of it is probably what we would describe as the digital component with in that experience.

INT 1: *So is interactivity a method of creating experience as opposed to what defines it?*

KG: Yes, so if we want you to come in to our latest cosmetics counter and what's the experience we want you to have? We want you to leave feeling like you've been to the best spa you've ever been to and we want you to communicate that to all of your friends, then what is the role of digital interaction design with in that I suppose is how we would think about it.

INT 1: *What role do you think emotions and engaging consumers' emotions is playing in experience?*

KG: Have you been listening in to all our meetings?

All laugh

KG: Come talk to us when you've finished this because all of these questions, you're fundamentally describing where we're going, what we're doing as a business. So we have a presentation, I can't show you now but if you want to come back I'll get (NAME), who's the (NAME) bit and (NAME) got a presentation which is called emotional sensation, which is all about, it starts with diagrams like this.....So what we do is affect that person when they're stood in a room, the walls, floor and ceiling are all part of that but the emotions and the senses are the other parts of that really. So what is the role of emotions and senses with in environmental design and how can you effect the emotions and senses, the emotions through the use of the senses in a physical way and experience design is what does that really. So we might decide that brand X is all about scaring people and giving them joy, what brand does that? The brand is Red Bull. Red Bull do that through their own experience events so err Red Bull flugtag where people dress up as planes and then jump, well that's quite scary in one sense but funny in another sense and very engaging so it delivers experience design through affecting certain senses. There's a huge presentation that (NAME) has got, it would be worth you looking.....

INT 1: *If I could do that would be great. I've read that experiential marketing can be through live events kind of thing of involving the consumer. Do you think we're likely to see more of those kind of events from brands?*

KG: Yeah I think so, it just kind of gets a bit blurred at times between you know (INTERPRUPTION) This is (NAME) here actually.

DJ: Hello.

KG: (NAME) this girl's doing a PhD at Manchester is it?

DJ: Sorry one second.

KG: Do you want to just turn that off.

Tape recorder switched off whilst Interviewer 1 is introduced to DJ. Taping resumed.

INT 1: *Do you find that your clients are gaining more consumer loyalty as a result or are there other benefits?*

KG: I don't know many of them are measuring it that well at the minute to be honest but I think it's definitely an area they need to look in to.

INT 1: *What are the main benefits for a retailer, if they were to come to you and ask you to design a customer experience what would the benefits be?*

KG: That's a tricky one... I suppose the benefits are being able to deliver your product benefits or service benefits in a more engaging manner and in doing that people remember it more or take it in more. To us the other thing we use about experience is it should feel like giving not selling so it's about engaging with people. It builds customer loyalty absolutely and it should drive sales at the same time really. It's a well-known fact that the longer you spend in-store, the more likely you are to buy. Purely out of that reason an experience if it's done well will keep people in the store for longer and therefore drive sales.

INT 1: *If we consider the use of technology in-store, do you think it will become more evident in the UK and internationally?*

KG: Yes. It's funny, I'm not actually that, I wouldn't describe myself as technology savvy to be honest, I use it to a certain degree and use it when it's easy for me to use but I was stood in a shop, a co-op shop with my daughter who's six at the weekend and near the tills there were two little LED picture frames that change the images and she immediately went up to it and started pressing the

screen and was expecting it to do things and the fact that it didn't do things quite disappointed her. So she's already at the point where she expects any screen to be physically interactive probably, same as, as a touch screen would be. So fundamentally, i-phones, i-pads all of those sorts of things are fundamentally start to form part of the retail experience, people already use smart phones themselves within stores to cross check prices or we've just done an exercise for John Lewis where we're looking at the role of all of those sorts of things might start to play. We call it blurring the lines so it's about the things that you do in-store and how it makes it easier to access all the digital content that you've got on-line, and how the on-line store makes it easier for you to purchase products out of the physical store. Absolutely they'll start to form an integral part of it. If you go in to... Kitbag have launched a temporary store in Manchester what was the HMV at the end, bottom of Market Street from here, its worth going in and having a look. For what they are they've done a really nice job erm and I think it works quite well because they're an on-line football retailer primarily, they do other sports but football their key sport, they've obviously set it up because of the World Cup and they've obviously had a lot of brand sponsorship from the likes of Adidas to enable them to do it but right down the middle of all of the store they've got large err, err i-Macs with all of their website on it and it forms a fundamental spine to the whole of the store. It's the delivery of their online retail platform really. To me it works really well because they are a football retailer and their website is football based there's a good connection there whereas if you were to go to somewhere like John Lewis and you put the whole John Lewis web on-line retail offer in the home-ware department, when I go in to the home-ware department I'm not interested in looking at all of that, I just want home-ware and what cookers they sell, and TVs and stuff like that so those things have to be cut up slightly different when used in physical places and I think it's just erm people aren't very sophisticated with what they do at the minute so it's not the technology it's the content that will drive it and once the content is sorted and organised properly then the actual deliverance of it in physical environments will be fairly straightforward through fairly robust technology at that point.

INT 1: *What sectors do you think are leading?*

KG: Adidas sportswear obviously because we do them. Any shop that we're doing is right at the forefront.

All laugh

KG: What sector? Erm...

INT 1: *Do you think there is a particular sector or does it vary across brands in different sectors?*

KG: I suppose supermarkets in some ways although they don't really deliver experiences in there. I don't know really. Err you'd think it would be more mobile companies, people like that but some of them are doing OK and some of them are more hand set manufacturers than mobile providers.

INT 1: *The networks.*

KG: I don't know really.

INT 2: *It's very kind of, obviously very technology driven, are there aspects of that whole interactivity, you were saying that interactivity is the digital aspect of the experience.....*

KG: That's how I would see it. I know where you're coming from there but interactivity itself as in interacting with things.

INT 2: *Yes. I suppose I was going to... That kind of leads me on to what part of that experience and is there any part of interactivity that is not particularly driven by technology?*

KG: Yeah I think so I think all the other aspects of what we would call experience design are ultimately interactivity if you like erm whether that's kicking a ball to trying on a pair of football boots, whether that's one of the lads in the studio his girlfriend runs a knitting shop and she hosts knitting nights in-store and things like that or training events, just get together all those sorts of things, that's interactivity if you like, it's interacting with other people and products with in physical environments. It could be any of those things.

INT 1: *Going back to in-store experiences, how they are put together and what makes an experience, we've talked about educating customers, emotional engagement, physical and sensory stimulation. What role is the aesthetic design of the store playing now? So the background design being the structure, walls, ceiling etc.*

KG: That's the place isn't it and the place always has a huge role to play so you know people like being in particular places whether that's in a garden to do one type of thing or a high class dining room to do another so place has to match what the experience is that your trying to deliver so you can't deliver a beautiful spa experience out of a shoddy shed.

INT 1: *What do you think of pop- up stores?*

KG: I think pop-up stores are a great idea for brands but towards it is what the role of the pop up is, its ultimately what it's about and one of the things we talk about with clients is called itinerary retail so it's what the role the physical store is in going round recruiting brand ambassadors and what the role that interaction plays with in that I suppose. There's err.....There's Clemens and August who's basically the son of the guys who set up C and A, he runs a business in Germany called Clemens and August that uses this itinerary retail model that basically all they do is, he hasn't got a physical store but he opens up temporary stores in various locations on a set calendar basis so you know his stores are going to be in Frankfurt for so many months of the year and through that he recruits people to them, whether that's brand ambassadors or customers or that side of things and he maintains a relationship with them through his e-tail side so for him physical retail has a very set path that's how he introduces himself to new people in terms of pop up.

INT 1: *Do you think it would be a longer term strategy to do that?*

KG: It is for him, that's a permanent strategy. If you look at things like Comme de Garcon and guerrilla store that they did that had a... Comme de Garcon's guerrilla stores are very clever idea, it's a clearance operation in reality in the sense that they partner with local design agencies to open stores in unusual locations all of the stock is brought in on a sale or return basis, so they provide the stock where all of the stock is ex out of season stock. So they're using pop up retail and very contemporary design if you like to clear stock basically. The Clemens and August guy is using it to recruit consumers and build relationships with consumers whereas Comme de Garcon use it for a very different reason which is to prove they're cutting edge, investigate new areas in new cities and to clear stock and build their own brand in terms of designers in cutting edge. It has to be have a role is what I'm saying is that pop-up has to have a role.

INT 1: *What are the constraints of using technology?*

KG: It has to be robust, it's got to be simple, it's got to work every time 24hours a day, 7 days a week. We found that using cutting edge stuff isn't going to work it needs to be stuff that's well proven and solid and it's what you do with it as opposed to what it does.

INT 1: *Do you think that consumers are more willing to use technology in a shop more than ever before?*

KG: Yeah I think so yeah. I think people, with the advent of all the new technologies, people are far more willing.

INT 1: *I think that's it for my questions.*

KG: You sure?

INT 2: *Yeah that's excellent thanks very much.*

Interview C

INT 1: *What is your position within the company?*

JK: I own it basically.

INT 1: *What are your main responsibilities?*

JK: I oversee all the creative side of the company really not every project but the creative direction where we're going and leading that side of it and I design, still design and I've got somebody, (NAME), MD she's been with me twenty odd years, she runs the business side of the company so I've retained that creative side which is great.

INT 1: *What services does your company provide for its clients?*

JK: We've got everything from research, insight, consumer insights, looking at what consumers want or where the whole kind of direction might be going so we have a whole team of people that do that

because it's important for us to understand the context to which we're designing in to, from our own perspective not from somebody else's data because that might not be right from what we want it for. So we generate our own insights from our own people that understand what as a business we do, what we're looking for so we have a whole team of people that do that. Then from a design point of view, yes we do a lot of retail design but its consumer facing design so it can be anything from an environment to an experience to communication or any other creative way of engaging consumers or a brand with consumers, so yeah graphics, interiors that sort of stuff. Then we have development designers and almost kind of craftsmen who take some the ideas that we've got or some of the work that we do and develop it in to a three-dimensional sense or two-dimensional sense to prove that it works and then we have a work shop across the road, twenty thousand square feet and a photographic studio where we experiment and make prototypes and do all sorts of stuff because we're a crafts based company basically.

INT 1: *I'm aware that you've designed an interactive installation for Play Station, is that correct?*

JK: Yeah.

INT 1: *What is it about the design that makes it interactive? And from that how would you define interactive design?*

JK: Right well, it's quite a complex subject this. It depends on how you want to engage a consumer and we can talk about this all afternoon really if you want. You've got different levels, things that are going on so if you go back and look at what people were thinking about the web maybe seven years ago or maybe a bit longer, or maybe more recently, you know there's a kind of, where you've got consumers interacting with brands and the role that retail would take with consumers going back where the brand would have a dialogue with consumers in-store and more likely than not the brand would be prescriptive about what kind of experience you would have, what sort of connections and what sort of information you would be given. Then on the other hand you get development of the web and people seeing it, trying to predict what that was going to do and seeing it probably more in a black and white way than we probably see it now, in that it was purely a threat to retailers in taking business away. So where we are now is that the connection between what you talk about interactive, the connection between how a consumer interface or interacts with a brand now and how the brand wants to interact with a consumer is completely different to how it was so that brands in a retail sense, in a physical sense are seeing themselves as, or are actually just a conduit for people to meet like-minded people and have a dialogue through the brand or through the retailers rather than the brand having a dialogue with the consumer, it's a very different thing. So in our world when we talk about interactivity I think the Sony thing is definitely that but that's their product, that's what they do so you interact with the product and you lose yourself in another world of what-ever going on and our job in that case would be to look at it in a really creative way and think well yeah people go in to a store and try Play Stations but how do we get people to interact with it in different environments that are outside of the walls of a retail store so that's when you look at some of the things we've done. We've encouraged them to create ways of taking their products and experience outside of the walls of retail in to other things like underground car parks or art galleries or museums, or clubs or airports or anywhere you like really, a forest in one case that we did, so it's kind of turning it on its back and saying how can we forget the conventional retail things and interact in different ways that resonate with the product, and with the brand and resonate with what the brand's trying to do culturally as well. So there's all that kind of interaction. I think when you get in to a pure retail space it gets far more complex with what's the definition of interactivity because I think, my view is that consumers are not really, they've done all the interactive kinds of things pre-visiting the physical space so there'd be different reasons why you'd want to do it. The research and discovery for somebody who's looking for something specific you go on the Internet, you'll get every retailer selling that product or if it's one brand, that brand talking about its products and then you have everybody else that understands the context of that product in the world of the products will be saying well that's rubbish, that's great and this is brilliant, and this could do better, this is this that and the other, and then you get in to complexities of demystifying what the product means and how much it costs, where you might buy it from, who might doing something else and then where you're going to get that from. So it becomes like with an hour you could almost of built a product up, knocked it down and moved on, discovered it and done something else. When you get in to a physical retail space the expectation is that you're going to have that kind of knowledge and dialogue and it's just not there really for a lot of people but I think they want to have real experiences when they go to real spaces not go to a real space and then start to interact with something that is not unique or not tactile or not something that's physical. Technology moves on so much and retail invests so much to a certain level it's difficult to marry that

sort of thing over lots of stores because you never catch up with the investment. I don't think people want to go to stores and start staring at screens anyway.

INT 1: *Do you think interactivity in-store relies on technology?*

JK: No, not at all.

INT 1: *With the increase of technology we've witnessed in-store environments do you think it's likely to keep growing?*

JK: It depends on the sector and I guess it's the development of different types of retail where interactive technology will play a larger than smaller part. We've done loads of work in the mobile phone sector so obviously there you could, if you're looking to look at technology and research things then you know the interactive thing will tell you about all of the things that work. It's an investment thing really but it's specific to what sort of sector you're in.

AL: *Even with that though, the Nokia store still closed didn't it.*

JK: I find it difficult to see where, you certainly can't design an experience around technology, I don't think because you're advocating responsibility away from dialogue and something where you get empathy and a genuine personal thing to something that may fail or may go out of date.

INT 1: *In what ways do you think fashion stores will embrace interactivity, whether through technological or non-technological ways?*

JK: I think technology or interactive stuff works really well for fashion when you're outside of the store because some of the best websites where you are looking at products and looks and being able to look at garments and textures and everything else, they're all there in a combination of fits and finishes, sizes and all the rest of it, videos and imagery and moving imagery is great kind of, when you get in to store that becomes a different dimension because you're looking at being able to, you should be encouraging people to try the product because that's how you get them to buy it so you're back to that sort of thing of the really basic and fundamental things of good retailing which is making the product irresistible, tactile, easy to try on and making the service. Certainly when we look at fashion stores and designer, it's around the service element, and it's around the things that make it easier to buy so good visual merchandising and lighting and then you know you're fitting rooms have comfort and everything else. You don't see a vast amount of fashion retailers that are lasting interactivity, people like Prada and people like that have used technology but they tend to be brands that use the architecture as much as the technology to make a statement about the brand in any one location. If they were doing it somewhere like Tokyo where building a full architectural building is an expression of what they are, all most like that statement in that environment gives them the presence they are looking for and then the technology is used in different ways. They might spend more on a stair case than actual spend on a shop like putting different screens in each of the threads that interact in different ways. They're almost like installations more than something that's purely ownable by a brand and so by its nature its transient and it's costly and if you can keep pace with it, it's engaging but if you can't, but I think where you're getting multi-retailers or retailers that aren't you know, working pounds per square foot on a shop fit and are writing it off over seven years it becomes more of an issue because you're writing technology off in six to twelve months aren't you whether it's software or hardware, some element of it, the cost of it, will be written off in a very short time whereas architecture doesn't do that.

INT 1: *Are the aesthetics of an environment still as important?*

JK: Well it's important in as much as when you're visiting a physical retail situation then there are many factors that have to right for it to work so uniqueness in terms of it being unique not only to the brand in representing what the brand or retailer is, in loads of different ways so, in the way in which they present the products and the way the environment feels and the type of materials and things they would use, but also increasingly brands that we work with are thinking about, it goes beyond the brand and goes back in to the things that we talk about of how can you culturally fit in with where the brand is sitting with in the market because on the Internet, on the web, a brand sits with in a community of people who do certain things with it and have almost license to play around with it and own and brands are finding that very difficult to deal with in a way and have to embrace that. When you go in to a physical sense there's an expectation that the knowledge about your product, you and your staff, everybody that works for you is as knowledgeable about the product on a visit to the stores as if you could find it searching yourself, so that's one thing. Also there's an expectation that the brand should understand its community around it, brands have been trying to do this a long time but

its becoming you know a big issue now and we're finding we're doing a lot of work around that. A brand going in to a town, a city or country what-ever, being seen to understand what's sitting around it and how you deal with that so some of the work we've done you'll see how we've tried to tackle that. And then I look at it and think well, I used the term shop keeper earlier but that's where I'm kind at with it all at the moment because I think we've to the point where understanding what it is to be a shop keeper is worth more than what it means to be a retailer. The shop keepers understand the individual needs of their customers and tailor their shop to that community, they understand that the reasons why and what happens in that kind of place and have the authority to make the store more agile in terms of where things go, why they go there and at what point of the day, or week. So when you talk about interactivity and stuff that's when we get on to a subject that's beyond the interactive thing of technology, it's the interactive thing, the engagement of brand, product, environment with community and relevance and having the ability of in-store design to be able to do that. It's kind of a big responsibility on the shoulders of retailers and brands to offer up environments going forward that play a part in replacing some of the lack of places that have a sense of belonging.

INT 1: So relevance of location is important in design?

JK: Yeah and that's why I think that it's more about, in physical retail, engaging and interacting with what's going on, than it is about something that is prescriptive and passive in engagement terms if that makes sense through technology or through other things. Technology should enable you to increase the feeling of empathy with the customer by giving them better service or being able to tailor products to their needs locally or being able to show them progress of delivery on their product or allow them to tailor it themselves rather than just another thing that is like the web but you come into store to look at it. So it's about increasing the options and the service, the engagement and the reasons to go there because it's unique and it's about physical delivery than it is about just people in front of screens or other things that might be all well and good but aren't actually adding anything you couldn't do if you were fifty miles away somewhere else.

INT 1: You talked about tailoring and personalisation, do you think it's becoming more important in-store for consumers to have that kind of control over how they receive products and services?

JK: Yeah it's kind of where that fits isn't it? We've been involved with clients for a number of years probably back to the year 2000 where you were looking at the whole thing of customisation, brands were looking at customisation in a serious way and looking at how they might be able to tailor products specifically for individuals. Of course the expectation is then that it is absolutely perfect and when it isn't it all becomes a problem. So a couple of our clients have struggled with that notion of something that is tailored to fit in a mass market it's difficult. But things where your customisation is decoration that's much more controllable so we work with Converse and they've got a system where you put a blank shoe in side this glass thingy and it sprays the boots an individual design and you can see it happening. So that's engaging and also adds value to it and is unique. The other one is Levi's where they went down the thing of, we did in the store in San Francisco, we did a body scanner so you went in to these booths and you put a Lycra suit on and it scans your body and then that data went to their manufacturing plants and they made you pair of jeans exactly to fit your body shape. But the problem with it is, is that the expectation is that you can't be a quarter of an inch wrong, or by 5mil out and then people are disappointed then.

INT 1: Do you think then control of the environment and space as opposed to the actual product is easier to do mass market?

JK: Yes and no because it costs more money to do so, and I think customisation is a costly thing to do so that's difficult. But if you're talking about interactive technology it is starting to happen, the Converse thing and I think Nike do a similar thing. So you've got that kind of thing but nothing in retail is entirely new so home delivery used to be butchers bike didn't it so what's the difference and T-shirt printing has all been done but it becomes more sophisticated and maybe more relevant to certain things and as we get to a point where things connect together. Ordering things from home from a catalogue was hit and miss, ordering things now when you can have options and the delivery and return is so much more sophisticated all breaks down the barriers to purchase which is basically the fundamental thing in anything you're likely to do. Anything you put in-store as a layer has to enable you to do something quicker, better and with more service element or else it will never work. So that's when you come back to how do you design stores, brands that have stores that are glittering kinds of things, well they have to be glittering in their own way that relates to the way the brand acts and performs to be able to connect everything together because consumers are cynical and especially

in certain areas of the market, consumers will see straight through it and think well that's silly or why are they doing that.

INT 1: *How do you define experience design in-store?*

JK: Again different consumers and different brands do different things. If you go back ten, fifteen years you might say retail theatre was the thing, no-body quite understood what it was but it sounded good so they thought yeah we'll have some of that. I think the experiences that are ones that you think you must go and see that, it's amazing, but actually you go and see it and then you never go back again are not really experiences that have any value other than to the consumers seeing it once and then going away. Experience is where you can experience the product then there are things that have more relevance so it's going back to things like the Play Station thing that we did where you're actually sitting with in an environment with in an environment that when you're in there you're lost and you get a true sense of the product that has to be, there's no other way of selling that product than that from that point forward, everything else there's no experience involved in doing it. I think things where you are dealing with experts and dealing with people that understand their product and you go in and get the kind of experience that is a two-way dialogue experience if you like, where you're experiencing the brands knowledge and you're experiencing service and advice, and the whole ritual of selection and dialogue and trying things on and the way it's packaged and that's another type of experience which is easier to deliver a more honest and more relevant way of doing things and it's quite rare really in a way, you don't get that in too many stores do you.

INT 1: *You don't get the two-way dialogue in stores, is that what you mean?*

JK: Yeah, John Lewis is a consistent one. You'd see on the face of it it's not a designed experience, is it? But I think it's one of the best examples of, going back to my shop keeper thing, each one of those is a partner in some way of the business, that's their business model therefore each individual person understands the individual department and individual product so the knowledge, trust and the knowledge you're getting is one off, if they're telling me that, then I trust their opinion, therefore that product may cost more somewhere else, but that adds value because I trust that that's an edited choice for me. If any brand or retailer, number one at the top of their list to get right it would be that, service because I think we'd all agree that you can go to the most local, seemingly unappealing little restaurant that's owned by somebody that's absolutely amazing at what they do, make you feel welcome and recognise you and give you a consistent, because they're the owner and they care about it, that is above everything. If it is a designer restaurant and it's cold and people are passing through, it's a franchise, doesn't matter how brilliant the design of the environment is, if the service isn't right it's not going to work because it's not consistent. I think if you've got products that are difficult to communicate and engage you with, then understanding them through trying the product or the experience of it it's very difficult to do.

INT 1: *Do you think that emotional engagement is playing an important role in experience design?*

JK: It's everything, completely, that just ties in with thing I've been talking about with the people because an emotional engagement does so many different things, it creates empathy and understanding, it creates a sense of belonging, it justifies a premium that you might have any doubts in your mind about paying more for something than you want to, if you're emotionally engaged with a brand you're paying for 25% of it you can't see but it makes you feel it's the right thing to do. It's a powerful thing.

INT 1: *Which retailers do you think are using emotional engagement well?*

JK: Well I think there's emotional engagement in the brand and the myth that they spin around it so you're drawn in way before you get to a store aren't you, so I think a lot of, Louis Vuitton, Prada all those sorts of brands, play heavily on emotional engagement and they've got the money to do it and can afford to do it in every sense to engage emotions. I think other retailers there's a conscious conscience of emotion and engagement in the product justifying why you should do it because it's ethically right. I'm not very good at that sort of thing because I pick every brand apart. Somebody the other day said who's the best retailer, I said well if you mix a bit of Nike with a bit of John Lewis, with a bit this and a bit of that you'd probably have the best retail experience because nobody does it perfectly right. You can get intimidated by an environment and the staff could be rubbish and the other way round you know. I just like retailers that I think yeah they're doing it, they're consistent about what they do and I feel good about shopping there. Thing is, back to the community thing I was talking about, people consciously or subconsciously relate themselves to other people, like minded people that are doing these things as well so you could be put off a product or a brand very quickly if

it gets in to the wrong hands. As soon as it tips somewhere it's gone, you've lost the emotional value in it and you never get it back.

INT 1: *So do you consider educating the consumer about the brand and products is important in keeping hold of them and improving their experience?*

JK: I think it's more about the brand being very careful about the exploitation of their assets, because the consumer is fickle and they'll see it before you realise you've gone too far.

INT 1: *To what extent do you think experiential spaces such as a pop up stores, are a growth area in the market?*

JK: People have been going on about this sort of thing for years and years, I always smile about this if I'm honest because you can go, walk down Oxford Street and there's a fruit stall there and that's how they've done it since the Victorian times, well that's a pop-up store in itself. You can see examples of that sort of stuff all over the place, a little borrow or an ice-cream van, whatever you might look at it's just an opportunity to engage and sell. It's probably the oldest thing of retail going, it's where it all started and brands got on to it and I'm surprised it's still knocking around as a cool thing, it's just an opportunity. We did the first non-branded store of any brand when we did the Cinch (Levi) store in 1999 and then subsequently everybody else followed. All that was really was looking at this New Burlington Street that's parallel to Carnaby Street, and we walked down there one day for Levi's with just the premium products in it because the rent, we could have got the rent for about £20,000 a year. So I said to Levi's let's do that and we fitted it out and that's kind of their Pop-up store but it's lasted for years.

AL: But that was a prime example of service and having somebody in who was passionate about the product and knew everything and he became the owner rather than Levi's so that became the purest example of the best of the best. He curated it and he bought in products that were suited to the market.

JK: I think that's when we went off on to the Sony thing wasn't it and we said let's just do these kind of things that we can unveil anywhere we want to do it. I think it's just a three dimensional living hoarding that's all it is and it depends what strategically you're planning on doing with it.

INT 1: *Do you think pop up stores are long term strategies for brands?*

JK: I don't think it'll ever go away, I don't think it's a trend, I think it's just what is happening. I think there'll be a brand that thinks lets go to a festival and do this. It's like these Christmas shops or fireworks shop you see, it's a business opportunity of a month's rent calculated against a month's takings with little effort put in to investment. I don't think you should read anything grand in to it because it's not, it's just what it is, an opportunity.

AL: A PR stunt.

INT 1: *With the clients you've been working with and the experience you've designed for their consumers, what sorts of benefits have they received?*

JK: PR really, PR is massive. Well several there's quite a few. Being able to target, without the constraints of some corporate kind of train that's carrying this retail thing along, to take something and try something very very quickly in an area where you're saying I wonder if a certain target group would react to this product if we were to put it in the market, so that's one benefit of it. I think the opportunity to create a very pure almost exhibition around certain products to be able to get opinion leaders and journalists to come and look at it and experience it and make some noise about it, which is what we did, we won loads of awards for that Cinch, more awards than we've won for anybody else, Paul Smith and all sorts of people saying it's great. So you get all sorts of publicity around it and I think from a brand point of view it does give you an opportunity to say to other retailers, other stockists you've got, come and have a look at this, you could have this as a shop with in your shop environment.

AL: It transcends the pure high street retailer doesn't it. With the Sony gaming pod that's gone everywhere from the pure gaming exhibitions to purist gamers paradise places to celebrities wanting to buy it to, because it's got so many car brands involved, it's got car brands wanting to purchase it for their car show rooms to give people the driving experience that Sony are providing in the game. Sony has gone in to art galleries, the international opera or the V and A, so crossing the cultural barriers.

JK: It's the same for Pop-up stores, they're doing exactly the same, taking yourself out of your normal day-to-day world to try and engage a different group of people in a slightly different way to try and see if you can get them to take you a different kind of proposition.

INT 1: *Do you know if any of your clients have experienced more consumer loyalty as a result of the experience design?*

JK: It's a difficult one to measure that. If they're setting out kind of a brand equity before and after then yeah you can sometimes see that. But I don't think that the experiential thing in itself is, I think if you're an engaging brand then there's expectation that you're going to have an experiential thing whether it's a store you go in to and you always think that it smells amazing to something else simple, it doesn't have to be that complex, it just has to reflect what you are.

INT 1: *So could it just be through sensory stimulation?*

JK: Yeah really. You go in to stores and think I really like that store they always have fresh flowers or they've always got this and it's done nicely or the music is always cool and they're simple things aren't they. Things of well-lit stores and environments that use that. Some of the best stores are those that have taken benefit of the existing architecture where it's been converted in to something else. So experiential design comes in different ways you know you're appealing to the senses not necessarily to people with a three dimension attack of the product. Sometimes an experience is giving you space to be engaged with the brand and in doing that you become engaged with the emotional stuff where you're saying somewhere along the line you have to give people, it's like reading a book as opposed to watching a television programme, your imagination owns the book in a way that you can never own a film or television programme because you look forward to disappearing in a book whereas it's descriptive in other ways. An experiential thing needs to give you somewhere a bit of space in your mind to embrace it.

INT 1: *How do you see store design evolving in the near future?*

JK: I think wrapping all those things we've said really. I think there has to be far more, go back a little bit. To work in a shop or a store needs to be more of a respected profession than it currently is, so the future needs to be about professional shop keepers and people who are experts that work in stores, like other countries have got that. So looking at other things that we want, say take shop keeping seriously then and make it in to a proper career, because all the things we've said is you need experts and people that have authority to do certain things with in the store that are trained to understand the consumer and the brand and its product and its technology and its future and to understand the psyche and the kind of the thing of to live and work in that kind of environment. That is part of the future, going from a very informed environment of web, blogs, forums, absolutely everything that possible you could understand, to an environment where you need to be engaged, have an experience and feel part of it. I think environments that are informative and engaging and flexible environments where they are far more malleable to a certain degree, not talking about walls moving and that sort of thing, but I'm talking about the ability to change how an environment feels through technology, lighting, a development of that LED beyond where it is now because you can't light a shop with it but in the future and at that point you have amazing control over lighting, colour, tone, shade everything that creates these things we're talking about. An environment that is far more, I would like to see, stores that are far more contributing to the individuality of a street or a town, a city or a country that creates individuality, ownership and a sense of pride and belonging than currently some of the rubbish we've got with some of the brands and retailers. The other thing is we talk about sustainability and sustainability in retail, it's not just about what you make it out of and how you recycle it. It's the sustainability in the concept of the stores themselves, how sustainable is it to have stores in a place where you have to drive to with no kind of infrastructure and sense of future, viability without having the collected thing that works, you know, stores where people work and live. It's a big subject.

INT 1: *You've talked about adapting a store to its city and to the people who live in that city, how likely do you think it is that mass market fashion stores that they'll do that?*

JK: To a certain degree some are doing it already. We're talking about vastly changing what you do in some respects but mindful of where you are and it is difficult for the larger people but we do it for Timberland all over the world but I think it has to move beyond having Tesco with a notice board that look like they belong there and hope that everybody is taken in by that, because that doesn't work. It is a difficult one but I think everybody is aware of it. You get the whole thing of window dressing. I got this book that's was written in 1938 for children and it's called the story of the high street and its illustrated by an artist called Eric Ravilious aimed at children. During the war he got killed, he was a

war artist and the Kerrwin Press that printed it got bombed in the war and only a few copies of the book that got out. It would be worth you looking at this book because it talks about what shop keepers do and talks about how it all works, written down. I just smiled really because this all the stuff you hear people talk about, theatre and science and actually it's just basic retail, shop keeping, they talk about windows and window displays and its described in such a brilliant way. I get these visual merchandising guides with brands, it's all about repetition, but in this book it says window displays work because you get lots of products that are the same all piled up in rows and it looks nice or a shop keeper shouldn't buy too many things if he thinks he can't sell them all because if he can't sell them all he doesn't make any money. Everything comes, the thing to remember about it is it's an evolution, and it can't evolve beyond a certain point because a certain sized box taking a certain amount of products, people working in it and people wanting to buy in it over a periods of time and if the weather is rubbish you might not sell so much. They're all the things we have to deal with day in day out, it's not 21st century rocket science, it's basic dynamic of sets of criteria of things that collude to make it work or not. So whatever you might layer in to it with all these other things, what you have to bear in mind is it's something else to deal with and if it's distracting from the main thing of there should be a beautiful window display because that's what gets you in-store, should be a beautiful thing in the store where you don't feel intimidated because that gets you through the door and then staff that don't make you feel rubbish and make you feel great, that's great. It's real basic stuff, everybody does it and it's always done the same only there'll be better materials and less product if it's up market and there'll be lesser materials and more products is its down market or basic. If you can make fresh fruit look fantastic you're going to sell more of it than if you don't. They're the basic things of retailing. You're doing to make money at the end of the day. The issues we're facing now are why would you physically move from there to there to go to a shop. If you logically think about it people are going to tell you more about this and you're going to discover something unexpected that I can't see in a prescriptive way when you're searching. So there has to be an element of discover, change and surprise and keep that going so there's always a reason to go back and find something rare or limited. The notion of rarity or premium not being about costs but being about rarity, so you could have something that costs very little but if there's not many of the it becomes a premium item so anybody can do an element of premium by there being rarity. If you know there's always going to be a small element of that in the environment you're going to always keep looking.

INT 1: *That's it for my questions, is there any further you'd like to add?*

JK: It's a big subject. I think the thing is its using common sense in these things, you can get bombarded with all sorts of stuff and things come and go and you're still left with the same problems. You can't mask over deficiencies like poor service, crappily presented products, darkened environments, a bit of technology in the corner will not mask over those three things whichever way you look at it, you're on to a loser. Those retailers that can get those things right in their own way, it's about story telling. The best brands have the best stories told in the best ways, beginning, middle and future. You can copy the middle, you can't copy the beginning because that's heritage and you probably can't copy the end because you don't really know where you're going because they have the other two. Storytelling is everything really in brands and retailing.

Interview D

INT: *Just to start can you tell me a little bit about (NAME) and what services you provide?*

TJ: OK (NAME). We were formed in 1996. We actually started out life as a design interior, interior design company but pretty quickly realised that isn't actually where the journey begins and so we started to look at err identity, brand identity which was actually the next one up so we took on the department so we did brand identity and err store design. But then we realised that was still only really the end of the journey of decision making and err strategy and so we got involved in providing much more of a strategic viewpoint for clients because what we were finding was a lot of people were coming to us saying well ok we need a store design and actually when we looked at the business, which is the way that we do things, which I'll explain later, we actually decided there's nothing wrong with the stores necessarily or actually even if you had a new store that wouldn't be the answer, there was a problem further up, a problem with brand perception, a problem with product, a problem with staff, a problem with.....lots of other reasons. And then I think, sorry I'm just going off because you asked me OK so what do we do.....So we do, so therefore what we do is we do strategic thinking for clients in terms of retail or brand strategy because we are brand consultants, so we look at brand strategy and then the best way to deliver that which isn't always stores. It could be online it

could be business to business. Erm and if by chance the erm brand identity comes in to it, the creation of brand, the refreshing of brand, the repositioning of a brand, we'll do that. We can advise on online design as well. We don't actually do the building in house, we do the look and feel in house or we'll design stores. So we can, we do (?) but actually brand identity and store design is actually just the deliverable bit, it's not actually what people will buy in to, people buy the brand itself. Erm and whilst those parts are all important, it's the sum of the whole that's the important part. So we do all three of those things. So what do we do? We do brand image and identity, we do a physical environment and virtual environment and people and culture. And there's three things that we advise clients on and I think the thing about....The importance is as I said, is you've got to first of all you've got to have a brand and a proposition so proposition being product or services. Once you've got that then you know how best to deliver that and what you're going to need, the vital elements you're going to need as I say what are its...It needs a brand identity to go with it and normally it does but it needs to have sort of tangible things that people understand you know, what the brand is all about. If it's lets say for instance it's a fashion company it will have a physical environment and we can design a store for them. We can also advise on the way the processes and the people act with in the store. Now that's key because if you image yourself and we always say we approach everything through the eyes of the customers so a customer perspective. If you can image you go in to a great store, it could have great products but when you're served by the staff that turn you completely off that will upset you and the result is you won't go back there. Or the result is you will condemn them, you will go down the club or wherever it is you'll condemn them, OK. So that's important, so you can't fire on....this is firing on all three cylinders, you can't fire on two. Likewise it can be a great brand but if you have a terrible season and the product's no good, no matter how good the environment is, if the product's crap people aren't going to buy it, so you can't fire that way either and likewise you can't have a scenario where great product, great people, sold out of a brown box because how did you get.....Why would people think you're great if you're sold out of a brown box for as start? And ultimately that brown box style is only going to last so long before people get fed up with the brown box and move on you know there's no brand cache attached to a brown box retailing. So you've got to have all three things, that's the important thing, if people.....It's very easy with our clients when you start talking about people, it's "yeah we've got people, we've got HR, we've got human resources", they deal with that, but when you're a customer it's actually one of the key ingredients that turns you on or off, makes a sale or makes you decide to buy or makes you decide not to buy. And it could be somebody actually the way they served you thought "that's great, informed" and they told you so much about the product, they sort of interacted with you well, you got on well, you know they sort of befriended you as they should do, helpful and you thought "yeah this is good, I don't mind paying".

INT: *So you talk about people as the sales staff, do you design for experiences in-store that involve the customer? So the customer goes in-store and interacts with sales staff but do you ever design for customers to go in-store and openly interact with other customers?*

TJ: Openly interact with other customers?

INT: *Yes, so are they encouraged to get involved with what other customers are doing? Is it something retail stores look to do?*

TJ: Erm.....Well for a start if we decided that erm interaction was a good thing in-store on the customers, on their own in other words whether or not it was with screens, interacting with screen information etc then we would put it in. I can't think of a scenario where they would act, react with other customers I'm not quite sure what you mean by that. Can you explain that a bit more?

INT: *Is it that you design maybe not scenarios but some kind of activity that encourages a sense of any one in-store is able to get engaged, join in with a demonstration or anything like that?*

TJ: Yeah. Well, OK if something needed to be demonstrated then certainly we would allow space to demonstrate, if there were events then we would allow space that could be cleared for events. Interestingly audience participation can help sell because it's the....If you've been to a market you'll know the guy that's selling the products will have somebody in the crowd and once he can get those....And people will get engaged by the fact that they're interacting with this person in the crowd. So actually audience participation is quite good because it makes people feel a little bit more at ease and they might join in but I can't think immediately of a scenario where we've designed something that catch other people in to it because great brand experiences are a mixture of so many things. It isn't just about getting involved in doing something. The sheer act of going out and looking for something to buy is it's self an experience. It's got lots of sort of opportunities for things that retailers can do to engage with you but I can't, as I say, I can't think of an immediate one for that one.

INT: *That's fine.*

TJ: But we might come across one as we talk.

INT: *Yeah. What kind of things do you design to engage consumers? Maybe if you could give some examples of the work you've done?*

TJ: OK the first thing that when we're looking at store design, we're talking about store design let's say for instance. The most important thing is to erm look at everything from a customer perspective and understand what the customer is thinking. So we have a basis for customer journey. This customer journey diagram that I'm showing you is actually the key points that customers will.....Actually just to clear one thing up I always so there are shoppers and there are customers and just because people walk in to a shop, they're not customers, they're shoppers. So I say to people you've got to remember that you know the deal isn't done yet, you've got to woo them, you've got to get them engaged and you've got them, their money off them and then they become a customer. Because when you wave goodbye, they're one of the customers but they're purely just people walking by. Erm so this is a process we've erm we license and we've actually have identified key stages of the customer journey when they go in a store or actually in a bank, it could be a bank, it could be a restaurant and the key areas where we need to do something for instance, well we won't talk about inform because inform is actually what got people off their seat. What is it that they..... So in the inform stages it's actually how do you know about the brand? Have you seen it in a magazine? Have you seen it on (?) Did somebody down the pub tell you it's a great brand or did a friend of the family say you ought to go down there and have a look at what they've got? And that's really the inform stage and one of them is advocacy that I've just said and it all ends up, the journey ends there and starts there and we have a bridge between the two. So to attract for instance what do we do to engage with customers? First thing about attract is you have to slow people down, erm and I always tell people that there are three speeds that people walk at and everybody laughs, you've just smiled there, three speeds of walking but it's quite true. You've only got to observe people walking around the high street and you'll realise how true it is. A to B so going from your home to the station or whatever and its one speed and you're walking there as fast as you can. That's one speed. The next speed is window shopping which is kind of a slower speed where you're happy to take in information when walking down the street. You're actually looking for things to engage you and then there is the browse speed which is when you've got people slowed down and they're really taking in information and that's the one we're interested in. So the first thing is in terms of attract is how do we get people to slow down? How do we get people to come in to the store? And that's about store design, that's about fascia design, that's about the use of colour, the use of brand, the use of lighting, the use of architecture and the individual details that you could talk about for a long time. But the key thing is what gets people to cross the road and come in to your store so that's the most important thing. It's the width of the door ways, it's the fact that there's no body hanging around there, it's that fact that people feel that it looks....They can see the back wall or they can see something further in. The attract stage what do we do? We make sure that it is sexy enough to make them want to cross the road and actually feel "yeah that's interesting". Great windows, great message, you know what's the call to action on the shop? The erm.....Once you've got people to cross the road the next thing is how do you actually, at the threshold point what do we do? Because as I said people are actually....They walk at a speed where we want to slow them down and there's a thing called, everybody refers to it differently, but it's the threshold which we call the landing strip which is where a lot of people use the word landing strip, it comes out of quite a few books as well, where you've got to slow people down and it's the space where, just inside the doors where you need people to slow down and to start to take in smell, music, warmth you know whatever the....To feel comfortable. And it's got to be a clear space but at the same time on the perimeter of that there's got to be product because if it's too big a space.....I walked past a store this morning in Liverpool Street and it's got a massive great empty floor space like a dance floor and you don't feel engaged, in fact the product is too far beyond. If they pulled it forward they would get more people to come in because actually there's nothing to say "come in and feel me, get a hold of the product".

INT: *Do you ever feel like going in and saying "by the way....."?*

TJ: I do, I do actually and it's actually a chain, erm it's a shirt erm err manufacturer, women's, men's and women's. It's just a common fault you know, anyway..... So you've then got this, so what do we do? We slow people down, we get them engaged, we start to feed in information to them, make them feel comfortable. Once again at the attract stage it could be what a lot of restaurants do or coffee bars, the smell of fresh ground coffee coming out in to the high street, all those sorts of things. Erm

and I think without going in to too much detail in to every stage the key thing is how do we get people in-store which we said, frontage is important and then the threshold is mega important because I'm sure if you have in your time looking around shops, walked in and done a complete you know, walk out again without even going beyond the first zone A, which is the first twenty foot or the first (*INAUDIBLE*)... two, three meters. Erm...And that's the end of it because you know it's like a slippery fish. You've got to make sure they come in to the store and then if you loose on both, if you fail on both of those then obviously the game's over.

INT: *So would you class that as the most important part of the shop?*

TJ: Well if you can't get them in the door which is the only way they can get in the shop and if it's not attractive, they're not going to come in and so the answer is yes. You've got to get those things right. Erm and it is therefore, it's a sum of architecture, colour, brand, light, product, people, you know people to keep it all tidy.....erm it's a sum of all those parts really. So if they don't cross the threshold, forget it that's it.

INT: *At that point you circle and think no and go out, so when you've got them in to that loop say further in to the store how do you then engage the customer and what kind of design do you use to draw them in?*

TJ: So you need to, within the design and the reason why people go straight round, in and out is either they get turned off by something which could be music, could be temperature, it could be people the look of people looking at me, staring at me you know erm.....or a blocked route, you know poorly laid out shop. So therefore what do we do? We use good vistas, we use logical circulation so we're very careful about the way we lay the stores out, the way that people can circulate easily but without..... You don't want them to, it's not a race track so what you have to do is you have to set up a route for them to circulate all of the store but at the same time you need to get them off that race track. You want to get them off the walk way and that's by creating other vistas around the store so obviously we've got the entrance in here, we've got the landing strip sort of here, something has to happen here and we want people to go, the majority of people go right as you probably know, erm to circulate round. What we want to do is to create vistas here and here and here so that they're actually pushed or pulled should I say off the track. So it's normally done through great focal points, product, lighting, graphics or call to action in terms of promotion or whatever so you have to pull them off on a regular basic around the store. Also you know you create zones as well. People see it like different countries, people see the zones in-stores and they think "well that's great I want to....I'm interested in seeing that".....I think probably one of the best examples is erm if you go into Abercrombie and Fitch or somebody like that. They've got lots of different rooms and yet they still pull people through and there're a lot of reasons for that. One is that rooms look interesting and there's more product and they can see it. It has to be said that the people that are actually on that journey want to be there, you know you either like it or you don't you know. I mean Hollister is another good example, you don't get casual shoppers in Hollister that don't know much aboutA wider range of customer, they're either committed to it or they're not because you either.....By the time you've in to the door, you've got to be really committed to walking in and out of all the products and all the rooms because they're quite dark as well, erm but never-the-less they do that job very well. They pull people through. Erm so vistas, zoning are important and the design of the space overall.

INT: *I notice here you've got interaction, tell me a little about that.*

TJ: OK so we talk about attract, threshold, the way this actually applies is.....This is banking services but interaction is about when two things are happening here..... In that sometimes we have browse the other way round. In retail we have browsing in front of interact. Browsing is just when you're browsing the product so now you're in the store, you like the feel of it, you're comfortable, the temperature is right, music isn't too loud but it's just right you know. Topshop, if you go in to Topshop the music is everything, the crowds, there's a hum, there's a buzz, you're seeing people buying things, it actually makes you..... "They've got it, I want it" and so they get you to and so on, so there's a good feel to everything. So interaction, sorry browsing is when people are happy to browse, happy to flick through the rails, there's not too much product on the rails, they can shop it and they don't feel like you know, you go to Benetton, pick one up, everything is beautifully folded but god I've unfolded it so now I feel embarrassed. So there's all these issues of visual merchandising but visually merchandised properly whether it's displayed in a hanging or folded percentage in the right order.....Erm and even, erm even when you watch when erm..... Just to go back a bit when..... Men shop differently to women. Men get in and men are loyal to the brand but women are loyal to the look. So men will shop, they will go to brands they trust and when they get there they want it all done

for them, they want it made easy for them so if you show them a look and they engage with that look and they'll take it all, you know, "yeah I'll take the trousers and I'll take the jeans and I'll take the top and I'll take the whatever the jacket". Erm they're quite easy to sell to once you've got them in and once you've got them committed to the brand but unlike women they don't like a lot of attention, you've got to be very careful not to flood them with....They want to be left alone. But when they do want attention you've got to be there. Whereas women are very happy to, and I'm talking, a male talking about women, observationally erm and I always enjoy watching women shop because they will trawl and they will go through, flick through the rails and they pick things out and they'll put them over their arms. Men don't do that. It's very unusual you see men trawling. They don't you know..... Going to the changing.....If they could just say yes and not have to go in to the changing room they would where as women enjoy that part, enjoy trying on things. Men don't enjoy that it's a real pain.

INT: *Why do you think that is?*

TJ: Why? Because it's men. It's because they just don't like the whole thing about getting undressed in cubicles and....There's a lot of reasons actually why men don't like that. I mean one of the things is that men are very impatient because they're not necessarily enjoying the process, women enjoy the process. Erm and so women will trawl because as I said they're loyal to the look, they know what they're looking for whereas men are loyal to the brand so they know they're loyal to whoever it is when they're in All Saints, "OK this is what I want to wear" but then they're now "so tell me what to wear". Women have got a very clear idea about what they want to wear. If it means going down the market for one piece and Louis Vuitton for another then that's what they will do....you will do. Please correct me if you think I'm absolutely wrong.

INT: *No, no I'd love to go down to Louis Vuitton for pieces.*

TJ: Women are very good at understanding a nice bag makes it, a good piece of accessories makes it and you can get away with a few basics to make.....And they're very good at dressing up the look. Men are useless at that they can't dress the look up so they need telling so my point is that browsing, you've got to remember that so you've got to make sure that in men's stores you put the looks together very well. Women make sure they can browse through, there's lots of things we do in-store to make sure that there's plenty of room so we have a thing called bum-brush which is where you mustn't have pinch points in-store where you've got too little space in between. Now if it's a women's store or a children's store you've got to have double buggy space. Whereas you know fashion for young people you can get away with it but the problem with bum brush is it's the point where you pick a garment off the rail and you're looking at it and you're there you're thinking "yeah I quite like....."And somebody says excuse me and the moment they say excuse me, you tend to either put it back or you turn around and it's gone, it's broken.

INT: *That mental process?*

TJ: That mental process has been disturbed and that is what you try to avoid and it's called bum brush and you try and avoid that whatever you do because that means that you've lost their attention, you know you've got to start the whole process again or chance lost, put it back on the rack, gone, got to go back to lunch or.....So browsing is important. There are lots of things you need to consider about browsing. The interaction bit is interesting as well and that's the point where you do need help or you do need to know where the changing rooms are or you do need to know where to go and pay or you do need to know something about product. Now this is the bit where we say you've got to remember this is like the third leg on your milking stool, it's the third leg on your stool, if you don't get this bit right and erm I've had people tell me you know that'll look good on me or you know it's the latest thing and they have half their breakfast down the front or they're dishevelled and don't look really as though they know what they're talking about and so you can tell me what you like but I'm not going to believe you. Men don't believe....Women actually like being pampered to but men are quite difficult. Men also, you've got to get how you talk to them right, women are little bit more forgiving, you know, as long as you're helpful you know, "and we got these in last week by the way". Erm it's an interesting thing, there's a thing called seeding, people with different, different terms. If you put a running rail full of products on the floor and you put clothing on it, you will find there's a feeding frenzy around the rail like sharks and it's because people think it's the latest thing in and they think that because it's on a running rail and looks like it's not.....it's a fixture, that they will go to that and they will shop it and it's an interesting point and I think Blockbuster realised that people trawled returns, the return rail that they used to put by the...I'm talking about videos, yeah, they had a video rack where they used to put all the customers returns on but it wasn't behind the cash desk it was

beside there. And they found that a lot of customers came in and actually looked at it and because they were looking at what people, they knew it was a returns rail and they were looking at what people had looked at and were short cutting what should I look at to watch, OK? So Blockbuster decided lets seed here with things which were actually, no body's taking out but we would like them to take out and put them on a rail.

INT: *So they set it up?*

TJ: They set it up yeah and that's what you can do with running rails. They kind of, I wouldn't say they're tricks but they are ways of getting people.....The brown box in the middle of the floor is a classic. If you, whatever store, if you've got a store set up and it's got sale stock and you put a brown box in the middle of the room and you throw some garments in you'll guarantee to get a feeding frenzy with that and it's not because people want to get things cheap, it's because in the middle of a wonderful environment they've put a brown box which means that this wonderful brand must be selling things cheap or getting them to clear things. So they're just sort of interaction things that you realise that hang on a minute. It's like in erm supermarkets, supermarkets actually is one of the most sophisticated science of retail the things they do in supermarkets, is beyond belief. They've done everything they know exactly what space sells I think it's a range. People buy from the right so you've got to have the main range there, promotion left, eye line, the right line etc, etc but one thing they do in an aisle they realised that when you've got a tiled floor, when you.....This is the principle of the sleeping police man by the way.....

INT: *Right.*

TJ: When you've got a trolley and you're walking down an aisle and you go over a joint in a tile it goes click ...And click, click, click, click and it registers with you that you're walking at a certain speed. If you put in a certain place where you want people to slow down, more joints it goes click, click, click, click, click (*SAID AT A FASTER SPEED*) and all of a.....You think you're going too fast and you slow down.

INT: *That is clever.*

TJ: That is clever yeah. So that's the whole food.....It's just full of great little ideas, which is what a lot of retail learns from, it's a science because it good, it's fast moving consumerable goods. Nobody sells as much product as they do so lots of people.....Anyway. So browsing is very important, slowing people down and getting everything in the right place then interaction as I say, you've got to be credible you've got to know about the product. Erm we say that providence, if you can, provenance sorry..... Provenance of product is very important in fashion it's quite important as well so if you were to say this the little Dior jacket that Jackie O, the Jackie O whatever it is the Jackie O jacket which you know.....Or...Or anybody that's seen on television wearing one. If you can say "oh I saw such and such on such and such the other week wearing this one, it's really great, it fits you well here and it makes you look thinner"..... "Oh really? Does it?" So there's lots of little patter you can do. If you talk about...Erm if you said to people about pea- coats it's always nice, you know a pea-coat? A pea-coat is a double breasted, short, navel. It's called a pea-coat but pea-coat, they spell it p-e-a but it's got nothing to do with peas, it's a pilot coat actually it's a naval cut coat. If you tell people a little bit more the reason why it's a cable, what you're wearing there is a cable knit, and you slip it in, people think one, this guy knows what he's talking about or she knows what she's talking about, she knows.....If she says this is the latest, this is really popular because it's got a bit of whatever and it's based on such and such, just throw it in whenever not just spiel it off like a book but suddenly you think I trust this person and trust is the word if you can get them to trust you. So in the interaction stage, trust is all important. Erm and interaction is either being helpful, knowledgeable and honest actually.

INT: *This is interaction as in person to person?*

TJ: Person to person yeah, it's person to person. The other thing about interaction which comes to what we sort of call the departure area is we call it cash desk theatre which is when you've made that decision, somebody's told you, got the size for you so they'll actually say "try, take them both I know these sizes come up small". Little things like that you're not saying take this because you won't fit in to it but take this because I think they come up small. Erm they're helpful but put across nicely, also when, being honest about something that doesn't look great or, actually customers quite like that as well. The cash desk thing is....Now you've interacted, gone and changed it, err tried it on, you're quite happy with it you've gone out and made a decision now I'm going to buy this dress so now you wait. Now one of the things from a retail point of view is all the add-ons that you can put around the

cash desk that you're aware of. In a supermarket it's the sweets but there are things you can do in retail. One of the things though is that, the principle is this you're queuing at a cash desk, there's more than one person and there you're standing still and the moment you stand still you start observing and listening and now you're watching the two girls in front of you talking about what they did last night, what film they saw, what celebrity or whatever it is and you get a bit fed up with it and they're slow and you watch what they're doing and one of the things we say is this is a piece of theatre here you need to write the act, write the story because when people and I always say even if you get a skimpy blouse make sure they take the hanger off. Don't throw the hanger like a cocktail waiter, put it in the box, fold it up, maybe put a little tissue in it and when it's folded up get the bag and put it in the bag, and we all know that when you go like that it goes to the bottom but you've proved respect for the product. What you're saying to the customer is actually I respect the fact that you've..... A I respect our product, laid it out nicely, folded it nicely for you, a bit of tissue paper in it whatever for you and I'm going to put that in the bag, and that isn't just like throwing it in the bag.....You're adding value to the process and that's really important and people do know that yeah it slips to the bottom but the thought's there. Cash desk is so important and the reason.... There are several stages. One is frustration, hurry up, get to me and then when you, you know hurry up, get rid of them, get to me, now take your time, that's the other thing. The moment you've paid you're money and the moment you've turned round and you start to walk out the door, have I done the right thing? This is the doubt in their minds. You either feel really great and over the moon or there's just a giggling doubt. "Have I spent, god I've just spent £200 on a coat. Am I going to tell my husband" you know? "I had it ages, yeah that one will work". But there is always a little level of doubt and the brand has to say you've made the right choice. You should be feeling that the brand actually....You've bought the coat but look at this it's by such and such, it's the coolest brand. It's the coolest brand because she told me it was the coolest thing to have and I know that such and such was wearing this on TV. There are lots of little emotions that go on through your mind so setting up the cash desk is another thing, making sure the cash desk is tidy, efficient, smiling. Erm three points of, three key things in retail and I always say just get these three things right and you don't have to worry about anything. One is nothing works as well as a smile. Two is seduce don't sell and the third one is never pass a mess which is like smart, be smart, in order words your staff should always be on the lookout for tidying. Whenever I go on a store tour with clients I love talking, I really do enjoy talking to people in shops because it makes me feel quite happy. I always say good morning to them and they always, before they say hello to me but I'm always interested in watching what they do and I've seen lots of....You go in-stores and they're standing there looking out and that really does it for me that really annoys me. So I always, we always try and not teach, we always try and help people work in-stores, tell their work force to keep one eye on the customer and the other eye on the rail. To tidy up, acknowledge but you know.... "I'm here if you want me" but don't be over about "I'm just here if you need me" but just kind of "hi, how are you?" It's so easy to do it without people knowing but for people to know that you're there they know that you're there erm without being overtly sort of pushy. People don't like push, especially men as I said before. Now they're as important as a bit of architecture and design for me. I'm not really, I'm retail director so I'm personally not worried about the design side, I'm worried about the whole overall effect. The guys here, we've got great designers here who look at the brand, who look at the retail environment but you've got to add them all together and it's actually all of these things that knit together to make a great experience. Ultimately if you get all of those things right that I've been talking about you'll have a great experience.

INT: *So how do you define experience then or experience design?*

TJ: Well how do I define a great experience, first of all? A great experience is when you've gone in to a store, that's a win because you actually wanted to go in to the store. A great experience is actually you see something you want to buy actually really wanting something to buy and the people that sold it to you, the brand and the people in the store were actually part of that experience, part of the value of the product. You know it's like, if you have a suit made up erm or buy a suit, a suit is very high maintenance in terms of selling to people because it's trousers, waistcoat, jacket or whatever and so you have to go through the cash desk, sorry you have to go through the changing room process and you have to talk to the customer, likewise with a dress or a coat or something you know, a big ticket item. So you have to make sure that erm you get that bit right so great experience is about going in because you believe it's a great brand, great product and great people, great service really that's what makes it and the environment obviously, an experience with the environment could be as simple as a white box but it could be an efficient white box or it could be as complicated as Hollister or a more interactive process. One of the things we do a lot of banks actually and we try and make banks more interesting and we were first to create erm coffee shops in banks. We introduced Costa in to Abby

National so that people could go in to a bank, actually have a reason for wanting to meet at a bank and also if they wanted to make a big ticket decision whether it's a mortgage or insurance or whatever they had somewhere to go and think about it. And it worked very well. So there're lots of things you can do and that's what makes a great experience for me. Design wise what makes a great experience is actually a good design that facilitates all of that first of all, reflects what the brand value is, that makes the product look good, that allows that staff to work well and makes the customer feel good. It's got to be, there's got to be an equal pay off between if I'm going to go to Prada I expect Prada experience because I'm going to have to pay that money. Now you don't mind, you do know that you're probably paying a lot more money than it's worth but you do it because it's the bag for a start when you walk out, it's the product, you think it says more about you than something from.....And that's the Primark Prada thing is that you know women are very good at picking a basic item and mix and match, you know it's really important. So architecturally.....So what makes an experience from a design point of view is great design should reflect brand, make product look good, make the experience great, allow the staff to work well in the space. That's it really. It's not about "well I think the architect".....At the moment what's quite interesting is there are.....Design goes through lots of phases and at the moment especially if you take men's (?) for instance there's a lot of erm open structure, open brick work and the same with..... There's a lot of theatre so if you take Abercrombie and Fitch for women, there's Abercrombie and Fitch, there's All Saints. All Saints is all about theatre, it's all about faux theatre.

INT: *In what ways do they create theatre do you think?*

TJ: Propping mainly, I mean its design, it's propping. If you stripped out all of the props from Abercrombie and Fitch, actually Abercrombie and Fitch is more furniture related erm but All Saints is more prop related. You know you go in there they've got all the Singer sewing machines in the country I should think by now. Erm they've got bits of furniture that people think are old printing presses but actually they're not. It's like Superdry. Superdry is an absolute favourite on the high street at the moment erm it's about props, it's about looking faux American 50s, natural, lofty you know all those sorts of things. In fact at the moment you don't have to try too hard with the architecture, you have to try a little harder about the theatre of it. Good lighting is so important, it's so important. People just don't know how to use lighting. I can guarantee I can take any MD of any company and I can walk them in this store and show them how they could use their lighting better. And what's annoying is that they're paying for that, they're paying for it in capitol and then they pay for it every month through a bill and lamps and yet they don't use it properly so if you can't see the product properly and you can't see the colours properly you're wasting your time. Anyway I digress. So that's what a great brand experience is for me. Slightly different screw on it and that is it's about all of those things coming together. Now I'll give an example. When we take, erm one of our processes is called the experience ladder and its, it really basically it starts with dysfunctional down here and magical at the top and if that is ten and that is one what we say is you need to be about a six or a seven and dysfunctional would be your worst nightmare in a post office, which actually we actually, we've worked with the post office and we actually got rid of queues in the post office but that's another story and that was quite revolutionary. But you can think of lots of stores where you can go in and you just have to, you have to go in to the store because you need, it's a need journey not a want. So you know erm the corner store that you fight your way through whatever it is, the papers or there's cigarettes or there's milk you don't want to be there but you do need that product. We say magical and when we say magical people think of Disney which actually interestingly is not what I think of. Interesting by-the-by Disney there was a thing in the paper recently about Disney staff all being very upset and saying it's the worst people to.....Disney's terrible to work for which is interesting because it comes back to happy, smiling staff. They're made to smile not want to smile. But magical is for instance is if you err.....Erm I took some people to Borough market and there's a, I don't know which, what it's called but there's a fruit stall up the back past the fish stall which is over there and this guy sings opera when he's selling fruit and veg. He's just magical, he's great and it comes together because you've got this guy singing opera and he's really good at singing opera. You've got the smells, the colour, you've got the fruit, the smell of the food, the market. That's magical. Markets are quite magical anyway because you've got the rush you get when you see the food but the colour as well and the smell. But you can have a magical experience in.....A customer can go in to.....I'll use the same thing as Abercrombie and Fitch. If you are that customer it will have been a magical experience. Yeah OK they might have called it something, a great experience. They may have gone in and been photographed with Jonny in the lobby if you're that way inclined. Gone in and just smell.....They go round with what I call fragrance of buy me and they spray that all over the place and it's the colours, it's the darkness, it's the pumping music, it's the guys dancing on the balcony out

the top there. It's a rush and that's really what retail comes.... This all comes together to create a rush and you either turn that button on when people come in or you don't. The aim is to turn it on and it could for like I say for many reasons it could be the music, the smell, the colour or people are rushing to buy off that table, "shit I've got to get one you know, just let me in there". It's watching other people as well and that's why going back to the point you raised right at the beginning, is getting customers to interact with customers interestingly that's why restaurants put people in the window seats for one thing because the moment you can fill up the window seats people look and see "oh there are people in there, I'll go in there".

INT: *Why do you think people have that reaction?*

TJ: Well would you want to go and sit in an empty restaurant on your own?

INT: *Not really.*

TJ: No. It's two things; one is that it's probably cold and uninviting, the food could be terrible service could be terrible. It could be very expensive. You see other people doing things and you know we are sort lemming, tendencies. And likewise with shops, that's why it's so important when you get somebody to come in to the shop, to look around you should always thank them or be as helpful as possible and when they don't buy it doesn't matter because while they were in the shop they were attracting other people in. Empty shops don't sell so you've got to get people in and that's why driving footfall, you know you've got to get footfall to get sales to convert it so unless you get people over the threshold, game over. You've got to get loads of people in and then you've got to convert some of them and you're never going to convert all of them every time so it's a numbers game really. So you've got to have a really enticing store which goes back to attract which goes back to threshold etc.

INT: *I notice on here you've got self-service for interaction. What role is technology playing in-store especially for fashion stores?*

TJ: Erm... There's two things about technology. There's technology for technology sake and there's technology for you know, for a good reason and I think if you look at the proliferation of the video screen and stuff like that or help yourself, queue in your number. I don't want to queue in my number, I want somebody to help me really and there's actually a real tendency now interestingly and I will answer the question..... Is that because now people buy so much online, when they go in.... They'll do it themselves, happy to do that but when you go in to a store, you do it for me and I think that will become a lot more polarised in the years to come is that people when they're at home shopping they'll do it themselves but when they come in they want to be pampered because they know.... They want to feel how good the brand is. So the interaction bit is important if you..... If you think the customer is going to interact, I mean you know what's going to engage them? Are they really going to buy something off of a screen rather than talk to you or if it's self-service what is it going to do to sell that product? One of the great things about the you know..... The virtual erm changing room.... It's very good, where you can actually..... If the product isn't there, you can actually do a three sixty on the product and focus on the product and do all those sorts of things. There're great. If you want to erm check things so like in the food industry you can check things about if you've got a product you can dial in the code and it'll tell you more about where the products come from, more information than it's got on the product it's self which is useful. Erm we work with a lot of.... Intel is one of our clients as well so we work with people who may need to tell clients, need to tell customers more about their product that they can't see on the screen or instance in Intel, they're an ingredient product. They're inside of this product so what you need to do on the screen when you walk in to an electrical store selling laptops is actually tell people the reason why this is the one to buy. It's because I'm quick and when I'm not quick, I'm quiet you know and you know people..... The technology is incredible. They were telling us about this erm, was it erm, something..... It's about battery life, about the speed of how quickly a process, processor does things and when it's done it they're now designed to shut down so hurry up and get and go..... Hurry up, do the job and then go to sleep. That prolongs battery life. Nobody knows this. I didn't know this and you didn't know but that's it, if you want longer battery life you need a fast processor. So in-store when we did some audit work with err, when we were working with Intel, we realised that in-store none of the retailers were using the screens, they were just static screens so what we said was look guys you knows, there's a shop window there you could use, use the screens to tell people what you're doing, you know why you're using Intel, sponsor it and they did that and it was very effective. So technology for technology sake no. Technology to add to the experience great. Erm..... And there are.... You know..... There's the whole gaming scenarios, there's the Apple experience and all those sort of things are great and people at Apple are

probably the most involving sort of, indulgence you could have in that sort of sector and people like it. But to some people it's actually quite intimidating and that's part of the problem is intimidation is, you want people.....The problem is erm interaction, screen interaction, people either don't....they're actually afraid of it, can't be bothered with it, it could be slow. Sometimes when you look at when people put screens in stores and when you start, "oh sorry it's not working today". I was in All Saints in erm in Spitalfields and they've got a screen on the floor and I started playing with it and actually it wasn't working very well and yet it was just going round and round and round and the guy, I asked the guy and he said "oh yeah it's not working". "When it does work what does it do?" "Well when it does work it'll tell you if we've got the item you want in stock". "OK, well I would have asked you actually and you could have gone and looked for it". So I mean I do think there's erm this erm polarisation of people wanting more. It's going to be very important. You know we are....also remember that we are.....Well the other thing to remember is that we are erm by nature a nation of tire kickers. In other words even though one of the reasons they found on.....And this is why the three sixty.....We'll have more online to help sell but one thing you can't do is what you can't do when you look to buy an iron online for instance is you can't tell how much the weight of it. A lot of people when they're ironing they want to know is it a heavy iron, a light iron, easy to use or whatever? And so that's why of course people go and shop on Saturday and Sunday and buy on Monday, online on Monday. But retailers understand that. The main thing is with a retailer is if you've got, if you're at risk with people buying, coming in to you, talking to you, learning about the product, trying it, weighing it, sniffing it whatever it is, trying it on and then buying it on Monday fair enough but at least buy it from us on Monday so the key thing is that when you're engaging with the customer is giving them the card and saying "look think about it, tried it on and here's five percent discount if you buy it off us online. Put that code in". You're committed and mean why would you go anywhere else? Or "if you buy it from us online....." it's the John Lewis thing, "if you find it cheaper anywhere else bring it back and we'll refund it, tell you what we'll refund it twice the difference for you". Sold. Are you going to argue with that? No, no you're not. So it's an interaction between, there is an interaction between the human interaction and a sort of looking at the kit on the shop floor, it's got to be worthwhile. But there are lot of, there's a lot of sectors where they just look at, especially the gaming as I said the gaming sector is where you want people to try it first online and that's important so gaming, computing, technology, phones all those sort of things you want people to interact so that's very important to them. But for fashion, give me the rush of perfume and err the look of the store and the great looking product and the nice staff and that will do it for me more than anything. I mean there are lots of tricks in the changing rooms using cameras, using mirrors but using cameras to help you see so in the screen in front of you, you can see behind. All of those tricks you could use but you know I think retail is theatre and that's the great experience so it's the actual tangible experience. It's the tyre kicking bit that people enjoy the most and if they then don't make their mind up there then they'll make their mind up on Monday online, probably Monday lunch time actually. Monday lunch time is the first time that they see a peak in sales because it's the time when people have shopped on Saturday and Sunday, or shopped on Saturday, decided on Sunday to buy but couldn't get to the shop because it's their lunch hour and that's when you get the lunch time peak.

INT: You mentioned earlier about emotional experiences, I think it was in reference to menswear and shopping, how important is emotional engagement in store now-a-days, especially for fashion consumers?

TJ: Well it's all, it's everything. I mean if you're not emotionally involved in it why.....because if you look at the alternative an emotional purchase as opposed to a practical purchase like a, like a.....OK a practical purchase is you're either going to eat it, it's going to keep you warm, keep you dry whatever it is so you know it's all about emotions because let's not lie to ourselves, the reason why we buy.....I mean we'd all be wearing potato sacks if it wasn't important in how we looked. Erm and so the emotional side of it is twofold. One is what you, what the brand does to get me involved emotionally and how I feel emotionally about it afterwards and it comes back to this thing about advocacy so this is the most important thing is that you want people to feel emotionally involved with your brand, you trust the brand. You trust the brand even though it's a bit more expensive, "yeah but it's made in Italy". Probably not, it's probably made in Vietnam but it's, but even so....."But it's their factory in Vietnam and I know they check the quality. It's the best quality ever in Vietnam or whatever". You convince yourself that this is better, this is better so it's worth a hundred pounds more. Now the value of that the emotional value of that is it makes you feel better, it makes you want to, it makes you feel good, you want to tell people about it and all of that sort of thing so it adds value.....Emotional value is hugely important. It's probably one hundred percent important because on the other side of it, it's just a pair of wellington boots for digging up the road you know....If

emotion wasn't involved in the process Hunter would never get you know, would probably be fairly low down the pecking order of wellington boots because emotion is all important. Hunter is.....I've got a pair. Unfortunately I had them before they came fashionable. The point is it's all about emotional cues, cues to buy.

INT: *So what are those emotional cues and how so you design an emotional experience?*

TJ: Well OK the first thing you.....From a store perspective emotionally feeling you know, you want to interact with the brand is that I feel good when I'm in the store and also a lot of people feel "this is my store" so theirs this 'my store' thing which is really important and how you get that. The reason people think "it's my store" is because one is because I can afford it, two is that they love me and that goes back to what I've just been saying. You know you've got to make people think you know "I love you, I want you to come in to our store I love you wearing our product, you look great in, you really do look good". All these sorts of things, there's an emotional attachment to the brand and it's through wonderful....It could be for instance emotional in terms of architecture if you walk in to any of the Bond Street Palaces. If you walk in to Louis Vuitton for instance, hell there's an emotional trip there when you walk in and you can actually afford the product, maybe you just end up buying a key ring but there's an emotional connection "this is me, this is yeah I live this life" you know it's all kind of....Or "I want to live this life". This sort of connection is being made all the time, staff "how are you?" very personable. That's an emotional connection but it's about, that's what the building does, it's what the people do and then of course it's the product. It's the "yeah this is it". It's the moment your skin touches that product suddenly there's a connection there and it's an emotion, it's tactical and emotional. So it's about a connection with the space, it's the architecture, fit for purpose, your store, nicely laid out, "if only I could afford this sort of....You know I wish my flat was like this". The times you can hear people "Ah I'd like to live in this place" you know. Who wouldn't? And that's why Reiss always uses scale. Scale is really important. You never use domestic scale in retail you always design things bigger, hand rails thicker, carpets deeper you know mirrors bigger because it's all about theatre. Erm so there's a connection with the building, connection with the people "they love me, I'm their friend" and all that sort of thing and then it's a connection with the product. Believe me, you know everybody goes through it, it's the moment when you touch that thing it says plastic, leather, quality, cheap.

INT: *Yes or no.*

TJ: Yes or no that's it so yeah that's the emotional connection. It's all, it's on three levels and you've got to play all the levels together or you....Or if you play all the levels together in the right order at the right level you will get a sale. If you don't, no sale you know.

INT: *So you talk me through maybe some examples of the work you did for fashion brands I mean French Connection was one wasn't it?*

TJ: French Connection was a really interesting one actually. It wasn't actually.....It was a very interesting project. It was about understanding customer erm customer view of the brand at the time we worked for them. Now one of the, one of the and this is talking about emotion.....At the time they were on the decent when FCUK had been used to sell everything and they'd used FCUK on everything. So fuck the world basically, we were asked to look at the stores and to come back with a view on what was wrong with the stores or what was right with the stores. One of the things was when we went back to look, the stores were OK they're actually not really engaging. Quite cold, they're not very well merchandised, we think you need to do this this and this, talk to your customer and this is what the market research said and one of the key things above all else was time to get rid of FCUK because the women had completely turned off of it. The guys had just sort of like "so what?" erm and it was only because it was beginning to establish itself in the east globally that FCUK was retained and he wouldn't let it go and we went and had a heated discussion about the need to get rid of FCUK because nobody wanted it anymore and erm he's done it now but it took some time to do that. Now that in a little conversation sounds like "is that what you did?" well we got rid of FCUK, stop saying fuck everything, it's gone, it's had it, get it off the product, what is French Connection? Revisit your true values and so we put together some looks and feels of what French Connection could mean to everybody for them to take a view on. I think the merchandising is better in store, they've got rid of the FCUK off of the fascias because one argument was "yeah but if I leave it up there no body will notice it". Well hang on a minute it kind of defeats the object doesn't it that's what you want people to notice you this is the attract stage if you don't get it right. Erm so we did a lot of....We did that and we did some market research for them and we made suggestions on how they could visually merchandise, tell more stories especially for men, make it easier for them to shop erm get the lighting

right, get the look and feel of the place right, make it more buzzy erm sort of....And other things like that. Erm likewise we've done....So that was sort of mid-range then we did some workfashion....New Look. New Look was when they first started selling men's and we looked at their business and they said how can we sell menswear better? And we said to start don't sell it in a womenswear environment. You need to create menswear zones and create points of difference so the men's needs to have a feel of its own. So we introduced them to see and select which at the time not, people we using but not greatly and the idea of see and select is you know when you walk in to the store you've got a mannequin and a rail which you can see everywhere now which is good and the principle is that you see it and you can select it and the greater the difference between seeing and selecting it, the greater the chance of them not buying it and that's, that's the principle of it. And that's the principle of all really good retailing is that you know make it look, seduce them in to that look and then sell it to them straight away. So we did some work with erm New Look which said the men's space needs to look better, the men's space needs to have different fixtures, the men's space needs to be merchandised differently and the graphics needs to be men's more, more men's orientated. On the other hand we're working with err footwear chains at the moment in err not in this country but we're looking at creating youth brands for them in erm err foot wear which are great opportunities but they're probably not relevant because they're not in the UK.

INT: Talking about youth customers really is there a difference between, with in the fashion sector the youth consumer that's growing at the minute, is there a difference between the experience that they want and an older consumer?

TJ: I don't think it changes. I don't think it's ever changed and that is that they want their own thing, they don't want you know.....It's in the.....You've got to look at retail history actually to, a lot's gone on you know there used to be, fashion didn't exist there was one look, your mum's and dad's look and there was what they put you in look and it's easy to talk about it because in a very short period of time it's changed completely. It's gone from that to three or four looks to anything's a look you know it's like whatever you make it. If you're the right.....A celebrity can create a look of their own and the next day it's big fashion you know so everything's possible. I think the difference, the key difference is, and it's obvious, if you go in to different looks and feels, if you go in to a more, an older store, an older focused market, customer market then it will be obviously different music, different look and feel to it, obviously the product is different erm more relaxing maybe err.... And it depends what the brand is, it's not depending on the customer, it depends on what the brand is in terms of furniture so that might be classic or it might be contemporary, it depends on what the brand is really but there's definitely a noticeable difference but again it depends on what the brand is and what the product is. Whereas if you go in to more youth market and I'm not by no means a consumer of this but an observer, is that it's great fun to stand in Topshop and watch people shop, it's great fun to go in and watch people's reaction when they walk in to the lobby of stores like Abercrombie or Urban Outfitters I think is quite interesting as well which.....People that have created their own experience like Urban Outfitters have done very well and.....But I'd say that you can't kid yourself especially female shopper, you can't kid people they know, they are very brand savvy, they know the value of everything, they do know about everything because it's a game, I mean it's a real sophisticated game knowing which brand....Brands used to come in and out in five year cycles now a brand can be in and out with in a season, you know it's so last season. So there's a key difference between what stores look like, it's also about how they perform in terms of music you know. You could have something that's got a few running rails, you can have much more, less products than you would in an older market they like to have more selection, more things to look at where as older markets you either buy this, this or this. If you don't like it this store's not for you. And it's got to be sold in the right way as well. Volume of music, looks and feels, furniture, a trip down Brick Lane is a good one. If you go down Brick Lane and look at some of the....Well this area the best areas in the country and I have to say that because it is because it's is, it's just so big. Hoxton, if you take a walk over there and walk up to Spital fields and you walk over Brick Lane you've never seen so many fantastic experiences you know like restaurants, pubs. They're just fantastic experiences but they're different, you can't put them in a bracket they're just different and they maybe just one hanging rail in a big garage but everybody knows about it. You know and of course there's a lot more sort of social media, there's a lot more interaction going on that are driving people to stores, special offers you know, networking and everything. It's just a totally different more sophisticated market which is why people who sit behind you who are (NAME) deal specifically with that, with the youth market and err alternative marketing. It's all about social networking and all that sort of thing and it's interesting that we do this but we also do the difference between keeping the brand in the clients mind and that's between advocacy and getting them to re-visit and that's what (NAME) does. They shorten this void here so for

instance we launched erm Vero Moda in Oxford Street erm two weekends ago, three weekends ago erm and they did a great job... Erm sorry will you excuse me a minute?

Respondent left the interview, recording stopped and resumed when the respondent returned.

TJ: Err.....

INT: *You were saying about Vero Moda?*

TJ: Yeah Vero Moda we launched Vero Moda, a new store, it's a fairly, it's a fairly erm store, a brand that's come back to the UK erm there's Jack and Jones and Vero Moda, they're part of the same group, Best Seller Group. And we launched Vero Moda and now....We launched it last weekend which went really well but it was about connecting youth. It was about using social networking as a tool. It was about launching promotions and keeping in contact and making sure that people sort of reacted, call to action to get people in to the store. There were competitions and there was a big... There was a principle of gold bags and silver bags but if you got a gold bag you could go in to the store and fill it up for free.

INT: *Right. Brilliant.*

TJ: Yeah it was, it was. It was a great success. They did a really good job. Erm so we do lots of projects like that as well. The keeping connected with your customers is so important because as I say people can come in and have that erm go through that whole purchasing process and I've just been thinking we did work with Adidas, Mi Adidas which is about customisation and what we developed for them was, or propose to them was, they....It's not only about...When people come in to a store they make a, they go through a decision process of customising a shoe erm and then they leave the store and it's the process of how you keep connected with them, telling them, updating them that your shoes are now being made, this is where they are in the chain, your shoes are now in store come in for your first fitting etc, etc. It's all about keeping connected with the customer because if you can keep connected in between them coming in to your store, buying something or browsing and then going out. If you can keep in their mind on that list, on that shopping list of stores to go in to on a Saturday or whatever that's key and I think that's the point is that the aim of this sort of attract bit is to make sure that your store is at very least one of those store on the list of stores they will, "yeah let's do this side of the street first and we'll go in to...and we'll go in to". It's about being on that list of where they're going to go in to because we've all done it. There are stores you wouldn't even bother going into, "Oh no I don't want to go in to there" straight past. Erm and it's not just, the reason you walk straight past is again it's because the brand's...No body wants to wear it or the people are really terrible in there and I wouldn't buy in there even if it was, they gave to me or I wouldn't go in there...Or or the product is actually not very good any way. So there're lots of reasons why people you know people won't go in to stores and it's about how you get people in to the stores using all of these cues and tricks.

INT: *You mentioned with Mi Adidas the customisation....*

TJ: Yep.

INT: *What is it about customisation that you think consumers like or enjoy?*

TJ: They want something that no body else has got. Erm customisation is really and has been really big for the last ten years and you can have, you can have Swarovski diamonds on your flip flops, so you can all of those (*INUDIBLE*) Customisation is really good. It's come and this is another trend formally you know the sort of second hand, re-used that's going to come big, thrift it's going to be big very big in the next five, ten years. It will come right back in. They'll be no.....making your clothes last longer actually is going to be the next big trend because people are beginning now, the Primark thing of wear it once then throw it away, that can't be right and if it's only two quid what the hell, how much are they getting paid to make it? Just it's becoming immoral really when you look at it and I know people think "I don't give a damn whether it's immoral or not, I want a CD player for three quid" And when you look at the price of things compared to how they were obviously technology has had a great, great hand in getting the price down but a lot of fashion is actually, there are a lot of things that people can't you know hand stitch certain pieces so there's erm two things. One thing is people will start to look after things more. People will customise because they've looked after they will cut and make new and customisation is a way of being different. You know it's like well if customisation why....if customisation wasn't important why did Dulux sell colour why don't they just sell white? There you go everyone just have white. Some body wants to be different and whether it's

the pen you buy or whether it's the shoes or anything like that clothing, things stitched in or your hair it's all about making a statement, it's a personal statement that's what customisation can be.

INT: *Do you think it'll be easily done by high street, mass market fashion retailers?*

TJ: Well they do. I mean you go in to, you can go in to erm....Well in reason limited edition and they certainly do in terms of erm not resident, in terms of guest designers. Now customisation you've got to put in that pot so who ever you are.....What was the last rush was it H&M? H&M had somebody. (NAME) would know.

INT: *Erm Lanvin.*

TJ: Yeah OK. Big rush, everybody wants it and the reason they want it is its unique. It's a limited edition, H&M meets whoever erm and it's like watches. Limited edition on the face it's limited edition....Its like Swatch. People buy Swatch.....people were collecting Swatches because they were limited edition.....So customisation means limited edition, means uniqueness, means added value and that's it really and customisation on the high street comes from guest designers erm you know stitching diamonds on to it or whatever else it is erm and limited numbers.

INT: *You've talked about the future being about looking after, consumers looking after their products, customisation. What else is to come do you think in the near future shall we say?*

TJ: Trends?

INT: *Yeah.*

TJ: Well I'm not in the trend market myself.

INT: *No but you have an experience working with brands and designing environments for them.....*

TJ: Well as I say in terms of erm....I would say in terms of store design you've got to take in to account the continuing battle between clicks and bricks. Online, high street and it will, there will....I wouldn't say polarisation but there will be a very clear connection between stores, companies that sell online with key touch points on the high street because key touch points on the high street give you credibility, add value.

INT: *What do you mean by touch points?*

TJ: OK so if you....For a start a brand can't start on, a brand is very difficult and I say a brand because some have started....It's very difficult, very difficult to start a premium brand just online because, because when you're trawling.....Lets say shirts, let's say shirts. No body puts in shirts, they probably put Paul Smith in or the probably put what ever in....shirts....So somebody comes up and it goes Jim's shirts. I don't know Jim, forget him. If I saw Jim's shirts in the high street and it was, there was a nice store and they've got some really nice stuff and they've got a really nice story about them which is where Ted **Baker** started erm there's credibility there. You've got to earn credibility on the high street and then you can go online. So the brand has to be born off line. You can have and as I said it's not always, not one hundred percent this but in general brand is born and then it can go online and the key touch point is where people can actually walk in and you can actually pick the jumper up, feel the quality and one of the problems that they've got is erm now what was it....The problem with err online purchasing is that people can't actually feel the weight of things, feel the quality of things and whilst that's OK for fashion, you've got quite a big turn around because when they get it....The moment you pick it up you get an electric shock or whatever it is, the moment you try it on....It's also about how it feels. Whereas if you've got stores in the high street and you have one store in every major city which is a format strategy, if you have key touch points in every city and if people really want to know why they're going to spend three hundred pound online on that product rather than two hundred with somebody else, "Come in to our show room and have a look at it" or "visit our shop". "These, this is....they're stocked in these stores". So you would go in there, again you would walk in, all of the things we talked about "This is cool, this is adding value to".....And now I know why I'm going to pay an extra hundred pound and even though they may not have it in stock in that store you will have looked at it, felt it may be tried it on in a different colour "yep this is me, now time to buy on line". And when it comes get it out of the box and thank god for that you're happy where as....It removes doubt and adds value.

INT: *Finally the work that you've done for different fashion brands, have they given any feedback or got back to you with any information on rush in sales or any benefits or outcomes from the design work?*

TJ: Yeah funnily enough I had some....We're working with erm Deloitte, well we're looking to work with Deloitte in Istanbul in Turkey at the moment on sales optimisation projects so helping them help their customers to get more sales and funnily enough they've just asked us for some more erm from people, some more erm any information or feedback and we've just had some from Fenchurch, we've worked for Fenchurch who are, well were originally a board brand and now they're sort of a youth brand, active brand but they are ultimately I would say a street brand based on boarding. And we did an exercise where we....We've done an exercise to rebrand them, new stores and also we did the quick win on their existing stores and actually they've just come back with....They're starting to open new stores but they said with the quick win stores that sales have gone up because we went in and we assessed what the store looked like, how it's laid out, where the product was, how the product should be displayed and she just wrote a nice letter saying that sales have gone up. I don't know if she said percentage wise but she said they've gone up generally. Yeah we get....We obviously need feedback also in our literature we have case studies. We have to get feedback from customers so people may say numbers have gone up of people walking in the store, convergence rates have gone up, people are talking more about our brand, more brand awareness. It goes across the whole sort of field really.

INT: *Is there one kind of outcome in particular that you think brands would want? Obviously they want sales but.....*

TJ: Well brands are greedy they want everything, they would want everything they would want sales number one. They always want more sales. If I say, if we go in to a clients....sorry if I say to some one I meet "look I think your stores are under performing. I could without spending any money get you an extra five percent turnover" why would, they'd be an idiot to say no wouldn't they really? And I'd go in and shift the, move things around for them and talk to staff and they'll get five percent. I can always guarantee I'll get five percent. Erm but we had, I think we did.....We did a project some time back when, with Philip Green he on Bhs when and we were each given a store to look and pick a department, a fashion department in each of the stores and we went in and without changing, introducing any furniture or fixtures we increased sales by I think it was nineteen percent. And that was just moving things around.

INT: *So using what they already had?*

TJ: Yeah. It comes back to the three things great product, great place, great people you know great price making sure that all of those stories come together. And I mean people, things....Staff can do so much. I mean it is all about people, people that work in stores can do so much and it is a really.....It is a profession and good what ever they want to call themselves, whether it's a show room attendance, sales staff or whatever it is, they do a really good job and it's very difficult but the problem is a lot of people aren't given the chance to enjoy it. They think they're just there to serve the customers but actually they need to be involved more in the whole process. They need to go and check your window, make sure the lighting is working, make sure displays are really tidy and looking good and enjoy it more and unfortunately a lot of companies, businesses don't explain that bit to them, they don't empower their staff to understand all of the things that they could do to increase sales. Especially if you're on commission, wouldn't you want to know how to sell a bit more? So customers want more sales, they want people to talk about their brand more and they want every opportunity to add a bit more value. Now whether that's putting a few more pence on the ticket or whether or not actually just selling better because people think they're worth more that's great.

INT: *So value is important?*

TJ: Absolutely. But there's perceived value and actual value and the actual value we can't necessarily.....Because the actual value is derived at the actual point of manufacture you know if the stitching is not right, if the leather is crap, if the seams aren't right err they won't add value. And that's actual value, perceived value is when people walk in and all of those things come together, it's like harmony....Well it's the people, "yeah this is it".

INT: *So perceived value is consumers, what they perceive?*

TJ: Yeah that's right. Consumers put, its perceived value is what you put on it. It's also perceived value just in the fact that you, the reason why you bought that bag because you were happy to pay more. You've even convinced yourself.

INT: *Right well I think that's it for my questions.*

TJ: OK.

INT: *Is there anything else you like to add?*

TJ: No I don't think so I think talked the hind legs off the proverbial donkey there.

INT: *No that's brilliant. OK.*

Interview E

INT: *First of all can you tell me a bit about what (AGENCY NAME) do? What services they provide for their clients?*

MR: Err yeah sure I can do that if you like. (AGENCY NAME) are a global design consultancy. I think erm we've got round about twelve to thirteen design studios at the moment, mostly through the United States, Europe and the Middle East erm and we're a brand design agency erm we mostly deal with translating brands in to environments...

AT: And consumer experience.

MR: And consumer experiences. This is yesterday that's why I can remember it all normally it goes straight out of my head. Erm so yeah so we erm kind of translate brands in to environments, consumer experiences but also we look at erm creating brands as well, creating brand identity, erm every touch point a consumer has with a brand we'll, we will look at. Erm part of that process is obviously looking at retail trends, looking at insights and then erm taking that information, analysing it and then turning that in to environments as well. Erm we've been running, we're nearly forty years old, been going since 1972 erm... and erm our different studios specialise in different areas as well so we draw up on that expertise when we have a clients with certain requirements as well.

AT: We've launched our new...Because (AGENCY NAME) as a brand ourselves we didn't have our kind of own positioning and so this year with the, we've got three new kind of creative directors and we've launched (AGENCY NAME)...(AGENCY NAME) to be famous for bold thinking which is leveraging because we've got, we're one of the few design agencies that has invested in insight and strategy to deliver the creative so that's like kind of...Being known for bold thinking.

MR: We don't have a particular house style as such, I mean we're not like erm err one of those agencies like Zarhar, (?) or somebody that will impose a style up on a client. We really do like to listen to clients and what they're brief is and what their requirements are but I think the bold thinking aspect is really taking all that feedback and moving it forward past the expectations of what the client might have as well erm which sometimes scares them, puts them in a scary place but normally gives them good returns on their investment.

INT: *Great. So what's your role with all of that? (respondent MR)*

MR: Erm I'm a design director on branded environments so erm yeah so I come from a 3D background however my involvement is, is kind of to look after projects from the environmental side but also to have a massive input on how we use communications in the space as well and it's not only about retail environments, it's kind of, it sort of goes past that as well so like I said every consumer touch point yeah.

INT: *And your role? (respondent AT)*

AT: I'm a strategic planner which erm...and I've got an insights background so I started off as a trend researcher and now do strategic planning which is kind of defining the singular kind of platform based on the insight that drives the design.

INT: *Great. OK so you said (AGENCY NAME) was about translating brands in to consumer experiences so when it comes to fashion stores how do you do that?*

MR: Fashion stores well we're not experts in fashion stores to be fair are we?

AT: Well I guess the most recent thing we've done is a project in Russia for a brand called Savage or Savage (*pronounced two ways*).

MR: Savage.

(Respondents laughed)

AT: But we kind of...We approach fashion retail like any kind of project and (*AGENCY NAME*) kind of...The only ridged thing we have is this 4D process which is discover, define, design deliver and we apply that to all of the projects. So I don't know if you want me to go in to that?

INT: *Yeah if you could.*

AT: So in the discover, discovery phase for fashion retail it would be looking at who the fashion retailer's target market is kind of really understanding their consumer. If they've got any research already then we analyse that and try and find insight that they didn't already know about. We'd also look at the market so what are the competition doing globally, what's the best practice so erm and...

MR: Conduct management interviews, conduct staff interviews so kind of find out from all perspectives of the business where they see themselves being and also asking their opinion of where they want to be in the future as well because often with clients you get lots of different opinions and ideas so what we try to do is workshop with the client to sort of consolidate some of those ideas to move it forward. Yeah so that's the discovery phase isn't it so it's really gathering lots of information from lots of different areas and pulling it all together and drawing on our own erm kind of library of research but going out there and creating some new stuff as well, conducting interviews and maybe even conducting street interviews now and again as well, so yeah.

INT: *So the actual consumers?*

AT: Yeah so for instance I know it's not fashion recently for our work for Vodafone, myself and two of the designers went and spent like a day in each of the kind of the formats of each of their stores to kind of...We spoke to customers, spoke to staff but actually observing behaviour as well because there's lots of things that customers do in a space that they wouldn't be in kind of cognitively aware of....

MR: Nice.

AT: And I've got the flu. I don't know if that's the right way of saying it but erm....Erm so yeah observation in, of how people behave, what's, what's not working in the space, what it's missing, all those kind of things is really important for us so we....The whole even from the very beginning we look at things from a design point of view but also very much from a consumer point of view.

MR: But we also need to look at what is also working as well and we also erm for a client like Vodafone on a Saturday afternoon they're a battle ground as I'm sure are lots of fashion retailers so you know we can't just throw the baby out of the bath water. So if something's working or there's an issue with something like security or something like that then we also pick up on that that stage as well.

AT: So that's kind of...We kind of go outwards and kind of collect as much in... but it's not just information it's finding insight so looking at things and discovering new things and then basically we move in to the second D which is definition which is where we kind of take all of that and funnel it, look at it collectively and funnel it in to that kind of single kind of really strong...I guess it's kind of like a starting point or, there's lots of different terms even with in our company that people use for it like is it the big idea or the creative platform or more the strategic platform....

MR: Yeah, yeah.

AT: It's basically just that one absolute gem that's relevant to the consumer, the brand, the market and it just kind of ticks all those boxes.

MR: And that's, that's the gem that we use that whenever we're designing anything from whether it's a piece of seating or whether it's a piece of communication or maybe a piece of street furniture, we always take it back to that to make sure it ticks that box and kind of conforms to that language for that brand. So it's a really key piece of information and then at that stage we look at completely doing the consumer profile to make sure that any consumer that visits that space with actually synergise or have a resonance with that statement as well, so we're actually testing what we do there as well. And then it goes in to design so at that point we take that key platform and use it to inform all our orientation, shape, form, material selection erm....

AT: The user experience is like...

MR: Yeah totally yeah erm and of course we take the information that we got from the discovery phase and making sure that we allow for the appropriate journeys for different customers on different missions, erm different mind sets.

AT: One really interesting thing in how it's evolved in the last few years is that (AGENCY NAME) used to look at the customer experience, the customer journey on a cycle from kind of entrance to exit kind of thing but now when we look at the customer journey it is now a whole other... We look, we start the, it's so much broader because the customer experience doesn't start and end in the store what with digital and everything so we're looking at the whole, every touch point online, on mobile, all how that affects the customer journey, how you can trigger different things in kind of different kind of... We talk about this thing called in line retailing which is where, because it used to be on line off line, we talk about in line so every touch point what ever channel it's on and if it's true to the brand and if we consider it. So that's been an interesting evolution.

MR: And I think especially with the Vodafone job as well they mentioned being erm channel agnostic quite a lot as well so they're not trying to promote on line retailing over high street retailing over telly sales retailing, where as a lot of brands will still do that. You'll get special on line deals as opposed to going in to the retail store and I think now at lot of brands are becoming more confident with their different platforms and trying to align as well so that you get, so that you start your purchase decision at home on line and then finish it in store. And I think that, that no matter what category you're shopping in that is becoming more and more important as well. And as a consequence obviously, I'm sure you'll get on to this, the role of retail on the high street is changing as well to allow for that.

AT: And then we deliver. Make it happen.

MR: And that is technical drawings, on sight project management erm liaising with shop fitters all that usual sort of things which is very familiar for design agencies so obviously I think where we probably differ from most agencies is we really focus very heavily on the discovery and definition. Erm we do a lot of work before we even put pen to paper in terms of sketching and drawing and stuff so erm and it really is about getting total understanding about what the requirements of the client and what the consumer are as well so that there's hopefully some synergy so that by the time... Because we work for massive brands, big global brands so that we often don't have the time to actually do a test site and check it and test it so whenever we do a design a lot of the time we'll role out two hundred sites straight away so we have to make sure that it's sort of appropriate as it possibly can be without actually testing it out in the market so yeah. It's interesting, quite scary at times as well.

INT: *So how would (AGENCY NAME) define experience design do you think?*

MR: Erm...How do we define....Well I guess that experience would, it would change with every client obviously but I think it would be really about translating the brand values about what that client is in to a user experience. Erm.....

AT: Yeah we would probably talk about the user experience more than the customer experience, do you think?

MR: Yeah.

INT: *Why the difference?*

AT: I don't know I think it's just because it goes from our job we're thinking about it from an internal perspective as well so it helps staff use the space rather than just people buying the product. How easy it is for, we try and make it as easy as possible for the company and the staff with in it to kind of do their job better so we think about it really, really holistically so if they want their staff to sell more clothes, it's making, designing a user experience that makes it easy for them to do so, it's easy for them to manage stock, it's easy for them to erm kind of serve people and things like that.

MR: Yeah. It's a conversation we have quite a lot about designing the back of house area you know the staff rooms. A lot of time companies don't want to invest in back of house and they don't want to invest in us to design back of house. However if you've got a nice staff room it's obvious to say you put the staff in a better frame of mind and you'll probably find you have a bit more brand affinity or brand loyalty from the staff because they feel like they're being treated better. If they're happy then obviously if they're on the sales floor then they're going to rely that on to the clients and customers as well. So we really try to make sure that it's not just about the customers, it's about the staff having the right frame of mind as well in that environment so that's key. So experience wise yeah it's really about whether we've created the brand architecture for a brand or whether that's been done by another

agency and we take on that tool kit. We need to make sure that erm, you know you don't want the customer to walk out of the store going you know "that was a fascinating brand with so many interesting touch points". They just really have to go out there feeling good and feeling that they know a little bit more about the brand or that there's kind of a link with the brand on a cerebral level I guess...

AT: Yeah I guess it goes back to kind of brand values I guess. Some retail experiences you can walk in and leave and not know any thing more about the brands values but other ones you can like take, I guess take Howies as a fashion retailer in London like out door clothing and they really live and breathe their brand values and you walk in and you absolutely know what they kind of stand for, what they believe in and we think that that's the really powerful part of creating a customer experience, something that actually resonates and lasts I guess.

MR: Absolutely yeah I think it's not just about the product is it, it's about what you're buying into, you're buying in to their ethics, their lifestyle, their personality as well yeah.

INT: *So how would you go about designing to illustrate brand values. So say for Savage?*

AT: Basically we. Oh god....

MR: We're you involved in that one?

AT: No not really.

MR: No OK. We weren't involved in that one.

INT: *Oh OK so a clothing retailer that you were involved in?*

MR: How would we go about it? Well I guess if we were going to design Topshop say for example, we would obviously look at what the brand is at the moment, look at who the current customer base is, what the current product range is I suppose, what the aspirations are, where they're kind of, where they're market standing is, who the competition is. We would erm if there're any brand credentials at the moment for Topshop which I imagine there are because they're a big company, we would look at those analyse those, look at all of their above the line advertising, all of their below the line everything, any touch point for consumers. Erm we normally break that down to... We create a thing called a brand archetype as well which is almost like... We've done it before.... If we're not very clear about what a brand's proposition is we'll create a personality out of it. So for example it could be a person that we think what sort of house do they live in, what sort of car do they drive, what sort of dog do they have, you know get down to that sort of level. And that gives us a real idea about what that brand is and what it lives and breathes but that will give us some real notion on the tone of voice, how would it communicate, what sort of language do we use for it, what sort of materials, what sort of environment would it live in. So that's really how we start to create it.

AT: And there are two kind of ways that we do that. So when we like.... When you don't really get a feel for a brands personality you can create a brand archetype like (*NAME*) said but actually from a strategic point of view there are, there's a whole load of theory on brand archetype, I don't know if you've read any?

INT: *I've touch on a few yeah.*

AT: Yeah. Which is... For massive clients so say for Morrisons it's been incredibly valuable because they're so, such a big company they kind of loose a sense of who they really are and when you go through a brand archetype exercise with them and tell them what the archetype's are of their competitors and you tell them what they think they are, it has such a ripple effect for how they start to behave and once they've bought in to that it helps us creatively design a space that's right but it also helps them internally as well doesn't it?

MR: Yeah, yeah. And I think that's true actually, it gives them a point of focus as well. Erm and I think a lot of the time when we have a client we do kind of have band aid approach to it then they'll come to us and they'll be in a real mess and a lot of the time I think the initial stages of discovery and definition are almost like counselling so you know were getting all of their woes out of them and finding out what they really.....

AT: Focus and direction.

MR: Yeah exactly yeah it is yeah. Yeah so it's really kind of about nurturing them, manage them and I think a lot of the time we can't just go straight in to design because that will confuse the hell out of them actually yeah, yeah. Does that answer your question?

INT: *Yeah.*

MR: It's a bit round about isn't it?

INT: *It's kind of why which is good. How, say using lighting, colour, is it about visuals, is it about props, what kind of tangible things illustrate brand values? Or is it not a simple as individual aspects?*

AT: I think one of the things that we've learnt is that, it kind of... We're very keen on it being genuine and real things and I think that's why brands like Howies work so well because they do things like they use the staff as, to be advocates for the brand so they get them to... They have a big wall which is like ten favourite things that we love and it's the staff that kind of pick, pick these brands and stuff and the staff write stories around every product, how they use them, they love them so that's one really powerful tool to use like leveraging the staff as kind of staff advocates. What other tricks are there that we use?

MR: No I think you're right, there's obviously the whole thing about provenance as well and I think Howies do that very well obviously that's key to food retailing at the moment but it's really making sure that products have a story and that's there's kind of an honesty about the way that you retail and I think you know Howies do it well but you look at people like Waterstones as well, the members of staff there actually give their input and their recommendations so you can kind of.... With provenance you can trace where a product comes from, what it's history is, what it's story is to the point where a cut of beef might actually have the cow's name on it which scares me but a lot of people like that.

AT: Taking it back to fashion if you think about Levi's and their latest erm the craft workers campaign that they did so like they showed their values of kind of people that make things from scratch by collaborating with a load other like minded people. We're seeing brands behaving like that more and more it's kind of reaching out to a, doing things beyond their core product and kind of prove their values. So like Howies does like... I'm not going to talk about Howies after this but like Howies do ecological lectures called the 'Do Lectures' which where they kind of campaign for what they believe in outside, outside of their..... Also we talk erm about this thing called, well it's sort of like brand, brand stretch or brand leap as well so like by proving your values you can kind of put them in to other areas. So like Monocle magazine is very good brand doing this so they are so clear on their brand values they've been able to create, to launch a fragrance, launch a shop, launch a... launch books, everything and it's all true to their brand. It builds up an incredibly strong brand out of it.

INT: *On the website it says (AGENCY NAME) believe design is about making emotional, intellectual and physical connections. So tell me how you make an emotional connection through design in store.*

AT: Well we use, and this is quite a recent thing that we developed, that we actually use something called the emotional customer journey which is where and this is another symptom of the traditional customer journey not really being relevant any more so we take, we talk about you've probably heard people talk about love brand and so it's like the ultimate goal, they want customers to fall in love with brands and become brand advocates so we've created a model about what are the touch points on this journey to love so when you're introducing the product what do you want to do? Do you want to kind of tease, you wanna surprise, delight, disrupt all these kinds of things and then when you move round to kind of sharing, err sharing information, I can't remember what it is off the top of my head but we've developed that which is actually erm we're actually doing a project with Ghd at the moment, the straighteners, and that's so powerful because they, they want to connect. They can look at that and see where their brand isn't connecting with the consumers in the right way so if they're not kind of..... when you come up to brand love and advocacy it's all things like you know reward and recognition and dialogue and things like that. So that's one thing we've started to use which has been really effective.

MR: Yeah and I think it's about building relationships with the brand as well. Obviously you're talking about quite physical things in the store lighting, materials and touch point and... I don't think... We, we, we would never just view it as isolated elements, I think it's all part of the big story....

AT: So taking that through to design I guess on that journey, if it was, you would then look at those emotion words and think what physically would deliver that?

MR: Yeah.

INT: *Do you have any examples?*

MR: Well I think it's more about stories like erm.....As an agency we work very closely with....Oh it's snowing, you might not get home....We work very closely with these guys but 2D and 3D work very closely as well and I think that erm we will, we will almost try to in a, in a eighty square meter size store, try to create little kind of moments or stories or kind of err different kind of types of emotional area which will suit that brand and suit that type of customer expectation of experience. I think when we did STA travel erm, erm we analysed the way they operated at the moment so it was a very flat customer experience in store you know you walk in and it was like waiting in seats against the wall, there was no engagement, there was no way that customers could engage with the brand and it's a really strong and vibrant brand. Erm there was no they could actually... You know they might be booking the holiday of a life time yet actually they were just sat there as if they were waiting for the dentist so there was no way they could build up on that excitement. So we tried to do was create an environment that you could actually just erm build up on a state of mind that the consumer was in already and to deliver on that we, we at the pitch we placed in hammocks and beanbags and bench seats, something that would suit the consumers frame of mind and then deliver on it with lots of travel documents, maybe websites so they could go surfing to see what was happening in.....

AT: We has like a massive map wall at the back of the store where everyone could write if they'd had a personal story, from where they'd been, they could write it and stick it on so it was like involving the customer and getting them to build that connection to the brand through those little tangible touch points.

MR: I think that's really interesting because I think we build STA, the environment as, it wasn't dictatorial, it wasn't saying "we know we've been there you know listen to us". It was like saying, it's almost like "yeah we're really enthusiastic about travelling and we can share that with you and you know what why don't you share it with us as well?" So we kind of rather than saying we allowed for some bright lighting or some timber here it was more about kind of different levels of communication and engagement with the brand and facilitating that in different ways.

AT: As another example, we haven't designed it yet but for Ghd we've come up with this idea around the cult of the erm, the cult of the fantastic which was we looked at the.....

MR: Wow.

AT: Yeah. We looked at the emotional journey and we saw that there's this real need for this consumer to have this...There's this really tribal behaviour and Ghd is quite a, people love their brand, they kind of evangelise about it and so we've now go to think about how we physically recreate that so basically we're looking at when you think about a cult, we're starting from a design language point of view to start thinking about different, using different codes, iconography, all those kinds of things so we're using a design approach that we deliver that kind of and will trigger that kind of emotional reaction in the customer so they'll start to recognise things from say from a small VM unit to like something in the window that might speak to them but not speak to every one else.

INT: *So it's about their community as opposed to all customers?*

AT: Exactly. Yeah so it's kind of building up that kind of secret society through design so that's what we do for them.

MR: That's going to be a trick.

INT: *So what about the intellectual bit? Emotional, intellectual and physical.*

MR: Intellectual? What....Could you explain a little on that? Because I'm not intellectual..... Oh right we said that did we?

INT: *Yeah intellectual connections.*

MR: Err OK.

INT: *Is it that you think about it and make intellectual connections or is it to make the customer think?*

AT: Well I think we.....erm it's a tricky one because I know internally....Basically we've just done our trends for 2011 and one of them is about 'we-tail' which is about instead of from me to we

so instead of, instead of brands talking down to consumers and saying you know “you will buy this because I’ve told you to” it’s actually brands having a much more peer to peer relationship with them so much more conversational and people saying like saying what they want, brands delivering it, then asking them what do you think about this like Starbucks does it, Marmite does it with their Marmarati....I can’t think of any fashion brands that do it.....Actually Urban Outfitters have just started to do their ‘we’re listening’ thing where they want customers to say, say what they’re doing. So I know.....I think it’s so embedded in our design that we probably can’t separate it out but from a trend point of view it’s definitely something that we’re nurturing internally to kind of intellectually engage on the same level and nurture that from brand to customer, actually talking to each other and working, bouncing off each other rather than....Because consumers are so savvy to marketing and branding and stuff, they need to really buy in to it out of choice rather than bombardment.

MR: Yeah I think you’re right actually I think we are, that’s just what we do which is why we can’t answer it very clearly but I think that the way that brands engage with consumers has changed quite dramatically over the last five years that I know of it has gone far from being the brands like you say that are shouting down at customers and almost being very corporate, very dictatorial to....And it’s more, customers are becoming more savvy due to the Internet, you know they can shop around, there’s more options for them now but I also think a little bit about the way the economy is going as well I think that were finding ourselves on more of a level, we have to be a bit more honest, a bit more transparent and erm just talk to each other. We’re all intelligent now to a certain degree or another so we need to kind of reflect with what we do in retail. Yeah I think actually the Internet has really empowered customers. I don’t think, I don’t think on the high street you can have one brand saying we’re the cheapest now because customers know that actually they can find that out for real on the Internet.

AT: Or on their mobile.

MR: Yeah and the mobile yeah.

INT: *OK. In one of the thought pieces, I think it’s the future trends to come it talks about real community. What role is a sense of community playing in stores?*

AT: Well we’re seeing a huge trend towards kind of, kind of this hyper localisation kind of thing erm because.... Basically another digital repercussion is that society’s become quite fragmented and we’re seeing a lot of really smart brands are counter acting that by kind of, kind of bringing people together with in their local community and there are some quite small signifiers of that so things like erm like Waitrose doing their ‘community matters’ kind of you know green token thing where you can impact kind of have a positive influence on your local community by shopping at Waitrose. Erm and then there’s more, more boutique examples of that so there’s erm, actually no that’s not right, I’m trying to think....Erm yeah we’re just.....

INT: *Do you think it’s a concept that will be easily adapted to the UK high street so big stores?*

AT: I think it should be because erm if you think about erm Comme de Garcons they used to, they always did stores and then I mean it’s not super recent but they launched this kind of pocket, pocket store concept which was a tiny little format and that enabled them to tailor what they stocked in that tiny format to the exact kind of demographic of that area so they’d know what kind of people were there, what they were in to, what they shopped and they could tailor this really limited range just for them. I think that was a really clever things for them to do and we predict, and we’re seeing it in the supermarkets, working with a lot of supermarkets, nearly all of the global supermarkets are looking at smaller formats, small locally tailored formats so I guess when like ten years ago or five years ago it used to be all about having the biggest flagship we think it’s going to shift to having the most perfectly, locally tailored store to your customers because it’s all about relevance as well.

INT: *So would the design reflect the city or location that it’s in?*

AT: Yeah, yeah very much so. And there’re lots of little tricks that we do don’t we? So in our, for instance for the small format supermarkets we start bringing back cues like the village clock out the front because it’s those kind of meeting point cues as well so people would, if you’re in a small local community you’d “oh meet you here, meet you there” or whatever and then by simple tricks by putting a massive kind of sticky out clock on the front of the shop, that instantly becomes like a community hub or putting bike racks in or having a community notice board in the store and I mean, I don’t think.....I think fashion brands have been relatively slow in the up take of these sorts of things, I think food retailers are much more forward thinking but American Apparel did it with like bike racks

outside didn't they and things like that. And Camper did, Camper's shoes had a kind of meeting point cross on the front of one of their stores. Is that the one in.....?

MR: There's one in Westfield.

AT: Westfield yeah.

MR: I think actually with the demise of Woolworths on the high street, that was a really sad moment actually because I think Woolworths, I think unwittingly amongst any thing else were a national retailer but every one of their stores in the town centre was like a local hub or a local focus. Erm and when that died, it was almost like losing the memorial hall or some thing like that. I think that they'd just inherited that role of being a community focus and it's a real shame. And I think, to your point, because we deal with a lot of big global brands as well, a lot of them are now trying to be a lot less shouty and in your face and trying to be less "we're global", more "we're local".

AT: Urban Outfitters is quite a good example as well because they tailor their in-store design to the buildings.....I mean sometimes they have a boring building but I can't remember, it's somewhere in the world where they have, they have their store in a old cinema and they've retained a load of the old features and been really sensitive and they've leveraged the old, because they've got one of the old school cinema and notifications on the outside and they've used that as their shop front. It's actually like blending in and erm we've seen it with Starbucks as well, is a good example you because Starbucks is kind of a plague on the high street and they've responded by doing this 'by Starbucks' concept which is kind of a store so you wouldn't know it was a Starbucks when you walked in, they're trying to pretend that they're a local coffee shop. Now I don't know how I feel about that personally really like that very much because I think leave the independence alone, don't try and be one.

MR: There's quite a few answers.

AT: Sorry.

INT: *No, no it's good. So what does the term interactive mean to (AGENCY NAME)?*

AT: I think for (AGENCY NAME) the word interactive always has to have the word human before it because there are.....Because like brands and design agencies go bonkers for technology and they're like "right we're going to put big screen every where, we've got to have a big plasma screen" and that is not kind of beneficial kind of use of technology because we would never use technology where it isn't relevant or it doesn't have a human benefit out of it so.....It's always about.....

MR: Absolutely. Erm err that's technology obviously whenever we interact with anything, what ever it is it has to feel engaging, it has to feel part of the brand you know. We often talk about, we even talk about if there's consultation desk then what ever you touch or feel has to represent that brand as well. You know we think about is the surface cold, is the surface warm, is the seat really spongy or is it quite hard, all of that really matters because it sets a frame of mind for the customer behaviour. And we're definitely moving away from, to your point gratuitous use of technology sort of for the sake of it. We still have clients that want that erm mostly in the Middle East I've got to say but actually now in the more developed markets, the screens in store we're finding are becoming smaller and smaller and smaller and they're becoming more personal so they are there to aid erm the selection process. So I guess it's more about the consumer using it to find out more about, to kind of refine their search rather than to push messages in your face erm because I think we're getting bombarded with messages now, we don't need it in a retail space. By the time a customer has entered the space they've already made most of the decisions of what they want, they don't need to have more messages so we're just using technology to aid that process.

AT: It's kind of helpful interaction isn't it I guess, we obviously didn't design it, but the All Saints store how they use the ipad in there so you can just, rather than actually having to physically scroll through a million t-shirts you can kind of flick through them on the ipad kind of thing and order it to your home if you wanted so it's just about making.....yeah we want any kind of interaction human helpful and easy rather than arduous, pointless and.....

MR: Yeah yeah loads of flash movies.

AT: Yeah like harassing.

MR: One of the things I've been banging on about this year which I've got to drop in 2011 is Nike iD. I think they do a really good job of taking it, you know through the lines sort of things. You know you

can, you can start your purchase online, you can finish it in store or you can start it in store, finish it online and it's multi tactile and the actual selection that you do online is supported by what you do in store as well so I think it just works across all different types of touch points and actually it's quite human the way in which you engage with the website as well. I think that's really important, I think they do that really well too.

INT: *So in terms of interaction we have human interaction, sometimes technology or digital.....*

MR: Yeah.

INT: *Are there any other forms of interactions that consumers have when they're in-store?*

AT: Well we're always saying about sensory interactions as well so for instance we've just, I can't tell you who it is but we've just done a pitch for a young jewellery brand, new jewellery brand and one of the core parts of it was they wanted a kind of iconic sensory experience so that was really interesting to think about those different interactions. So when you walk in what smells should you smell and there was a bit of a dichotomy in the brand that we, they came up with. So we worked out that you'd have one kind of fragrance when you first entered then another one at the rear of the store to give you that kind of duality of sensory experience and then we also talked about from a music point of view, I guess it's kind of sensory and digital, so we talked about having like a collaborative play kind of list thing so you know it's something that they're apart of and hearing as well.

INT: *Traditionally obviously sensory in terms of scent is often referred to as coffee shops, perfume places, things that smell, the products smell but you said then a jewellery company that they want to use scent in store. Is it something that could translate in to a fashion environment?*

AT: Definitely.

MR: It comes up quite a lot, we often get brands asking us to define a scent for them and you know you've worked with fag brands before now and they've wanted us to define a scent for them that's a tough call because you obviously know what fag smell like and that's not the answer.

AT: I hate fags, say cigarettes.

MR: I hate that word. I don't like any of the words actually. It's quite hard to talk about it if you don't like any of the words isn't it? Those things.....Erm so yeah and.....

AT: Yeah. It's increasingly important because erm brands want to be kind of really recognisable and iconic in as many ways as possible so it used to be you own an identity but now if you can own a specific type of material like I guess the Apple tables in the Apple store, you'd know it was an Apple table if you saw it any where. But if you could own a scent so like if you walk in to Lush you know you're in a Lush store because you can bloody.....It abuses your nose (*All laugh*) And so it's about those kind of iconic triggers, broadening it out so you know it is really competitive and also you want people to walk in to the store rather than buy on line so if you can give them as good an experience as you possibly can then that's going to really keep them coming in to the store.

MR: I think it definitely needs to work on a multi-sensory level as well so that, which would obviously be subconscious to you, so I think if we were very, very clever we could actually combine the book perfume, combine all the essential elements together whether it be through materials, lighting, smell that would give the customer some sort of subconscious affinity with the brand, I think that would be our ultimate goal really.

AT: Yeah that's the dream isn't it.

MR: Yeah.

AT: And then the client goes "that's too expensive we can't do that" and then you're like "oh, oh ok".

MR: Yeah that's the other bit.

AT: It's a nice idea. Yeah so that's part of the reality is that you come up with these really great ideas that bring everything together beautifully and often you have to sack and brings things back a bit but we'd always suggest it wouldn't we? Because.....

MR: Definitely yeah...

AT: If you don't, it's worth giving it a try.

INT: *So could you talk me through the project that you did, was it Chemistry and My Tesco? And the work that you've done for clothing retailers just to give examples of the design work for those clients.*

AT: That wasn't mine.

MR: That was (NAME).

AT: I think he's in a meeting. Is (NAME) in?

MR: No (NAME) off this week.

AT: Erm I worked a bit on the New Look.

INT: *Could you talk me through that?*

AT: Erm and that was.....That was kind of, we always start with the consumer so we talked about what did the, what did we want the customers to feel about New Look. We decided we wanted them to feel like it was kind of irresistible was like the main things and so we really played around with it and asked the studio and every one kind of what was irresistible to them and we found some really nice little, nice little pattern of things what people found really irresistible and then we kind of just incorporated that in to touches in to the retail. So we didn't do the retail design but I think we did a lot of the communications internally as well.

INT: *What kind of communications were there?*

AT: Erm god I can't really remember. I know we did, I think we did bags, shopping bags. On the design side erm.....

INT: *It's OK if you can't remember. Erm so do you ever get feedback from your clients regarding success of the project or any increasing in sales or any loyalty or any of those sort of things?*

AT: Yeah we had really great results from Savage but you're going to ask what they are and I have no idea but its something again more and more of our clients ask us for proof of ROI kind of thing and it's important for us to know as well so we're doing that more and more. *(Respondent AT left the interview)*

INT: *Generally what kind of benefits are there or outcomes?*

MR: We always find that there's always a spike after a, a store's been fitted out and that'll be an increase in sales generally fifteen to twenty percent. Erm normally what we find is that's there round about a six to ten up lift in sales but it really depends on how whether we're revolutionising a brand or just evolving it along slightly, erm whether we've been briefed correctly, whether they want the right sales propositions. We've designed stores for now that have bombed but it's more about the briefing process so, so it's different company, every buyer, every different situation. What we have found that is over these last two or three years we really have to, are having to justify our designs with research to make sure that our clients are comfortable with going with it so I think the days of big gratuitous design statements are kind of out the window. I think everything has to be quite tactically designed now erm which makes our job more interesting actually.

INT: *What do you think of pop up stores? They are described as experiential stores, do you think that's true?*

MR: I think they can be yeah. I think there's some really great pop up stores erm around actually in Whiteleys down the road in Bayswater, they've actually given over a whole floor, nearly a whole floor of their retail units because they lost a lot of retailers in the recession and now they've got pop up stores in there. I think they're working really well but however they've been up there for about eight months now which almost defeats the object of a pop up store. Erm and to (NAME) point earlier I think it's a great way of getting a brand in to an environment where you wouldn't normally see it and erm tailoring it to that local demographic as well. I think it's a good thing I think it works. I think obviously as with anything there's been a plethora of pop up stores, some have been good, some have been bad. I think it'll die down a little bit but I think it'll become far more tactical as well. As I said talking about pocket stores as well I think its, I think the traditional views of what a retail environment is are being blurred as with any kind of touch point is being blurred so I think saying when the Internet boom happened a few years ago there was a plethora of websites, then loads of them died and then the really good ones, the ones that had a fluidity state erm.....*(Respondent AT returned to the interview)* She asked the question what do you think of pop up stores?

AT: Ah. Well we have a, we're developing a kind of, a bit of a point of view around that, around.....I don't know what you've said really....

MR: It probably conflicts totally what I just said.

AT: Yeah because I haven't spoken to you about it but we're thinking the future of pop up is rather than pop up we're using erm this term permanently temporary. So rather than building something then trashing it or being some where temporarily, actually building in either a space with in a store that constantly updates or like a space that completely reinvents itself every six months but it's the same space. So there's a store called Grand Opening in New York that does that, they completely refit the store every six months. Dover Street market in London they always have a little, little space as you go in on the ground floor and that's always different and things like that so it's kind of, I guess it goes back to being a bit more efficient and like less kind of wasteful so rather than building something, even if you're building it cheap I guess straight away we're kind.....And I think it's who we work with as well because we work with quite big brands. We try to encourage them to kind of build a sense of kind of evolution and always being new and always updating and stuff in to, in to their stores.

MR: I was saying that like you were giving your erm question of pocket store earlier, it's actually gives the brand the ability to get to the heart of where their consumer target is which as I think the Dover Street market model is more of a curated model isn't it so it might not be quite appropriate there but I think erm I think that, that the traditional kind of format of retail are really being blurred now and so you know different sizes, different scales end up being more dynamic, its still relevant.

AT: I think it's also being, coming really useful for brands coming in to retail for the first time so for instance what with the Marmite pop up and things like that so brands that haven't had a, haven't had a stand alone retail experience or any thing before, pop ups are really useful tool for them as a brand to kind of suddenly have a presence, give it ago, test bed yeah so you can just see, see how it works because Marmite popped up in Selfridges as well and things like that so it's a very useful thing, tool to try it out and also brands use it....I think it, I think it'll stay but as long as it has a purpose. I don't know if kind of pointless pop up will stay but I think you know if it's a brand trying out retail for the first time, or it's a brand trying out a new product or you know.....

MR: It's funny because I suppose they really started off as a thing of joy you know a kind of frivolity, quite nice popping up, becomes quite tactical tools.....

AT: Yeah and I think it's got a kind of good purpose because they're becoming a real like you're kind of classic marketing, they're becoming really commercialised so like you.....It's just another string on like advertising agencies bow really so if they're launching a new product they'll do a pop up and like there seems to be a different pop up every day or week or something. I think, I think if retailers use them I think they have to be really careful with what, what is the purpose of why they're doing it other than doing just because every one else is doing it or doing it to try and be cool or what ever.

MR: It's not cool any more is it? It's kind of part of the norm really yeah.

AT: I guess we're in a bit of a bubble because we're in London, there's a lot of that happening here so it could be quite a cool tool regionally kind of for introducing brands and stuff.

INT: *Yeah I mean there's not so many in Manchester, there's been one or two but like you said it's because shops have closed down and you can see that they've tried to use the space.*

AT: Yeah. I get on a bit of a rant then I remember we're in London but I think they're really good thing that brands are doing so I guess.....GAP and Yahoo did like a Yule tidings bus didn't they that drove around like, in, like around New York and kind of....It was just kind of a way to kind of get out of the, to get a bit in to the periphery to tell people about the brand.

MR: Yeah definitely.

INT: *So you mentioned a few of the things before but what the future for store design but I guess brand design as well? What patterns or trends can we see coming up?*

AT: Well I think brand and store is quite different.

MR: Well brand's brand isn't yeah. Retail?

INT: *Yes sorry retail and store.*

MR: I think erm, I think that's there's obviously far more alignment with different panels like we said before. I think customers are getting very more, much more savvy. I did most of my Christmas shopping from Amazon this year. Erm and I think that traditional high street retail has to really diversify it has to really think about what its proposition is. Erm and that's defined by retail really. Erm I think in terms of fashion I think it has to be about experience, I think you really have to get leverage on the tactile element of what that proposition is. If you look at people like ASOS I mean you can pretty much tell what a garments going to be from what they offer on line but you can't actually feel it, touch it try it on. You loose a little bit of that emotional value because it's on a screen and you're not actually there in the moment and I think that's a real thing we need to consider and leverage on the high street.

AT: But I think.....I'll tell the four future trends we've got in a minute but on that point because even on line there are companies like.....I don't know if you've looked at Supermarket Sarah, they're a website because traditionally you shop fashion on line and its click down menus and it's quite, it's an unnatural shopping process. In Supermarket Sarah they, she does like on a big panel she'll do like a themed collection of clothes and she'll merchandise it like it was in store. She'll take a photo of it and put it....You can shop it in her real life store but she'll take a photo of it and put it on line so you can actually browse and shop and click on things you like the look of almost of if you were in a real store. Also its kind of, it makes it.....on line is becoming even more similar to real life stores especially fashion stores but it makes it even more important for brands and retailers to make the experience in the store even more special or kind of exciting and interesting which like why the sensory thing and always being new is so important because otherwise people just won't bother.

MR: Totally.

AT: But in general we've got kind of four future types of retail trends and they all end in tail like retail. So.....They make me cringe a little bit, (*NAME*) our creative chief wanted them written like that so.... The first one is, well we call it "shock-tail" which is just erm you now the kind of brands becoming like wall paper so brands need to disrupt it kind of be a bit provocative, people.....Consumers are really hungry for some one kind of.....And I think it maps in to the whole local spirit, every thing's a bit disrupted at the minute you now you've got protests and riots like we haven't seen before and all that kind of thing. And so quite a lot of brands are tapping in to that like Diesel "be stupid" campaign and things like that, brands being a bit.....

MR: Provocative.

AT: Provocative yeah to get attention. Erm and the second I mentioned before is that "we-tail" thing so like that kind of collaborative retail. Erm the third one is "close-tail" which is that making smaller and more intimate experiences and I think erm I don't know about fashion but Innocence is quite an interesting example because the first thing they did for consumers was fruit stock which was that massive festival thing in London. The next thing, the next year they did the village fete which was like a really small local village fate thing and now this year they've don't a tiny little pop up restaurant kind of thing so brands are kind of focusing on fewer kind of really, really intimate strong experiences rather than mass like mass experience.

MR: Innocence cancelled it didn't they for one year as well so it was because of their shrinking marketing budget as well probably so.....

AT: Yeah maybe....

MR: It all ties in though.

AT: And then the fourth one is "less-tail" so which is erm, kind of post the recession consumers are a bit less, less kind of fluff friendly I guess so you now you get lots of retail, err retail experiences that've got loads, they're really hectic there's loads of choice, loads of chaos, loads of stuff going on in there and then we're seeing a shift in retail that's a bit more to the point and a bit less, it doesn't, it just kind of makes things really clear, easy, edit, it doesn't use excessive kind of materials kind of thing and like Camper is a really good example of that because they literally just use such a simple merchandising kit but the product looks amazing and it just kind of makes you question in the future like why do.....Like Topshop must spend a fortune on their VM budget kind of thing but when does it, what is.....I think retailers are going to need to look at what adds value to the customer in that experience and what is excessive and actually make some really hard choices around what they put in the store. So that's like the top four things for the future of retail specifically.

INT: *Right OK.*

AT: I know that's slightly different to the video on line but you know.

INT: *No that's fine. OK well that's it for my questions. Is there anything else you'd like to add?*

AT: No. I hope it made sense, we waffled.

MR: I think we've.....You talked more than I did but that's fine erm.....

AT: It's not a competition.

(All laugh)

MR: It's just as well, you're ill as well.

AT: Is that kind of what you needed?

INT: *That was perfect. I had to listen out for kind of key things that you say and it was great because you said them all so I can take that and see why, how, why you said it and use it so it's perfect.*

AT: OK brilliant.

MR: So what, what, how will you use that? Will you compare different points of view from different agencies or will you just mould it all in?

INT: *Erm yeah so what I have to do is a technique called coding so I've got things that I'm looking for and I'll go through each interview and pick out those because they're the most obvious and then I'll go back and think right we've got sensory, what is it about sensory and break it down in to other kind of categories and then go back across all of them and keep breaking it down basically.*

AT: Good.

Appendix 4 Consumer interview transcripts

Interview 1

I: *How often do you shop with high street fashion retailers in-store?*

R: In a week?

I: *In a week, month or regularly or not often.*

R: Well regularly definitely. Probably twice a week.

I: *How interested in fashion are you?*

R: Very. Very very interested yes.

I: *And which fashion stores do you often shop in?*

R: I often shop with Topshop, H&M, Urban Outfitters, River Island now and again. That's about it for high street.

I: *Why River Island only now and again?*

R: I often notice in their store they have a lot of sales and I hate going to stores that look like a jumble sale and they often look that way so I'm very much deterred a lot of the time from going in.

I: *Why do you hate the sale aspect of the store environment?*

R: I don't like the way the clothes are presented in sales. They're often all over the floor and they're not merchandised together like in a style or in a group. It just makes it harder to shop and sometimes all I want to see is nice clothes against the walls in style without having to think about how I would wear it, it's a lot easier.

I: *So out of those stores you mentioned, Topshop, H&M, Urban Outfitters and River Island for example, which of those have you visited recently say in the last month?*

R: Well all. Do you want me to pick one?

I: *Yes think of one of them for me, the one that stood out as being a particularly good or bad experience whilst you were in store.*

R: Well I always really like the experience in Urban Outfitters. I've never had a bad experience in there.

I: *So would you say it was a positive experience?*

R: Yes.

I: *And overall what was it that made it a positive experience?*

R: I think I feel positive in that store because it's quite open and spacious. I really like their fittings and the way they style the environment and I like their products a lot so the products fit very well in the environment so it just makes it a very interesting shop to go into. I always get excited going in there.

I: *What is it about the fittings that excite you?*

R: That kind of very...how would you describe it...it's not rustic but like... they're creating a lifestyle with all the wood bits and the wall paper coming off the wall and stuff. They're trying to make it rugged and quirky and fun and cool and I think that... I really like that.

I: *Why does the lifestyle aspect appeal to you do you think?*

R: I don't know. I think I suppose that they're trying to create this kind of quirky atmosphere in store, I often, sometimes want to dress a bit more quirky and bit more fun and feminine and I kind of feel they've got that kind of look going on in the store so when I go in there I kind of feel like their lifestyle, that they're creating in there might be transferred to me if I sort of wear the clothes.

I: *OK. Was there a reason for visiting the shop?*

R: No just browsing.

I: *Did you find anything you liked?*

R: I'm trying to think of one particular time. Erm... the last time I went in, no it was literally just to walk round and browse and then I left.

I: *And were you alone or with other people?*

R: I was alone.

I: *OK. What I want you to do is think back to an experience you had recently in the last month, inside any fashion retailer so any fashion store. It could be Urban Outfitters or it could be any other. You don't have to have purchased anything, it could be like you said just to walk round and browse and I want you to describe to me what you did in store and everything you came in to contact with.*

R: OK.

I: *I do have some aids for you. What I want you to do is tell me the experience but if you are struggling I've got some cues here. So did you have any sensations? Did anything stimulate your senses such as sight, hearing, touch, taste and smell which aroused a pleasure or maybe it didn't. Did you experience any feels? Any emotion towards anything in-store or did it alter your mood in any way? Did you have thoughts so can you remember any thoughts you had at the time, were there any mental processes, maybe you had to use your creativity in some way or problem solving skills.*

R: OK.

I: *Perhaps you became physically involved with something so you did an action or changed your behaviour in some way? And whether or not there was any one else with you doing it or you came across any one else or you felt like it involved your relationship with other people.*

R: Right OK.

I: *So I also have some things that you may have come in to contact with. Now if any of these types of experiences don't apply or any of these objects don't apply then tell me that's fine and if there's anything missing then just add it in. So let's start with the environment so the actual store itself. These are some thing you might have come across so the atmosphere, the lighting, materials, maybe the space and layout, product displays maybe. Tell me when you walked in to the store what you did, what you came in to contact in terms of the environment, anything that you remember from that experience.*

R: I'm just trying to think of the last place I went shopping...

I: *Should we go back to the Urban Outfitters example you gave me.*

- R: Yeah if you want to or I can think of the last thing that I bought.
- I: *It's up to you.*
- R: **Long pause**
- I: *Let's go with the Urban Outfitters. So you said before you liked the fittings they have and the design of the environment. Did that occur to you last time you were in-store? Tell me why you liked the fittings in Urban Outfitters.*
- R: I know I remember now Topshop. I went recently with a friend. Yes I remember that more now.
- I: *So talk me through that one.*
- R: OK. So we went in and it was very much the kind of browsing experience so I walked up to the first bay, I'm very much a feely person I like to feel the clothes even if I don't really like them that much but I like to feel them.
- I: *Why do you like to feel them?*
- R: I don't know it's almost like I'm trying to test the quality of them. I don't know I've always done it for some reason I just walk up to them, I probably like them a little bit but I feel them and often find myself carrying on and walking and feeling more...it's a bit odd. So there was the bay that I came in to contact with.
- I: *Once you've picked them up and felt them, then what? Are you thinking something? Are you feeling something?*
- R: Yes well I'm obviously thinking about the touch, if it felt like high quality I often sort of relook at the product. If it's a bit coarse or not very nice I sort of leave it, I just think it's very much a blasé moment of not great. Erm... social I was with my friend. We were on a little shopping trip. So I suppose...so yeah the touch sensation is very much me when I go shopping. I remember there was music on, I'm pretty sure I started dancing at one point.
- I: *Why did you start dancing?*
- R: Because it was really upbeat and it was a song I recognised. I often find myself dancing in shops if I like the songs. Erm there was no smell and obviously there was no taste but I didn't feel any displeasure it was very relaxed feeling.
- I: *So you were in a relaxed mood?*
- R: Yes. Because they've just re-done the shop and it looks really nice I remember feeling quite uplifted to that and sort of trying to find out where all the new clothes are and bits because obviously they're moving it all around so I was like "oooh", finding new areas.
- I: *Do you like it when they move the stock around or when they change the design or layout?*
- R: Sometimes if I've liked what they've done but other times I think they get it wrong a little bit.
- I: *How do you feel when you think they've got it wrong?*
- R: I often find myself not going in to that area. If I feel like they've put it in the wrong place in the shop and it's sort in a back corner and I feel like it should be further over here I look over unless I want that particular product for example if they put jeans over there and I wanted some jeans. I remember though that we went upstairs and the area where they used to have the lingerie and the bed stuff, they'd turned that in to like a little, a little new area of like new collections and I remember going sort of "oooh look at this!" and being excited by it. It was really sort of bright and because they'd changed the appearance of the shop, I not seen it yet, I got all excited by that. So I remember feeling quite happy towards that so it did alter my mood

at that point. So I suppose in a way I was using my problem solving skills when I was walking round that store to try and find new areas.

I: Did you enjoy having that feeling of “I don’t know where this is, I’ll go searching for it”?

R: I suppose so. I don’t know really, I don’t know if it crossed my mind if it was more me just sort of... I don’t know if I did think about it or I was literally walking through whole areas of the store just sort of, because I think of was browsing for any thing so I was looking at everything, I wanted to look at everything single product in the shop to see if I liked it. So I just did like a big circuit as I remember. But the things I came in to contact with were literally just the bays, the clothes on the bays. I sat down at one point with a pair of shoes...

I: Is important to have somewhere to sit down?

R: Yes, yes very much if I’m trying on a pair of shoes I want to be able to sit down and try them on with out a doubt. That was it really.

I: So anything else about the environment? No? That’s fine. Did anything else stand out maybe lighting, materials are space and layout?

R: The lighting in there is always quite bright I feel but not to the extent of New Look.

I: Is that a good thing or bad thing?

R: It’s a good thing. New Look lights is horrible it’s like this, like strobes its too bright whereas Topshop lights although quite like strobes they’re a bit dimmer so its creates a bit more of an atmosphere for the shop I feel.

I: Is that important for you?

R: Yes.

I: Why’s that important.

R: Again it creates more of a relaxed environment, it's a bit calmer. To me it invokes more of a feeling of more fashion because obviously brighter lights to me say cheap and tacky whereas lower lighting that’s a bit dimmer or I spot lights above clothes are bit more, I find a bit more fashion, higher fashion. So because it was a bit dimmer and I felt more relaxed it just makes more of a pleasant shopping experience I think. I didn’t particularly notice any materials other than a lot of glass like on the escalator bit they’ve just put in. I mean the materials of the walls in this new areas where kind of, I remember them being kind of abstract. Again I don’t think I quite took everything in really. But I remember there being, in my minds eye they were sort of very abstract. And then they had these new bits of clothes. But there’s quite a lot of space in Topshop which I quite like.

I: Why do you like that?

R: There’s space to move and if you’re with a friend you can converse better and you’re not as cramped in you can see everything on the floor.

I: OK. Let’s move on. Let’s move to product so have a think about any products you came in to contact with, this can be physically or just by looking at them and again any sensations, feelings, thought or any thing you did physically with them and whether again that was on your own or with another person. So some of the things you might have come in to contact with the products are any kinds of product information, the product itself, maybe the way it was presented, the feel and quality of it or anything about where it came from.

R: Right. I remember going to the Kurt Geiger section and picking up a pair of I think a pair of Kurt Geiger shoes that I really liked.... It’s gone out of my head.

I: That’s OK. You picked them up what did you do next?

R: The first thing I did was turn the shoe over to look at the price.

I: *Is that something you do regularly first of all?*

R: Yes I always find out what the price is first on any product.

I: *How come?*

R: To me it justifies, it gives me justification of whether I can buy it or not. First of all if I can buy it and second of all if this product is worth that price by feeling it I can sort of tell, try to tell the quality to see if again I think it's worth it. And yeah if a product I find is too high a price more often than not I put it back down again, I just have to put it out of my head and get over it. So I turned it over and it was over priced and so I turned it over and put it back down and sulked a bit about it.

I: *What do you mean you sulked?*

R: I was just really gutted that obviously they were more money than I could afford. I remember now they were coated in like diamonds and they were beautiful. Yes they were Kurt Geiger ones and they were lovely. Yeah so I turned them over, looked at the price, looked at what other shoes they put them with, they had another colour as well. I put them down and was gutted that I couldn't really afford them and sort of went "eugh" and then continued to browse more shoes.

I: *Was it just shoes that you were browsing?*

R: Yes well at that particular point in Topshop. We'd done all the clothes and were like "shoes!" so went to shoes. I didn't really see anything about its origin apart from that it came from the Kurt Geiger warehouse but the feel and quality of it was nice I remember. I think Kurt Geiger's good anyway and I have a high perception of that quality so... but nothing really came in to my head like this is awful quality or any thing it was just...

I: *Tell me about when you were browsing for clothes. Did you happen to pick up or see anything that you wanted to interact with?*

R: Yes I did. I picked up a pair of, a pyjama set that was really cute. It had a little pair of shorts with a little top and I picked it up, put them together and sort put them against me and showed my friend and was like "how cute are these?" I got a little over excited.

I: *Why did you do that?*

R: Why did I put them against me? Just so she could get more of a view of how I would appear in them and because I wanted to see how they would look on me from this view. And yeah I got a bit over excited by them because they were really nice but then I realised I've recently bought some from Topshop so was like I can't really get them but again I did the whole look at the price straight away and I was like "oh" because they were like twenty five pounds for pyjamas.

I: *What drew you towards that product do you think?*

R: Mannequin. I saw it on a mannequin above and sort of made a bee line straight across the Topshop floor to get to it. So I saw the mannequin and went "[gasp]" and then saw it below and was like "[squeal]" and went straight for it.

I: *So did you like the fact that it was above and below each other?*

R: Yes. I can't stand it when there's a mannequin and then you can't find what's on that mannequin. And even worse when you then ask a sales assistant and they say "oh yeah we've sold out of that this morning". Well take it off the mannequin then. That's bad I think.

I: *So is there anything else about product that you saw in store?*

- R: No because on that day I remember being a bit gutted because there wasn't much stuff in apart from these shoes that I saw, some little ballet pumps that I tried on and this little pyjama set.
- I: *OK. So what would you do after the store visit then if like you said you were gutted because you thought they didn't have much in? How would you react to that once you were outside of the store? Would you carry on the search or use other means to find a product?*
- R: Generally if I was on a shopping trip and I had something in mind that I wanted, if I hadn't found it there then I would have continued and find it else where. But most often with me I browse online, I find things and then go to the shop to get them. So it isn't very often that I have like a mission of one garment in many shops, its more I have a mission of getting a garment specific to that shop and if its not there I'll just go to another shop to get something I've seen in there, do you know what I mean. So it was more "oh that was a bit of a waste of time" and it's just no thought towards the product lets just go to a different shop.
- I: *So how did you feel leaving that shop then?*
- R: A bit disappointed that I'd not found anything that I liked. I can remember I'd just been paid and I remember saying it's always the time when I've been paid that I don't see anything I want. So I was disappointed that there wasn't anything in there.
- I: *How did that affect your feeling towards Topshop?*
- R: Not too much. Not too much. Just I kind of feel like I might have thought because now and again I always get disillusioned with Topshop and think that some styles are a bit awful, a bit off so I think I remember sort of feeling it's one of those times when the collections not as great but next season the collection might be better.
- I: *Is there anything else about the product that you want to tell me?*
- R: Erm... well...
- I: *If not that's fine we can move on.*
- R: Not really, obviously it was on hangers and stuff.
- I: *OK. So another thing you may or may not have come in to contact with is people. This could be people that you know or are strangers for example sales assistants or a friend or maybe just other people you don't know as other customers? Can you remember if there were any other involved in your shopping experience whilst in Topshop?*
- R: Well it was me and my friend and then my boyfriend came and met us in there. Erm...
- I: *Do you often go shopping with friends or your boyfriend?*
- R: Not as much with my boyfriend but with friends more often than not yes.
- I: *Why do you go shopping with your friends more often than not?*
- R: It just makes it a bit more of a fun experience. It's nice to be able to see something and ask how they think you'd look in it. I like trying things on with other people especially...
- I: *Have you ever done the kind of thing where you've asked for an opinion from someone other than a friend?*
- R: Yes.
- I: *Who was that person?*
- R: I know in the past if I've been on my own I have asked the sales assistant on the changing room what she thought of how I looked and they've sort of given me an opinion. A few times

I've done that. But otherwise not really, if I can tell a sales assistant looks approachable and they were quite nice to me when she put me in the changing room I'll sort of go out and ask her. I know a few times I've been shopping with friends and a sales assistant's come over and we've sort of had a three way conversation about the clothes and they say, sort of give opinions and stuff.

I: What do you think about that when they give opinions?

R: I like it. Just getting an outsiders, strangers opinion who obviously doesn't have to be really nice to you is quite a nice thing and shows that they enjoy their job and are doing their job rather than just standing there and saying "thank you for those and there you go". Do you know what I mean?

I: When you say the sales assistant was approachable, what made them approachable?

R: That they're just very friendly, smiley, just greets you really really nicely. She was just really, this particular one that I'm remembering was just really really chirpy and just sort of like "hello!" a bit quirky and quite fun so she was more approachable than someone that wouldn't be smiley for example and didn't greet you.

I: Have you ever experienced a sales assistant that was what you would class unapproachable?

R: Yes.

I: Tell me what happened with that.

R: Well more often than not it's places like H&M and Topshop sometimes where they just don't look you in the eyes, literally, they take the clothes off you count how many they are and that's it there's just been no contact and the same on the way out give them the things and took them off you, no thank you or good bye or...

I: You mentioned contact there, what kind of contact is it, what would you class that as?

R: Just recognition, generally just eye contact, smile sort of greet you, give you sort of that so you warm to them more.

I: What does that do to you when you do warm to them or you do find they're approachable?

R: Again it creates a better shopping experience and I know a lot of the times when I've had a bad experience it's down to the sales staff being unapproachable or stand offish or just generally rude because it's not very nice. And as I used to work in a shop and I know you're not meant to be like that it annoys me really when that happens.

I: So if we go back to the experience you had in Topshop recently, did you come in to contact with the sales assistant at that time?

R: No I didn't buy anything. Actually no I remember when I picked up these shoes I absolutely loved a lady came over and said "Oh hello you ok?" and greeted me with a smile then obviously asked me if I wanted to try the shoes on or not and I said "yes thank you" and obviously I put the shoe back and cried.

I: What about other customers, did you notice any of them around you or did you come in to contact with any customers you didn't know?

R: No I didn't or didn't recognise anyone else in the shop in was literally just...

I: What are your feelings towards other customers in the shop at the time when you're there?

R: At that particular time it wasn't that busy so it was a nice shopping experience with not that many customers but if it had have been busy, weekend and sale for example I can't stand customers mindsets most of the time when they're like that because they're out for each other, for themselves. It's just a horrible experience.

- I: *How does it make you feel?*
- R: Well it makes me miss out the sale section entirely because straight away I see it, get disappointed there's a sale on because it's taking up a lot of area and room and looks ugly and I just take a complete detour away from sale areas because of that. I don't know if that's just me.
- I: *During the experience you had in Topshop does any one person come to mind that you were interacting with or had contact with?*
- R: What a customer?
- I: *A customer, or a friend or a sales assistant or anyone.*
- R: Not really, like I said that was the only sales assistant I think, the lady with the shoes throughout the entire experience. I remember there was a girl on door who sort of smiled at me when I came in to the shop, greeted me. But other than that I don't remember seeing any other sales assistants really. Not that I was aware.
- I: *Is there anything you'd like to add about your experience with people in-store?*
- R: Errrrm.
- I: *It's OK if there's nothing else.*
- R: No I think that's it.
- I: *So the next one is retailer brand information. Now what this includes is any information verbal or visual that includes the retailers values are, maybe their ethics, brand stories, maybe who they are as a retailer so identity but also any information about what they do in other sectors such as maybe make up or sponsorship of an event or anything that isn't their core product. So whilst you were in Topshop can you remember coming across any of these things?*
- R: Well they do do make up so I came across that area.
- I: *Did you come across any information about that? Anything that led you towards the product as opposed to discovering it yourself?*
- R: No I don't think so particularly because I wasn't looking for it I just remember it's on the right when you come up the escalators and there might have been a piece of signage right in front saying something about make-up but don't quote me on that I'm not sure. But no nothing particularly in the store veered me in the direction of make up I just remember it was there.
- I: *If not in Topshop can you recall any experience of these things in any other fashion retailers? Perhaps anything information that says where the cotton came from or their involvement in a charity.*
- R: I know in the past I've seen in Topshop they did the whole, was it a fair-trade thing? It was something to do with the cotton. I think the cotton was fair-trade, I remember seeing that but I don't recall seeing much of those ethical things, ethical products in a while actually.
- I: *When you saw the fair-trade information in the Topshop can you recall what you thought or what you felt?*
- R: I always like the idea that the retailer is trying to do something like that. It's a nice thing to do because obviously these people are getting more money for their products, but at the same time when I saw it in Topshop I remember getting a kind of feeling of... because Topshop like to be a bit quirky and a bit individual it was almost a bit of a try hard, trying to be individual, trying to care almost thing rather than them actually wanting to stock these things. That might just be me being a bit dubious and a bit critical but I kind of like they were doing it to try and make more of a statement than to help these cotton people if you know what I mean.

I: *How do you think it influenced your feelings and thoughts towards the products as opposed to the retailer? Were you more inclined to look at what the product was?*

R: As I recall most of the times when I've seen these values, these ethical tops I've never really liked the design of them in the first place. I can't remember what it was but I really liked it and I would have got it apart from the fact that it was so over priced and it's been over priced because it was this ethical fashion so for that reason I 'm not that fond on the...

I: *OK so you're not that found on them because of the influence they have on price?*

R: Yeah they're always very over priced I feel and often not that great quality either. I've never seen an ethical product that's been fantastic, great quality, great design but was made with this great cotton from someone they've bought it fair-trade from. It's almost like because they've bought it as fair-trade it almost has to have this kind of rugged, low quality look to it almost to say this has come from this poorer country, this is why it looks this way but buy it because it'll be nice and ethical

I: *Back to some of these, are you familiar with any retailers that openly give information about the brands story or where the brand or retailer has come from?*

R: Apart from things like maybe Levi's that often put the date on things, I can't really recall many other retailers that have ever told me about their story no especially not high street really.

I: *Do you think it's something that happens in other types of fashion stores?*

R: I would say so.

I: *Such as?*

R: I would probably say things like Mulberry, can I say that?

I: *Yes you can.*

R: Mulberry put a lot more on their heritage and things.

I: *Why is that important do you think?*

R: Well I quite like Mulberry because it is this English heritage brand. It's quite nice to think I'm buying in to an English brand rather than a fashion accessory form the US for example something like that. It's just nice, adding that background to the brand especially when you're paying those kind of prices having a bit of background, knowing a bit more about what they're about and where they've come from.

I: *Why is it more important to know more about where they've come from, to know more about the brand?*

R: I don't know I suppose it makes them a bit more humble I suppose do you know what I mean? With Mulberry if it had been, if it had been designed by this Italian man who had designed in America and then made this massive empire I don't think it would any where near as appealing to me as if it was this brand that's been made in England and built up and built up and suddenly becoming massively increasing their profits in the last few years and stuff and becoming much more popular. It just kind of gives it a more humble background, it's just a bit nicer for that reason and because it is more of a humble English brand it's a bit cheaper than say Dolce and Gabbana and things like that. So yeah it's almost like it's stuck to its roots that brand rather than portraying itself as something else that it isn't.

I: *Can you think of any other fashion brands or fashion accessory brands?*

R: I'll be able to go away and think about loads. Again not really fashion stuff. Actual brands...

I: *No? That's fine. Anything else you want to say about this kind of information about the retailers brand? If not we can move on.*

R: I don't think I've ever really gone in to a high street store and been told about their values, have I? No. Apart from things like, I can't remember which one it was now but retailers that have had things in the press about their, where they source from and they've had problems in the past with that. I remember seeing now and again little signs that sort of say where they've been made, sort of in these nice working environments and stuff. I can't remember quite what it was but it was to do with the fact that they value their workers and so therefore they source from places that had good working conditions. I can't remember where it's from.

I: *Can you remember how you felt and what you thought about that at the time?*

R: Yeah it was a nice thing to see, it obviously sent me back to remembering the press about it and sort of realising that they now have changed their values and their working, the way they work was a nice thing to see. The fact they were then advertising that to the customers walking round was a nice thing. I think it might have been GAP.

I: *So what was your immediate reaction to that?*

R: Happy, I was happy about it. Yeah other than happy no other real feels just a sort of a well that's really good sort of feeling.

I: *Did it encourage you to pick up the product?*

R: Well it wasn't necessarily a product it was just sort of a sign saying we've started sourcing from else where. But I remember it made me feel better towards the brand and towards the products much more. But I didn't actually pick up anything I saw that day I just sort of browsed.

I: *So one last thing, unless there's anything you can think of, is technology. Examples of technology in a store might be a video screen, animations, self service kiosk, a digital surface anything touch screen, some kind of ipad or computer that you can get involved with. Have a think about your think about your experience in Topshop. Can you recall any form of technology in-store?*

R: I know they have these... by self service kiosks do you where you can purchase your self?

I: *Yes.*

R: Well no they have those computers where you can sort of go on their online store and order online, they're quite good I've used them once or twice.

I: *Do you want to talk me through your experience with those? What you did, what you thought, what you felt.*

R: Yeah. Well you log straight on, put in the product, I was with a friend at the time and she wanted a particular product, looked for it and realised it was out of stock so we didn't actually do anything with it then like purchasing on it.

I: *How did you feel when you found out it was out of stock?*

R: A bit upset because we realised we couldn't get it any more because obviously it was all gone.

I: *Did they not have it in store at the time?*

R: No they'd run out of it in-store and I think the woman had said they might have some more online and I think this is before I had a mobile phone with access to the Internet so we went over to that to have a look to see if there was things online. So it was nice the fact that we were

able to have a look for it, it was just a bit gutting, disappointing when they didn't but it was nice to give someone the opportunity to look on the online store whilst they were in the actual store. I remember thinking it was a good idea. I remember they used to have video screens in Topshop but I can't remember if they took them out, I think they took them out in this refurb. Unless they've put them elsewhere. They used to have them showing the catwalk years ago now I don't know what I'm thinking about.

I: *What did you think of those at the time?*

R: I liked that, I really liked that.

I: *Why did you like it?*

R: It gave more of a feeling of a higher fashion brand because they were on the catwalk from fashion week or whatever so that was nice. A bit more inspirational to see. Other than that in Topshop I don't think there is anything else.

I: *Have you come in to contact with any form of technology in any fashion store? Let's start with UK high fashion.*

R: Highstreet....I don't recall doing no.

I: *Anything in luxury fashion stores? Or perhaps fashion accessories like before you gave the example of a handbag.*

R: I'm so sure that I have...

I: *Well we can come back to that. Have you ever experienced any technology in any kind of shop that isn't a technology product? So in a sports store or supermarket, any kind of retail store? Is it something you've seen or experienced?*

R: Well like self service kiosks in somewhere like Tesco I use all the time, I really like them. Well when they work. I know I have....

I: *Are you familiar with things like ipads and touch screen surfaces?*

R: Yeah I've touched a touch screen surface where was that?

I: *What do you like about touch screen surfaces?*

R: How interact they are, they're just quite cool kind of very space agey and makes you feel like you're in a sci-fi movie. They're just quite cool I mean obviously now that people have iphones and ipads it's sort of becoming a bit more acknowledged you get a bit more immune to it. I like them.

I: *Do you feel confident in approaching that kind of technology?*

R: Yes, yes I think so. Yeah very. IKEA have little product finding screens and I remember using that the other week and I liked that because obviously in IKEA it's so big it's nice to know where the things are so you could, it had like a little key board. I remember trying to, I kept trying to press it and it was asking me to put things into the keyboard so it was utilising them both which I'm not that used to, I'm used to it all being on the screen.

I: *Did you like it or not like it?*

R: I didn't like the bit on the key board no, I prefer it all to be on the screen.

I: *Why do you think that is?*

R: Because I feel we've gone past keyboards now, for touch screen I don't think need to have both.

- I: Do you think it's important for retailers to have the most innovative technology?*
- R: It's important in the fact that it can encourage consumers and excite them and create more enjoyment for them but if it's not necessarily doing anything and it's just there just to look good I don't know if many customers would find it all that important but I know that if I saw something in a fashion store that I could use it would make, it would increase my perception of that brand sort of like they're obviously thinking about the consumer and their experience, trying to make it more enjoyable for them so it would make me feel better towards the brand. Definitely.
- I: So overall is it something that you see you in fashion retailers currently?*
- R: Have I seen it in there?
- I: Yes.*
- R: Not really no.
- I: Would you like to see it?*
- R: Yeah I think so. I think yeah definitely would actually I think they need to integrate much more technology in there with out a doubt. Even the idea of like having like, I know people have talked about it in the past, giving retailers lots of mobiles and stuff and people can walk round with the mobiles and take pictures of... And the fact that like some places might put those little QR codes on things and then you can scan them with your phone and that would bring up more information that would be amazing.
- I: Have you ever done that?*
- R: Used a QR code? Once or twice.
- I: Was that in store?*
- R: Not in store no. I know I'd like to.
- I: Where were you when you used them?*
- R: I remember there was one on a bill board once and I just wanted to see how it worked and there was one in a magazine I think so I tried using that and I remember one didn't work. That was a bit disappointing.
- I: The one that did work, what happened? What did you do with it?*
- R: It was a while ago now. It just sent me straight to the website of the retailer. I think it was a Reiss one it had a little QR code on it because Reiss were the first to sort of implement that. It just went straight to the website as I remember on the phone which is quite cool. It was a nice way to integrate mobile and out door advertisement. But yeah I'm for technology I think it would improve the experience in shops definitely.
- I: OK well I want us to move on to the second part of the interview. So we're just going to have a little chat now about what other ways you think you interact with a retailer but outside of the store.*
- R: OK.
- I: Can you think of any ways that you interact or come in to contact with a retailer when you're not in side the store environment?*
- R: Well I shop online a lot and via mobile and via ipad and also catalogue.

- I: *Brilliant. So if we start with online, which fashion retailers do you shop online with?*
- R: Regularly Topshop, ASOS, Urban Outfitters, H&M, Selfridges I often look on, Net-a-Porter.
- I: *And generally when you're on a fashion website, what do you do? What kind of activities are you doing?*
- R: Browsing usually for a specific product such as dresses. Or quite a lot actually I look just for new in products see what their newest collection is.
- I: *So would that be the first time you've seen any of those products.*
- R: Yes usually. I try to keep up with say, look at the website twice a week and if I keep up with the new in I pretty much feel like I'll see everything product as they get put in the new in section you know what I mean?
- I: *Yes. So say you see a product in the new in section then what? What's your next step with interacting with that product?*
- R: If I really like it I'll open it up in a larger in a different window, look at it in the different styles say on the model like Topshop do a model view and an ordinary view saw it on a mannequin model though not on a full model. Yeah and I mean if, it depends what site I'm on if I'm going to purchase so if it's Topshop where you have to spend over £75 pound I often wait until I can buy like three products that I really want so I can get free delivery. If it's ASOS and I really like the product I'll buy it any way because you get free delivery.
- I: *Would you always wait to shop online and wait for that free delivery or would you find another way to look at and purchase the product?*
- R: On which site? On any?
- I: *On any site with any fashion retailer?*
- R: More often than not I go on browse, if I see something in the shop, if it's an actual shop, if it's not pure play I try to remember each of the products and I'll often try to get in to the store, the actual store to buy them just because you get them straight away. If I know they're out of stock in the physical store then like I said if it's over £75 worth for three pieces and I really like them then I would just buy. Same with Urban Outfitters as well I do the same with that.
- I: *So when you're on the website you browse or shop. Is there any thing else you do to engage with that website?*
- R: Well the Topshop the other day that I was on I sopped then I went on the blog and went through the blog and the same with ASOS I do that as well. I often sort of have a loo at the products and then maybe go in the other areas like the bloggy areas.
- I: *Tell me about the blog area, what you do with them.*
- R: Just... well the Topshop one there's just the one blog so I always just look at the first few posts to see any thing catches my eye if there's anything interesting. But on the ASOS one they have like quite a few different blogs that they sort of advertise so depending on what it looks like its going to be about. I maybe have a little look if it's going to interest me.
- I: *Who is it writing these blogs?*
- R: Usually just fashion bloggers that they're sort of promoting.
- I: *So do they work for the retailer? For Topshop do you think?*
- R: No not really.

- I: Do you think they're other customers?*
- R: I think one or two are but they're usually proclaimed fashion bloggers that they're promoting such as like the Sartorialist that has massive blog, he's promoted through ASOS and stuff because obviously they become more popular by association if ASOS looked like they're associating with Sartorialist which is a massive blogger in his own right, they'll almost get these respectful cool points in a way.
- I: Do you feel like those bloggers represent you as a customer or represent Topshop? Who do you feel they're closer to?*
- R: The Topshop one is definitely the store but there are... most of the ASOS ones are for the store and more fashion pieces. There aren't many who write from a consumer's perspective really
- I: What do you think about that, the fact that there aren't many?*
- R: I quite like that there is more fashion style bloggers, its more aspirational, more inspiration than someone who's just a bit of a regular person. If they've got content on there that's really interesting like say they've been invited to fashion week and they taken pictures of their own things that they want or they've spoken to celebrities and they've got little quotes and stuff that's going to be more interesting to me to read than someone saying, "oh I watched London fashion week the other day it was great this came up and this came up" do you know what I mean? It's just a bit more... it's just a bit cooler than one than this Joe blogs over here.
- I: OK. What about Topshop's social network site or any other fashion retailer. Do you ever engage in their social network sites such as Facebook or Twitter?*
- R: Yes. I often go on the Topshop Facebook just because they always update with the new products so if I like that I often go through on to the Facebook page and have a look and see what's been going on recently. It's only ever a short visit I take there though.
- I: Why's that?*
- R: Because other than that there's not much more on there to interest me in it. I'm not interested by it that much really. I'm not that big on blogs, if I'm bored and killing time, I'll read a nice blog if it looks like it's something interesting but with social media if they're promoting a product through it that's my biggest thing that I like about it, the product promotions or if it's competitions or if it's information that's really relevant to me like a new product launch or a new collection or a new celebrity collaboration, that I find interesting but if it's just something boring or mundane, a bit everyday like "we're having a great time in the Topshop offices" it's just a bit like great.
- I: So who is it do you think is writing about the product information and this product is seen on this person, that kind of thing that interests you, who's behind it?*
- R: Well I'm guessing the same person will probably be behind all of it, it'll just be their social media person.
- I: So do you think it's the retailer that's responsible?*
- R: Yes.
- I: When other customers are on the site, does that ever interest you?*
- R: No.
- I: Why not?*

R: I don't like... I often find other consumers on social sites quite as mean as it is, a bit pathetic because quite often they come out with the most ridiculous things and think that by putting on the Topshop Facebook, "I received a top the other day, it didn't fit can I send it back?". Well I just think you're going through the wrong channel first of all to ask about that and you look a bit silly now. If someone else for example I just remember this from when I did my work experience, on the Henleys site now and again people would say "Oh I love Henleys me, they're great" and it was just a bit like.... a bit sad or some people would then go "oh I really hate Henleys it's such a chav brand blah blah blah" and it's just a bit like why? I would never interact with these people and I would never write anything like that like those kind of people do.

I: *Have you ever contributed to the site whether towards another customer or to the retailer? Have you ever written on the Facebook site or Twitter site?*

R: I know I have tweeted to ASOS in the past.

I: *Tell me about that. Why did you tweet and what happened afterwards?*

R: I tweeted ASOS because I had bought a groupon voucher for ASOS and the terms and conditions were really badly written and they weren't clear so I messaged ASOS because I wanted to get some refunds but I knew if I sent these things back I wouldn't get any refund due to the voucher so I tweeted ASOS to tell them about the product what had happened. Well first of all I tweeted just with a very blasé thing just about "please would you be able to help me, I bought a groupon voucher, I'd like a refund please would somebody be able to speak to me about it" and then they said to me "please direct message us" so they had to add me to direct message me so they had to do that so I was able to direct message them with loads of messages about what had happened to me about... because obviously direct messages isn't very long so I had to do loads to get a full conversation and then they finally got back to me saying, "This isn't about us, you need to speak to groupon" so that wasn't great. But I like the fact now that you can tweet them and you get this relationship going.

I: *Why tweet and not email?*

R: I think I'd already emailed them but it takes them quite a while to get back to you so I thought, I think what I did was I went on to the ASOS site, the twitter site to see if any one else had written about it first of all and no one had so I think that's when I sort of thought I'll put something out there because someone else might see it.

I: *When you say "someone else" who do you mean?*

R: Other consumers. If someone else looked for ASOS and it would have come up with all of the tweets about ASOS, they might have seen my thing about groupon and may have messaged or might of raised more awareness about it. I don't know I just thought it would be a good quick instant reply at the time because I could see that they were on there replying to people so I thought if I say something they'd probably reply and they did in a couple of minutes.

I: *Once you've finished on the website or finished on the social network site what then do you think is your next point of contact with them? How then are you interacting with them? So on a new day or a few hours later typically what are you likely to do to engage with them?*

R: Well if I'm out shopping I'll go in to the shop, if I'm at home on my laptop I'll go on there, if I'm out away from my laptop but not shopping I'll go on my phone to view them.

I: *Would you say any of those trips or any of those methods are influenced by what you do on the website or on the social networking site?*

R: Yes I suppose I use the apps in a similar way such as when I go online I always click new in or if I click browse so that's what I usually do on a phone as well.

I: *Is that the website app? The website for...*

R: The native app to the retailer but because the mobile apps often don't have as much things on them like the Topshop app only has the newest products, if I'm going on the Topshop one I'll just look through the latest products or maybe read the blog because the blog is more accessible on the app I feel, it sort of gives you lots of snippets of information that they call their inbox feature but things like Mulberry for instance, if I go on Mulberry it's to look for a particular product and again on the app I do that and again will read the blog. It's just a passing time thing. Only once or twice that I've bought on a mobile and that has been because I've been away from my computer and I knew I really wanted the product so I felt happy enough to buy it on my phone then.

I: *You said you go on the website and then that might drive you in-store. What about the social network site? Have you ever thought after you've been on Facebook or you've been on Twitter, I have to go in to the store now?*

R: Only if they've promoted a product that I really like and I think I have to go in and have a look otherwise no it doesn't encourage me much really. It just makes me more aware of the brand every time I see it. That's what I'd probably say the biggest thing is, the awareness it sparks but other than that unless it's a product I want to purchase there's no purchase intentions just awareness. I suppose if I see their Facebook and a thing comes up that might encourage me to go on their online store I know it would do that and maybe to go on the mobile but not so much to go in to the store.

I: *I think that's all of my questions. Is there anything else you'd like to add?*

R: No.

I: *Thank you very much.* **End of recording**

Interview 2

I: *How often do you shop at high street fashion store?*

R: More than once a month.

I: *And how interested in fashion do you think you are?*

R: I'd probably say very.

I: *Do you follow the latest trends?*

R: Try to.

I: *Which fashion stores do you go in to regularly?*

R: H&M, Topshop and Urban Outfitters.

I: *And which of those have you recently visited say in the last month?*

R: All of them.

I: *Any other fashion retailers?*

R: Warehouse, Oasis, Debenhams and Primark.

I: *Out of those stores you've just mentioned, that you've visited recently, which of those can you remember gave you the most positive experience or the most negative experience? Which one stands out the most?*

R: Topshop for a negative experience.

I: *To want to give me an overall reason as to why that was?*

R: I was browsing the product and all the staff were rushing around and I just kind of got the sense... they were rushing around and not really creating a nice environment for people to shop in because they were like dashing in and out of groups of people and I was reading something on the wall like a poster and one, I'd already noticed this and then one actually bumped right in to me and I just thought that you know they weren't paying enough attention to the fact that people were in that shop to spend money and that they were more like, acting like models rather than like there to provide a service or more like ambassadors for the brand because they were like almost behaving like they'd were almost not in the shop. So they were just a bit rude and a bit arrogant and "oh I work for Topshop and I've got all these nice clothes on" instead of "can I help you" sort of thing you know just being like...

I: *Why did you go into the store?*

R: Because I like the shop and if I go to that shop it's because I think they're one of the most fashionable retailers on the high street and I think that's a good place to get inspiration for clothes like outfits and things.

I: *And were you on your own or with someone else?*

R: On my own.

I: *What I want you to do now is think back to an experience you had in a fashion store within the last month, a recent experience and it could be any of the retailers you gave me earlier or one that you forgot. You don't have to have purchased anything in store but what I want you to do describe to me what you did in store and everything that you came in to contact with. I have some cues for you and we'll go through these different things in turn. What I want you to do is tell me if you had any sensations, feelings, thoughts or physical experiences with things in store and whether you were alone or with someone else.*

R: OK. Can you prompt me about those again?

I: *Yes. So tell me whether or not any thing in store stimulated your senses such as sight, hearing, touch, taste and smell and whether that maybe arouse pleasure or maybe displeasure; whether you had any feelings, you remember feeling positive or negative or it generated or altered a mood; whether you had any thoughts at the time but also maybe you were forced to use your creativity or problem solving; and whether you had to do something physical so maybe you had to change your behaviour in some way such as an action and again social, whether you were by your self, it involved just yourself or other people. We'll start with environment. These are some of the things that you may have come in to contact with but not all may be important just talk me through which ones you can remember.*

Tell me from what you can remember about the experience with the environment do any of these come to mind? Start for example from when you walked in to the store.

R: Right. Just trying to think of a good one. I can think of quite a lot related to space and layout. Like when I went to H&M yesterday it was really really busy and also the fact that it was really busy all of the layout of all the clothes and rails and things like that were all really close together and this actually leads naturally on to this, it did make me feel a bit overwhelmed, over faced because there's so much stuff in your like eye line it's difficult to pick out individual products so...

I: *You became over faced?*

R: Yeah. That was just by the layout of that shop. I wasn't over faced like I had to get out, it was more like it was difficult to focus on individual products more than... like what I felt I was just sort of absorbing everything from the shop and not really taking in individual objects like the

products. So yeah I guess that was like sight related and that made me feel overwhelmed, that was my emotion, a bit frustrated.

I: So that feeling of being overwhelmed was that positive or negative for you?

R: That was negative however my thoughts about that would be it's not actually that negative because you are in one shop and you are able to shop for lots and lots of products you know you don't think "oh I wish this was shop was twice as big" you just think well these are the many products I've got to choose from and that's that.

I: Do you like having choice?

R: Yes I like having lots of choice but it was a bit messy and a bit... so it was good in a way because it had lots of you know lots and lots and lots of product but the way that it was laid out was a bit chaotic.

I: Did it cause you to change your behaviour in any way?

R: Yeah I would say it caused me to not go to the areas where it looked particularly messy and particularly crowded by people and by like clothes on the floor and you know the rails all being too close together so I think it sort of dictated my route around the shop. And did it involve other people well yeah I guess it did because they were in my way.

I: They were in your way so that wasn't a good thing?

R: No.

I: Is there any thing else that comes to mind when you were in H&M store or any fashion retail store that you can recall?

R: Have you got...music on here?

I: You can talk about music that would be part of the environment yes.

R: Well I was in Topshop and I noticed that the music had like a certain funny, it was like a... it had a high tempo to it but it had like slow sort of words and I noticed it because it was like the same thing as H&M I was getting a little bit over faced with the products even though... not over faced with the products sorry, over faced with the design of the shop because of lots and lots of colours and lots of things thrown at you and I noticed that the music was fashionable which fitted in to the brand but it was also like quite calming because it was like the lyrics and everything were slow so that made me feel a little bit calmer even though there was lots of things going on with the visual stuff the music made me feel calmer and that made me feel happier.

I: What about the "visual stuff" how did that make you feel?

R: I noticed it, I noticed like some wall paper and I didn't really notice much else I just I guess had this feeling of it being satisfactory and like not, nothing like, it wasn't like visually arresting it was and it wasn't something I would want to avoid or anything. It's just OK.

I: Is there anything else you remember? Maybe the lighting or any use of materials?

R: Yeah the stands were quite good that had the shoes on, I quite liked that like they've got sofas there and things like that and that's quite good because I think they've got vintagey looking sofas.

I: Tell me why they're good.

R: Because they're functional and they look nice so you know, they're functional and aesthetic at the same time which I guess you know the functional yeah it's got a sofa so you need to be able to sit on it where as aesthetic it needs to fit in with the brand which I think it does. As does the wall paper and I think the stands look quite funky as well but that's all really.

I: *Why is it important for functionality?*

R: Because otherwise there's no point it being there. If it's not functional, it has to perform a function because otherwise it's a waste of space. It could be used for people to be walking through, people to feel a bit calmer and a bit more relaxed instead of so... what's that word, claustrophobic, or it could be used to have more products in it so you know you've got more product choice, more range to choose from so if it's not there to be functional then there's not really much point I don't think. It doesn't have to be functional as in like boring or anything it can be functional as in entertaining you now if it's something for entertainment rather than for something like you know purely for a practical reason I think that could still be valuable as well. Also about, I don't know if you're interested about more product displays in Urban Outfitters. I really really like those, they're really good. They're like made of wood and they really fit in with the shop and I think that they are really something that really stands out in general and it makes you feel really positive towards the retailer towards the brand and that makes you feel happy and it does make me aspire to try and shop in there although it's a bit more expensive than what I can normally afford sometimes I can treat myself to go in there and it makes you feel like I want to spend time in that shop because it's got a high ceiling, it's open and it's got like nice stands and stuff in there.

I: *So how do you react to those?*

R: Well I'd like to spend more time in there because it's just a nice environment to be in.

I: *Is there anything else on this list or anything else about the environment that comes to mind?*

R: Are people in an environment?

I: *You can talk about them, we will cover them later but we can talk about them now whilst you're thinking about them if you like.*

R: No it's alright I'll save it for later.

I: *Well then we'll move on to product. What I want you to think about is when you come in to contact with a product either visually or physically touch a product and again any sensations, feelings, thoughts you had, what you did with it and who was around when it happened. Parts of the product that you may have come in to contact with are any information, the way its presented, the product itself so how it felt, quality and maybe anything about where it came from so origin.*

R: OK. So can I start with feel and quality. Are you interested in the context? So you want to know where I was.

I: *Yes please.*

R: So I was in H&M and I came across a jumper and it was like painted instead of like being a particular like inherent in the fibres is was like, the colour was painted or printed on and I like the feel of it but also I was a bit what's the word? I was a bit in conflict with myself because I knew it wasn't really good quality but at the same time it was quite exciting because it was like a different way of colouring a product that you don't see very often so I'd say that was more like high fashion versus a quality type of thing.

I: *What did you do with it?*

R: I touched it and I thought it felt interesting and I liked it but my thoughts were that I wouldn't have the guts to wear because it was just a bit too interesting.

I: *Why do you say that?*

R: Because you don't see it very often so its not like that excepted so it wouldn't, I don't think it'd be easily accepted in to my like, gosh I don't know what do I mean? Like easily accepted

by other people. I wouldn't want someone to think "what the hell is she wearing". So it's best to be safe.

I: Is it important to be accepted?

R: Sometimes and then sometime not. Sometimes I like to be purposely like different and sometimes I just like to blend in and be more accepted. So like I guess then physically I just sort of put the product down and left it alone.

I: Did you consider trying it on?

R: Yeah I considered trying it but I couldn't be bothered because that shop was too messy and chaotic so if it hadn't have been like that like on a Monday morning or if I'd not been shopping for a reason like yesterday I had been shopping for...when I went shopping I went for a particular reason, I went looking for a dress so I guess that didn't really fit in with the jumper so I was more like had a particular object for my shopping trip really.

I: When you say if it was a Monday morning what do you mean?

R: I just meant that the shops are quieter and you expect them to be tidier because like you see... the shop assistants spend probably the whole of Monday morning tidying up at the weekend and getting everything back in to order so really it could be any time it doesn't necessarily have to be Monday it's just that when the shops quieter and cleaner looking and there's not many people around.

I: Can you recall any other interactions with the products that you had?

R: Yes. I was in Debenhams yesterday shopping and I went to the Fuse brand of the shop which actually sells different brands in it but is a concession and I found lots of dresses and I tried them on but the dress that I preferred so the ones that carried strongest associations of these things for me was the one that I actually bought because I like it, I liked the...the feel of it was a quite light and floaty and when you like move it about it shakes. So that made me happy because I thought "when I walk it's going to be all shaky and it's going to be nice" and it had loose bits on it and stuff and it had a nice pattern on it so it was visually pleasing and stimulating.

I: So when you approached the product did you think all of that? Like oh it'll be nice and floaty? So would you say you pictured how it would look on you outside of the store and when you were out and about?

R: Yes I did. It was the same shopping trip that I was shopping for a particular product and I already knew when I wanted to wear that product so I was looking for a product with the occasion in mind so when I saw a product that was appropriate for that situation I had images in my mind about how it would look when I was at the occasion and that situation. Is this making sense?

I: Yes it is.

R: OK so yes I became physically involved with that product because I went to try it on because I was quite satisfied with my search unfortunately it didn't fit so I had to go get another one but that's fine because I was a size 12-10 so that was nice so yeah I tried the product on and like I knew that it just needed to a little bit smaller so I didn't need to try on it so I just picked it up and took it to the counter to pay.

I: What happened when you were at the counter?

R: I used a voucher that I had and I also asked the lady if I could use my student discount and she said I could use my student discount so it was... so I had a nice interaction with the lady there you know she was really helpful, "oh yeah I think you can I'll just check" so she asked her

other colleague if you could use student discount and you could so we had a little conversation about that and I gave the voucher and the money and off I went on my merry way.

I: How did you feel when you were leaving?

R: Very pleased with myself because I though yes I have a dress, I like it, it's within my budget so I don't feel guilty about buying it. So I felt pleased with myself.

I: So you felt pleased about yourself but what about the retailer? Can you recall any feelings or thoughts about Debenhams or Fuse?

R: Yeah. I think because I haven't shopped in Debenhams in a while because... no sorry I have shopped there I haven't purchased there so I feel like it'd let me down a few times but I wasn't particularly angry with them I was just a bit like OK. So on the way home, that's when I went in to Debenhams, it was the end of my shopping trip and it was like the last place I was going to go and so I was really pleased it and Fuse was a new brand that I'd not looked in to before but I've not been to... because it used to be downstairs and all of the other women's wear was upstairs so I didn't consider it because I just like to be quite affective when I'm shopping and economical with my time so I didn't consider Fuse when it was downstairs but when it's upstairs with all the other clothes I just wandered in to that part of the shop so it so having purchased from there for the first time I feel really pleased with it and also I noticed that the prices of the other products are within my price range so I will go back and have a look in there again because I was happy with it.

I: Is there anything else about the product that you can recall?

R: The same product?

I: Any.

R: OK.

I: Any experience you've had with a fashion product.

R: Yes when I was shopping I, this doesn't really get as far as here [points to cue cards].

I: That's fine.

R: I was shopping with a friend and we were in Urban Outfitters and we came across an interesting garment that was made of like car blanket and it was in one of those things that you see and you have to touch, you just have to feel it because you think is this going to exactly as I imagine it to be and it was. It was like one of those old blankets that people have in their cars. So that was entertaining and it was fun but at the same time I was thinking I'm never going to buy this because I never want to buy a car blanket [LAUGHS].

I: What drew you over to the product?

R: I thick my thoughts about it because I wanted to check whether my thoughts were correct I think. Well obviously I had to see it first but then I saw it and thought I need to go to it to just reassure myself, reaffirm my ideas about that product and they were true.

I: So you said you were with a friend? How much influence do you think that person had?

R: Yeah we had a giggle about it so... and we both went over together so I think you know we were encouraging each other to go over in a way to have a look at the product you know. So what did you say?

I: How do you think the other person influenced the experience you had with this product?

R: It was more fun because if I'd have been there on my own I'd have just been like "oh car blanket" but because there was somebody else it was funny because I was able to communicate with her about it so we were like "Car blanket! Why would you want to wear that?" So yeah we were entertained by the product rather than having actually any favourable thoughts about it but yeah it was definitely more fun because she was there because if she hadn't have been there it would just have been like "oh look car blanket" and I wouldn't have been able to tell any one.

I: *Do you often shop with a friend?*

R: No not very often because when I go shopping for a particular product I find it just a lot easier and lot less stressful to go on my own but if I'm shopping for fun it's nice to shop with people, not really shopping but browsing well I guess that is shopping but shopping and browsing rather than shopping and purchasing, it's more fun to go with other people and that might lead in to a purchase as well there's always that chance that it would but when I'm being particularly like task focused it's better to go on my own.

I: *Is there anything else you'd like to add about the product?*

R: Well I did see lots and lots of products but I'm trying to think of ones that stand out really. No I can't think of any.

I: *That's fine, we'll move on. So that led us on quite nicely to people as we've already talked a little bit about your friend. Can you recall any experience in a fashion store where you've engaged with other people in some way? It could be a sales assistant, it could be an acquainted customer like friend or family member or an unacquainted customer as in someone you don't know.*

R: I was in Oasis and I noticed that they always do this as well you get a sales assistant asking if you're alright when you go in or do they say...no they say...I think they say to you "do you need any help?". Any way once in my life I have actually said to these people "yes I'm looking for such and such" but I've never... all the other times I've just found it quite annoying. Like the first time you go in and somebody says you know "do you need any help" or "how are you today" whatever and I just think you know I'm here for the products, I'm here to shop and I know you're a sales assistant I'll ask. So any way that's after like someone's asked me a few times but when someone's asked me the first time I think well I can see that some people would see that as a nice touch but personally like yeah alright OK, it annoys me a tiny tiny bit but if someone asks me again I'm like I'm just shopping. It's a bit like when you go in to like Debenhams and somebody says "would you like to try some perfume" and then they're going to try and sell it to you? So I try to avoid sales assistants because I don't ever want to get in to that situation and I think that transcends different shops really because you never want to feel like you're being pushed in to being sold something so I'd guess I'd just rather not engage in a conversation with them unless they have information that I want you know regarding a particular product or something like that. So when I was shopping in Oasis yesterday I went in and the first person said "do you need any help" and I said "no I'm fine thank you" in a nicer way than that and so I carried on shopping and then I got to the back of the store because like you know you make your way around the shop in quite an ordered way and then someone asked me again like someone with a bit... she seemed a bit more managery type and I just thought that was a bit annoying really because I was pretty much the only person in the shop and I felt like I was being hounded and then I felt like I didn't want to leave the shop because I might offend them because I don't know that's weird isn't it? But I just felt like that you know would have personally offend them in some way by leaving the shop because after they'd invested some time in talking to me really but... and then also I thought maybe I need to get out quick because you know the longer I'm in there the more they're going to think I'm going to buy something and I don't want to let them down so I just escaped so yeah my physical behaviour was that I ran away.

I: *So you avoided the store?*

R: Yeah ran out. Well I didn't run out of the store but I was just like... I think I was quicker, quicker in my search in the shop. I think that's how it affected by behaviour.

I: How do you think that will affect the next time you go?

R: I don't think it will because I'm there for the products so yeah I know they do it. I knew they did it before I went in but it just slightly slightly irritates me that's all.

I: What about an experience with a customer that you didn't know? Can you recall one of those? So just a random customer?

R: I'm trying to think of a more up to date one, I do have one I 'm just trying to think of a more up to date one. People when it says people what kind of interaction do you have to have with them? Does it have to be like communication?

I: It can be anything. As soon as you see a person, it can be just visual and any thoughts and feelings you had at that point or it could be a physical or verbal interaction with them.

R: Now you're going to think I'm a bit crazy but sometimes if you see someone dressed really well in the shop, another customer that's you know not your friends or family but sometimes when you see some one shopping and I think "oh I wish I could look that good, I wish I'd chosen those clothes or whatever" I do have a look at what they're buying, they're picking up and I'm thinking maybe I could get a sense of their style and what they're trying to choose by looking at them, just kind of glance around and "oh they're looking at that product" so you know off I go, I'll go and look at that product and evaluate that product to see if I like it or not so sort of like trying to glean information from them I guess but really without actually engaging in a conversation I don't want to go up to them and go "I really like your outfit, I really like your sense of style, I really like your sense of fashion" because that would be a little socially unacceptable but just like you know going you're looking at that product are you? I like your style I'm going to have a look at that product too.

I: Have you ever started a conversation like that with a customer you don't know?

R: No, no I have had other interactions with unacquainted customers.

I: Do you want to tell me about that?

R: Yeah like I...this is not so recent but I was trying on a dress in New Look and I came out of the dressing room to have a look in the big mirror because you can't always see what it looks like in the mirror in the dressing room so I came out and a customer, another customer in there was also trying stuff on. She said that the dress looked really really nice and you know it really suited me so I was already...as I was already out of the dressing room I was obviously feeling favourable to that product and I had already tried it on so obviously I was interested in buying it because I'd you know spent some time with that product you know spending my time trying it on so I quite invested in it already but that fact that a customer said that made me feel like positive and like made me feel like I looked quite good in that product, made me think more positively about the product again so I bought it so yeah that was like physical thing, social I did interact with them and physically it like confirmed my decision about the product, OK that's another persons point of view so I will buy that product because it's nice to have somebody else's point of view because I don't know sometimes, just for confidence really for a confidence thing because I guess your own personal judgement's probably quite accurate but sometimes well if you're not sure about a particular detail about something it's good to get somebody else's point of view.

I: Can you recall any experiences with sales assistants? You gave a few before but can you think of any other ones?

R: Yeah I actually had the same thing with an Oasis sales assistant where I was trying on a product and she said you know that they'd be selling really fast, it's a good price that kind of stuff and she sort of coaxed, encouraged me with that product any way it was a really good price and she was right I don't think it was a sales tactic I think she was just being nice erm so she yeah she said that the product looked nice and I bought that again.

- I: When you say tactic what do you mean?*
- R: I mean like a sales tactic you know when you sort of...you communicating favourable thoughts to me erm would make me feel more positively towards the product.*
- I: You looked dubious then. Do you trust that kind of "tactic" as you call it?*
- R: No I wouldn't trust as a tactic and that's when you need to evaluate whether this person is just bored and they're just trying to be helpful because obviously quite a lot of people look bored when they're occupying the fitting room you know like I'm using my own judgement here to describe how they might feel but I think if I was in that situation you know and someone was trying something on I think I'd try and strike up a conversation with them and I think you know that's what she did and I think what she said was truthful so... but I think at the same time you've got to be careful because I think sometimes they could just be trying to get you to buy the products but especially if they're brand products like you know if you were in a smaller boutique shop or something like that but I don't have much experience with that so I won't talk about that.*
- I: Is there anything else you'd like to add about interactions with people?*
- R: Should I talk about erm experience with the Topshop sales man who walked in to me?*
- I: Yes you can do.*
- R: OK. I was in Topshop and I was reading a poster and it was all very busy and I noticed that the sales assistants were rushing around like they owned the place rather than trying to provide a service like they were the ones that were important in the shop rather than the customers and this guy was obviously so busy with being important and his job that he bumped in to me but I noticed that the other sales assistants were not really being very humble is almost the word you know they were sort of darting in and out of people and things like that and sometimes there are families that shop in Topshop because you mums take their daughters there when they're like fourteen or whatever to buy things and I just thought that was a bit, a bit rude really. That's my thoughts about it and physically he bumped in to me and I was like... and he did say, sort of ran through and he shouted "oh sorry".*
- I: You said you were looking at a poster, you were reading? When he bumped in to you, what happened after that? Did you go back to reading the poster?*
- R: Yeah I think I did literally there wasn't many words on the poster but for a brief second I did because I'd almost... I only one or two words to read on the end of it but you know it did affect my thoughts about how I feel about Topshop and their staff. I think I probably would have had those thoughts any way but it definitely reaffirms those thoughts that they're a bit rude and a bit arrogant unfortunately.*
- I: OK. Is there any thing else you'd like to add?*
- R: Yeah it didn't really make me leave the shop though but... it didn't really, don't think it really changed my like my behaviour or what I did but it did interrupt it yeah.*
- I: OK so now this one you might not be as familiar with so I'm going to talk you through it. So it's retailer brand information so concentrate on information, when you're in a fashion store do you ever come across any information visually or verbally that talks about where the retailer and their brand's values have come from, what ethics it has, the story of it's origin maybe anything to do with its identity or perhaps it's capabilities in other sectors for example any sponsorship like Adidas sponsor sports events or any other products that the retailer does in other sectors such as Topshop do makeup. Have a think about that. I want you to describe anything that you've come across.*

- R: Does this have to be a whole retailer or a whole brand or can it just be about a range a retailer is selling?
- I: *Range is OK as long as its in a fashion store at the time it doesn't matter what it was and really what it was about as long as it was information in some way.*
- R: Actually I got the information online but I saw the product in the shop so should I choose a different one?
- I: *If you can think of a different one. Information that you've seen in store*
- R: I got information about the product in the store but information about these things I got from reading information online so I'll think of something else...
- I: *I can give you an example if it helps?*
- R: Go on then.
- I: *Levi they have a brand story that everyone is quite familiar with. In store and on their products they have the date from when it was formed and they had a campaign about the Levi workers, they had it online and posters in store. Can you recall any other retailer that has done something similar?*
- R: I've got a lame one.
- I: *Tell me about the "lame" one.*
- R: In Primark they have an organic cotton range and they have information on their swing tags about the organic you know about... providing you with information about it's made from organic cotton which is obviously better for the environment so that's the ethics really because its better for the environment using organic things because not using all of the pesticides and things like that so that particular range makes me feel that the values for that like say the identity of the...perception of that sort of like sub brand in Primark or that range in Primark are looking after the environment or they're interested in being perceived to be looking after the environment because Primark are actually doing quite a lot of damage to the environment as they are just selling so many clothes so perhaps...
- I: *So can you remember the time you saw that in Primark, can you remember the shopping experience you had at that time?*
- R: I remember being pleased with that and I remember feeling happy because I went in there looking for...so yeah I suppose I can because I can remember what I was looking for, I went in there looking for some tops to wear to take skiing with me erm and I wanted layers you know so that I could easily change them and things like that so I wanted t-shirt products and like long sleeve ones and vest tops, jersey stuff erm so I went in there because obviously I'd spent a lot of money on my holiday so I didn't want to spend a lot on my clothes to wear and I thought no one going to see them any way underneath my ski jacket so it didn't really matter so I went in to Primark looking for the t-shirts type things and I found the organic cotton range and I do remember feeling happier about that because... and I felt less guilty about buying from Primark because you do feel a little bit guilty about buying from them because I do think they are sort of damaging the environment, they are producing too many clothes and a lot of then are ending up being wasted and what happens to all of the chemicals used in the production or are the workers getting paid well blah blah blah so by buying organic it made feel that's one less thing to feel guilty about so I feel happier about that so yeah I saw it and I did buy it and afterwards my sort of post purchase feelings was that I felt that it was better for the environment and even though I'd gone to Primark it was sort of balanced out by the fact that I'd bought organic things.
- I: *So you did purchase in the end?*
- R: Yeah.

- I: *Did you try it on?*
- R: No I didn't try it on, I wouldn't try things on in Primark especially because it cost about £4 and I think the non organic version cost about £3 so I decided I'd pay a bit more for the organic one and I can't really spare the time to try things on that cost that much.
- I: *So did you see the information before you saw the product or did you see the product and then it happened to be organic?*
- R: No I saw the products and I saw the range of products from the label that said it was organic and then I searched for a product that I liked that was organic cotton so I guess I found the information first yeah and then I used that to make my evaluation of the product.
- I: *Can you think of any other time you've come across some kind of retailer brand information?*
- R: It's got to be a good one.
- I: *That was good!*
- R: I just feel like there's something on the tip of my tongue because I do you know I look out for things that are you know more ethical, fair trade and things like that but I can't think of any fair-trade items I've seen in the high street, I know where they are online like People Tree and things like that and if they were in the shops I'd probably go and look but they have to be fashionable they can't just be ethical I don't want any of this hippy [LAUGHS] you know they've got to be keeping with the fashions, they've got to be fair-trade and what ever else.
- I: *Do you think it's a benefit when a retailer uses information to promote things like ethical cotton?*
- R: Yeah of course it is a benefit because it helps you make an informed decision because if I got home I'd bought something and I actually later on read on the label that is made from organic cotton and it was produced in the UK rather than Bangladesh or something like that, I would feel more pleased about the product, that's really good probably no one has been exploited for that although it wouldn't be fair-trade in the UK it would be organic but what ever I would feel happy about it. If I'd seen the information and say I'd paid a lot of money form Coast or somewhere like that I'd seen it had been produced in Bangladesh I wouldn't be very happy about it. I'd feel like someone was being exploited and I've paid a lot of money for it so in a way I've been exploited as well erm so the only winner there is the retailer so that'd make me feel unhappy about it. I can't think of any...another instance of you know where I've seen this information. It is important and definitely can change your behaviour certainly because it made me decided whether or not I wanted to buy that top from Primark and if more information was available and they did more ethical ranges and things like that and they promoted those values I'd be more interested I just can't think of anything else off the top of my head.
- I: *That's fine. We've been talking about the product and when you find information about the product but what about when you see or experience information that's about the retailer in particular. Does that influence you in any way? Or it would influence you?*
- R: It would influence me yeah as long as it wasn't negative. The only information I can think that I've received from high street retailers and I'm sure there must be some better ones out there but I can't think...the image, the brand identity that you get from the environment of the shop. Rather than like written information you know we only use suppliers from such as such I can only think that they're more focused on fashion because that's all I'm seeing around me rather than ethical things and their value is to bring fashion yeah.
- I: *Can you talk me through that with an example?*
- R: Yeah so you go in H&M and what you're faced with is millions of products so their value there would just be to bring fashion with a wide choice to people you know any one really because any one can afford it so I wouldn't you know.... I don't know about their ethics

because I haven't read any information about that erm so yeah their identity would be they're aiming at such and such age group and they're just about fashion really.

I: *That's good.*

R: Capabilities and activities in other sectors. I know they sell makeup and they sell jewellery and shoes.

I: *How do you know that?*

R: Because I've been in the shop and I've seen it. Erm yeah I don't think I've seen any signage which says they sell it I think I just happened to be doing a circuit of the shop. I can't picture any signage any way I know when you go in to supermarkets they tell you where certain items are. Sometimes like in Debenhams for example they tell you where, they've got signs up for example where the fitting rooms are and where the cash desks are and things like that but I don't think they tell you where the different sectors, different types of products are so you just know that from walking around.

I: *Anything else you want to add?*

R: No is there anything else you want to ask me about that?

I: *No we can move on if you like. Now I want to move on to your experience with any forms of technology in-store, if you've ever had any so there may be more things you've come across but there may have been video screens, animations, self service kiosk like a check, a digital surface such as a Microsoft service or maybe an ipad where you touch the screen and move things or maybe a computer that's touch screen or computer. So think back to a fashion store, have you ever experienced technology in a fashion store?*

R: Yes.

I: *Do you want to talk me through that?*

R: Yesterday I was in Debenhams erm yeah and erm there wasn't a queue but there were a few people and like almost next to me that's why I noticed it, there was this computer and it was to order products that you know obviously if you didn't have the product available in the shop in your size and you've seen a product, a nice dress or something erm you could, that was the function of it. I didn't, I used I played with it but I didn't use it for its purpose erm but I had a look at it. It was one of those things you could order like the products that weren't available in the shop so they could be delivered to your home or the shop I think yeah.

I: *What made you want to play with it?*

R: Because I'm inquisitive some might say nosy! Yeah so I just thought that was interesting. It was just on a wall as well and I thought that was a waste because that's a really good feature but I liked it.

I: *Are you often intrigued to play with technology in other types of stores?*

R: If I am partaking in leisurely shopping experiences yes so... in other shops I mean you don't come across it that often do you but if I was *shopping with my boyfriend he is very technological so he would definitely go over and that would encourage me to go over and then we would probably both end up playing on a Wii or something. Erm... yes.*

I: *Talk me through, even though it was just for play, talk me through the experience you had so any sensations, feelings, thoughts etc.*

R: Well I saw it and thought "that's interesting I wonder what it does" so I think it was called like...sorry I've forgotten what it's called actually so yeah you just type on the... use a mouse to move around and that was about as far as I got really. I just went "oooh what's this?" had a

look at it, yeah so I saw it and I was intrigued by it, interested and excited and then my thoughts were that's really good, interesting, a positive thing for erm a retailer to use because it's just its bridging that gap between in store and online because online there's probably you know more products available, more products in the warehouse sitting there for you to order from whereas in the shop there's only a limited number and they stock a limited number of each size so erm yeah I thought that it was bridging the gap between shopping in store, you've still got all of your experiences in the store shopping but also erm shopping online you know you get the convenience of being able to... or more and more likely to order the product in your size so... and also you know for people who don't like shopping in store and were looking for a particular item, they've gone in and they've made an effort to try it on and then they've found out "I really like this dress you know it's perfect for being a bridesmaids" for Debenhams for example and then they can't have the product because it's not available so it'll make the people not feel disappointed and lie frustrated by the brand so it would reduce the disappointment and they'd probably have a happy outcome from it because they'd have the product eventually you know it would probably come in the post. So that was what I thought about it, physically I just had a play with it. I just moved the thing and "oh that's what it does".

I: And how did you find it to play with? Was it easy or...?

R: Yeah it was easy but I didn't go into typing the number or anything so I presume that that was all there was to it and just you put your card details in and pay for it but I don't know I didn't get that far.

I: Can you think of any other time where you've come across technology?

R: Yeah when I was walking past erm French Connection, they have these big screens up and it's not really inside the shop and I was outside the shop but they were in the window.

I: But the screens were physically part of the store?

R: Yes they were. And that was really good because they had like videos, I think they were videos. They were videos. And they looked like those little pictures you get that move as you move.

I: Holograms?

R: No, little pictures you used to get when you were a little kids, little cards.

I: The ones you turn one way and you get an image and then you turn it the other way and there's another?

R: Yeah but they were entertaining because I walked past them and I literally spent quite a long time looking at them probably looking like a crazy person.

I: What was your response, after looking at them, did you feel you wanted to go in store?

R: It was closed because it was night time unfortunately because I was walking through town at night but it has remained in my mind that a French Connection do quirky and interesting and fun thing so although it couldn't have an instant effect on me because the shop was closed probably more valued actually it did have a lasting effect on me because I see the brand now as a big sort of quite avant-garde like trying to push the... pushing more interesting ideas forward so yeah so that sort of stayed with me because it was like an animation video screen and I watched it because I thought it was really interesting.

I: Any other examples you can think of?

R: I don't know if this fits in but in Topshop yesterday the poster that I was reading was a poster about an app so it was technology related but wasn't actually technology because it was a poster but it did capture my interest because I was interest...because I think it just said it was an iphone app and then I wondered whether they meant app actually and whether I'd be able to

get it on my HTC phone and I guessed it was like a fashion related game which I thought would be fun. So it was advertising about the app really.

I: But you didn't get to experience the app?

R: No.

I: How do you think you'd perceive that app if was a game in store on your phone. Is that appealing?

R: Yeah I think if I remembered about that app when I had my phone next to me and I was in a Wi-Fi area, I'd download the app and play the game so I think that would be fun, well I'm hoping that would be fun otherwise there wouldn't be much point to it. Sorry what did you ask?

I: If that would appeal to you?

R: Yeah it's appealing because it's adding another layer to their brand isn't it? Another sort of dimension to them and its fun and it's not like "oh I'm going to take your money" it's like they're offering something for the consumer that is not just about trying to make you part with your money do it's offering a thicker experience really yeah. Not you know...rather than you going in there and leaving with a considerably less full wallet you know you could go in there and just download the app, play the game, sit on the sofa I guess, have a nice time and watch people so you know its technology related, it's definitely still experience enhancing.

I: Is there anything else you want to add about technology?

R: Obviously I've come across these self service kiosks but I can't think where I've used them in fashion shop. I've come across a computer but that was only when I was ordering a present for my boyfriend and I...they didn't have the size I wanted in Next so I had to go to another counter where you can order things to...it's like that Debenhams kiosk thing but the thing is the guy did it for me but he showed me on the computer like you know when he was typing in the information so that I could check that the information was correct so that involved me looking through the catalogue, choosing the product, choosing the product number and basically... so although he was really controlling it we were both inputting in to it because he was physically doing it and I was telling him the information so it was like having some level of interaction with him but it was more guided like well actually more than guided he was more or less doing it and I was guiding him really but like I wasn't in any way independent because its just sort of just ordering stuff really rather than for entertainment.

I: So when you were guiding him how did you feel? Did you enjoy guiding him?

R: Well yeah I was enjoying the outcome, the purpose of it because I really wanted to get it because I knew my boyfriend really wanted it so it was very pleasing because it meant I could get that product and he wouldn't be disappointed. I felt happy that he technology was there, that I was able to do that because if the technology hadn't have been there I probably would have gone to the Trafford Centre and I still wouldn't have known if that would have been available there so it saves like a lot time and energy and saved my boyfriend from being disappointed and it gave me brownie points because I gave him a present that he wanted. So yeah it made me feel positive that it was there but more positive that the outcome, of the outcome. Just trying to think how I felt positive to it really. I felt happy and I felt contented, no I felt more than contented I felt happy and pleased.

I: Great. Anything else you'd like to add?

R: Well I haven't used these digital surfaces or I know I haven't used them in a fashion shop. I haven't used an ipad either. I don't think so.

I: Ok so let's move on. So you can forget all of these now. What I want you to think about is the other ways you can interact with a fashion retailer when you are outside of the store. The other ways you may come in to contact with a retailer and its products. Can you think of other ways that you can interact with a fashion retailer?

- R: Erm...through an advert and magazine, online, TV, on a poster, through other people wearing products that you like so you ask them "where's that from? I really like that dress, where's that from?" You know because you're sort of trying to get information about similar products are and where you can get them. If they say Mango you can say "oh I know what retailer that is so that's sort of interacting with the retailer is it?"
- I: *Yes that's right. So you said online there, do you often go online to fashion retailers' websites?*
- R: Yes regularly.
- I: *Why do you go online?*
- R: Because it is easy to search for products online and also it saves time and also I find shopping in store a little bit exhausting sometimes because there's so many shops and they're so big and there's so many products that actually the footwork is a bit exhausting like running around and also sometimes you can get vouchers and things like that for online shops that you can't get in store so sometimes it's a bit cheaper for the same product.
- I: *Which fashion retailers do you look at online?*
- R: ASOS, Topshop, is this just for shopping or just for purchasing?
- I: *Both, browsing and purchasing.*
- R: H&M, Mango, Oasis, Warehouse, New Look.
- I: *So I want you just to think of one of them and think of a normal scenario, what do you do online? In what ways do you engage with the website?*
- R: Well generally I've already got the address for the website stored in my search so I just put in ASOS I don't have to put in ASOS.com....I don't want to talk about ASOS, I'll talk about H&M. So yeah so I'll go in and then I click on...generally if I'm just browsing for fun I'll click on new arrivals because I don't want last seasons clothes you know I want to be up to date so I click on new arrivals then browse all the products available or I might browse them by type so if I'm searching by shoes or by tops I might filter by type and when I see a product I like I click on it or sometimes I don't click on it I just hover over and the image comes up or a different image. You know like sometimes on H&M you hover over it and instead of having like a product on , that's just on a mannequin, you get it on the model so it gives you more of an idea about the product, sometimes there's filtering mechanism so you can click on that and have a look and see where the...you know have a look at all the different kinds of information, price, quality which you can guess you know by what its made from, the colours ways its available in.
- I: *So all of those things are engagement with the product is that right? Is there anything you do online that isn't to do with direct interaction with product?*
- R: Yeah sometimes, this might be the product, sometimes I review items is that about the product?
- I: *Yes. If you don't that's fine but for example have you ever engaged in a blog or a forum that might be on a website?*
- R: Well I am like...I have done but like through Facebook.
- I: *OK. Tell me about that.*
- R: Well erm... like sometimes they send you images of like products, they come up on your Facebook thing and then you can comment on whether you like it or not so you're adding information to them. Or you can read like...it's nice to like...Facebook gives you a profile so,

everyone has a profile so you can read the brands profile online so you can read information about the brand and if it's a new brand that's a great place to go to find information.

I: What drives you to go to the Facebook site in the first place?

R: Ooooh different things. Whether they come up, you know sometimes they come up on your news feed if you've already liked them and you see an interesting product or you see that they've advertised a discount or they've got a competition going or something like that so you click on their profile or if it's a new brand someone's mentioned it you can look on Facebook to find out more information about them and you sort of get more personal information from Facebook than what you would do from the retailer yourself because you know you do immediately get the information like you when they've got a small snippet of information underneath the profile picture. I don't know what that's called but sometimes it gives you like their values instantly like "we're a fashion retailer" also for example "we're looking to use ethical products" whatever People Tree or something like that so yeah what was the question?

I: You said you get more personal information, where does that information come from or in what way do you get personal information? So you were saying you get a snippet?

R: Yeah. This just might be a sense thing rather than a physical thing because.....

I: Tell me how you feel then about the content the information is put on the Facebook site.

R: Well it's obviously up to date because its constantly being updated so for information purposes it's really good especially for offers and things like that but personal because they're not selling you something from Facebook. They're selling something from their online shop so you know that if you go on the Facebook site you're not faced with things that are directly linked trying to sell you stuff. More like layering the experience so it's like adding a nothing dimension to their brand rather than just being all about the sell sell sell you know its providing fun and entertaining for you.

I: So what do you do on a Facebook site of a fashion retailer?

R: I look at the products, I look at the wall to see there's anything interesting going on. I look at the profile but I can't really tell you much about that for some reason. I know I do it because I'm interested so I know I do look at their profile and look at what they're about...

[Recording failed]

Interview revisited on 24/09/2011

I: What drives you to go on the Facebook site of a fashion retailer?

R: Well I'm normally motivated because I've seen something that they've posted in their newsfeed or something's come up on my wall that's what normally what immediately drives me to go and do it but like that would be the route, but I do it to gain more...I do it because I enjoy it I think it's a less, a nicer environment to find out product information and retailer information. It's a less pressured environment, it's more chilled out because its social instead of you know purchasing and transactional so...what was the question?

I: What drives you to go on?

R: Erm....

I: You said they're social, can you describe to me why it's social?

R: Yeah because they're talking to you, they're telling you about their products, their promotions, about their events things like that so it's not just focused on them selling you things it's more social so its more like interactive. They're not just driven...they're not just putting information up so you are just there to buy things they're there to try and immerse you in their brand like other ways than just the product by like telling you what's going on in their lives, what's going

on in the world, what's going on in their head office so like putting up images of who's wearing what of their products that's in their head office.

I: Do you like that knowing who's wearing what?

R: Erm yeah although I see what it's trying to do I can see its just promoting their own products but it is quite nice to see what people in London in, you know what the people working on fashion nice to know what they're wearing you know because that's what I'd aspire to be.

I: So think back to the last time you were on a Facebook page for a fashion retailer. Can you talk me through what you did with it?

R: I would have clicked on the image of a product or maybe on their homepage and then had a, not homepage their like profile page of the retailer and then had a look around to see what's interesting, see what's going on, have a look at the new products and then click on the new products probably had I look at them myself, had a look at the different images, scrolled through the images and then probably if I'd liked it probably would have shared it on somebody's wall who I thought it'd be relevant to, people who you know friend, close friends that I might have been discussing a particular product so I'd be like sharing information that I'd found to my friends that it'd be relevant to. Or sometimes if I just like the product I can just put it on my wall you know so I can just, what's the word like yeah you just copy the image or what ever and put it on your wall so people can see what you're interested in. A bit of self promotion I guess but you know you can see like people can see that if you've liked a product they can click on it as well.

I: That kind of extends beyond just the fashion retailers page right? Is there anything else you do on Facebook involving fashion other than looking at the retailer's page or sharing items you like?

R: Erm....looking at the retailer's page or looking at items, sharing items. I might comment on, I would comment on them I have commented on them before, I've commented on ASOS before. Sometimes they put some horrendous clothes up which is more arresting than....well they put some nice clothes up but they can put them in a horrible outfit and I think it's quite entertaining to look at what other people's comments are so, and if I agree then I might put the same comment on.

I: So you've done that before?

R: Yes

I: What comment did you put on?

R: I think it was just like "nice shoes, shame about the rest of the outfit" that kind of thing so it would be, it's probably been more of a negative thing or sometimes....yeah because if something's nice you tend not to pick up on it, it's all smooth and just go with the flow but if something's like, something's wrong about an image then you are, I personally notice it better so that's the situation where I have....I think it was something like "nice shoes, shame about the rest of the outfit" something like that but everyone else commented on it as well. And also I have erm when I've looked at a retailers page as well I've asked them questions about like you know if they've given out a promotional code and I haven't got it to work, I've gone back to Facebook and said "I can't get your promotional code to work what's going on?" So I've been interactive with the actually retailers through Facebook.

I: So what was the response from that?

R: They responded by saying "yes sorry we've got a glitch" or something like that "we're working it out come back in a few minutes" something like that.

I: And how did it make you feel that fact that they responded? Was it immediate or did you have to wait?

R: Yeah it was pretty immediate erm not instantly but really soon. That made me feel really pleased. I felt that they were much, the brand was much more accessible it's not a them and us situation, they are there to provide a service for you Facebook administrators for a particular retailers or social media administrators for that retailer and they're to provide a service for you, they're not just trying to sell stuff they want you to be happy and feel comfortable buying so they're trying to facilitate that.

I: *So you said that you comment if other people have? Why? Is it because other people have or would you initiate conversation?*

R: No I wouldn't ever initiate a comment because you don't know how someone's going to take it and then you know if you see someone else has already commented and they've taken it in good humour then I would yeah group on that band wagon as well.

I: *Are these other customers that you don't know or friends?*

R: Yeah other people I don't know yeah because it was ASOS and they've got thousands and thousands of customers.

I: *How do you feel knowing that there are other customers that can see the same site as you and see your comments?*

R: Well I wouldn't, I suppose I'd be a little bit cautious because I wouldn't want someone to read a comment that I wouldn't want a lot of people to read so if I'm going to write something then I need to make sure it's suitable for everyone to read so for example there's no spelling or grammar errors. That would just be embarrassing. So kind of cautious that someone else could read my stuff but as far as other people being there it's quite nice I suppose because you get sort of a sense of a community. Not like a massive sense of community but it does make you feel part of something more part of like, part of the people at that space and time that are commenting on that particular product so that gives you sort more sense of belonging. Erm... so but I yeah I like overall I'd say I'm happy to put a comment up on Facebook that you know on a retailer's product or whatever on their wall what ever, I'd feel pretty much comfortable about that once I'd made sure I didn't have any spelling problems.

I: *OK. So once you've been on a social network site so Facebook in your case, how do you then feel towards the retailer? Does it change your opinion in any way or alter how you perceive them?*

R: I think, well for example if they weren't on Facebook I'd be miffed.

I: *Why?*

R: That irritates me because everyone should be on Facebook especially if they're trying to sell stuff they should you know, they should be on Facebook. It's another channel that a customer can use to see information about that retailer or the brand. I think you get a more sort of like personal perspective on the brand than what you would do if you go to the retail store because Facebook isn't just about selling it's a bout you know creating an environment where people can interact with each other and with the retailer. Erm... so I wouldn't, what was I going to say.....

I: *You were saying it was about personal information that you don't get in store...*

R: Yeah so if a company wasn't on Facebook I wouldn't be able to glean all the information that I would if they were on Facebook like you know not just about what they're you know God knows, not just about the price of their shoes, you'd be able to tell a bit more about how interested they are in their customers, how interested they are in engaging their customers with their brand. They can share any information they've got on their events if they're holding events at local stores. You can just get a lot more information from their Facebook than what you can from their online shop if they're online, especially if they're in store in fact because if they're online you know you can go to an online store and click on you know about us or something like that and it'll tell you about them. If you were in the shop there isn't any

literature you can read, obviously you can absorb a certain amount of information about the brand what their ethos is, whether they're ethically involved or whether they're all about fast fashion, you can sort of get that information just from the atmosphere of the place but there doesn't tend to be much literature about it so you can go on Facebook and you can find literature about you know who they are and stuff or you get a sense of who they are as well.

I: *Why is it important for you to know or get a sense of who they are?*

R: Because I like to know who exactly I'm buying from.

I: *Why?*

R: Because it's about information isn't it? Getting information and using that to make your decision about purchasing. Erm... and how guilty I'll feel after I've purchased as well. If I you know if I've purchased something that's fast fashion and quite harmful to the environment then I feel a little bit guilty about it but if I find out that actually it was using organic or fair trade or something like that then I'd be able to feel brighter about it and a little bit less guilty.

I: *So you were saying you don't like it when they're not on Facebook but how do you feel towards those that you know are on Facebook? So you've interacted with them on Facebook then how do you feel about the retailer?*

R: I think I trust them more because it's about, I know I've said it's about information but it is all about that information and if they're offering to put all of their information about themselves out on Facebook then I feel like they've got less to hide, they're more open. Erm... so I would trust the retailer more if it's on Facebook and also it's more legitimate if they're on Facebook because you can see that there's other people following them or interested in what they're doing so it suggests more that other people are trusting it which makes me then feel like more that I can trust because you can see that they're you know, a thousand people are following this fan page or whatever it is their own page, so if lots... if you see that lots of people are trusting that retailer you feel like you can trust them yourself. So not only is it about the information it's also about having, being part of a big community of people which have the same sort of beliefs towards that retailer that you do.

I: *And how does involvement on Facebook or Twitter if you do go on Twitter with a fashion retailer, how does that affect your need or want to then go in to store?*

R: OK two sort of distinct ways. Firstly its, if they're advertising a product that you can only get in store or if they're advertising an event or something in store then yeah I'll go in, I'll go in to shop but also it makes me feel more positively about the store because I'm more engaged with it you know its not just a store that I perhaps walk past once a month, it's a store that's actually on my mind because its in front of me on my computer so it's sort of like enhancing the amount of time I spend thinking about that brand because I might not be thinking about it if I didn't have the stimulus to think about it and if I thought about the brand because I walked past it then it would be really irregular but if, as it's sort of visiting me through Facebook all the time it's sort like putting itself on me then erm it makes me think about the brand more often or the retailer more often so if I am shopping then I'm more inclined to go to that retailer because it more...I've spent a longer time thinking about it so it's more on the forefront of my mind so if I'm thinking I need a top to wear for Saturday night or something I'm going to more easily recall that particular brand because I've been on Facebook that day and probably more likely to visit that shop because I've got more knowledge of it, I'm more familiar with it.

I: *Would you say it's more next time you're in the area, it's on your mind, you might go in to that shop or do you think after being on Facebook right I have to go to that shop now, I have to make a purposeful trip?*

R: Erm yeah both. But the second part would only come about, I'd only have to make a purposeful trip to go to that retailer if they had a promotion on or an event on I think that Facebook was telling me about but also you know if I did have a shopping mission where I needed to accomplish then I'd be more likely to think about that retailer because it's at the forefront of my mind because of Facebook because I'm faced with it more often.

- I: *Are you more likely to do that go straight in to store after being on Facebook or go online?*
- R: I probably do both. I'd say I do both in equal, perhaps not at the same time but in equal measure sometimes it's more convenient to go to the shop sometimes more convenient to go online so yeah.
- I: *So kind of bringing that together really, after being on the Facebook page of a fashion retailer what's your next interaction with that retailer or that brand?*
- R: Erm.....
- I: *Think back to the last time you were on a Facebook page of a fashion retailer. Can you recall what your next interaction with the company was?*
- R: Visited them online but that's because I think that's because they are only online but I can't think of....they're only online and I can't think of another occasion.
- I: *That's fine. With this online retailer, when did that occur? How soon after being on Facebook did....*
- R: That particular, the most previous case occurred straight away so I went from Facebook used the link to go straight to the website. I just had a little few minute browse that's it, not much to it but it does show that Facebook is a direct link to their own website. Erm... but yes sometimes I go away and I'll think about it and sometimes I will just go straight to the shop especially if I'm going in to town any way so.
- I: *Is there anything else you want to add about social networks, blogs, forums? Or fashion, using and talking about fashion on social networks?*
- R: It's entertainment. I'd say I use it as a form of entertainment. Well actually I do use it as a form of information gathering as well but it is an entertaining way, all of them even....fashion is fun and reading about it or what ever is you know similar to reading a magazine and people wouldn't buy magazines if they weren't fun to read as well so yeah I think social networking about fashion, for fashion or whatever it is, would be for fun to do. That's what I think.
- I: *OK well that's all if you're finished?*
- R: Yes. **End of recording**
-

Interview 3

- I: *So how often do you shop at high street fashion stores?*
- R: I would say once or twice a week.
- I: *Are you interested in fashion?*
- R: Yes.
- I: *Do you consider yourself to be fashionable?*
- R: Well I wouldn't like to say. I wouldn't say I consider myself to be fashionable but I consider myself to be stylish.
- I: *What's the difference?*
- R: Fashionable is knowing all of the trends and consciously going towards all of those trends where as I would choose things that I like that I see in fashionable shops so whether they're fashionable or not is whether they are in those shops.

- I: Which fashion stores do you go in to regularly?
- R: I go into Urban Outfitters, TK Maxx, like Selfridges I guess, Primark, Topshop, New Look.
- I: And have you visited any of those in the last month?
- R: Yes.
- I: Can you remember which one of those experiences gave you either the most positive or the most negative experience?
- R: I would say, that's really hard, I would say TK Maxx probably gave me the most positive.
- I: Why was that?
- R: Well because I like, I'm a bargain hunting so I've had a couple of runs in to TK Maxx which have been good for me recently. And the most negative is probably...experience...is probably Urban Outfitters because when I went in there in Fresher's week it was literally rammed and like I couldn't even, it was like rats in a sewer and I literally left because I just couldn't cope with it.
- I: That was other customers?
- R: Yeah.
- I: Let's go back to the TK Maxx experience. Did you go in for reason did you have something in mind?
- R: Yeah I'm quite task orientated when I go in to TK Maxx.
- I: And were you on your own?
- R: Yes on my own.
- I: Brilliant. So I want you to think back to an experience you had in side a fashion store or it could be a few. You don't have to have purchased any thing whilst you were there but I want you to describe to me what you did in store and what you came in to contact with. I have some thing you may have come in to contact with such as environment, different aspects that are there to help you. If you didn't come in to contact with it that's fine or if there's anything missing just add that in and I want you to tell me whether you had any sensations so were any of your senses were stimulated such as sight, smell, taste and sound. Whether you felt anything at the time or your mood was altered. Whether you can recall any thoughts from the time or you had to use your creativity or problem solving skills. And whether or not you became physically involved with anything, do you feel your behaviour changed because of coming in to contact with say the environment and whether you were alone or not. So as we go through use these cues to prompt you if you're struggling. Let's start with the environment so from when you walked in to a store, think back to an experience. What store was it?
- R: I'll tell you about Selfridges because I think that'll be the most interesting.
- I: So talk me through what you came in to contact with in terms of the environment so any of these or anything you feel fits in this category.
- R: This one. Right well when I went in there it was last Friday with my sister and her fiancé and I think she just wanted to go in there for him to see what it was like basically but she was looking, she was the one that was shopping I was just sort of there. Does that count?
- I: Yes that counts.
- R: OK so in terms of the environment I don't know if you know but Selfridges is getting remodelled at the moment like in the food court there's nothing in there and they've changed

all of the stuff so it was quite different to how I expected it to be and how I would remember it to be so like the atmosphere was quite different, it was quite a lot darker than I remember it being. Erm... it was like a lot lower, it seemed like...the way I felt when I used to go in to Selfridges was that it was like good weather if you know what I mean it was like light and sort of like weather in terms of the lighting and stuff. Whereas if I think of like dark and low things I tend to think of like being inside when it was raining do you know something like that. So like I felt like the lighting has changed to make it sort of more moody and

I: What did you think of that?

R: I didn't really like it because I would generally always be inclined towards a lighter environment area. I just think it felt a bit oppressive. Erm the materials are obviously like quite luxe stuff in there and it's all like really luxury and nice and I think the design of it I think it's quite like maze like so you know like you would have, even when you have different concessions you couldn't... I'd say its quite easy to navigate yourself round and think "oh shit where's the escalators" in there.

I: Do you like then?

R: No I prefer to be able to see where everything is and for it to be a bit lighter. And I'd say that's similar to House Fraser the way House of Fraser are going as well because they in Bristol have remodelled their shop and it's a lot more like luxury, the materials and stuff you can tell they're a lot more high spec but it's also not as easy to navigate round it and it feels lower and darker so I think that sort of dark, opulent sort of shiny, lacquered finish is typical for these like department stores now. I didn't... I felt like because of the sort of dark and low design bit there wasn't as much space and I probably wouldn't be able to guess the square footage of the store, I wouldn't say even though I know it's quite a big store I wouldn't say, I don't feel that it is if you know what I mean.

I: So is that a bad thing it feeling smaller?

R: Yeah because I feel cramped in there and I just want to get out to be honest even though there wasn't that many people in there, you just feel a bit hemmed in don't you? Well I do any way. The product displays were good, some of them were a bit random at times and don't know if that was the product or if they were trying to be more innovative with it like for example there was a male mannequin and he had trousers on but they were really low slung and really really baggy and long and they looked ridiculous and so I don't know, their visual merchandising felt different to me, it felt like it was sort of a bit more Ted **Bakery**. Do you know what I mean?

I: No could you explain that? Why is it more like another brand?

R: Like was....well not like another brand just like sort of...you know like when you're in Ted **Baker** they kind of make you feel like you're in your own living room sort of thing with all like the fixtures like the have lights like you might have at home, it's not really retail. I felt like its more like that now which I don't really like. The service areas were a bit weird as well. I think like because they're like changing it all like the fitting rooms, like my sister was trying something on and I went in and it was literally like four fitting rooms, no mirrors around any thing like that and no real entrance to the fitting rooms and then there was like four fitting rooms like that but then there were gaps so like any one could just walk round the side and like walk round the side and like be in the, be like in the area outside the fitting rooms do you know what I mean? And when my sister went towe went in to two fitting rooms actually and when she went to try on something else they just had these massive save bigger than like, wider than this table just big sort of like sofas, flat sofas. They didn't have any backs to them it was just sort of like poof if you know what I mean but I actually quite liked that because I was literally knackered when we were in there so I just lolled all over it but I don't think that that necessarily makes people that the...like say if you've got, if you're shopping and you've got people waiting outside, being able to, people being able to loll on those things isn't necessarily a good way to make them want to continue shopping I think. Getting them sitting chairs like this which keeps you a bit more alert is probably a better way to keep the people that you are

shopping with wanting to stay there because I as soon as I sat down I was like "I want to go home, like this is like my sofa, I just want to go home".

I: Would you say you felt comfortable sitting there?

R: No because I felt a bit weird like sort of vaguely lying down in Selfridges and there was no back to it but I was so tired by that point that I was just like, I didn't really care I just sort of flopped on to it do you know what I mean? You can probably image it. And then we didn't buy any thing so we didn't go to any till desks. Yeah that's all I can tell you, I've got other stuff to tell you for the other things but for environment that's pretty much it.

I: Can you think of anything about the environment from a different shopping trip?

R: Yeah. Erm....should I tell you what in terms of seating, that seating in Selfridges is actually quite similar to a lot of other stuff because when I was in Next with them on that same trip I sat down on another big wide, just bench like sort of cushioned bench and talked to my dad on the phone and that didn't have a back to it or anything like that, that was just like weirdly perched in the middle of the shop type thing so that was similar.

I: Were you in a similar situation where your sister was trying something on or were you just waiting?

R: No, I was just waiting while they were looking at some jewellery. I was just sat in the middle of the shop. Erm....

I: But you felt comfortable enough to do that whilst you were in the shop, sit down?

R: Well that one I just sat down and went on the phone, yeah. Erm what else can I tell you about? Topshop's changed quite a lot as well that feels a lot darker and lower in the downstairs bit than it used to. I think Next is good for the environment because I feel like, and River Island because I feel like quite high, the ceilings are quite high and like its, you've got a bit more space in between things like I like the way Next is laid out because do you know what I mean when I say like you can like, the fixtures and fittings there's space between where the fittings end and top of the ceiling so you can sort of see across the whole shop where as in Selfridges you can't, you're where you are if you know what I mean you're not sort of navigating your way across the whole thing and I prefer that and it's a bit like that in Primark as well you can sort of navigate your way you can be in the casual bit and be like right lets go over to the knit wear at the other side of the shop and sort of see in your minds eye where you're going to be going. So I think that's like to do, that's more like Next and Primark is more like a grid layout whereas Selfridges and erm Topshop is more like a departmental layout because like in Topshop now its like coats, work trousers, lingerie do you know what I mean its like mini shops.

I: How do you feel about that?

R: I don't really like it, I don't...well I do like it but I don't like it being like mini shops.

I: Why not?

R: Because I don't, when I'm a shop I like to feel like I'm in the whole shop not just in one are of the shop. Like in Oasis that's really open isn't it? You can see front to back, and Warehouse, you can see like they're almost split into two so in the front of Oasis it's like the front bit of the shop like there're the big hits of the season drawing you in and then in the back, along the back wall are the accessories and everything and then like more ranges like denim and stuff and then the fitting rooms are at the back so like you can see through the whole thing you sort of get lead through it and it's quite light, all the lights in Oasis are like day light lights like this that's good.

I: Is there anything else you want to add about environment?

R: Not really.

I: *The next one is about the product. Can you tell me an experience or what happened when you came in to contact with the product?*

R: Am I supposed to be telling you all about these?

I: *These are just prompts, you can use them.*

R: I've got something to say on this, I thought you were going through.

I: *About the environment?*

R: Yeah.

I: *OK let's go back to environment.*

R: Selfridges, this is really stupid, we were in the shoe section and they had a erm...it was like designer shoes and so they had like a little podium with a few shoes on and then they had another shoe. I think, I'm still a bit confused about it to be honest they had like, it was like a stone shoe which I think might have just been there for like decorative purposes but I wouldn't really understand why because they didn't have any thing else like that and I went to pick it up thinking it was just like a really like differently like, a shoe with like a really innovative fabric but it was actually like stone and it like braised, it hurt my hand a bit when I picked it up so that would be like sensation and I was like "what the fuck" and my sister laughed at me and was like "what are you doing" and I was like "that looked like a real shoe" and it was, I don't, I'm still not really sure what it was supposed to be there for not even now.

I: *So you original thought it was a product but now you think it's some kind of...*

R: Yeah but when I touched it, it was just like stone so that tricked me. So yeah that's what I had to say about that. And that I would say I was physically involved in and I changed my behaviour in that I wouldn't have touched things as quickly in Selfridges but normally I do I will touch a lot things when I go in store.

I: *Why do you do that?*

R: Because I like to touch the fabric before I do anything, with any thing I will feels thing and even if I'm interested in the product I have a feel of what's going on with lots of different products just because I interested in fabrics and stuff like that. Yeah that's it.

I: *Can you recall coming in to contact with any products? That could class as a product.*

R: Yeah I'm in contact with a lot of products when I'm shopping erm I touch a lot of stuff because I want to know even if I'm not interested in buying I still want to know about the product.

I: *When you say "know" about the product, what kind of things are you looking to know?*

R: Erm...the style of it, like I'll pick a lot of stuff up and turn it round like I think a lot people don't touch products as readily whereas I... like they'll only, I think a lot of consumers will only touch products if they're remotely interested in buying them because yeah...but I pick clothes and stuff up when I go shopping and I have a good look at it and I look at how it's sort of made, the quality of things and I look a lot at price that's one of the first things I go for so if I'm touching, if I go in to a shop I'll like touch the product first of all see how it feels and then I'll look at the price of it just to see what different people are doing and what sort of price things are to get an idea because I think prices have changed a lot recently because shoes for example are so fucking expensive now like from what they used to be. A pair of shoes seems to be a real investment now so shoes particularly I will pick them up just even if I'm never going to buy that style I'll have a look at what the price point is because I'm interested.

I: *So at that point would you say you're having a lot of thoughts going through your head?*

R: Yeah yeah and I do use my... I would say I use my creativity and problem solving because I'm like where else could you get that and I make those links with the products that I look at and I think oh I wonder what sort of time of year it is, when would they hit the sales or if I do like a product I won't, I wouldn't, I'm not the kind of person who would go and spend £70 on something without thinking about it or tracking it in the sale.

I: *Where would you track it?*

R: Online probably. If I saw it in store and I really liked it I would go online and have a look at it like that French, I tried a French Connection dress that I really liked for a wedding and actually it did go down to like £60 in the end from like £165 but I went in to the store, tried it on, tracked it online and the sort of in the end I bought another dress which I wish hadn't bought in retrospect but never mind because I had that experience with it in store I knew that I could buy it any where else but if I hadn't have tried it on I could have... if I'd have just seen it online I would have been as committed to the product so I think it is about making some form of commitment seeing things in real life make you more committed than if you'd just seen them online I think and I know it sounds stupid but it makes you have more of a like sort of not sentimental like an emotional tie to the product so like the other day I went to buy some...am I completely off this?

I: *No no you're talking about product.*

R: The other day I went with my mum, my mum like dropped me off to meet my friend in Bristol, we went to Doctor Martin shop and erm which wouldn't normally go to. Well we would go to it but we only really, we didn't really...we weren't going only to go to the shop on that visit so we were like we'll pop in there so we did and my mum was like, she did end up buying something erm but I tried on a pair of Chelsea boots there and like my mum was originally trying them on and I had them on and I was like "buy me these boots" and I really liked them, I really liked the product but I also, that shop if I'm going to buy Doctor Martins erm even if they were 10 or 20 pounds more expensive there I would probably buy them there.

I: *Why is that?*

R: Because the tie, my emotional tie to that shop I've been going there a lot like even if I've only bought probably five or six pairs of Doctor Martins in my life from that shop I like still want that shop to be there so I would prefer to patronise at something like that and the fact that that product, they're such good quality products and I want stores to be able to sell those products as a whole and not sell anything else so that's attachment to the brand and to the product and I'm still looking, like I've looked for those Chelsea boots online and I've found them, I've seen them and I will be getting them I've just got to wait until I've got the 90 quid to buy them or persuaded my mum in to getting them for me. So I think having that experience with the product in store is really important for your emotional tie to a product.

I: *Is there anything else about the product you can remember? Another product?*

R: I just think the quality of products has gone down loads which makes me concerned.

I: *And you know that through?*

R: I know that through just going and feeling and looking at the prices of things basically.

I: *OK. Let's move on to people then. So you talked about your mum and friend you all went shop, can you use that example or any other time when you've come in to contact with sales assistants or an acquainted customer as a friend or family member or maybe an unacquainted customer?*

R: Is that some one that I've gone shopping with or someone I've just seen whilst shopping?

I: *Either if you've gone shopping with someone, what was the experience of that? Or if you've bumped in to someone you know or even if you've come across unacquainted customers those being strangers.*

R: OK.

I: *Can you recall any? You mentioned before Urban Outfitters.*

R: Oh Christ. It was horrendous I wish I hadn't have gone in there because now I feel like Christ. Like I went in, I was just walking round feeling rubbish one day because it didn't have any money to buy new clothes for the start of term so I was just sort of going out I had the day to myself, I had the weekend to myself so I was just sort of looking, looking round like seeing what was going on but it'd been Fresher's week so I feeling pretty pissed off any way and I made the mistake of going in to Urban Outfitters and obviously all I do when I go in to Urban Outfitters, I'm a bargain shopper don't care who knows it, I just go straight up to the sale like I have a little maybe I might do a quick track and then I just go straight up to the sales things and they've moved their, you know their sale store in there it used to be like they, this is urban Outfitters it used to be here bigger, now it's here and it's smaller and I tried to get in there but obviously all the students were in there and even approaching it I was like "what! What am I doing?" I could see that A. it was a fucking mess because it was the end of day, Saturday and I was just sort of desperately walking around not really committing to anything just being in a bad mood and B. there was so many people in there and they were probably our students but I was just like, I just felt awful. I felt like, I'm quite a proud sales shopper but I just felt a bit like what am I doing here? I should just be able to go and buy something like...

I: *So was that because of the other shoppers?*

R: Yeah like they weren't necessarily being obnoxious there was just loads of them and it was like, trying get something for Saturday night and it was like four thirty, come on want to buy something I've been shopping all day sort of thing.

I: *Would you say then it was the quantity of other customers, there was a lot of them, or was it the type of customer?*

R: It was three things. It was the quantity of the customers not necessarily the...well I wouldn't be able to tell you how many but the quantity of customers in the space provided because that pissed me off that they'd moved in to a smaller space any way and three it was the fact that I knew that I had been that customer like five years ago.

I: *So did you associate yourself with them?*

R: Yeah I associated with them and I felt... I probably felt like annoyed that I wasn't with all of my friends shopping, going out, looking for something to buy on Saturday night but also that I just really wanted so new clothes for teaching so it made me feel shit that I still didn't have any money to buy any. I'm just being honest erm and so that for me made it a bad experience but Urban Outfitters fucked me off by moving that sale thing making me feel more like that because it was more cramped in. If hadn't have been so cramped it I wouldn't have felt those emotions quite as, in such a concentrated way.

I: *So what now? How will you respond to Urban Outfitters or that section now?*

R: Well I'm reluctant to go in but I'll get over it I think because I do like Urban Outfitters, I like there clothes, I think their clothes are a good quality and I think if you get them in the sale it's a good thing so.

I: *So that's unacquainted customers, can you think of or tell me a bit more about when you were with your family or with your friends?*

R: Erm... I prefer to go shopping with just one other person or on my own. I like shopping, and I think you can only really shop with people you are like minded with do you know what I mean? Like I can shop with my mum, we've got a very regimented way of shopping and even now like with me and mum we go shopping so much like when I'm home we normally go shopping and like we've got like a pretty well oiled way of shopping together that if my sister comes with the three of us it fucking goes to shit and me and my mum end up having a rubbish

time and my sister ends up just bull dozes us because I think like when you're shopping with someone you have to have, you have to like them first of all and you have to feel that if you're going to give your opinion to them that they're also going to give their opinion to you. So like I'm really happy to give my opinion to my sister but she doesn't necessarily want it even if she asks for it she just wants me to say to her what she wants to hear. Where as with me and my mum it's a reciprocal relationship and we're both, we both have the same kind of likes and dislikes like when I go shopping with Julia for example even though we're really good friends and we've been really good friends, she's one of my best friends we've got quite different ideas of what looks, what you would want to wear. So even with her I can go shopping with her, it's fine like I have to have a little bit more patience because she's not very fast and she, things need to be right and she's quite like finicky about stuff like that and but it's really funny because I'll pick something up and really like it and she doesn't like it at all but we still like each other enough to be like I wouldn't pick it but I can, that would be really nice on you.

I: Is it important to share opinions?

R: I think it is. I want, when I ask for other people's opinions when I'm shopping I do want it erm and I want to be told, if someone thinks I look stupid I'd rather be told but erm at the same time I can make up my own mind about what I want to wear for example if I'm out of my comfort zone like when I was going to that wedding I did really want an opinion on it because I knew my friend had worked in a wedding shop and she like, her sisters are all, some of them are married and stuff like that and she'd done lots of family stuff like that and so I was out of my comfort zone and felt like I did need some advice so I was happy to ask for it but then other times like just generally I'm also happy with my own opinion.

I: Would you ever ask a stranger another customer?

R: Yeah and I have done.

I: What happened with that?

R: I'm trying to think of...I have done it a lot of times if I'm on my own and I do want someone's opinion I will ask for it.

I: And that's another customer?

R: Yeah. I have asked another customer before to see what they'd say and I'd had like quite a big discussion about...I know that I have but I can't specifically remember and I will also ask sales assistants.

I: Can you recall what the thoughts are before? What leads you to ask them?

R: I think I'm trying something on, it might be because I'm trying to decided between two things, it might be because there's one aspect of a garment that's niggling me that I'm happy with it but I just want someone else to validate it for me. It's probably that like if I love love love or its probably if it's a bit more expensive than I'd normally pay erm but if I love love love something then I'll just buy it but say if it's something like trousers and I think the knees look slightly funny, I might say to some one "do you think my knees look funny in these trousers" or like something like that, it'd be quite a specific thing.

I: A detail?

R: Probably yeah. I'd probably ask for the detail and then I would say "so you think these look ok?" in a general fashion.

I: How do you feel afterwards even if it's not what you wanted to hear? Do you take it to heart or do you accept it as good advice?

R: I don't take it to heart, I'd accept it as yeah...because I'm obviously not going to ask someone who I don't feel is appropriate to giving me advice like I wouldn't ask someone who looked

really chavvy for example. You ask, you would naturally go towards a reference group wouldn't you?

I: What do you mean by reference group?

R: Well someone that seems to be your kind of style, you're kind of age or I think sometimes I've even asked someone's mum whilst they've been sat outside waiting for their daughter.

I: Why the mum and not the daughter?

R: Well because she's been out, just she's been there and I just want, I wanted to ask some one something. I'm not bothered about, I'm quite happy to talk to other people.

I: Do you enjoy that aspect of shopping?

R: I wouldn't say I go out actively for it but I will do it if I feel like I need to.

I: And can you recall any interactions with sales staff?

R: Yeah I had a really good one in Levi's. I was again out on a Sunday morning just, I quite often on the weekend just wander in to town a bit blue normally or if... that makes me sound really like depressive but like on this particular Sunday morning it was when I'd just broken up with my boyfriend and he was there and it was just like I've got to get out of the flat, I've got to get out so I went to Levi's and I'd, I was like I'm going to buy a pair of jeans well I wasn't like I'm to buy a pair of jeans I was like, I knew in my head that I wanted to go out and spend a lot of money on something to make myself feel better but errrr... so I went in to Levi's and I knew as soon as I'd gone in, as soon as I'd entered that shop I would be coming out with a pair of jeans and I didn't have a clue because I don't... I love my jeans that I've got I'm really pleased that I had that interaction with that sales assistant and I just said "you know what I haven't got a clue, can you help me?" and she did and she like got me loads of stuff and the like she wasn't pushy or anything like that, when I was ready to come out of the changing rooms she was just sort of there she wasn't like "how you getting on?" or anything like that because that would piss me off. I was just like "oh what do you think?" and had a proper chat with her. I actually said "do you think I look like a dick in these jeans because never wear, never really wear jeans that much" and she was like "no" and then she liked carried on, I tried on about 15 pairs of jeans in the end and I was honest with her I was like "I feel like a bit of a dick in jeans I just want some jeans that will actually look nice. I'm not sure if they suit me, I just want to try on a few pairs" she was just like "fine" and then in the end I bought some and she found me some really nice ones, she had a proper good look at like what size I was trying on and how much I could sort of pull it out at the back and then get me in... I would have ended up with too big a size I think if she hadn't have pushed me to try on the smaller size which I would never have gone for.

I: Right so she recommended something you...

R: Yeah she was like "I think they're going to give out try these on" and I was a bit like "they're not going to fit me" and then when I put them on, pulled the zip up I was like shit.

I: How did you feel then?

R: I felt great and she helped me and I was like "I'm going to get these thanks" and I was really pleased with my jeans and even my sister last week was like "where did you get those jeans from?" and I was like "Levi's" and so it was good and so yeah sales people can turn you on or switch you off I think but normally they're alright I think sales people.

I: Do you feel that you have to talk to them in some way if you see them or are you happy to walk in and out of a store without talking to any one?

R: Oh yeah I'm happy to do that.

I: Do what?

R: Happy to not talk to someone. Actually I've got a bad experience with a sales person if you're interested to hear? I don't understand why you're not allowed to try knickers on if you're trying them on over the knickers you've got on so in Urban Outfitters, this is another bad experience with them, I wanted to try on some underwear but you know what the sizes are like in there it's just extra small, small, medium, large, all over the place the fucking sizing because it's all different brands. All I wanted to do was try on a pair of pants with a bra that I was going to buy which matched and they were like "no you can't try it on" oh so...and "you can't bring it back if they're wrong" so I was like what so you're expecting me to pay £25 for a pair of underwear that A. I don't know that fits and B. I can't even bring back? I just don't understand that at all.

I: *Could they explain it to you?*

R: They just said you're not allowed and then looked at me like I was a dirty bitch and I was like...they literally did and I was just like are you kidding me? Those knickers are £25 and I'm not allowed to bring them back if they're not right and I don't know if I'm... what size I am. Because in like Marks and Spencer you're allowed too aren't you, in Agent Provocateur you're allowed to and every where else and then they go "you're never allowed to try on underwear in places" and I was like "yes you are" and they were like "no you're not" and I was like "well yes you are so maybe you should address that" and then they just took it off me, gave me a filthy look and that was it and I was well angry and then my friend that I was with was like "clam down" because I was getting really pissed off and I was like "no it's fucking ridiculous I won't calm down" you can image, I just got pissed off.

I: *What did you then do, leave the shop or stay?*

R: Oh I left, I had tried the bra on and I think I did buy because it was like a fiver and I did want it. I was like fuck you I am going to buy the bra without the knickers but if I was a full price paying customer then I wouldn't and it's no wonder that all of your underwear is in the sale because of the policy you have.

I: *Is there anything else you want to add about people?*

R: No I think that's it.

I: *OK. This one is retailer brand information so whilst you were in the store have you come across any information visually or verbally that talks about a retailer's beliefs, what they value anything about their ethics, brand story as in where they've come from sometimes where they originated from or how they've expanded, anything about their identity or information about what they do in other sectors for example Adidas sponsor sport events? Have a think and tell me if you've ever come across this or noticed this in store.*

R: Yeah I have erm...Primark have got signs up about their corporate social responsibility and their ethical practice, I know that.

I: *So have you ever engaged with that?*

R: I've read it because I'm interested.

I: *So what drew your attention to that?*

R: I just saw it and thought "oh I wonder what that says". I think I probably saw like the title of it.

I: *OK. So talk me through what you did with it, how you were feeling, what you were thinking.*

R: I didn't become physically involved with it but I did change my behaviour in terms of going to read it. I didn't talk about it with any one else because I was on my own. It obviously stimulated my sight because I read it and I thought that's interesting that they've put that up

erm....then I probably thought but it's probably a load of bollocks but I thought it was interesting that they'd put it up.

I: Why did you think it was interesting?

R: Because there's obviously a lot of media sensation around the fact that Primark potentially uses child labour and unethical practices so I thought that's.... you're obviously wanting to, you're wanting to defend yourself over the claims that have been made against you and I thought that's interesting at such a pragmatic level.

I: So when you say you "thought it was bollocks" what do you mean by that?

R: Well I sort of thought is that just a nod to bad press you've had? And then I just sort of took it in and walked away.

I: Do you think it influenced what you did after then?

R: No.

I: Can you think of any other stores that have information maybe not just about their corporate ethics? Or perhaps is it only ethics that you've seen?

R: I think the values thing is a lot more pertinent for food retailing.

I: In what ways?

R: Well it's all "we get our ingredients here, this is what's in our food, these are the calories content, these are where the ingredients come from". I think for fashion it's a bit more of a hard industry sort of take it or leave it this is what we're pushing through. It's not necessarily correct. What they do in other sectors. The only example I can think of is Adidas for the Warehouse project, they sold tickets at the Adidas shop.

I: Ok well talk me through that.

R: So they just sell Warehouse, well they did when they sponsored Warehouse Project they'd sell tickets in the Adidas Originals sections of the Adidas store.

I: OK how does it make you feel knowing Adidas sponsored this event?

R: Great I love it, they used to, when you go in there's like a big brick wall and they used to have the Adidas flower and they had Adidas put on to the wall. It was wicked it was like yeah Adidas is, Adidas Originals is cool and the Warehouse project is cool. It was like a marriage made in heaven and it was like "oh we're going to get to see the Adidas sign night" and then you like have a picture taken.

I: Did it make you feel cool?

R: Yeah it does, well it doesn't....yeah it makes you feel, doesn't make you feel cool but it makes you feel cool because you're there and you're part of it because its like Adidas is such a like my dad's got a little Adidas bowler bag with the flower on it and it's heritage, the music and all the sampling of all the old music in the Warehouse Project and it's sort of music lifestyle street events oh and look I'm wearing a pair of Adidas trainers do you know what I mean? It all links together quite nicely.

I: So do you feel any fashion brands have that link? Have that same kind of set up?

R: Well Bench sponsored the Warehouse Project after that and now it's Puma. With Bench I was just a bit like eugh it's a bit naff because in Bristol Bench was massive thing probably round about the time when I was coming to the end of my GCSEs coming up to college so it was like if you had a Bench hoodie with those thumbs you were cool and it was all about like it was sold on **Park** Street which is sort of like the northern quaterly not quite as, yeah sort of like

northern quartery more up market area of Bristol. It's a big long like hill and so it was cool if you bought some thing on **Park** Street and every one would like smoke weeds on the bottom of **Park** Street on College Green and its very skate boardie lifestylie spend your Saturday there kind of thing so it was like if you bought a bench jumper then it was cool but then when it was at the Warehouse Project and I hadn't worn Bench for years it was like Adidas was much better but now it Puma and I'd actually just bought a pair of Puma leggings and I normally would only buy Nike ones but I bought some Puma ones in T K Maxx and a Puma top and I reckon I actually bought those after I went to the Warehouse Project.

I: Do you think the two are related?

R: Probably I don't want to....I know most people wouldn't want to admit that but Puma's gone up, Puma I like Puma now that they've sponsored the Warehouse Project, maybe Puma is a good brand and I think that Puma is good sports wear and the leggings are good quality and you can tell they are just by feeling them. I'm quite proud of my Puma...just from seeing it. I didn't think it at the time that's just come to me now but because I had probably seen it there I'm like Puma a bit more streetie and that's, I've only just made that link but I think that probably does have some thing to do with it. So it's obviously important.

I: Is there anything else about retailer brand information?

R: I can't really think of any thing at the moment. Brand story I can't think of anything for that.

I: Well if any thing comes to you, if you remember anything we can come back to it. Let's move on to technology. So I'd like to know whether or not you've every experienced any forms of technology in store so this could be television screens, animations, self service kiosks, touch screens or computer screens. Have you ever experienced technology in store?

R: Yes. Television screens I'm pretty much sure that I have, I'm trying to think of where it was. I feel like I have but I don't know if I actually have.

I: So what do you think that means?

R: That they should really have television screens in store.

I: Is it something you like in store?

R: I should have done. Animations no probably not. Cartoon type stuff no. Self service kiosk yes in food retailing but not for fashion no.

I: How do you feel about it in food retailing?

R: I like it I get pissed off when people that can't use try and use it though. I do like, I like a bit of self service as long as there are people around to sort it out if it goes wrong because if there's not and you can see other people getting in faster than you that's very annoying. Touch screen surfaces, when I went to the Kurt Geiger shop but it actually didn't go far enough for me because it didn't have the pricing on it or any information on it, it just had the pictures of the merchandise on it so I wouldn't....it was like you've gone all this ay to do it and you've only done 205 of really what you should be doing which made me feel like it was a waste of money for them.

I: What about in terms of your time and effort?

R: Well it's just disappointment isn't it because I would have like to have stood there and explored it a bit more but I didn't get chance to which is sort of disappointing and I hurt Kurt Geiger since my shoes broke any way. Computer screen, no, no I don't think so.

I: So you don't think you've interacted with a lot of technology in store?

R: No I would have liked to and I would.

I: *Do you notice it around? Is it a case of you see it but don't interact or you haven't even seen it?*

R: Well I would hope that if I was around I would see it. I don't know have you had lots of other people talk about it.

I: *Some have some haven't.*

R: I think that using ipads in store for stock outs would be a way to maximise people's business and I can't believe that they've not just shoved a couple of ipads in with their online store in store yet. It's shocking to me.

I: *Would you like to sit in store and go online on an ipad?*

R: If I've gone, if I'm out on a Saturday and I've gone to the effort of going through the queues, trying stuff on, finding what I want then it not fitting, then needing another size and it not being there, that disappointment is massive isn't it? Why can't they have a couple of ipads in the fitting rooms to catch that business on the way out It seems all they would need to do is link it up to their online website which has already got their stock and distribution channels already so why the, wouldn't you do that to catch that business. They're letting people walk out of the store unhappy.

I: *That's quite a practical thing isn't it, looking for a product? Would you ever use technology to play with just for pure entertainment?*

R: Yeah if I was with some one else I probably would.

I: *But not on your own?*

R: Erm.....

I: *Why do you think you would if someone else was there?*

R: Because you can discuss it can't you. Like I liked doing it with you but if I would been there myself I probably wouldn't have stopped and done it, I'd have been more like single minded about what I was doing. Being with someone else I think you enjoy and are more likely to take in the environment because it's more of a social trip isn't it where as if you were just on your own I'm more like product focus I would say. Not necessarily on a product I want to buy but the products in the store not necessarily the environment around me. Do you know what I mean, I've got my blinkers on probably. I've just thought of one, in Boots I'd use the technology for the advantage card stuff. That's quite good because you can go through all the offers and you can put your points on your advantage card. They've had that for ages haven't they? That's quite innovative really. At the time when you're using it I'd think "oh that's not really that innovative" but now that I'm thinking about it that it is quite innovative of them.

I: *Is there anything else you can remember about technology?*

R: They used to have those machines in Topshop that you could take your picture on and get stickers like the one in Bristol. I loved that!

I: *What did you do with that then?*

R: Well you went in with friends when you were younger and you'd get like photographs and then you'd like stick one of your photographs on the thing then you'd take away all these mini little cute photographs. They've actually, the only one I know of that still exists is in the gift shop in China town because me and Romely have thought about doing it before.

I: *So did you enjoy doing that with your friends?*

- R: I loved that when I was younger, I can really remember doing that because you can remember the day couldn't you. Oh and they did in Topshop they did a Helmut Lang thing where you would try clothes on and then you'd get a free photo shoot. They did that for like a week. If you tried stuff on then you could go in to a booth and get your photo taken and they'd like print it off for you if you got styled or something like that and it was free. They did that for a bit. I can't really think of anything else. These little things are coming to me now. I think Topshop do do it sometimes but.....
- I: *How do you feel towards the actual brand or retailer knowing they do or don't use technology?*
- R: Well I think nowadays they kind of have to I think for some brands I would see it working better than for others. Like for some reason I think why don't Topshop have ipads in its shop? Because they're so innovative.
- I: *Would you associate that with Topshop?*
- R: Yeah I would, I would associate Apple with Topshop I think.
- I: *Why is that?*
- R: I think even though I don't really like Topshop any more I still see them as being a leader, quite a pioneer in their quite, they do sell some quite highly, fresh designs don't they and they will push for new sort of styles and stuff like that so I think they should really have, they should really have ipads and I think of them as like the same sort of designed as like an app sort of thing. I can see like their shop on an app if you know what I mean so I don't see why they don't have it in store. It seems ridiculous. Ah and another way I use technology is in the Brazilian Waxing Company when you give your feedback on an ipad. That's really good.
- I: *Why is it really good?*
- R: Well because they care about what you think. It's really quick as well you just put excellent, good, could be better or dissatisfied. They say, you pay and then they say "oh give us your feedback" so you donk in whatever you want and then you go and I think that's quite good and it shows that they care and they're monitoring the service that they're providing. That's all I can really think of.
- I: *OK. What I want you to think about now is outside of the store, do you ever go on fashion retailer's websites?*
- R: Yes.
- I: *How regularly?*
- R: Daily I would say.
- I: *And is it the same retailers as you go in store or do you look at different ones?*
- R: Different ones probably.
- I: *OK. In what ways do you engage with the website? What are you looking at when you're on the website?*
- R: Products mainly, not really looking at the, I'm looking at the design of the website and the functionality.
- I: *Which sections of the website do you look at? So you look at the product section but is there any thing else?*
- R: No not really.
- I: *Are you ever interested in the 'look book' or the community or...?*

R: I sometimes go on the 'look book' but very rarely. I often don't really have time.

I: *OK. What about the community aspects?*

R: No.

I: *How about the social network sites beyond just their website, have you ever looked, do you ever look at fashion retailer's Facebook or Twitter?*

R: I look at some Facebooks.

I: *Who do you look at?*

R: I might look at my hairdressers. I look at ASOS. I look at, Burberry I've looked at. Probably like companies that I would use more regularly I would be inclined to look at their Facebook than new ones.

I: *Why do you look at their Facebook? What drives you to look at them?*

R: If I've liked them and they come up on my news feed and they're like "ah! We're doing this" I might have a little click, cheeky click then click off.

I: *What drives you to like them in the first place?*

R: Oh if I just see and I'm weak I might just have a quick like of something. Not very often but I don't want to look like a twat liking stuff all over the place.

I: *Who would you look like to?*

R: Don't know. It comes up on everyone else's news feed "[RESPONDENTS NAME] likes 15 things" it's just a bit like, it dilutes my brand.

I: *So are you influenced by what others may think?*

R: Well I just don't want a load of shit on my Facebook page. If I like it I don't physically need to like it to look at it probably.

I: *Can you recall the last fashion retailer you accessed on Facebook that you looked at?*

R: ASOS probably.

I: *ASOS OK and what did you do on it? So you clicked on to the page then what?*

R: I don't really think I do much. I click on to the page maybe take in a few words then click off it straight away.

I: *Who do these words come from?*

R: Don't know I just sort of vaguely look at the thing as a whole then click off it.

I: *Do you ever notice any other customers on it?*

R: Yes if there's anything like contentious or particularly interesting then I might look.

I: *Do you contribute in any way?*

R: No.

I: *That was a very quick no. Why not?*

- R: I just don't. I'm a looker not a shower.
- I: *So you're never driven to add your own to the page?*
- R: No.
- I: *Do you know what the conversations are usually about?*
- R: A load of crap normally aren't they.
- I: *Is it usually conversation between customers or ASOS....?*
- R: ASOS are driving it I would say with customers commenting on it.
- I: *So once you've seen the page how do you then feel towards ASOS or any other fashion retailer?*
- R: I might just be like "ah that's ASOS" and then think.....it's standard for me to think that ASOS have an ASOS page so I just think it just, I guess it just like erm just validates them to me.
- I: *In what way?*
- R: It's just like yeah, well because I think ASOS is a good site it would probably just put on extra validation in my brain like yeah ASOS are pretty good or yeah ASOS have got a Facebook it's just like increasing my depth of knowledge rather than making new knowledge.
- I: *And how does involvement or just looking at that Facebook page, or a Twitter page, how does that affect your need or your want to go in store to them or to their website?*
- R: It just probably makes me more likely to think of them when I am going to go to a website.
- I: *So do you think it's an immediate reaction or is it in the future?*
- R: No I think it would be in the future like that Warehouse Project thing that wasn't, I wasn't aware of that I've just become aware of it because I'm talking about it. Well actually I was aware, Puma that's cool then I bought something Puma and I've only become aware of that now so I think it is just this in-graining that it does to me. I think it just validates it like puts a stamp on it like and if you do the stamp ten 10 times it will just become brighter in your head wouldn't it so I just think it is that, just the, you make little links. They might not be direct links but they are links none the less and then as the links grow up get more and more over time then they do become direct I think.
- I: *So once you've looked at the social network site what's your next interaction with the retailer?*
- R: That could be for anything like if I'm sat at my desk and I've just been like mulling over some Chelsea boots in my head then I might just, and I see an email about or I go on and there's a feature about Chelsea boots I might click on it.
- I: *Do you think it makes you more inclined to think about the product or the retailer a bit more than you would have done?*
- R: Yeah I think like if I was going to shop it just brings them up closer. They're more likely to pervade through all of the other retailers in your head if they're appropriate for what you want to buy.
- I: *If there anything else you want to add?*
- R: I think that Facebook and Twitter are going to become more important in the future but for me I don't have the time to spend on community websites for fashion retailers. I might look at them but I'm not at a contribution stage but I appreciate but they're there.

I: *Do you think you'll ever get to a contribution stage? Do you want to get to that stage?*

R: I'm trying to think whether I contribute to anything else. Yeah I think I'd...because the other day when I was looking on BBC Good Food I thought "why don't I ever review these recipes that I do all of the time so I think I probably will as a reviewer and actually when I was on Oasis I'd bought a dress and I really liked it and I was showing Victoria it I did actually start to write a review of the dress but then I was something else came up and I stopped or I had to log in or sign up and I was like fuck that off but I would have done if I could have just posted that so I think I will in the future.

I: *OK great. Well that's it for my questions. Thank you for doing the interview.*
End of recording

Interview 4

I: *Okay so how often do you shop at High Street fashion stores?*

R: Oh god all the time.

I: *All the time. Every week?*

R: Yes I think because I work near the city centre it's very easy to wander in, you know, after work or whatever have a quick peruse around so. I definitely have like one hardcore session a week where I may consider buying, but like I do window shop a lot as well throughout the week.

I: *Yes, and how interested in fashion are you?*

R: I'd say quite interested, you know, I like to look at the latest magazine, the latest trend and generally buy the odd key item. As much as I'd like a whole new wardrobe every time I don't think it's affordable.

I: *So do you consider yourself to be fashionable?*

R: Yes.

I: *And which fashion stores do you go into regularly?*

R: My favourites I'd say the most common one is Topshop, Miss Selfridge, H&M. I like H&M and New Look for bargains, well not bargains as such but, you know, a similar product at a cheaper price than say Topshop or Warehouse. I do like Warehouse. Jewellery wise I'd probably go like to Topshop or Accessorise and then handbags I like New Look, because like said they're a bit more affordable for kind of like the same product, but yes very top High Streety.

I: *So which of those have you visited in the last month?*

R: Oh God all of them.

I: *All of them okay. So out of those shopping trips you've had in the last month in any of those retailers, can you think about which one stands out or an experience stands out as either positive or negative?*

R: Positive, I'd have to say Topshop with regards to promotional, you know when you spot a product, you've like got your eye on it as such, you may need to, when you want to buy it, when you don't want to buy it and then promotional offer comes on and you're like "Oh great!" like I'll obviously go in and buy it. For example my winter coat it got at 20% off which is obviously better than a student discount as well, which was a nice experience.

- I: Why did you go into the shop in the first place, did you have a particular reason in mind?*
- R:** I track a lot of stuff on line, like that's usually my first point of call, I'll look at the website first and see what products I like, or you know something I spot, and then you go in store, you know what I mean, to like look at it in the flesh as such, or try it on. So I'd wanted a winter coat, I'd spotted this winter coat on the website, I wanted to go in and, you know, face value as such.
- I: Yes and were you on your own or were you with people?*
- R:** I was on my own because it was after work so I just tottered in whatever, I had spoken to my mum though about it, you know, and what do you think as such, and that was the plan to, you know, she would come with me as such and see how it looked on me. But then I saw this offer so I had to get it there and then.
- I: Very good. Do you often talk to family or friends about the purchases you make?*
- R:** Yes, yes, well you ask for opinions don't you, like just round the workplace? For example my friend showed me her boots on her mobile phone. Or I'll ask my mum's opinion or I'll send her a link through Facebook, you know so as she can track it save her going onto the website and scanning round as such.
- I: Great. Okay so what we're going to do now is go through aspects of the environment that you've come into contact with and what your experiences are. So I want you to think back to an experience you had inside a fashion store, perhaps it was Topshop but it could be multiple stores or any other store. You don't have to have purchased anything whilst you were there but I want you to describe to me what you did in store and what you came into contact with. So these cues here are to help you remember maybe what happened whilst you were in the store. You may have had some sensations such as sight, hearing, touch, taste and smell or affecting your senses. You might have had a feeling or it might have altered your mood in some way. You may have experienced a thought, mental process or maybe you had to use your creativity or problem solving skills and you might have done something physical. So you might have become physically involved with it or it changed your behaviour and whether that was alone or with other people. Okay. So we'll start with the environment, things that you might have come into contact with in the environment, not all of them, maybe all of them, if there's anything missing then feel free to talk about that and what I want you to do is describe any of these feelings, thoughts, sensations or behaviours and whether it involved people at the time or not.*
- R:** In relation to this?
- I: In relation to the environment, yes.*
- R:** Okay so I'll talk about going into Warehouse then because I was looking for a bag. I'd had my eye on a bag etc. from online, so I walk in. I do like Warehouse in the Arndale Centre because it's quite airy, it looks neat, everything's organised so that's an attractive in its way, you know, you can shop properly because you can see it, I like that, I don't like rummaging through things because I can't be bothered. So if it's nice and neat then that's good. So, yes, it's quite nicely laid out whatever so that kind of enticed me in as such. It always smells of like leather I think which I'm a big fan of leather, so I like the smell of leather. So I was looking round the bags and the one bag I wanted when I actually see it I was like Oh I don't like it once I'd seen it. And like you know you walk round in the mirror, or whatever you walk round the shop, I didn't really want to go into the fitting rooms because obviously it's only a bag, you don't really need to you can just look at in the full length mirrors there. So you know you start thinking "What would this go with?" so I didn't like that but it was quite good in a sense laid out by this bag, it was also in another colour which would have gone better with my boots that I'd just bought and the coat that I'd just bought and everything. So I was looking at that, yes, so that was good that they had you know almost like different options as such all packed close together, laid out...
- I: So would you say you had a positive feeling at that point?*

R: When I initially thought “Oh this bag isn’t going to go” I was a bit like mww, so it was a bit of a downer as such. But then when you see obviously other options available, same design but different colour would match, it was like “Oh!” you know.

I: *And did you say they were next to each other?*

R: Yes, that’s what I mean, the way they’d laid it out, you know, was quite accessible if you like.

I: *Is it important that you see other options next to something you’ve got your eye on?*

R: Well you can always pick it up and carry it around the shop can’t you as such, but it’s nice as in you don’t have to take a whole armful of handbags do you and like trail to the mirror. They have their own separate section but also like designs, styled by like designs but different colour options or...

I: *And you like that?*

R: Yes, yes, but also it’s sometimes nice to see, you know, the particular handbag see it on a dummy model as such. Because there was another handbag I also wanted in there that was actually on the dummy model and that actually in a sense put me off it, not in a bad way, but you know when you just like “Oh well that’s how it looks” you know what I mean almost like on a human figure, “I can’t imagine that being practical for me.”

I: *But was it helpful seeing it on a figure?*

R: No, that’s what I mean like visually, like you know like you can stand in the mirror and do it yourself but like do you know what I mean?

I: *Yes.*

R: But yes so I quite enjoyed that so that ruled that one out as such.

I: *Great. So do you recall coming into contact with any of these other things, maybe something in the atmosphere lighting or materials?*

R: Well it’s always quite a basic, well not basic but very plain decoration as such, you know, emphasising the clothes almost. The lighting is quite bright and harsh really, I don’t really like looking in the mirrors in shops because I find the lighting quite harsh.

I: *Okay.*

R: But yes visually it was, like I said, it’s quite a nice layout, it looks very structured and quite organised, you know, everything seems accessible if you want to mess round a bit in the mirror trying different options.

I: *So do you enjoy it being clearly set out?*

R: Yes. But I also like it being clearly set out but I also like the way, for example moving onto another shop Topshop, the way they might section off each area to with trends, do you know what I mean, so like if they’re going for a certain look then they’ll put different items that they think fit into that look. I quite like that because you know if you pick up a few items you can see other items around that might go with it that you hadn’t considered before but then deduce it sits in that trend so that’s quite good. I like that but ultimately I do like a good shop that’s easy to look through, somewhere like TK Maxx for example, although there’s some good bargains, because it’s obviously got lots of different products I very much feel like sometimes you have to root. I like things to be quite structured and everything there easy to find.

I: *So you don’t enjoy rooting for items?*

R: No not necessarily no.

- I: Okay, very good. Anything about the service areas? So you mentioned fitting rooms.*
- R: I'm not a big fan of fitting rooms because I always find them quite small and like hot, so I don't like that, that's why I always try as much stuff on in the mirror. It's quite annoying people just start to strip off but if you go to buy a coat or bags or shoes you can try it on the shop floor, I'll always do that save going into the fitting rooms as much as possible. But just generally I'm not a fan of fitting rooms but I think that's only me.*
- I: Anything, any other kind of like service area?*
- R: Well I think till desks in the shops I generally shop in I think are usually quite well positioned, it's usually in the centre of the shop so if you need help you can always just wander over can't you? Because there was an offer on in Warehouse in the window, saying once again 20% off for students, but then you go into the shop and there wasn't much visual advertising of it so I then obviously had to go over, I wanted to double check before I went and bought something so I had to go to the desk and ask someone. But it was handy because if the desk is in the middle of the shop you know where you're going.*
- I: Yes.*
- R: Instead of wandering around.*
- I: Yes brilliant, is there anything else you want to add about the environment and what you noticed about the environment, say when you were in Warehouse?*
- R: It was nice, they actually had someone on the door as well, which is quite good, just polite hello, goodbye, but also, like I said, someone visually there that you can ask for help. Because sometimes when it's busy in a shop you spend your life having to walk around trying to find someone, but Warehouse they had someone on the door as well which was good.*
- I: How does it make you feel when you're forced to just walk round and you can't find anyone?*
- R: Well it's not a hardship as such it's just less convenient isn't it, you know, if there's someone clearly, you have to then look around and see who's got the Topshop thing round their neck, or the store badge on or something. If you have like a customer desk easily seen with people stood there it's always nice, or someone on the door you know there's always going to be someone there so you can just go straight there.*
- I: So is that how you identify the sales assistant by a badge or something round the neck?*
- R: Yes you'd do a badge wouldn't you or some form of company logo as such, even if they're dressed in like, not necessarily the same uniform but they'll have something on to identify them won't they, like a lanyard or a name badge or something.*
- I: Yes, okay. If there's nothing else we can move on to the next one.*
- R: Yes.*
- I: So now I want you to think about your experience with the product. So when you came into contact with the product, it might have been the information, the way it was presented, the feel and quality of it, or maybe about where it came from. So if you can talk me through maybe any feelings sensations or thoughts or physical...?*
- R: Okay so I wanted some basic tops for winter, just plain long sleeves that keep me warm but also plain as in it would go with a lot of stuff. So usual colours personally for me are blacks, greys, whites, red, you know what I mean, autumn colours as such. So I went into H&M because I also, the thing with basic vests I find is a lot of them are like poor quality, like thickness of material or whatever, wandered into H&M because I like going for my plains or basics there and I came across some long sleeve tops that when I felt them looked quite good*

quality. It had a lot of product information on the actual level, which deduced they were organic cotton, I then looked at the price and was pleasantly surprised, that was a nice feeling, because it was quite affordable it was only £8.99, which considering it was organic cotton, once I'd read the information I thought it was going to be quite expensive just for a basic top but it was actually affordable. I felt it, it felt quite good, sometimes you feel the type of material and you think oh wash this a few times and it might go a bit, you know, stretched or shiny or whatever, I was quite convinced it wouldn't with this case, you know when you have a good feel of the product or whatever. It fitted alright it had a bit of elasticsation in it so you knew it would fit to your figure and not just be like a plain baggy top, and it was presented quite nice. Again I like things quite structured so you had all your black colours together or your white colours together. So once I'd spotted the black top first read the same information so thought I would get a white top exactly the same. I identified the white top, checked the label, same organic cotton so I bought both of them.

I: Brilliant.

R: But yes so it was just presented basically on the usual racks as such but like I said it was quite a nice ordered fashion and I'm drawn to ordered colour blocks.

I: Yes, how do you feel when it's not ordered?

R: I'm less inclined to go over because I think it's less attractive to the eye if I'm honest and that's the first thing when you go into a shop you go to the thing that you're attracted to first aren't you. So if you've got nice ordered colour blocks basically I'll go over, if they ordered it on a clothes rack like red, orange, black, white all mixed in for me it somehow like almost reflects on its quality. They might be the same top, the same organic cotton as such, but the fact that they had been tidied and put into order I'd be less likely to go across, I'm a very shallow shopper.

I: Okay is there anything else about your experience with the product that you can remember.

R: I think there was quite a nice delicate top, one for going out, I think in Warehouse it was actually in the sale again, I'm always a bargain hunter, and it had like heavy embroidery and also heavy like plastic beads at the collar and quite like a see through netted peter pan collar and I looked at it and yes it looks very nice but when you look closer, admittedly it was on the sale rack so wear and tear whatever, it had been pushed around but like a lot of the material was puckered when you took a closer look at it. Then when you checked the care label and like hand wash and it seemed like a lot of effort to buy.

I: Yes so it sounds like you think a lot of things when you...?

R: Oh God yes, I analyse everything that I buy. So in the end I decided against buying it because although it was a nice top and at a cheaper price than what it was originally because it was in the sale, I'd seen how easily it had puckered and I was also thinking if one of those jewels falls off then the whole top is essentially ruined. I checked the care label and it was hand wash and I'm not a fan of hand washing.

I: Is price an important factor for you?

R: I don't mind paying a lot of money for stuff if I know I'm going to get a lot of wear out of it, so for example things like winter coats and coats, you know, you're going to wear more than once. But say like a nice going out top I would really exceed something like £40, but, a, that's because of the budget I live on and also, b, not just like general principal but, you know, I like to think that something is of quality if you're going to pay... Because certain shops obviously do overprice a little in my opinion for the product that you get given, so it's always nice, you know, and also try it on and see how it looks in the sense of, I think I've learned this from my mum, she's always like look up something and see how well it wash. You can get the nicest knitwear but if you wash it once and it all sags then essentially the tops ruined, not ruined but its different from when you first bought it.

I: *Yes, you spoke there of going out items, how do you determine whether something is a going out product or not?*

R: I think that's basically just down to my personal preference, the way I like to dress, or the particular event I'm going to. Something like a restaurant, bar, I think the age I'm at something I would deem going out, I mean it's got a bit of a sparkle on or something a little bit more fitted, or maybe have a thicker material, so better quality, something smart. Because I think the higher quality, almost like the smarter it can look if you dress it correctly, you know, you wouldn't buy a basic top, put it on with a pair of jeans and dress it up with really expensive jewellery, I think you'd want to wear quite an expensive top as well to go with, you know, not expensive but your nicer jewellery because you're going to a nicer venue.

I: *Yes great, is there anything else about the product?*

R: I haven't really personally in my experience come across a lot of products that necessarily give information about origin or where they've come from but again that might just be the places that I shop. The H&M basic top it was quite a nice surprise that there was a little information there about organic cotton, I think that did sway me a little bit.

I: *Yes so you'd say it was positive?*

R: Yes, in a positive way that's what I mean it was nice.

I: *Great okay, we'll move on to the next one. Now we're going to talk about people, so any kind of person that you might have come into contact with, sales assistant, a customer that you knew, so you were there shopping with or you bumped into, or someone that you didn't know who was just another random customer. Can you recall any experiences with people?*

R: So I think again going back to the scenario where I found my winter coat, it was a bargain 20% off, it was a promotional night by Topshop, so the way it worked is the shop shut at 5 o'clock, it reopened at 6.30 and at 6.30 until 9.30 at night it was 20% off. So me being the sly person that I am went into the shop, and I'd only clicked on at the last minute that this promotional deal was on, and I would have eventually bought it at full price but I was looking for a deal. So I slyly went up to a shop assistant, I was quite honest, I was just like obviously I'm a student so I qualify for 20% off, if I go out and come back in at 6.30 then it's 20% off so can I reserve my items now, put them behind the till and then come back out? Because the way this thing worked there was a massive queue of people, you know, it was very much a big crowd surge almost. So I was like okay I'll be clever about this, so I was honest with her because I thought she was going to say no, because I thought quite a few people would do that, but she was "No by all means do it" so then she was like my favourite person ever, because she'd confirmed I was allowed to do this. So you know what I mean like you go to the popular stores and if you're in a situation where there's a lot of people going to go into the shop you are very aware that you're size is going to go. So I reserved my coat and a top that I wanted, put it behind the desk, went out, queued with everyone, everyone rushes in, I just swan over to the desk, get my stuff, pay and I'm out before everyone's even in and then wave to the shop assistant on my way out. So that was a good experience, she was like good for you almost; you're quite welcome to do that, quite open about it. I think it's always nice if you go shopping with a friend, or you bump into a friend when you've got stuff in your hand because you can then ask their opinion, "Oh I picked up this, do you like this?" especially if it's your friend because you'd want them to tell you the truth type scenario. I think it's also nice sometimes if you go into a changing room, I have had experience where I've tried a dress on, you walk out and then there's another girl that's walked out in the same dress and sometimes you can have a bit of banter between you like "Oh it looks nice on you" so that's quite nice, interaction with people.

I: *How do you feel when you see another customer picking up an item, or wearing an item that you want to try or you like, take an interest in?*

R: I'm not going to lie, I do look at them and the way they dress and think "Oh how would they wear it, how I would wear it." I think if you walk out, sometimes if you walk out in a fitting

room because you're trying something on and you catch someone else in another top that you wouldn't necessarily have thought of trying on but you see it on them, it looks nice on them. I have done that before and thought "Oh that looks nice on that girl, oh I might try it," I have done that before, and I actually think I've gone on to buy it, which I'm ashamed to admit because I like to think I'm unique.

I: You're not the first to have said that.

R: But I think that happens quite a lot if girls are quite friendly, you know what I mean.

I: Do you think there's generally a good feeling amongst women in the fitting rooms of a fashion store?

R: I think it depends which fashion store. I also think it depends what you're trying on, you know, every shop has its key items that everyone wants to buy, you can walk down a street and you might see it on two or three different people. I think if you're in a fitting room and you're the fifth person to walk out with it on and you see everyone else in it that almost, being snobby or whatever, sometimes that sort of like "Maybe I won't buy it" but again that's all to do with your own identity isn't it? I do like sales assistants who are friendly and who are welcoming as such, I don't necessarily like people or sales assistants over hounding, I just mean as in if you just generally want to look "Are you okay?" that's nice enough for them but then for them to continue "Can I do anything?" you know what I mean. Me being me, and again this is personal opinion, I sometimes like to left what I want to do and if I want help then I'll ask for it.

I: Why is that, why do you sometimes like to be left alone?

R: I don't know, I get into a little bubble, into a zone sometimes when I'm shopping, comparing stuff in my head, running stuff through and I think the thing with me, mainly it's with shoes, if you see a nice pair of shoes and you ask to try them on, which is fair enough you've approached someone or they've approached you when it looks quite obvious that you want to try it on. They've got your size, if they then stand over you and if you don't want the shoe I find that quite "Oh I don't really want the shoe and I'm going to feel a bit stupid that actually I don't want it" because they're stood there.

I: You have a negative feeling?

R: It's almost like quite, not intimidating that's the wrong word, but like a little bit pressurised as such. With clothes I don't think it's quite as bad if you come out of a fitting room and hand it back "Oh sorry I don't want this" you know what I mean it's less of a... I always think it's like, not necessarily I've had any bad experiences where shop assistants have been rude to me as in like "Oh" or scowled, but I think a shoe service is more one on one, you know, they very much bend down "Oh how does that feel" or they stand over you, I would find it harder to give the product back. Not harder to give it back but I'd feel almost a little bit rude, like I've tried this on, you've got me about three different sizes but I still don't want them, you know what I mean. So the thing is with shoes I don't really try on unless I definitely know I'm going to buy them, but that's just like I said me, I'm a little bit weird when it comes to shoes. Other than that I do like sales assistants because you always have questions that you need to ask, I think it's important to have visible sales people.

I: Brilliant, is there anything else you'd like to add.

R: I think it's quite nice also on the till just like I guess personally, I think it's nice to have a few personalities. If you're buying something and they say "Oh I've got this" sometimes it's nice to compare notes as such, it's quite nice if they engage in conversation with you, and you'll get people on the tills that are very much like shove things in your bag as quickly as they can and like "Goodbye" as such.

I: Do you like to hear if they've got it or what they think about it?

R: Yes, yes, for some reason I don't mind if it's the actual shop assistants who are walking about in it, because it's their uniform and also they essentially work in the shop so I guess they have got more time to almost study the clothes and see what they fancy. It's more like if you're in a queue and you look behind you and the girls got the same top as you're buying it's "Oh great, we're going to look like twins." I don't like looking like twins, but again that's just me.

I: *Right, okay, anything else you'd like to add? No, that's good. So now we're going to talk about retail and brand information, which is any information regarding the retailer, so the company and like the store owner as it were, as in Topshop or H&M, anything about their values, ethics, brand story. So like where they've come from as a company, their identity, how you identify them, or what they do in other sectors. So perhaps Adidas do sports events, sponsored sports events, any other kind of interaction they have with anything other than just clothing, fashion clothing. So have a little think about that and then if you can recall any sensations, feelings, thoughts or physical experiences that you had with them, whether it was alone or with someone.*

R: Okay personally, I don't know if this is because I haven't really thought about it when I've been, you know, running round or walking round shops or whatever, or whether I haven't really been looking out for it, but I just don't feel like I've had any mass amount of information thrown at me or visibly when you walk into shops as like a shops background or where they've come from things like that. I find information like that you're more likely to find on things like the internet and websites and stuff like that. I guess one, I don't know if this is really relevant, but if you're walking down Market Street on the Starbucks there's a massive poster, or fabric thing, covering the building side of the new Nike advert and they attach celebrity sports people to it, not celebrities but sports people who are well known and it does make you think well this is a company who must sponsor a lot of these people as such and it's almost... I think that almost reflects on the quality of Nike, I play quite a lot of sport and when it comes to buying sports kit and stuff like that you are more inclined, or you feel like you want to go for the better quality, I don't know it's almost like a psychological thing as well, you know, you want to get the best equipment as such. So I think like, you know, if you're walking down there you do always look up at it, a, because it's a very big advert, b, because it's got the person advertising it is a footballer who I happen to like, you know, know as such or know of his existence and I also think that Nike only really advertise with the biggest people. So, a, that footballer must have made it big and, b, the fact that he's agreed to be sponsored by Nike must think that he thinks they're a good company as well. So with things like Nike I feel like... I think particularly more I think generally with sports brands, a, because it's probably better, you know, things like sponsorship will probably be more well known that it's more kind of like obvious that they do extra stuff other than just the whole shopping experience. Things like fashion retail, like fashion shops, to be honest with you I don't think you find out mass amounts of information, even through advertising, as to what other stuff they do. I think, you know, you'll get the odd magazine where you'll look at it and there's been a fashion show that might have featured High Street fashion, their collections and what not, but then when you go in store personally I don't think like they ever really express any of that, or tell you what ads they've been up to. Or necessarily about the brand, the brand is just very obvious about in the clothes as such.

I: *Yes, so would you say that you aren't familiar with these kinds of things in store.*

R: No, values, ethics, I think, you know, that's one of the positive I said before things like H&M the fact that they put a label on the particular top I bought as organic cotton, that made me think "Oh they must stock other organic products" or "they must take an interest in stuff like that."

I: *So knowing that, or thinking that, how did you feel?*

R: I was like that's quite good because organic is something positive I guess with the continuing consumerism and everything so organic for me would be a pleasant surprise like I said. I think you have a better quality attached with this concept so it's like "Oh they're branching out, they've got different things on offer, they've got your normal clothes, they also stock organic" you know what I mean like, they're trying to cater for more people. I think it generally reflects

better on the company, the fact that they've invested into something else. Because I think there's thinks like with Fair Trade as well, people almost think "Oh a little bit more expensive" but for a company to invest into like organic or Fair Trade, you know, sometimes it also reflects back to like where the products have also been made as well and in a fair process or in a pokey factory somewhere. I think if a product is advertised or messaged to the company that it's been made somewhere decent and respectable I would find that more impressive and positive than if they stocked a product where they'd had it made dirt cheap somewhere just for the business as such.

I: Would you say it affected your level of trust in that retailer finding out that... having more information available to you?

R: I wouldn't necessarily go so far as to say like totally my trust, it does make me develop more of an opinion on them as such. I wouldn't not shop there but it does make you stop and think almost like "Oh well actually where do they get all their clothes from, do they really care about the customer and the actual quality of product or is it more about them making profit?" So yes I guess for me anything other than just the normal, you know, I think if they put more information out there I think it would have a positive effect but I don't think it is out there.

I: Right, okay. Well then let's move on to technology. So can you recall coming across any forms of technology such as television screen, animations, maybe self service kiosk or touch screen surfaces like an ipad or even just a computer screen whilst you were in a fashion store?

R: If we're talking more of department stores?

I: Any kind of store with fashion.

R: Okay if we're talking places like Selfridges or whatever, obviously like the top floor is your general like youthful fashion, they obviously have, you know, this isn't really on the technology thing but it's almost like they've designated that as the youthful floor because they have the whole DJ set and stuff like that, but there are also like Plasma screens that flash offer across and it's not necessarily about the sections that you'd be going to shop in it's about all the different departments but I guess that's obviously the beauty of a department store. I think they'd be more inclined Plasma screens and stuff like that to be in a department store because there's a lot more to communicate almost because they sell lots of different things as such. Personally I've never really come across mass amounts of like Plasma screens or television screens in the High Street shops that I shop in. I think there was a, it was actually in Next I think, I can't remember where it was, it might have been the London one, or I don't think it was in the Manchester one, but there was actually a self service stock checker.

I: Right.

R: Where for things like, especially for things like shoes again, because if you haven't got the right size, big box to bring down, you can actually check before you even ask, you can scan the bar code whatever and see if your size is in, I think that's quite helpful to the customer, almost like they don't have to waste time asking and also the shop assistant doesn't have to waste time. Not waste time but you know what I mean essentially your size isn't there.

I: And did you use it?

R: Yes I've used that because there was a pair of shoes I was looking for a wedding outfit.

I: Okay, do you want to talk me through what you did with it?

R: Okay, so again the mental process was again I went online to check the shoe that I wanted, see what it would go or not. I took a picture of my dress on my mobile phone so I had a picture of that with me so I could take it into store and then see, saving bringing the dress in which most people would have done, but I took a picture on my phone. So then obviously I went in there, I'd been into a few previous Next's, and I don't know if the shoe was going out of stock because obviously they get the new season in as such, but a lot of the Next I'd been into no one

had my size, I'm a size 6, and then also when it came to online ordering, or catalogue ordering that they do in store, again it didn't seem to be in the warehouse, which indicated it was perhaps coming to end of line. So then when you go to the bigger store in London it's there but obviously you need to check, you know, if they've got your size and they've got a handy little device as such that you can check for your size. They didn't have size 6, they had size 6 ½ and by that point I wanted the shoe because it went with my outfit so they go the size 6 ½ down for me and I tried it on and then it actually ended up with me buying another product because I had to buy insoles. So to check there and then that it went with the dress and it fitted I just bought a pair of insoles from them as well so I could test them there and then. But it was quite nice in a sense you could check it yourself instead of constantly having to go to the desk when it's busy "Oh will you scan this for me and see if it's got my size or not" or like ask the shop assistant for her to go up, bless her, and then come back down "Oh sorry we haven't got them" at least you know, it's just a handy little device, it makes shopping a little bit more convenient.

I: Yes brilliant. So you said you're not familiar with many of these things, is there anything that isn't on this list that could be classed as technology, any kind of like digital...?

R: I think there's a new thing actually in Topshop. I personally can't do it because I don't own an iphone, or a smart phone with Android software on or whatever it is, but there's a new thing in Topshop where it's called Scavenger and you basically download the app on your smart phone, obviously iphone or Android, and I don't fully understand it because I've never done it myself, but you almost play games and do little challenges and they'll text you codes that you can then use in store for discounts or, you know, a free item of make up or, you know, little perks as such. But that's advertised in store by posters, and different codes that you can there and then put into your phone and play almost while you're in store.

I: So how do you know about this, is it because you looked at the poster or...?

R: I've seen posters in store; it's also advertised on the website as well. Like I said it's just a shame I can't play it.

I: How do you feel that you can't play it but other people can?

R: It's a little bit annoying, like I did actually click on the website, you know, there is a little link "How would you download this app if you haven't got the sufficient software" but it's like you very much have to play through messaging and like me being me I think it would be a little bit more hassle, something like almost I wouldn't spend my time in store, walking round store trying to work it out through messaging, whereas if you have something like an iphone or Android which is obviously what it's catered to it's something quite fun to do while you're going round store and little perks, little special offers.

I: So do you think you wouldn't enjoy trying to work it out whilst you're in store?

R: Yes, no, I think if I had the iphone or the Android software I think it's quite simple and I wouldn't mind because I usually get my phone out every so often just generally to check text messages or whatever so that wouldn't be a big deal as such but the fact that my phone I'd have to do it a more complicated way through messaging I wouldn't really bother, it would take too much hassle, take away from what I was really there to do aka shop.

I: Now I know you said you haven't come across it a lot, but the times when you have come across technology, are you inclined to interact with it?

R: Yes, I like a new fad; I always like to have a quick go on it, yes.

I: So why is that?

R: I don't know, it's something new, it's something, like I said personally not every shop has, so then if you see a shop that has got it you want to try it because if it's good then you don't want to be missing out do you? So it's just... and it's also nice to see what it actually is about, I

think everyone's quite taken by the whole ipad/tablet mechanism or whatever, it's quite easy to get on the internet, internet equals offers, equals being able to surf and compare stuff so it's quite nice and also it's an easy way to get information that you don't necessarily have to go and find a person to ask. Oh you don't know where a shoe is, you know, they might have like a store directly on an online screen in the shop, you could ask that almost.

I: So in a fashion store would you prefer to use a technology if it was there or ask the sales assistant?

R: Me being me I'm quite, like I said I get into a little bubble, into a little zone, if there was like an accessible amount of technology there that you didn't necessarily have to queue up for, for example a busy Saturday afternoon if everyone was round it I wouldn't think about using it I'd go straight to a shop assistant, but say one night after work, Tuesday night quite quiet, it was there I might be quite inclined to have a go on that and just use that instead of going to ask someone. I'm more swayed about the quicker option rather than preferring one method over the other.

I: Right and you said then busy times over quiet times, what do you prefer, what time do you prefer?

R: Quiet times because you can like look at things I think, take things in a lot more, everything's generally a little bit more relaxing isn't it, you don't have the heightened tension of trying to get through people or trying to get to clothes, trying to find your size, and then having to queue to try it on, or queue to pay for it. I think when it's a more relaxing atmosphere you're also less likely to rush buy and then end up taking it back if it doesn't fit you, you're more likely to try it on because the fitting rooms are obviously less loud, less busy and smelly and dirty. So yes I would always prefer to shop at quieter times.

I: Okay, is there anything else you want to add about technology? No, okay. What we're going to do now is we can forget these. We're going to talk about your online experiences, so do you often interact with a fashion retailer online?

R: Yes.

I: Yes, how often?

R: Oh God, every day, several times a day, I like to peruse.

I: So what kind of things are you doing online?

R: I'll go onto the usual haunts, so Topshop Website, maybe Miss Selfridge website, H&M have obviously just fairly recently launched a website that's quite nice. I prefer a shop when they do have websites because it's almost like, it's almost taken the hassle, say for example a busy Saturday, if you can look online and see what you want, almost you can go into a shop with a more direct approach, or very much you know what you want. So I like online websites for that, because you can see the clothes from the privacy of your home. I usually go on nearly every day because I just like to check what's new in, and like back in stock and I just generally like to peruse and just compare.

I: Okay so you use the website to look at products, is there anything else that you do on the website, any other sections that you look at?

R: I like looking at the Look books just again to see what their opinion, what they might have put together with certain items or their key trends and stuff like that. I'd be more inclined, I do buy off the website every so often but being a student and not having an NUS Extra Card, having a student university card sometimes it's easier, well more beneficial to get your discount, also you then don't have to pay for packaging to just go in store. But it's nice to spot things on the website that you like the look of so then when you go into store you can... I will buy it online if they don't have it in store though just because I want it there and then so I have to go down there.

- I: Okay have you ever noticed on a fashion website any area that's about a blog or a forum?*
- R:* I'm pretty sure Topshop might have a blog on there somewhere. I don't think blogs are necessarily widely understood so I don't think it's like a widespread thing yet, but I personally quite enjoy reading blogs. I think there's an editors blog or something like that that gets updated every week, it just gives their opinion again on like key trends, which is quite interesting to read again if you're interested in their opinion.
- I: Do you read them?*
- R:* I don't read them often, I have read them before though, and it's not something I click on every time I go on the website personally, but I have read them every so often. I sometimes get e-mails about them so I think that's when I might be inclined to click on it when the link is very much copied and pasted right in front of you, as opposed to going on to a website and trying to look for it and finding it.
- I: Have you ever noticed, or ever been on a social network site for a fashion retailer?*
- R:* I've been on Twitter before and seen Tweets by Topshop, you know, tweeting about a product or a certain event they put on and then you can attach photographs to it or obviously links to websites within the Tweet, and I've clicked on links that way and been shown, you know, to the offer or like I've entered it on the website because of trying to look at something, but also vice versa. If you see something on Topshop they might say "Follow our Twitter link for more information" so then you have to go into the Topshop profile on Twitter and then you have to look out for this Tweet ready to see the offer or ready to see the link.
- I: So what would you say drives you towards the Topshop Twitter page?*
- R:* I like seeing their opinion on little things, like I said each Tweet is about something different, it's either about a product or it's about, you know, a fashion show they've recently done and I'm more inclined to follow the Tweets when they've got something attached to them. I feel like I'm a very visual person so if they've got a link attached to it, or a picture attached to it I like clicking on them just because I like to see what they're actually talking about.
- I: Have you ever comes across any other consumers or customers whilst you're looking at the Topshop Twitter page or Facebook page if you look at Facebook?*
- R:* I think the thing about Facebook which, I don't know I guess is kind of cool, say you like a page, say I like the Topshop page it then shows you your mutual friends who also like that page and you usually do see your friends crop up so that's quite nice, you're like "Oh they must have found this page as well" and you can then go on to discuss it as such. Also like if offers are listed on that page you can discuss those with your friends "Oh did you see that offer?" Also people can use Twitter to communicate to you if they know a deal is on and you don't. So my friend once tagged me in a Twitter post saying there was, you know, a certain percent off for this website that I didn't know about, because she tweeted me about it oh my god I had to go on the website.
- I: Right so you interact with your friends via the social network sites about fashion?*
- R:* Yes, I think it's, you know, it's a fast and easy way to communicate isn't it, everyone goes on them nowadays.
- I: Okay so how do you think your involvement on a Facebook or a Twitter page for a fashion store, how do you think that affects your need or want to go into the store?*
- R:* I think it's a very clever way of advertising or marketing or whatever, like I said if they Tweet about certain stuff like "Check out this nice new product" and attach a picture and I look at it and I like the picture I'm like "Oh my god I'm going to have to go in store and look at it now" because I wouldn't necessarily have identified that product or known about it if I hadn't

clicked on the Tweet, or the picture attached to the Tweet that they had advertised on their social network. So I think that's quite clever.

I: So do you think it makes you want to go in store afterwards?

R: Yes, I would say like an over burning desire just because they've Tweeted about it but you know it's just another clever way of opening your eyes to the stuff that's on offer. It's another way of communicating to you other than just like a shop window walking past. If they're advertising certain stuff through these pages it will be like, you know, it's another way to communicate to you really isn't it?

I: Okay so once you've finished on the social network site then what? What's your next step in interacting with that retailer?

R: Well like I said if I see something that I like I'll then maybe go onto the website to get more information about it or the fact that sometimes they've already redirected you to the website anyhow, sometimes they've got me onto the website so I'm like "oh I'm here I may as well now have a look at everything" you know what I mean, like I said that's what makes it very clever it gets you onto the key things so you're almost like "Oh I may as well look". You know what I mean you're inclined to look then aren't you? And then if you do like something, like I said, then after that step would be "Oh alright well I'll go into the shop now and see it" but also say you want to compare, or you maybe want to ask opinions I use Facebook a lot to like attach links of, say for example my mum if I wanted my mum's opinion, if you don't live with your parents then, you know, it saves them faffing around on the website "Oh I'll just attach a link for you." So I might put that in a message and send that to her privately on something like Facebook so she can then open the message, click on the link, go straight to the website to the product that I want her to look at, or you know you could Tweet your friend about it "What do you think about this?" and attach the picture.

I: So that's people you know?

R: Yes.

I: Have you ever done that kind of thing in a more general sense to anyone, so anyone can answer a question or...?

R: Have I ever posted a comment on Twitter?

I: Yes or Facebook where other customers could comment on what you're wearing or what you think, or...?

R: I haven't personally but I do enjoy it when people do because I like to read the comments that people might have put. I'm never really personally inclined to comment on someone, especially someone's post perhaps if I didn't know them. I think I'd comment if my friend posted something on Facebook and I was asking an opinion but having said that I'm quite nosy, if someone, a stranger, posted on Facebook, Topshop wall "Oh what's your guys opinion on this, what could I put it with?" and then you've got comments back, I would like to read that because I would like to see what people think.

I: So what do you take from that?

R: Oh I then think I would probably do what they did or maybe I'd do what they did or, you know, you might see a comment and think "Oh I'd never thought of doing that," I might copy them. So I think yes, I personally wouldn't do it myself but I think that's just my personality rather than anything against it. I do enjoy reading other people's comments and posts.

I: Great is there anything else you want to add about your experiences online with websites or with social network sites?

R: I do enjoy Twitter, I think I enjoy Twitter more than Facebook with regards to following because it's something new every day, in the sense you could Tweet once a minute if you

wanted to. Admittedly you could update the Facebook website, you know, once a minute but I think with Tweet because it's short and sweet, you know "Try out this top girls, picture attached" that's almost all you need to put to like look and form your own opinion. So I do enjoy Twitter because they also Tweet about other stuff like live fashion shows. I think with Twitter also you can update there and then, it's almost like say, you know, they had one of their buyers sat at a show she could be Tweeting directly onto the Topshop website, sorry on to the Topshop Twitter profile, almost there and then, it's almost like... I feel like it's more almost minute to minute, it's the present as opposed to Facebook I feel is more like a general overview that gets updated, you know, a photo album or check out this offer.

I: So why is the instant more important than the overview?

R: I don't know, again I think it's something for me personally I can't not miss out on anything, it's current, it's like "Oh this is what's happening today" because there's loads of new products get added on everyday to the website so they could almost Tweet about that before it's been added to the website because it's instant isn't it? It's like day to day.

I: Yes, great, anything else?

R: No not that I can think of.

I: Okay, that's all then brilliant.

End of recording

Interview 5

I: How often do you shop at fashion high street stores?

R: Weekly.

I: So do you enjoy shopping for fashion?

R: I do but I have to be in the right mood I think I don't like going off in a rush or erm with other people when they want to go in to different ones and that sort of thing. I prefer to go on my own and just enjoy it.

I: And how fashionable do you consider yourself to be?

R: Moderate, in between sort of not particularly that fussed about being on trend but yeah I do like to look at what's in the stores.

I: Great. So which fashion stores do you go in to regularly?

R: Dorothy Perkins, H&M and Primark.

I: And which of those have you recently? In the last month say.

R: All of them, all three of them.

I: Out of those three stores, can you remember which one, if any stands out to be particularly positive or particularly negative in providing an experience?

R: H&M.

I: As positive or negative?

R: Positive. I used to have a negative outlook on H&M but I've changed like in the last few years I used to always like H&M because of, I used to find the stores really dark and I used to find

them, I could never find things in the same areas whereas more recently, I used to avoid it but more recently I've started to go in more and find my way round better and feel more like I know where things are.

I: What changed?

R: I feel like they've got lighter, I don't know if that's all stores and I think whether they've started to put things together more I've to find things more easily and I used try and avoid going when it's going to be really busy so like weekends, I prefer to go when it's quieter.

I: We're you on your own the last time you went in to H&M or with friends or family?

R: With a friend.

I: OK. I want you to think back to an experience you've had inside a fashion store. It could be H&M or it could be another one you've had recently and I want you to describe to me what you did in store and what you came in to contact with. So I've got here some things that you may have come in to contact with and we'll go through these in turn and I want you to tell me if you had any sensations, feelings, thoughts, did anything physical with or whether it was alone or with people, whether any of these applied whilst you were in contact with these things [POINTS TO STIMULI CUE CARDS]. Let's start with environment. So you may or may not have come in to contact with say the atmosphere, smell, sound; lighting; materials; anything visually designed like wall paper that kind of things; space and layout; product displays or visual merchandising; a service area such as a fitting room or a till desk or maybe furniture or equipment. So have a think and tell me if you can recall coming in to contact with any of those things

R: I went in to River Island last week which is not somewhere that I'd personally shop. I went with three friends and I was initially quite impressed I do like the way they have neon signs and they've got hard wood floors everywhere and everything's quite sort of trendy but it was the music was really really loud like sort of you couldn't hear when talking to the person next to you, it's so loud which I found quite uncomfortable really because I, just literally yeah it was almost like couldn't concentrate because it was so loud and it was really really bright.

I: So you were uncomfortable?

R: Yeah.

I: And you said you couldn't concentrate. What were you wanting to concentrate on? Or what were expecting to concentrate on?

R: I think I just felt like I couldn't just relaxed and browse I felt almost quite, it made me feel quite like not unsettled but sort of quite like, I can't think of what the word is....just that it was like some kind of club or something, some kind of party club it wasn't a shop, it didn't feel like it was a shop it felt like I'd walked in to some kind of night club or something with sort of, in a shop and yeah it just sort of felt quite....you know I carried on browsing round and it was busy and I just sort of yeah it just felt like a strange setting to be in. It wasn't what I was used in the kind of shops I would usually go in to where it's sort of more no music or quieter music. It was like with all of these bright lights and that sort of thing as well it kind of added to that kind of clubby atmosphere I suppose as well.

I: So why don't you usually shop in River Island?

R: I don't like personally I'm not a fan of their sort of style of clothes I always see something I like and then when I pick it off the hanger it'll have sequins all over the back or it'll have something some big logo or something and that always seems to happen every time I go in but a lot of my friends do go in there so when we do go in on shopping trips and stuff they'll always say "will you go in River Island" and I always say "I'll try and come in" but I never see anything really that I would feel comfortable wearing either. I find a lot of their clothes is sort of party-ish wear as well so I wouldn't choose to go there.

- I: *Is there anything about the environment that you can remember during that experience?*
- R: Erm....
- I: *Or maybe from a different store, one that you are more familiar with and that you do like?*
- R: I like well Dorothy Perkins I like because in most stores everything is sectioned and I know where it'll be so there's always the shoes at the back, accessories just by it and I always feel more....yeah it's never that busy as well and there's always a sale I always like to look through the sale rails often they're quite messy and stuff all over the floor and that sort of thing as well but I don't mind that too much. I find the fitting rooms are quite nice, they're usually quite modern and yeah it's just more of a shop feel when it's not all like I said before bright lights and shop.
- I: *You said you like the way it's all organised in to sections, why is that?*
- R: Just because I can sort of start off and think "right well today I only want to look at shoes" so I'll know exactly where to go where as other days and think "well I want to look at dresses, I want to look at cardigans and coats" and sort of go round and then almost put an outfit together as well being able to pick up a top that I like and then I might get to the accessories and think "well that necklace goes nicely with that" and have like a choice in front of me of different jewellery that could go with the outfit that I've picked. Yeah and I think I just that familiarity which ever I go in to whether it's back at home or here or any where I always know it's going to be in different sections it's not going to be all mixed in together which H&M like I said can be a bit like that some times and that's one of the reasons I used to find it quite difficult because it wasn't in sections it was like all over the place so you'd be looking at leggings but then on the next one there'd be like tops then shoes then handbags where as I prefer to see them all in one place and be able to choose from them.
- I: *Is there anything you can recall?*
- R: I would say Primark where I go in quite a lot I always find it in there far too hot like when you go down to the shoes downstairs I always find it absolutely boiling and it does make it quite like, you almost feel like you've got to rush because it's busy and you're like "arh I just want to get these shoes, I just want to get..." and there's a massive queue so you don't want to be hanging around too long sort of things so I almost in a lot of occasions I actually just bought something not bothered to try it on or something then had to take it back and make an extra trip to take it back all because I don't feel that comfortable or there's nowhere to sit to try on the shoes or several sort of things like that or the queue for the changing room is too big. I just sort of think right well I'll just go and try it at home where I'm comfortable and bring it back if I need to.
- I: *So you would still buy it even without trying it on?*
- R: Yeah because they're at lower prices as well I do kind of think they're more like yeah I can just get it and if I need to return it I can but I think yeah Primark does, I find it erm very like a jumble sale, you know there's always stuff on the floor and everywhere else and I always seem to pick the time to go when it is really busy. I mean I have a friend that if she's going she'll always go first thing at nine o'clock when it opens because she can't bear to go when it's any later, yeah and I haven't quite got on to that yet. I do find in there that it is just always so warm and so erm, like a factory almost just like packed in there erm, so yep.
- I: *Is there anything else that you can recall?*
- R: Erm.....
- I: *Think about the last time you went shopping and you walked in the door, can you remember if you noticed anything about the environment in particular?*
- R: I think the last place I went to was Primark. I can't....it was a Saturday afternoon and...I'm trying to remember...I think I was, yeah I got some time to kill and I'd got half an hour I

thought "I'll just have a wander round see what they've got in" and like the centre walk way that you walk down was just full of people and it just makes it, it was quite almost like I thought when I walked in "can I actually be bothered to try and get through all this and look or is it just worth, shall I just turn round and go?" and I think I just did like a circuit of the store and go because I think I didn't feel in the mood I think because it was so erm, busy and warm and yeah because it's been freezing outside and then I got in and then nit was boiling it just sort of, yeah I just got put off I think by erm, by all that and yeah didn't really want to stay.

I: *So did you leave?*

R: Yep.

I: *Should we move on to the next one? I want you to think about when you've come in to contact with a product. Again did it affect your senses in any way, did you have any feelings, can you remember any thoughts at the time? Did you do anything with it physically or did it change your behaviour in some way and if you were alone or not? So you may have come in to contact with any information on the product, the way it was presented such as it's packaging or the way it was displayed, how it actually felt or even if you came in to contact with any information about where it came from.*

R: Right.

I: *Or anything else that's not on that list.*

R: Just trying to think of a product that I looked at.....

I: *Sometimes it helps to think back to an experience and think "right what was the next step I took, then what did I do then where did I go". So you said for example in Primark you did a circuit but did you stop to touch anything, pick any products up, try them on or was it literally just walk in walk out?*

R: I think on that occasion I did yeah...I can't remember...yeah.

I: *Did you visually take anything in?*

R: I think I went in there looking for like knit wear erm and I did find some actually on the way out erm but it was not, I wanted like a nice chunky cardi but it was more like shrugs and smaller type things I think I sort of thought "well I must have found the knit wear, where is, why have they not got these sort of you know chunkier type things rather than just the small erm shrugs?".

I: *Did you touch any of them?*

R: I think I did and then I was almost a bit disappointed because it'd got like glittery bits sown in to it which is not, like from a far it looked alright and then I got nearly and was like "oh ok". I wouldn't choose something like that. Yeah I think I did touch it and then I was just sort of erm....realised that yeah it wasn't what it looked like from a far. I was on my own.

I: *You said you went in looking for knit wear. How often do you go in to a shop thinking this is what I want and looking for that or something in particular?*

R: Often I would say I often go in with an idea. I'll go in to town and think "right I want to get shoes" so I'll go and that'll be my main aim wherever I go I'll go to the shoe bit and see what, what they've got. I got some shoes from Primark last week and yeah I found several pairs that were very very similar so I trying on different ones and that sort of thing and then this happens all the time, I see something I really like and then I'll try it on and I'll think "actually no" or I'll be with somebody else and they'll say "oh no" you know like someone else's opinion that can affect how I...but often as well sometimes you know I'll be like "I still like it so I'll just go for it" sort of thing.

I: *Who's that other person?*

R: Usually my mum. If it's something like that she will say, she'll be honest and say "oh no" or I'd be the same with her like I just say "no I wouldn't go for that sort of thing" and I mean it does have quite an impact like I say it can affect, and I often as well especially when I shop with my mum she will often pick out products and so "what about this?" and I'll say or be like "oh no" you know "I wouldn't wear something like that" that sort of thing but then more and more you think "well if somebody else is suggesting it..." it makes me double think and think "well maybe I should just try it if I'm going to try something else on?" So often, and having another person with you sometimes as well you can go in there and say "right well I'm looking for..." erm I don't know say I'm looking for a jumper but then, so we'll go round and then that other person will be like "well I found this" and that can be nice as well because other people are finding things that they think you'd like as well. Erm.....displays....

I: *How influenced do you think you are by visual merchandising and by mannequins and products out on display?*

R: I think erm especially if I was just walking down the street and I saw the window displays and things like that I can be quite, if I see a colour or something like that I think "Oh that's quite nice" or it will not necessarily make me want to go in that store but it say if I saw a certain kind of floral print I could think "oh that's nice" and I might see it again in a different store or it might make me think, if I see like a teal colour or something I might think "oh well that's maybe quite in at the moment" and that can influence my almost understanding of what's on trend as well erm by seeing what places are putting in their windows. Erm.....what is origin?

I: *For example like in Morrisons you might see that fruit and veg has come from Somerset or Levi's, the cotton has come from.....India. Just something about where the product was made maybe, where the idea originated from.*

R: I must admit I don't, that sort of thing isn't key to me but I am more I find, not necessarily the origin but looking at fabrics and materials especially when I go in the fast fashion places like Primark or New Look. If I see something like a nice dress or something then I do often now especially again like knitted stuff if it's acrylic or whatever I like to look just see what, if it's going to last if I'm going to wash it, will it shrink or do this. So that's like important, I've found myself doing that in Primark I think last week I was looking at a dress and I thought "well I might as well just look and see what it's made from". Presentation wise as well I do like, I know I said I like them in sections I do like when they put things together which from working back at French Connection in a study last year, in their store they seem to put a lot of things together so they'll put together like jeans and a top and a scarf like all of the same rail and that will almost erm, that just makes me stop and think "ah that's an interesting combination" or you'll see the mannequin wearing it and you wouldn't necessarily put them together but that can also influence, not necessarily whether I'd purchase that but a fashion choice for myself so I might see stripes being worn with denim and maybe like a red scarf or whatever and I might think "oh well I've got those maybe I could try that" because that would influence me as well.

I: *Anything else about the product?*

R: I can't think of anything no.

I: *Well if anything comes to you later we can always go back. So people, you touched up on shopping with your mum and how that can influence you so some of the people you may have come in to contact with are sales assistants or staff, acquainted customers that is people you know so friends and family but also unacquainted customers so just random stranger customers and anything about their personal characteristics as well. So thinking of a different experience, other than with your mum can you think when you've been shopping with a friend, the shopping experience? Talk me through where you were and what you did when you were in store.*

R: I went shopping with a friend in Meadow Hall in Sheffield and I've not, I have been shopping with her before but never, not for quite a while we hadn't and we've got quite different styles

and she was really in to like the more like H&M, not H&M, River Island you know sort of places and we always have a joke about it because I say “well I’ll come in but I’ll not bother looking at anything” sort of thing and then I’ll end up seeing something or whatever and it’s always that sort of thing and, that was quite enjoyable because it, it’s nice when yeah you are with someone else and like I said before about them pointing out things or them seeing what you’re looking for erm, find something or whatever and I think yeah like I said I do think sometimes I do go just on my own because it is more, it can be faster but then I do like the idea of just going out to a shopping place for the day and erm it being like a sociable thing and having lunch and being to go and do things together.....and also you do go in to stores that you wouldn’t necessarily go in to so like I know going back to, going with parents going in a store that necessarily I wouldn’t shop in because it’s something for older women or it’s not something I’d ever be interested in but I do like now erm just to have a look around and just see what erm what sort of things they have in store. I am quite influenced by other customers as well I do find in some stores I can’t, you do find uncomfortable sometimes if...I know I keep talking about River Island but I do find that in there I almost sometimes think “am I fashionable enough to be in here?” sort of things. So I sort of think...I find this in Topshop quite a lot myself but I find the staff are always super on trend like yeah, and I always feel a bit like.....but you do look around and see other customers who look just like you like they’re not completely on trend sort of thing but I think I just think “ahhh they must be thinking why...” not sort of all the time but I think “I feel a bit uncomfortable now because I’m just here in like my jeans” or whatever, I’m not that bothered about looking all that fashionable but you do tend to feel quite erm....yeah I do feel uncomfortable is a good word because like, yeah and if I wanted to go ask them a question or something I’d probably feel as bit more, less inclined to go and ask because I’d just feel a bit like oh I don’t want to draw attention or anything like that erm and sales assistants in general I do prefer them erm to be more, not to be sort of in your face, constantly trying to help you like I know this is well this is from when I was younger going in to Claire’s Accessories and as soon as you walked in they’d be trying to give you a basket and they’d try and give you freebies or try and tell you what’s on offer that sort of thing and you almost feel like I know that’s their job but it’s almost like a rehearsed speech they just came out with sort of thing like erm “no I’m alright, just leave me alone” and that can put me off going in to places and make me sort of less inclined maybe to make a purchase. But then there can be a positive side of that where they are super helpful when you’re not perhaps expecting it and you go into somewhere where you perhaps wouldn’t expect a high level, a can’t think of an example right now where I wouldn’t expect excellent service erm, but then they can....in fact this isn’t fashion again but I was in super drug once and the lady who served me was really friendly and helpful and they do the thing where you can review your purchase online and say how your service was and I just felt at home I thought “right well she made an effort to really make me feel like a valued customer, I want to make sure she gets something back” sort of thing and it made me feel more, they’re happy to help me out then I’m happy to help them out sort of thing because they, yeah sales staff do have quite an impact.

I: So in general fashion retailers, what do you think of sales staff? Are they positive or negative?

R: I think erm my view is the more like you Primarks, New Looks those sort of ones are more, there’s less of a sort of a personal communication really there’s more of a they’re there to do their jobs. If you were to ask where something was they could probably point it out but they wouldn’t necessarily be able to recommend a trend or something like that. Whereas if I was to go in to somewhere like erm perhaps somewhere like French Connection somewhere like that where I would feel more like they’d perhaps be more happier to help me out if I were to say to them “Oh could you tell me what this would go well with?” or something like that I’d get more of a erm a response that could yeah be comfortable with I guess.

I: Do you often go up to a sales assistant and say “excuse me can you help me” or “have you got any ideas of what this would go with?”?

R: Not necessarily but I do...I’m trying to think. I’ve not necessarily asked that but I have asked, I’ll ask if some things in stock or I’ve something else or I’ll say “do you have an alternative?” and I think on a few occasions as well I said “is this selling well?” or something like that and that can almost make me think is it you know is it on trend or is it a popular, can’t think of an exact time but I know I have in the past I’ve sort of asked that question and yeah and again it

depends my ability to ask a sales person a question would be dependable on how comfortable I am in the store like if I was in somewhere, like in River Island that was packed and loud music and I can't think or anything like that I'd be like I can't even be bothered to go and ask if they've got this in a size whatever whereas if I'm feeling more comfortable or if I've walked in and they've smiled at me I think "OK well they look approachable I'll just go and ask them" because that will effect whether I will ask anything as well.

I: Am I right in thinking you ask advice off family and friends if they're there?

R: Yeah.

I: Sometimes sales assistants but you haven't done that as much?

R: Yeah.

I: Have you ever asked just a random stranger what they thought or if they've got any kind of advice? How comfortable are you with other customers?

R: I personally would. I've been in a changing room before and other people have been waiting for others and said "that really suits you" and that sort of thing.

I: To you or to their....

R: To me, I've come out and they'll say "Oh that looks nice" and that's quite a nice as well because it's almost like they don't have to say that they've obviously seen it and I know that my mum is really big for that if she's somewhere and she sees a girl trying on she'll be like "go for that colour" and that sort of thing. I necessarily wouldn't say it myself to others but it is nice when you do hear erm other people when you're not expecting it as well.

I: What do you think your response is to that? You feel good about it but then what?

R: It makes you feel a bit better than if someone you knew said it because I know that if my mum or friends was saying it they've got this emotional attachment almost and they'll know that that will make me want to go for it whereas somebody who wouldn't even, but then I think they wouldn't say anything is they thought it looked silly they wouldn't say anything at all. So the fact that they've actually said something would make me think "oh yeah that's actually made me feel alright about it perhaps" and maybe I would feel a bit a more like I would want to purchase it, feel more comfortable in it as well so yeah.

I: Is there any other experiences with people you want to talk about?

R: I think negative experiences do, with sales staff and that sort of thing do really, and I've worked in customer service myself I found ever since doing that I, I'm always more critical now like if I'm in a shop, if they've treated me badly when I walk in I've been like "there's no need for that" and not necessarily said it to them. I do find myself getting more bad customer service so if it's not professional or just feel like you're not valued at all it almost makes me think like I don't know, you're like, I see them as almost the face of the company, the retailer because they're representing them so to be, to be say if I was in somewhere and I hear swearing or whatever or, that sort of thing I think well, if it was in Primark for example it wouldn't stop me shopping there which in the back of my head it would annoy me because I do see Primark and I do think sometimes I know they have a lot of ethical issues and I do often think "oh well they could be better" but it doesn't stop me going there so I'm always, it wouldn't necessarily change my choice of purchase from them but it would make me feel more, not enjoy the experience as much but I'd go in there and I'd think "I want some shoes or I've seen so and so have got some shoes from there so I'm just going to go in, get the shoes in my size, come out not really go in there to enjoy it as such" so.

I: OK. Is there anything else?

R: No I'm just, again on the negative if there was, if I had a negative experience with a sales assistant or something like that. Things like complaining I wouldn't necessarily want to make a scene of it but it's the kind of thing that if I got home and I thought about it I'd think "maybe I will just send an email, or I will just fill in a feedback form" just because you almost feel like you're doing something to perhaps improve the experience for you and for others in the future so yeah.

I: *What about what the retailer as a company or its brand, what they believe in so what values they have, maybe any ethics, brand story as in where they come from, is there anything in the store that lets you know where this brand or retailer have originated from? Anything about their identity or anything about their capabilities or what they do in other sectors so for example sportswear brands like Adidas, they'll sponsor sport events. So any information about any of these things whilst you were in a store, have you come across or even noticed anything like that is fashion stores?*

R: OK.

I: *Have a think.*

R: I can think of places like erm Fat Face, I've not been in in a long time but you almost get the feeling there they're all about the outdoors, skis, snowboard type sports. You almost feel like you're in a holiday lodge or something with all the, everything's really like set up to make you feel like you're in like a ski lodge or something like that and it makes you understand I guess, you're in a right setting and it makes it, it communicates what they're all about quite well erm and similar with White Stuff are quite similar as well they have that sort of thing and erm images perhaps like skis on display and those sort of things make you sort of understand a bit more about, if I was to walk in there and not know who they were I would get an idea from walking in, what their identity what they're about sort of thing.

I: *How does that make you feel when you think "OK I get what you're on about now, I understand"?*

R: It makes me decide whether I'm in the right shop or not like if I'm looking for something or that sort of type. It does make me, I do like, it does make me feel quite good because I do like when they really make an effort to make it, to set the scene, to make it feel like that. Like I wouldn't go in to Jack Wills but I've been in before and I do find in there, which I personally don't like, like the dim light sort of feel but it does add to this kind of college, university type feel and you can see where they're going with it. I can go in there and think like the wooden shelves and everything and tables and desks lamps whilst it's not something I personally would find a comfortable shopping experience I do think it's quite, almost like a theatre the way they've set it out and the way they want you to feel and that is like through and through communicating what they're about and what their brand is all about.

I: *Can you recall any fashion stores that are a bit more high street? Is it something you come across on the high street?*

R: Would All Saints count as one? I do find well just from walking past there and from all of their stores I tend to find you almost, as soon as you walk past you tend to get that, it makes you stop and think with all the sewing machines in the window or whatever they have they do, it is all set up very industrially and it does make it feel like this good setting and almost kind of like a work wear type feel like working people, erm and that's communicated quite well there but I can't think of any ethics being communicated by any, any sort of high street retailers. Erm.....

I: *Do you often come across any information in store?*

R: I can't think of anywhere where I see information..... [*Long pause*]

I: *If you don't think that you come across it that's fine.*

- R: I can't think of any immediately where I'd getting any information about them as such.
- I: *You said "about them", is there a different kind of information available?*
- R: The only thing I can think of is when you're stood at the till and they have things like returns policies up on the wall and when they have erm, I'm trying to think what else, those sort of, more to do with your purchase and after care type things.
- I: *OK. Well let's move on from that. How do you feel when you are able to see that kind of thing? Like the last time you came across that at the till or wherever it was can you recall what you thought about that or felt, or if it stopped you from doing anything or encouraged to do anything?*
- R: I think it saves you having to ask. I think I thought about asking and then I saw it so I thought "I don't need to ask now how I've got to return it if I need to. And...I don't know how else I feel. No I can't think of any other.
- I: *Ok that's fine. Let's move on then. We'll move on to technology. So whilst you've been in a fashion store have you experienced any forms of technology for example a television screen, animation, self service kiosk, a touch screen like an ipad or Microsoft surface or a computer screen, in a fashion store?*
- R: I can't think of any fashion stores where I've seen technology apart from at the tills. I've never seen self serve kiosks in fashion. Yeah and they tend to have, this isn't high street but, trying to think where I've seen it, where they have where you're waiting for your queue they have screens telling you what tills are available and that sort of thing but in terms of technology wise I don't think I've seen anything like any of those.
- I: *Do you notice it in other forms of retail?*
- R: In supermarkets things like the self serve and...trying to think where I've seen TV screens...I've seen them in shop windows.
- I: *Can you recall a shop window that might have had a TV screen in?*
- R: I can't think...
- I: *Ok let's take it outside of fashion then. Think about the last time you came in to any form of technology when you were in, a supermarket did you say?*
- R: Yeah.
- I: *Talk me through what you did with that.*
- R: There was an option to queue or to use self serve and I think because I only had a few things I thought "I won't bother queuing I'll just use the self serve and serve myself, hopefully it won't be too..." I thought almost this will be quicker and easier I'll just use this and I'm familiar with how it works because I've been to the Sainsbury's one before and I know what I need to do and where I need to place stuff so I didn't, I wasn't put off thinking "uh what if something goes wrong?" sort of thing.
- I: *Is that something you worry about?*
- R: I think it's something that often if I was to have more stuff say or I was using my own bags, when things get a bit complicated I always think is it really worth having to wait or something for someone to come and validate it, how long will I be waiting if it's really busy? It is worth just queuing up? And I think yeah, it just sort of...I think it's more of who I'm with will effect whether I use it or not with again say my parents I'd probably straight away they'll be like "let's not bother with it because something will go wrong" or you know, and I'll be like "no

you need to try it” sort of thing and again time wise if I’ve got enough time I’d, if I wanted to get something fast I’d just go through on my own and do that.

I: Am I right in thinking you relate the technology, or the self service to speed?

R: I think so yeah. Yeah and I also feel like, especially in supermarkets I often feel if I’m only buying two things I think I’ll be getting in a queue where people will be buying loads of stuff and I almost think “oh well I could save them a bit of time if I just go over and serve myself rather than holding them up” and likewise I think “they’re going to be ages because they’ve got a whole trolley full whereas all I want is this” and that will influence my choice to go somewhere else as well.

I: Do you feel confident using technology in store?

R: I do yeah I think if I’m familiar with it so say it was self serve check out yeah but I have seen in some places now where you can have, there’s like scanners on the wall where you can check the price on your own if you want where as I’ve never done that before so perhaps I wouldn’t feel as, I wouldn’t know how to use it or whatever I would probably just, if I was with somebody else I’d be like “should we try this?” or if they’ve tried it they’re like “oh yeah these work”. That would influence my choice to use it as well.

I: Why if you were with somebody else?

R: Just because if something was to go wrong or something. I often, I think I’ve seen the Tescos I think “is that for customers to use or is that for staff it doesn’t say” so I think I don’t want to use it and somebody come and tell me off or something like that and yeah I guess if someone’s used it before I think “yeah I’ll try it”.

I: Do you think you’d enjoy using some kind of technology for fun or is it always for a practical reason such as self service to save time?

R: I think it would be more for this kind of, not necessarily for fun but I guess if they were to introduce an element perhaps so if you had a loyalty card it would perhaps make me, if they were on a scheme like if you use this check out you could get discount or if you did this every so many customers would get a free something or other. That would make me more inclined to want to embrace it I guess, try using it but not necessarily for fun just more, I think if I was young and a kid it would be fun but at my age now I think it’s more about necessity and getting it done, getting through.

I: Is there anything you’d like to add about technology?

R: No I can’t think of anything.

I: Overall do you feel it’s something that high street fashion retailers use?

R: Not necessarily in a customer way in store, like I think they obviously use the tills and things like that when they’re going round pricing things up with the price guns that sort of thing is technology wise but I think in terms of the way they interact with customers there’s not much, I haven’t experienced much that I can recall where I’ve come in to contact with technology. I’ve not had to serve myself, I’ve not had to do anything like that. The only thing I can think of, it’s not really technology, in some fashion changing rooms now you can press a buzzer if you want someone to get something for you whereas that’s obviously not computers or anything like that but its saving you having to get dressed again and come out and find someone or find it yourself, you can just press it and somebody comes which just makes it again faster, easier.

I: What I’d like you to do now is think about the other ways in which you interact with a retailer. So you’ve been in store but what other ways would you then come in to contact with a fashion retailer?

R: Website, catalogues if they send them through. Online through things like Facebook, a lot of them on their actual homepage of their website they'll have a link on them saying "follow us on Facebook" or "follow us on Twitter" which makes me think "oh it's genuine" because if I were to just search it on Facebook I could just end up on a fan page whereas if I see it on their website I think "it's obviously theirs I'll go for it" and they are very professional looking as well and I do think that's a good way of them representing themselves as well.

I: *Do you engage with the social network sites of fashion retailers?*

R: I do yeah. I don't choose to post on them but I do like to look at them and see what they're doing, what kind of competitions they've got going, what stock they've got in those sort of things, what they're showing.

I: *Who does you look at? Whose was the last one you looked at?*

R: The last one I looked at was Dorothy Perkins and I noticed on Thursday, no it was yesterday they do a want it, win competition where they just open it up to all of their Facebook fans and say "look on the website find something you like, post it on here, tell us why you want it and we'll give it free to one person each Thursday" which I sort of looked at and thought "right I haven't got time to but in the future I think I might try that" because it's a free, something free and at the end of the day the post who's won it and what they've won and why they wanted it and again it makes you look at their products and think "oh that's really nice" that sort of thing so it's not necessarily something that I thought straight away "do that now" but it's something I've been thinking about and "yeah actually there's nothing to lose there so it's worth trying".

I: *So what are the main reasons that you look at their Facebook page or anyone on Twitter?*

R: I think I don't have Twitter but I go on the Facebook. I just like to see well things like the promotions like their profile picture was a 30% off thing which straight away when it comes up on your news feed it's age catching and you're like oh, it's not just a plain picture, it's bright and colourful something that you notice and it almost, it has their, it fits in with all of their like all the, in the pictures and stuff all the fonts and the colours fit in with the things you'd experience in store as well if I was to go in store and see the big 30% off sign in like blue and white it's what they use online, it's exactly the same. Again it kind of makes you think of them like that's their trade mark they use that all the time or they do that a lot. Yeah it's just professional looking and that makes you almost...because I am put off following things on like Facebook because again you don't know if they're real and it is a very different way of communicating because you're, yeah you're not use to, if you were going to complain or whatever or say something about the company you wouldn't necessarily say it in front of all of their followers whereas now there's the option of just doing it instantly and there's somebody on their updating it a lot so you know there's somebody on the other side seeing what's going on. It gives it like a personal touch as well because it doesn't feel like it just being run by a computer or whatever it's got this kind of like personal feel to it.

I: *Have you ever seen any one or have you ever posted a complaint or query?*

R: I don't think I have not on those. I wouldn't I don't know, I'm just guessing someone may complain I haven't seen one but I guess it might be a way people could choose to voice their opinions maybe even if they didn't even shop there they could do it they could follow one they don't like and in fact I think I saw yesterday on somebody's status they had something about having to like something in order to complain, I think it was a TV channel, the irony in having to communicate with them you had to like them which almost again seems a bit strange but I think, I don't know if people choose that sort of platform but it is a way of getting I guess their voices heard.

I: *Do you find that you can see what other customer think when they're following Facebook, can you see that quite clearly?*

R: I'm not necessarily, myself fussed about seeing what other think, I think I'm more about, interested in what they're posting about themselves, what they're saying but like I say to see

the competition the winner yesterday to post their thing up and stuff it just made you think “oh well it was a real competition somebody did win it” sort of thing it makes it more real but I personally, I’m not at the stage yet where I’ll go on it to look at reviews or anything like that I just choose to use it as a way of following the brand that I like.

I: So that’s with customers you don’t know, you’re real bothered about them. How do use Facebook if at all to communicate about fashion with your friends?

R: I send links of things that I might have found or if in photos they’re wearing something I’ll say “that’s nice where’s that from?” or “is that the Topshop dress?” that sort of thing and I think, not necessarily I haven’t done it with any fashion ones yet but if I followed a page and I think “my friend would like this” I’ll suggest it or send them a link so they can follow it and be involved too. I’ve not done that yet with any fashion ones.

I: Once you’ve been on Facebook, what’s the next interaction with a fashion retailer? Say with Dorothy Perkins after having a look then what do you do? Is it log off, switch off/

R: It doesn’t have that much of an impact but say yesterday it did make me think after I saw that, I think I saw it on my phone the dress thing and thought, I think I was on the bus I thought “oh” like obviously I’d closed it off and everything and thought “I might go on that later and just see”. I might go back on and maybe answer it or like I say try again next Thursday when they do it or, but I don’t necessarily, it doesn’t make me any more choosing to want to go in the store or anything just yet because as well things like the 30% off thing I saw, there was TV adverts for it and there’s, I’m trying to think how else I heard about it, I heard about it somewhere else I think there’s a banner for it on the website something like that. I heard about it somewhere else as well not necessarily just on Facebook so there was no initial action as such that I would follow up on.

I: So your need or want to go in store isn’t effected is that correct?

R: Yeah, it hasn’t been yet.

I: Yet?

R: Yeah!

I: Is there anything else you’d like to mention about fashion, social network sites or what you think of them or feel about them?

R: I think they’re good I just think in general I do, I know I said it already I do like how professional some of them look and how they are, and all the different things you can do on them. I’m trying to think about the one I was on the other day and down the left hand side you can do all sorts of different, you can look at blogs like fashion blogs and lots of different options you can pick a different choices of things photos of new season collection and it’s just another platform that they’re communicating...because on the website if you were to go on their website there is alot to look and there’s always lots of different sections and stuff where as if they just pick out little bits and post them as a status it sometimes will make me think “oh I’ll just click on that and see what that is” or if they say “we love this dress at the minute it’s 20% off” I think “I’ll just look at that and see what it’s like”. So yeah I do think in general they do, yeah they just come across...because in the past it’s always been like fan pages of things and they’re always just run by fans they’re nothing to do with the company and it’s just more, all sorts of things are there whereas I do like no how, and how the run competitions and how they get people involved as well I think is good.

I: Brilliant. Well that’s it for my questions.

End of recording

Interview 6

- I: So how often do you shop at high street fashion retailers, in their physical store?*
- R: Once a week, I'd say, at the weekends.*
- I: And how interested in fashion would you say you are?*
- R: Very.*
- I: Yes? Do you consider yourself to be fashionable?*
- R: Oh, I don't know. I kind of...I like shopping for things that...like the new season stuff, so I guess in that way, I shop for the things that I like in the new season. But I don't know if I'm fashionable! I don't know!*
- I: Okay, which fashion stores do you visit regularly?*
- R: Dorothy Perkins and H&M, and New Look are probably the ones I buy most things from.*
- I: Okay. And have you visited them in the last month?*
- R: Yes.*
- I: Yes? Are there any others, most recently that you've visited?*
- R: I've been to Topshop recently. I didn't buy anything from Topshop but I went in the shop. And I went to Outfit, so Warehouse, and Miss Selfridge, and things like that. And I think that's probably about it. Primark I walk through, sometimes.*
- I: Yes. So out of those stores you've mentioned, the ones you've visited recently, can you recall which ones, or which one, gave you the most positive or the most negative experience?*
- R: Well, when I went to Topshop they were really helpful. This is in the Trafford Centre. They were really helpful when I asked for another size and things like that. And when I went into Dorothy Perkins, they just kind of didn't make any contact with me, so I guess in that way, that was negative. But then I wasn't really too bothered because I just wanted to shop around anyway. So it wasn't a bad experience, but they didn't kind of communicate with, if that makes sense whereas the others did.*
- I: Okay. So do you tend to go shopping for a reason, with a product in mind? Or, a reason for going, as in like an activity? Or is it quite spontaneous?*
- R: Well yes, I usually go thinking, 'Okay, I'm going out on this night, so I want something new to wear, or a new top to wear,' so usually that, but sometimes when I'm in Cardiff, when I'm away from home, we'll just go town and just have a wander round, type thing, and I'll usually pick up a few things. So sometimes it's spontaneous, but I usually have things in mind that I fancy.*
- I: Okay, so you said, when you're in Cardiff, 'we'...who's we?*
- R: Me and David, my boyfriend.*
- I: And so do you like going shopping with other people?*

- R: Yes. If I've got something that I need to buy, I'd rather go on my own and just get it done. But if it is like a spontaneous thing, then I like going with people and things. But if I really need to get something specific, then I need to go on my own, because otherwise I might get a bit bad tempered if things don't fit!
- I: *Okay. So, I want you to think back to an experience that you've had inside a fashion store, so maybe recently in Topshop, or Dorothy Perkins or any. You don't have to have purchased anything, but I want you to describe to me what you did in store, and what you came into contact with.*
- R: Okay.
- I: *So I have some things that you may have come into contact with. Like, for example, environment. So you may have come across atmosphere, smell, sound temperature, lighting, materials, you know, all of these things.*
- R: Yes.
- I: *Some of them you may not. I might have missed some off. If I have, then feel free to mention them.*
- R: Okay.
- I: *And what we'll do is go through them in turn. And whilst you're thinking back to those kind of aspects of the store, have a think whether or not you had any sensations at the time, any senses were stimulated. If you felt anything, so if you can recall having an emotion at the time, or if it altered or generated a mood. And if you can remember what you were thinking. So, any mental processes or, maybe, creativity or problem solving. And if you didn't anything physical, so you physically got involved with something, or you felt your behaviour was changed in any way. And finally, whether...if you can recall, you were on your own, or if you noticed anyone else.*
- R: Okie dokie.
- I: *Okay?*
- R: Yes, fine.
- I: *So we'll go through those things. You can use these as a prompt, otherwise just talk to me.*
- R: Just talk about it, okay.
- I: *So let's start with environment. So, from when you walked into the store, or a store, can you describe to me what you came into contact with and what you did?*
- R: Yes, it was when I went into Topshop, it was really busy, because they had a sale at the very front of the shop. So it was quite inviting in a way. Yes...so then, it was really busy and it was nice and bright, all the displays were lovely. But I was drawn to the sale, because it was right at the front.
- I: *Right, how did you see it was at the front? Were you on the outside and...?*
- R: Yes, we were walking past the store, in the Trafford Centre, and it was just literally as you walk in, right in front of the doors.
- I: *Okay.*
- R: All the signs were there and things. So me and my friend went in, and yes, we just kind of flicked through, just to see what bargains we could pick up.

- I: Okay, now you said it looked quite busy? What did you think or how did you feel when you realised how busy it was?*
- R: Well, there was a lot of people around the sale, so I kind of started to get a bit like, I don't know...a bit on edge, I don't know, is that the right word?*
- I: Okay, yes.*
- R: Yes, just kind of people pushing passed and things like that.*
- I: Right.*
- R: So that was a bit like, uneasy. But when you moved away from the sale it was a lot bigger and a lot more spaced out. But it was nice...the music was loud, the visual displays were really good, and it was nice and bright, so it was a nice experience, being there. It wasn't too cramped that you couldn't shop and things.*
- I: Yes. So you mentioned there a bit about music and lighting. Did you notice anything else about the store environment?*
- R: There was a lot of staff around, adjusting rails and helping customers. And I've worked in shops previously, so I tend to pick up on those things anyway, without even realising. And that seemed really nice, and they were all really happy and smiling. So that kind of...you know, made me enjoy it a bit more. I know that's...but by looking at other people, that kind of helps you enjoy it.*
- I: Yes.*
- R: So they seemed more approachable than other stores.*
- I: Great. So once you got to the sale, as you say, you had a flick through it?*
- R: Yes.*
- I: Did you move around the rest of the shop after that, or...?*
- R: Yes, I went to the sale and picked up a couple of things, and then just kind of branched off to the rest of the store, and had a look at the new season things. A couple of things that I wanted to get, I was looking at things that I wanted, that I was aiming to buy. Yes, and it was really nicely spaced out, and it was set up really nicely so that everything was grouped together well.*
- I: What do you mean, it was set up really nicely?*
- R: Well, just the way that they'd put all the different outfits together, almost.*
- I: Right.*
- R: Like, the way they'd put the colours together, and the models that they were showing, the outfits and you think, 'Oh yes, that's over there, that's over there.' It was really easy to find everything.*
- I: Is it important that things are easy to find?*
- R: For me, yes. Because I don't...sometimes I don't really, if I see something I like, it's just like, 'Oh where's that?' And I just want to go and get it rather than have to search through everything. And I think, being able to see things, it kind of makes you want to buy them a bit more. So from the shop's perspective, that's good.*
- I: How do you feel if you can't see where that product is, that's on the display?*

R: Well, I would usually go and ask somebody where it is. If I really, really wanted it. But yes, so I would feel a bit curious to where it is, I guess, but I'd usually just go and ask people.

I: *Yes, great. So how did you find the layout of the shop, to kind of navigate round?*

R: Yes, it was quite easy to go round. Like I said, the sale was at the front. The changing rooms were a bit hard to find, but I don't know whether that's just because I wasn't familiar with the store. But apart from that, everything was good. The shoes...the shoes were at the back, and everything was just kind of...it's a nice big store anyway, so you can kind of wander round and see everything that you need to see. It's a nice layout, and yes, like I said, it's a big store, so...

I: *Yes you enjoyed it?*

R: I enjoyed it, yes.

I: *Okay great. Can you recall anything about any materials or any furniture that was there or...?*

R: Yes, well materials...like I said, when I was looking at clothes and things, I guess when I was looking at dresses and things like that, there was a really nice dress that I saw, and it was like an orangey coloured dress. But then I looked at the material and it was like a clingy material, and I didn't like that, so I put that down. And that kind of thing. With regards to the furniture I can't quite...oh, there was some nice...when we went to the shoe department, there was some nice big, like welcoming cushiony seats, so they were nice.

I: *Yes?*

R: But no, with the materials, I tend to look at whether it's going to cling or not. Because if it does, then I won't feel comfortable. So I kind of went for the more chiffony type things.

I: *Okay, that brings us quite nicely onto product.*

R: Okay.

I: *So, obviously you interacted with some product. You said you flicked through the sale rail?*

R: Yes.

I: *So, can you talk me through what happened when you found a product that you liked, or maybe you didn't like it but you still went over to it?*

R: Yes. So, what happened, sorry?

I: *Yes, what happened, and what you were thinking or what you were feeling, if you can remember?*

R: Well, when we were in the sale, I was flicking through and I said, 'Oh!'...it was a different orange dress actually, to the one I've just said, and it looked really nice, just a lacy one with a flicky out skirt. And I looked at the price, and it said £5. And I was like, '£5? £5?' And it used to be, like, I don't know, £45. And I said, 'No, this can't be right.' So I spoke to the woman, and she went and scanned it for me, which was really nice, and it was £5! So, instantly, my mood changed! But, yes, the product itself was lovely, it was a really nice material, and the fact that it was £5, I was like, 'Right, I have to try this on!'

I: *So you felt more inclined to try it on?*

R: More inclined to try it on, the fact that it was only £5, yes.

I: *Okay.*

- R: And yes, it kind of cheered me up a bit, because I'd found a dress that was a really good price.
- I: *Yes. So is price an important factor for you?*
- R: For me, yes, it is, I don't want...unless I'm investing in something, you know, like something that's going to last a long time, I don't really like to spend too much on new season things that are going to go in and out of fashion. I like to spend money on things like, you know, leather boots or a leather jacket. You know, things that are going to last a time, but for things that are just going to just go in and out of season, I'd rather just spend...not, like a fiver on a top every single time, but I don't like to spend too much, because then it will just...kind of went out of fashion, you know, it will just go out of season?
- I: *Okay, yes.*
- R: But for things that I like to invest in, I'd spend money on.
- I: *Great. Talk me through what happened when you tried the garment on.*
- R: Right. Well I went to the changing rooms and I tried it on. And with it being such a good price, I was like, 'Please look good, please look good!' And I tried it on, and it was a lovely colour, but it just didn't quite look right. It didn't fit me the right way that I wanted it to. And my friend who was with me was like, 'Mmm, I'm not quite sure,' type thing. And even though it was only £5, I was like, 'I would never wear it.' So that's what... It was a lovely, like, dress, and it would have looked nice, probably, on somebody else, but it just didn't suit my figure. So I was a bit disappointed after finding such a good bargain. But yes, I was quite pleased with myself, so yes.
- I: *Can you recall anything about the fitting rooms?*
- R: Yes, they were really bright, really good lighting actually, the fitting rooms. Because I always think – a lot of – some fitting rooms are quite dull, so you can't get a true sense of what it looks like, or what the colour's like on you and that kind of thing. But they were really good, like daylight almost, lighting, which is good. They were nicely spaced out, they had enough space in there to get changed and have a number of things. The fitting room attendants were really helpful. Yes, there were quite a few fitting rooms. There were a couple of people outside and stuff, but yes, apart from that it was good.
- I: *Yes? So would you say it was a pleasant or unpleasant experience?*
- R: Yes, pleasant experience, yes, definitely.
- I: *Great. Can you remember any other products that you've come into contact with recently?*
- R: Yes, there was...do you want me to...?
- I: *Yes, yes.*
- R: Yes, a playsuit from Dorothy Perkins, and that was, again, in the sale. And this was for a specific thing, it was for like a night out. But I didn't want that, I wanted something else. So when I was looking through, that kind of caught my eye. I didn't really know whether I would suit playsuits, with my figure and things, but I just thought I'd try it anyway. Just to see what it was like. So I picked up a couple of things. And it was a really nice material actually. It was quite thick on the shorts, and then the top was like a chiffony material, so it was like two different types of...but it was really nice. And I went to the changing rooms, tried it on, and it fit, and it looked really good so I bought it!
- I: *Great.*
- R: But yes, that was really nice. It was unexpected. I was a bit wary about trying it on, I think, because I didn't think it would look nice, but...

I: What persuaded you to try it on then?

R: Well, I was with my friend, and she said, 'Just go for it.' So I just kind of thought, 'Okay.' And it was in the right size, I know that I'm that size in Dorothy Perkins, so I was confident that it would either nearly fit, or fit me. So, it was just the fact whether...because I'm always a bit wary whether playsuits are too short for me, that kind of thing. So...but yes, I just thought, 'Well I'll just try it on, I might as well, it's only...' I was only, I think it was only £20, so I thought I'd just try it on and see, so...

I: Yes. Do you often try things on in store?

R: Yes, I do. I usually try things on. But I can't...I don't like going into stores and buying things without trying them on, usually, unless I know that they're definitely, definitely going to fit, like I've had one like that in the past or something. But I need to know whether I've got the right size or not, just to feel comfortable in really.

I: Yes.

R: So yes, with that product, it was comfortable and it was something that I wanted, so it fit the bill.

I: Great. Is there anything else about the product maybe, any product information that you came into contact with or...more about the presentation that you can recall?

R: What, the products that I bought, or just any product?

I: That you came into contact with, not necessarily purchased, but that you can recall, that stand out in your memory really.

R: Right, well in Dorothy Perkins actually, when I went into that store, there was some really...at the very front of the store there was like a couple of models with the new season fashion on, and it just kind of caught my eye, because it was quite bright. I know the colour block was summer, but then it was still quite bright, and I thought, 'Oh,' so I kind of had a look around at the dress that was on the model and the shoes and everything like that. And I was like, 'Mmm, that could work.' But yes, so that really caught my eye actually because they were really bright at the front of the store, and they looked quite attractive, and kind of brought me in to looking at those products that were around...

I: Great. So when you say, 'Ooh, that could work,' what are you thinking, what do you mean, 'that could work'?

R: Well, like, when I go into a shop I usually think about...look at a dress for example, and I think, 'Oh well I've got those few shoes, they would like nice with that, or that bag would go with that,' and that's what's going through my head when I'm shopping, if I'm looking for something in particular obviously. So yes, there was this, I think it was like a dark, like a bright purple, and I was just trying to piece together what kind of outfit I could make without having to buy extra things. Like, 'I've got those shoes, I've got that bag, so it would all go together like that.'

I: Right, great.

R: So that's what I was kind of thinking, whilst I was shopping.

I: So where do you think you get your inspiration for your outfits from?

R: Magazines usually and the internet. I get a lot of magazines every week. I buy Look and More, and things like that. And also, I follow Facebook for Dorothy Perkins and H&M, and they do like a...every day they do like a, what's it called...like a picture, a mix of the new things that are in at the minute.

- I: Right.*
- R: And different outfits, and you've got to rate it whether you like it or not, and people comment on it. So then, you see things on there, obviously I don't go shopping every day, so I see things on there, and I'm kind of like, 'Oh that really works, I wouldn't have put those two together.' And it kind of encourages me to think a bit beyond the safe options that I would normally go for type of thing.*
- I: And have you engaged in the like it or not?*
- R: Yes, there was one...there was a metallic one on H&M, like a metallic picture of shorts, and blazer and a top. And I liked that. And there were hundreds and hundreds of comments. But I just...I didn't want to comment, I just, 'like'.*
- I: Why didn't you want to comment?*
- R: I don't know, I didn't really know what to say! But, yes, it was good actually, the way they'd set it...it was only really simple, just put together on a picture, but it kind of...yes, it obviously sparked a lot of comments from people, which was good. But yes, I have liked a couple of things, and there's a few competitions on Dorothy Perkins that I keep meaning to enter, but I actually haven't. So that's quite good.*
- I: Okay.*
- R: So yes.*
- I: So what drives you to go on the Facebook sites in the first place?*
- R: Well it's things like...firstly, when I went internet shopping online, I go on, like, Dorothy Perkins website, and things like that. And they have like...they usually have, like a, 'looks' page. You know, 'Get this look by doing this.' And then at the bottom they have a Facebook link, or at the side, they have, like us on Facebook. So I just did that.*
- I: You follow it through the website?*
- R: Well at first, it said, 'Follow us on Facebook,' so then when I was on my Facebook page I typed in, 'Dorothy Perkins' and it came up with that so then I just liked it and that's how I did it.*
- I: Yes. How often would you say you look at that kind of fashion, Facebook page?*
- R: Well usually, when I log onto Facebook they've had an update, it's come up on my newsfeed, so if I've got time I usually just click on there and see what the update is, and see...so it's usually every day, every couple of days, just to see what's going on, what's new in store and that type of thing.*
- I: Yes? Is there any other reason why you might go on?*
- R: Well, when I went shopping for this outfit for a night out, I went on there to see what outfits they'd put together, to see if there was anything that I like, that I could go, 'Oh yes, I could go in that, I could wear that...' type of thing. So I went on both H&M and Dorothy Perkins to see what outfits they'd put together to see if I would like any of them.*
- I: Do you look at anything else on their Facebook page, or is it just the outfits?*
- R: No, I do look at people's comments and things like that. Just to see...and usually, sometimes they have posts from the Dorothy Perkins website telling you, 'Oh check out our page, da, da, da...' So I do that. And I sometimes look on the website, the link that they've posted and things like that.*
- I: Yes? So can you tell me why you look at people's comments?*

R: Just to see what people's reactions are really, because I kind of...if I like it, I want to see whether I'm the only one, or whether other people think it's nice as well. Just to see, you know, what kind of, the reaction is to it, whether it's going to be...I'm just interested in fashion anyway, like...I think with working in store, it interests me to see what people go to, what the most popular thing is. So that's just, I'm interested in...also, in a way, to see, 'Oh how many are going to be buying that? Do I really want to be wearing it?' You know that kind of thing. But yes, so...

I: *Yes? Do you like the fact that you can see random comments... stranger's comments?*

R: Yes, it is quite strange, but then, yes I do quite like it because it gives it an insight from people other than my friends that I'd see a lot of the time. So it's quite interesting to see, and obviously everyone's got a different style, so it's quite interesting to see how other people would wear it. Like, there was one girl that said that she'd wear a blazer with this like a spotty dress or something, and I thought, 'Oh I'd not put that together,' but you know, that's her style. So it's quite interesting to see all the different kind of things that people would wear with it.

I: *Do you think it has an influence on the way you shop or what you wear?*

R: I don't really know whether...I think if it's, I don't think their comments would have an impact on what...if I liked a top that was on there and it was like 'Oh this is disgusting, why have you got this?' sort of thing, I might have been like, 'Okay, I'll leave it.' But if they were like, 'Oh, I'd wear that with that,' I think I would just piece together what I felt comfortable with. I wouldn't copy what they'd done, type of thing.

I: *Okay. Great. So have you contribute before, have you put a comment up?*

R: I haven't put a comment up, no.

I: *Would you like to?*

R: Yes, I would. I do keep meaning to kind of...I've not put one on Dorothy Perkins, but I have done on the H&M, just kind of...passing comment...I haven't done on the Dorothy Perkins one, but yes, H&M.

I: *Yes?*

R: I just kind of said...oh, I just liked it, and then I just said, 'Really like this dress. Would wear it with...' such and such a thing.

I: *If you can remember, how did you feel after you'd written it?*

R: I felt a bit, like, scared! Yes, a bit scared. I posted it and I was like, 'Oh, what if are people really like, what are you doing?' You know? So I was a bit scared, but then I thought, 'Oh well, they don't know me,' so just...it was just my opinion, so I thought it was quite fun.

I: *Yes? Is there anything else that you do on a Facebook page of a fashion retailer?*

R: I just tend to look at pictures, and see what the latest posts are really, to be honest.

I: *Do you ever look under, like the information section, about the retailer or...?*

R: I did when I first joined.

I: *Yes?*

- R: When I first joined the page, I looked at the Dorothy Perkins...I don't think I looked at the H&M one, I looked at the Dorothy Perkins one, because that's like my favourite shop, so I was just kind of interested to see when it started and things like that.
- I: *Right, so it was just interest that drove you to do that, yes?*
- R: Yes, just interest. Just kind of curiosity really.
- I: *And how do you feel, knowing whatever information you found out?*
- R: I just kind of...I mean I knew about the company anyway...vaguely, but yes, just felt quite, it was quite interesting to find out things, and I've also looked...they post videos on their Facebook page, about the Fashion Week and things like that Look Fashion Week and things like that, when they went to that. And I've watched a few videos on there of their catwalk show, and...like the assistant buyer or something, was putting together all these different outfits, and saying, 'The key trend of this season is...' such and such. So I watch some of those videos as well. So yes, it's fine.
- I: *How do you think, or, if it does at all, how do you think that influences your perception about them as a retailer?*
- R: I think, yes, they seem a bit more like people, if that makes any sense?
- I: *Yes.*
- R: Because they seem a bit like...well, I always used to think, the clothes are in the shops and that's it. But then you see the faces behind all that, and it's kind of like, 'Oh there's actually a lot of thought gone into the way they put that on the mannequin,' or, 'The way they put that in the shop window,' or things like that. So it's quite interesting to see how they work, and their kind of styling and things. So it makes it a bit more personal when you watch a video, even though it's going out to thousands and thousands of people. It makes you feel a bit more, I don't know...a bit more happy to go in their shop, I guess.
- I: *Okay.*
- R: And enjoy their clothes, I suppose.
- I: *Great. So, that feeling of it being personal, what is it about it...personal? Can you expand on that?*
- R: Yes, just kind of...the way, like obviously when you're watching videos, they're talking to you, but they're saying...they cover, the one that I watch covered every shape, so they said, 'This would suit a pear shape,' and, 'Blah, blah, blah...' And the way that they do that, kind of help you piece outfits together whatever shape you are. That kind of made it quite personal, type thing. If that...?
- I: *Yes, no...yes, that's great.*
- R: So, yes, they just kind of...it was just interesting for me to see that, rather than just going into the shop and seeing a dress with the jacket over and a pair of shoes, it's quite interesting to see why they've put those things together. They actually talked you through why they'd done it. So that kind of made me think about, 'Oh well I've got a jacket similar to that, so could I wear it with those boots and that top?' You know? So it kind of gets you thinking about what you've already got to make it...does that make any sense?
- I: *Yes, no...it does, yes.*
- R: So that's how it made me feel.

I: *Okay. Do you ever use Facebook, or even any other social network site really, that's not on a retailer specific page? Do you ever talk about fashion or use Facebook, Twitter, to talk about fashion with anyone other than the retailer, as it were.*

R: What, on the actual...?

I: *Well, so we've talked through what you do on the Facebook page, of say, Dorothy Perkins. Do you ever use Facebook to talk about fashion, but away from that page?*

R: Oh, to like, my friends?

I: *Yes.*

R: Yes, yes. Sometimes...if somebody's wearing a nice dress or a nice top, I'm like, 'Oh where's your dress from?' You know, that kind of thing? I do that quite a lot. And, I've got a conversation going, with my cousins at the minute, about a night out tomorrow, and, like, 'Oh what are you wearing?' 'I got this suit from Dorothy Perkins the other day, and...' That kind of thing. So just general chit chat, but just kind of asking about...

I: *Yes. Why do that on Facebook?*

R: That's a very good question. I don't really know. I just...I think it's because it can involve, because the message at the minute, with my cousins is going between me and my sister, and my two cousins, so because it's easier than texting four people at once, it's just kind of handy to...for everybody to just reply when they can type of thing, so it just kind of works that way. I don't know really. Just the way Facebook's taken over I guess!

I: *Okay. How do you think then, your involvement with Facebook...how do you think that affects your need or want to then go in store?*

R: Well, with the H&M, there was, like I said, that metallic picture of all the tops and things like that, and I wouldn't have wanted to go in store to look for anything metallic, but then this weekend, I was like, 'I really liked that top, I want to go and find it.' So it kind of encouraged me to go, just because it looked nice. And I wouldn't have thought of buying things like that, but then seeing so many good comments about it, and people had bought it and worn it with it with and it looked really nice...I thought, 'Oh I might give it a go and see...' So just...

I: *So did you leave your front door thinking, 'I'm going to go to H&M because I've seen something on Facebook?'*

R: Yes.

I: *Yes?*

R: Well, when I went shopping the other day, I knew I wanted to go to Dorothy Perkins and H&M actually, because I'd seen so many things on the...not just the H&M Facebook page, but the H&M website as well, and the Dorothy Perkins website and Facebook page. And to be honest, they're the two main shops that I go to because...well because I am on Facebook, it kind of encourages me...I don't know, it kind of encourages me more to go there. But I'd seen a lot of outfits and things online that I liked, and I just knew that I'd find something in them, because they fit me well and I like the style of the clothes. And I know they're a bit...like H&M is a bit different to other stores. I know a lot of people go to Topshop and things like that, which is great, but I like going to H&M and getting different things.

I: *Yes. So you think it does influence your want to go in store, yes?*

R: Definitely, yes.

I: *Great. Okay, so let's go back to shopping in store now. So maybe you can talk me through the H&M or the Dorothy Perkins trip? So, we'll move on from people...sorry, product, to people.*

- R: Okay.
- I: *So can you recall whether you came into contact with any person in store? So it could be a sales assistant, another customer you were with, or that you bumped into, like someone you knew, friend or family, or maybe it was someone you didn't know, so it was just another random customer, or anything about any personal characteristics.*
- R: Okay. Well when I went to Dorothy Perkins, me and my friend went into the shop and there was two sales assistants stood right by the sale, but they were chatting to each other, they didn't kind of make eye contact with us or anything. Because they were talking to each other, and then didn't kind of seem that enthusiastic to help, not that we needed help, but they didn't kind of seem approachable, like the other store did...
- I: *How did that make you feel?*
- R: A bit like...I was just, not annoyed, because that's the wrong word, but kind of...I think I was just a bit like, 'Well I wouldn't go over to those two people.' There was another girl, way up, like at the other end of the store who was on her own and sorting things out, and I would have probably gone to her before I'd gone to them to.
- I: *Why?*
- R: Because they seemed really, like, deep in conversation, and I just thought...they just seemed to me like they were a bit, they couldn't be bothered to be there if I'm honest. They're probably very nice, but it just seemed that they were a bit...they weren't willing to help out people who needed it. Not that...I didn't need it, so they might have been lovely, but it just gave that impression that they weren't...
- I: *But would you say, or am I right in thinking, you wouldn't have approached them?*
- R: Probably not.
- I: *Okay.*
- R: Probably not. No. I probably wouldn't have approached them.
- I: *Yes?*
- R: I was with my friend, so we kind of split off, actually, when we went in, and I looked at things. Like I said, I looked at the mannequin, that dress that was on the mannequin. I went and looked over there and she was wandering through the sale, and then I went back to the sale, and I'd brought a few things, we're like, 'Oh, what do you think of this? What do you think of this?' So we just kind of talked to each other about, you know, 'Oh yes, you should definitely get that!' That type of thing, you know? She's the one who encouraged me, 'Yes, just try on that dress, that playsuit on'. There wasn't actually that many other people in the store. There were a couple of people shopping on their own, but it wasn't...nowhere near as busy as the Topshop or anything. So, quite pleasant really.
- I: *So, which one do you prefer?*
- R: Yes, I prefer...I don't like it dead, when there's nobody...I feel quite uncomfortable when I'm on my own in a store, because I feel like everybody's watching me and then I can't make a decision about what I want to get.
- I: *Oh okay.*
- R: So I don't like it when I'm on my own, completely, in a store, but I do like it when it's a bit more relaxed...and there's not as many people there, so more relaxed. Just because I don't feel like, pressured, to be pushed in this direction, or that kind of thing. But yes, it was a

pleasant experience actually. But like I said there were a few other sales assistants that were really helpful, and were just sorting clothes out. And the girl at the till, when I bought the dress, was really nice, and she asked me about a store card and that kind of thing. She was really nice, and said, 'Oh that's a lovely playsuit.' So that was nice to hear and stuff. So, yes it was...

I: Do you like having, kind of, that conversation or dialogue with sales staff?

R: Yes, I think it's nice. I think, especially when you're at the till, I prefer to have, like a little...even if it's just a comment, 'Oh, have you had a nice day today?' That kind of thing. It just makes you feel a bit more, 'Oh yes, thanks, it's been really good.' Whereas if they completely ignore you...I've been in stores before where they've carried on chatting to the person on the till next to them, and you're just like, 'Oh right, sorry, I'm wasting your time here aren't I?' type thing. It makes you feel a bit like you shouldn't be there, but actually you should be there and it's...but at Dorothy Perkins they were lovely on the tills. But actually in Topshop, they weren't, they were talking to each other across the tills. So, yes, so that annoys me, when they're talking to each other across the tills, because that's the one time, really, that they've got the chance to make an impression on the buyer, and if they're not...just a smile, just you know, anything, it just kind of makes you feel like you've had a good experience there.

I: Great. Let's go back to you and your friend. So you said you split off. Do you often split off and lose each other or...you know, how do you shop with your friends?

R: I think it's different depending on who I'm with really. I usually...well I don't know...yes, I usually spilt, not split off, I guess we kind of wander around together but then I'll see something that I like and I'll just be like, 'Oh I'm just going over here to look at that,' and she's like, 'Alright, okay, I'll go over here.' Like I say, it's different with everybody I guess. But, yes, with this particular friend, we both just wanted to look at different things, so we just went...it wasn't an instant, walk in, and turn left and right, but it just naturally happened that way, and just one wanted to do that.

I: And you said you came back together...?

R: Yes.

I: And one of you had a garment, is that right?

R: Yes.

I: Is it important that you get your friend's opinion?

R: Yes, I think I need that reassurance to kind of think, 'Oh what do you think of that?' Because I just like to know that I'm...that it's not weird, the complete wrong end of the scale! Yes, I just kind of need that. I mean, if I like it, then I like it, and I will try it on if I want to try it on type of thing. But it always helps to be like...if someone's like, 'Oh it's a really nice dress that, it'll really suit you,' type of thing. So I think it's just a self-confidence thing, like a confidence thing. If they say, 'Yes, that looks really good,' you're like, 'Oh, okay.' You know?

I: So does that somebody always have to be someone you know, or have you ever experienced it when a stranger has said?

R: They did actually when I tried the playsuit on in Dorothy Perkins. I stepped out of the changing rooms to look in the far away mirror, just to get a better view really, and there was a lady there with a pram, and another lady there, and they went, 'That looks really nice on you.' I was like, 'Oh thanks!' So that made you feel, that made me feel better straight away, because I was like, 'Oh you don't even know me but yet you're saying that looks nice, and that's quite good really because you didn't have to say that.' If it looked horrible, they could have just ignored it, and walked away. So that made me feel really nice. Yes, that was in the changing rooms at Dorothy Perkins.

I: *Have you ever done it back?*

R: Yes.

I: *Or initiated that?*

R: Yes. Like again, when someone's got a really nice dress on, I'll just be liking staring at them, going, 'Oh I've got to say something now!' Like, 'Yes, that's lovely!' So, yes, I've done that before.

I: *Yes? And that makes you feel good?*

R: Yes. Only if I feel like I could say it, you know, if somebody looks friendly, or they're with...maybe if they're with somebody else, I don't know, then I wouldn't initiate it. But yes, it makes me feel good when somebody says that I guess. It's always nice to hear that you look nice.

I: *Yes. Is there anything else about people in store that you can remember?*

R: No, I don't think so. It was really quiet. The music wasn't as loud and things like that, but the people were...like I saw there were these two sales assistants and stuff, but everybody that I came across, like the people in the shoe department seemed very helpful and stuff...so yes, it was a nice experience really.

I: *Great, let's move on. So, this one, is retail brand information. Right, so think, for when you're in store, do you ever come into contact or come across any information, so visual or maybe verbal, about what the company believes in, so their values or ethics? Where they come from, their history or their story? Anything about their identity, or what they do in other sectors, as in sponsorships such as Adidas sponsor sports events, or a retailer might sponsor a music event?*

R: The one that comes to me is the H&M with the...eco cotton thing, I can't really think of the name, what it is now, but they usually have a big push on the organic cotton, things like that. And I worked in H&M, so I became aware of it then obviously, but being in store, like one store in particular, they had a big sign up where this particular brand of clothing is, and said, '100% organic...' So I guess that was, that's their ethics.

I: *Yes, that was their...what they believe in, yes. So, did you...you've obviously interacted with that. Can you talk me through how you felt about that, what you were thinking at the time? Can you remember?*

R: What, about seeing the...?

I: Yes.

R: I thought, 'Oh that's quite...' I thought, 'That's quite interesting,' to be honest. It was just kind of interesting more than anything. So I did go and have a look over, to see what there was. And I thought it was good that they bringing things like that into stores, rather than just being...having no, kind of showing any values or things like that, I think it is nice for them to add that part to their retail...

I: *What was your immediate response? Did it make you pick up the garment, did you just walk away?*

R: Well I went over, and I had a look round. I think...I don't think I picked anything up, but I did have a look through. Because it wasn't what I was looking for at the time, so I just kind of thought I'd have a look through and see what there was. It was quite basic tops, and things like that, which wasn't what I was looking for. But again, it interested me enough to go over, and have a look...like it was quite interesting for me to see. So, yes, I guess that's the only thing I can think of for values and ethics.

- I: *Is it something that you notice in store often?*
- R: What the H&M...?
- I: *Any kind of...no, in any store, in any fashion store?*
- R: Oh values or ethics?
- I: *Yes. Or just...not even just about their values, but any information about them as a retailer, and what they do and what they...and that kind of thing?*
- R: It doesn't come across from...just going on that shops I've been in recently, because obviously I can remember them the best, but it doesn't really come across about their values as much, just walking in the store. But maybe when you're at the till, they sometimes have leaflets and things, and booklets, and badges and things like that. So obviously, when you're waiting to pay, you'll notice them and think, 'Oh well, they support that, that's really good,' and things like that. I think, what was it...Dorothy Perkins had the breast cancer badges, maybe, I can't quite remember. And you think, 'Oh that's really good that they're supporting that,' type of thing. Like I said, it's not usually displayed to see as soon as you walk in the shop.
- I: *Right. How do you think it influences your perception about the retailer, knowing this kind of information?*
- R: Well I think it makes it seem like they're not just a clothes shop, they're there to help other things as well, if that makes any sense. They're kind of there to support the community and everything, which is nice obviously. And with things like the breast cancer badges, in Dorothy Perkins, it just kind of makes you realise that they can have such an impact on things like that.
- I: *Yes.*
- R: So I guess that's what makes me...it just makes me think about, like that they're taking part in such a big organisation, which is good.
- I: *Okay. So, generally, across fashion stores, you don't think this is that obvious?*
- R: Not from walking in the actual stores. I wouldn't say, like their history, you wouldn't know, from walking in Dorothy Perkins, you wouldn't know when it was established, or anything like that type of thing, and who first thought of Dorothy Perkins, anything like that. But like I said, values and ethics is a bit more there when you go to the tills and things like that, or sometimes they have displays behind the tills, with the latest promotion. So that obviously catches your eye when you're at the till, or passing the till, whatever. Sometimes on mirrors, they have things as well. Like, stickers saying, 'Check out our new...Breakthrough Campaign,' or whatever. That type of thing. But things like history, to be honest, I can't ever remember seeing anything to do with history.
- I: *Yes. Why do you think a retailer would share any information about...whether it be values and ethics, or their heritage?*
- R: I think values and ethics, with things like the breast cancer and the organic...that's the only two things I can think of actually, but with those type of things, I think it just says more about the company, that they're more than just a...they're interested in better things, not better things that's the wrong word...they're interested in making, having an impact, I guess, on things. It makes them seem...I can't think of the right way to put it!
- I: *Okay.*
- R: I don't know, it makes them seem more than just a clothing brand, if that makes any sense?
- I: *Okay?*

- R: And I think...whereas with heritage and history, they...I can't remember what I was going to say!
- I: *That's alright.*
- R: Sorry!
- I: *That's fine, no. I mean, unless there's anything you want to add, we can move on?*
- R: No...yes, I can't really think of anything to add.
- I: *We'll move on, that's fine. So now we're going to talk about technology. Can you recall coming across any forms of technology in store, such as video screens, any animations, maybe self service kiosks, or a touch screen surface like an i-Pad, or Microsoft surface is another example, or maybe a computer screen?*
- R: I really can't remember.
- I: *Have you ever experience technology?*
- R: Ever experienced? Yes, I've seen televisions, with music videos and things on, in shops. I can't quite remember which shop it was actually. But I have seen televisions screens with that on, and also they had like the stores looks of the season, type of thing, just flashing up every so often. I can't remember which shop it was!
- I: *So, how did you feel about seeing that? What did you think?*
- R: No, it was quite interesting, because I hadn't seen it in many shops before, and it was just kind of...they were just dotted around the shop, and it just caught your eye when you saw it...it kind of made me look up at the outfit to see what they were showing and things. So that was quite interesting really. Animations, I can't really remember. But yes, television screens are the main one that I've seen in fashion...
- I: *Stores?*
- R: ...stores.
- I: *Did you have a reaction to them? So you said you saw a look of the season. Did it make you want to find any garments?*
- R: Yes, I kind of thought, 'Oh, that's quite interesting.' Again, it's a bit like the Facebook thing isn't it? You think, 'Oh well I could put that with such...' So it was quite interesting to see. But yes, the television screens, obviously with the music coming up, it kind of lifts the mood of the store and makes you a bit...I don't know, but it was like chart music, so it was kind of...it made you want to, it was just like happy music you know? So you can just sing along to it and stuff, which is nice.
- I: *Yes? But you don't recall coming into contact with any, like, touch screen or computers or anything?*
- R: No, not that I can remember.
- I: *Do you know of any fashion retailers that do use this kind of thing in store?*
- R: What?
- I: *Technology, anything digital really? Or is it something, you're not maybe aware of?*

R: To be honest I don't...yes, I'm not really aware of it. They might...I can't remember a time recently that I've been in and thought, 'Oh, they've got a such and such there.' No, I can't really remember anything.

I: *Okay. No? What would you expect from technology in a fashion store?*

R: I think, not to take the focus away from the clothes.

I: *Okay.*

R: Something that can go on in the background, but still have an impact if that makes sense. So a bit like what I saw, like the music and then the looks of the outfits and things like that. Just kind of on in the background. Just kind of...so people can see it if they want to, but it's not kind of the first thing you notice when you walk in the store. But I think touch screen and i-Pad and things like that, would be quite interesting to see. Because people can walk round at their own pace, and maybe if they're looking for something from the internet, from their website, can go and find it and then thing, 'Oh well...' Maybe check if they've got it in stock themselves or something like that, rather than...but then again, that takes the communication away from the sales assistant, so it depends really. But yes, I think you know, obviously you don't want to take the focus away from the clothes, but I think it would be quite interesting to see.

I: *Yes?*

R: Yes, I think so.

I: *So, if you're not as familiar with it in fashion, have you come into contact with any of these things in another store? A different kind of store?*

R: Yes, there's things like touch screen in places like Argos and HMV and things like that.

I: *Are you inclined to use them?*

R: Mmm, yes. Well, Argos, is like the check up thing isn't it? So you do that. But HMV, you kind of go across and you can pick certain tracks to listen to, which is quite interesting. Just kind of a novelty at the minute, the whole touch screen thing, so it's quite nice to just go over and be able to choose it yourself, and just have a listen. So yes.

I: *Do you think it aids your actual kind of decisions, or your purchases in any way?*

R: Yes, I think if you have a chance...for example, in HMV, if they had a certain track that was playing on the touch screen...if they had an actual track that was playing on the i-Pod or the touch screen, and I hadn't heard it before, then I might think, 'Oh I quite like that, I could go and buy it.' So yes, it's all about putting it out there. If it's not out there you're not going to see it. So it's just different ways of doing that.

I: *And do you feel comfortable using technology in other stores?*

R: Yes...no, sometimes! Sometimes I'm a bit like, 'Oh this is really new, I don't really know what I'm doing!'

I: *So in that...?*

R: But when it's simply set out...

I: *Okay. In the circumstance where you're like, 'Oh I don't know what I'm doing,' what happens? Do you walk away, do you...?*

R: Yes I usually walk away because I'm scared!

I: *Yes you're deterred?*

R: Yes, well I'm just kind of scared of making it stop working! So, yes, unless I'm with somebody. If I'm with, like, my boyfriend, or a friend, I'll be like, 'What do I do here?' But I'm on my own I would just walk away.

I: *Right.*

R: Because I'm too worried about looking like a fool! In the middle of a store! Just kind of drawing attention to myself! So yes, it depends who I'm with. But, yes...no, I think it's a good idea. I'm just trying to think if I've seen anything in fashion stores, and I really can't think.

I: *That's fine. Is there anything else you want to add about interacting with technology?*

R: Oh, just Boots. I go into Boots a lot, and they have, you know, Advantage Card points, where you can put your card into the machine readers.

I: *Yes? Why do you use that?*

R: Just to check how many points I've got and what I can get with them.

I: *Yes?*

R: Really...and how much money it's worth, and things like that. It's quite interesting to see, rather than having to go to the till and saying, 'What can I get with this?' and taking time away from other things. It's just nice and easy to just do it yourself.

I: *Yes? Great.*

R: So yes, so that's it I think.

I: *That's it?*

R: Yes.

I: *Okay, well I think that's it for my questions as well unless there's anything else you want to add about your shopping experience?*

R: I don't think so.

I: *No okay, I'll leave it there then. **End of recording***

Interview 7

I: *Okay. So how often do you shop in high street fashion retailers, at the stores?*

R: I'd say about twice a month. It varies quite a lot, depending how much free time I have.

I: *Okay. And how interested in fashion are you?*

R: High interest I'd say.

I: *Yeah?*

R: Yeah, being a fashion student.

I: *So, do you consider yourself to be fashionable?*

R: Yeah, quite fashionable.

I: *And what does being fashionable mean to you?*

R: Being up with the latest trends, and kind of researching trends online and finding out the latest trends from there, and going in store and purchasing the items in fashion.

I: *Right. Which stores do you visit regularly, in store though?*

R: H and M, Zara, Topshop, New Look – for shoes [Laughter]. I'm trying to think of any others. Yeah, generally those.

I: *And have you visited them recently?*

R: Yup. I went to Zara yesterday actually.

I: *Brilliant! Out of all those stores, do any of them stand out to be particularly positive experiences or negative experiences?*

R: I don't really like New Look store design.

I: *So would you say that was a negative?*

R: That's a negative.

I: *Okay. And tell me a bit about that.*

R: I just think the lighting's too bright. It's too... It's just a big empty space it seems. It doesn't seem like they've really thought out the design very well. I just, I don't really know where to go, it doesn't lead you in one direction. Yeah, just all the bright greens and all the white lights; it's just a bit much and it's just a bit overwhelming I think, going into that store.

I: *Okay. So what was the last shopping trip you had?*

R: Yesterday.

I: *At Zara?*

R: At Zara.

I: *Yeah. Did you go in for a particular reason?*

R: No, I didn't. Just to look around.

I: *Great. And were you with anyone?*

R: My boyfriend.

I: *Do you often go shopping with someone else?*

R: I prefer going shopping alone [Laughter], but it depends; if I know what I want to get, I go by myself, but if it's like a social experience, I go with friends, or like my boyfriend because we'd been out for lunch, but normally if I have a goal in mind I go by myself, just if I just want to pop in for half an hour or an hour.

I: *Great! Okay, so I want you to think back to an experience you've had inside a fashion store, so it could be from yesterday, Zara, you don't have to have purchased anything, but I want you to describe to me what you did in store and what you came into contact with. So I've got some cues.*

R: Okay.

I: *Okay? So these are the things you could've come into contact with, you may not have, and that's fine, if there's anything missing, and we'll go through them in turn. So there's parts of the environment, the atmosphere, lighting, and kind of materials, visual merchandising, or just even the visual design like patterns and colours and things like that, space and layout, service area – so fitting rooms or the tills or any other kind of areas that weren't dedicated to products really, any furniture or equipment that they might have had out on the shop floor.*

So we'll start with this one, and I want you to describe to me how you felt at the time, any sensations, any thoughts, if you did anything physically, and if it was alone or with someone else, or you know, you went with your boyfriend.

R: Yeah.

I: *Yeah? But if there was anyone else in store kind of thing. Okay? So let's start with the environment, and we'll go through the others. So can you recall, from when you walked into the store, anything about the environment that you came into contact with?*

R: The lighting was quite... I like Zara because it feels quite like high fashion, but at lower prices. Just it seems like a really nice place to shop. I think the atmosphere is nice; it's never too busy. The lighting – I'm trying to think of the lighting – I can't really recall the lighting.

I: *That's fine.*

R: I like the layout; it's kind of free to browse, but it's not just one mass space. It kind of leads you around the store. I think it's like a loop, with the escalators in the middle, so it's very clear that you go round anti-clockwise and then go down the escalators, go downstairs. Visual merchandising, I like when you go in there's kind of, I think there's a few mannequins and then below it there's the clothes on the mannequins.

I: *Yeah. So can you recall what you saw, when you saw the mannequins; are they as you walk in?*

R: Yeah, I think they're kind of to the left. I think there was mannequins – I'm trying to think. Yeah, there is, as you walk in. Yeah, all the styling's really nice and it's kind of, I don't know, aspirational [Laughter], and I always feel the clothes as I'm walking around; that's what I like about the stores opposed to online. I always like to feel the clothes and...

I: *Is that the clothes that you are interested in trying on and purchasing, or is that any?*

R: Yeah, but I do often just kind of walk around having a feel of the clothes [Laughter].

I: *Yeah, having a feel; why do you think you do that?*

R: I don't know. I think it's important to me how the clothes feel, and if they'll be comfortable next to the skin. Just like look at the others...

I: *Talk me through what you did once you walked through the doors in Zara; can you remember which direction you went in and what you touched first, or if you didn't touch anything, what you saw?*

R: So as I walked in I went to the left, I kind of went to the wall on the left, I looked at the clothes along there, and then there's kind of islands, and there was also some tables with some jumpers on which I looked at. I then went to like that back of the store and then kind of looped round again.

I: *Okay. Can you recall how you felt along that path?*

R: I don't know. I felt kind of at ease. I think some shops are always very overwhelming and it's just like where to look, but I felt quite relaxed just browsing. I didn't feel like I was being rushed. I'm trying to think of the emotions. Yeah, I just felt quite comfortable to browse all the clothes on the shop floor, yeah.

I: *Great! So did you get to the escalators?*

R: Yeah, I got to the escalators after I'd browsed the ground floor, then I went downstairs to kind of like, it's more like the teenage brand, and that was a lot more kind of brighter, and I think... Did they have different music downstairs? It just felt a bit more upbeat, and it kind of matched in with the bright colours of the teenage brand downstairs.

I: *Yeah? Did you still feel the same level of ease? Did you still enjoy it?*

R: Yeah, I still enjoyed it. I think it was a bit kind of darker downstairs; I liked the natural style of lighting that was on the ground floor, but it kind of did match the range because it's quite urban, and quite kind of a bit more bright and vibrant.

I: *Is it important that the environment matches, as you say?*

R: Yeah. I would say that I think it should reflect clothing that they're selling.

I: *Great! Can you recall any displays, any mannequins downstairs?*

R: Um... I'm trying to... No, I don't think I can. There was kind of like, the clothes were hung up quite high, and displaying tops and dresses and they were all kind of styles like there'd be a hanger with a dress and a jacket on top, and maybe a scarf, to show how you'd combine all the products that they were selling below, on the racks.

I: *Do you like that way of styling the displays?*

R: Yeah, because it can show how you'd combine the products they were selling, kind of give you outfit suggestions, even though I wouldn't really by like three new products, but it kind of shows you different ways to wear one of the items.

I: *Great! So anything else about the environment that you can recall, or is there anything off this list?*

R: At the service areas, when I went it was quite quiet, it seemed quite relaxed. I think sometimes they like check through all your clothes; I know that's a security thing, but they seemed quite relaxed and they took you to your fitting room.

I: *Is that a better way to be?*

R: Yeah, I think so. I'm not sure if it was just the time that I visited, because it was, I don't know, two pm yesterday; it's quite a quiet time to shop. I don't recall any furniture there.

I: *Did you go into the fitting rooms then?*

R: Yup.

I: *Did you try stuff on?*

R: Yup.

I: *How did you find the experience in the fitting rooms?*

R: Yeah, it was kind of average. It didn't really stand out, apart from any other stores. Yeah, it was just kind of average. I wouldn't rate it above any other stores. I did notice that it was quite messy around the cash desk.

- I: *Yeah, and what did you think of that?*
- R: I don't know, it's not... It doesn't really, personally, affect me, but it wasn't ideal [Laughter] I would say.
- I: *Okay. Is there anything else about the environment?*
- R: I just think Zara is very well thought out; the space and the layout. Even though it's not a huge store, it feels like there's still lots of stuff to browse, and just the way it's laid out, it's not too daunting and you can just kind of go from one island to the next.
- I: *Okay, I think that brings us onto product quite nicely. So the islands, I take it they were islands of product?*
- R: Yeah.
- I: *Yeah, products. So can you recall what happened, or if you came into contact with any products whilst you were in Zara, or in any other stores if you want to talk about any other experiences?*
- R: Yeah. They often had, they had tables like mainly with folded knitwear on, different colours; like they often just had one cardigan, in five colours, folded up on the tables. Kind of more products like dresses and more delicate were I suppose was hung up.
- I: *Do you like the difference like folded and hung up; do you like the difference in presentation?*
- R: I think for things like dresses, they're a lot better hung up because you can see how they hang on the hanger. Things like cardigans, I suppose it's important to display all the different colours, so I think that's quite good to have folded, and you can always... It's really obvious because it's just there in front of you, rather than you wouldn't have to go up onto a shelf and struggle to pick up the product.
- I: *So what drew you over to, was it the jumpers; did you go over to the jumpers?*
- R: Yeah.
- I: *Yeah. What drew you over to them do you think?*
- R: I think it was all the different colours. Also, I needed a jumper, so I was kind of looking for that anyway. But yeah, the display was quite nice, how they were folded, and it looked quite effective the way they were laid out together.
- I: *Can you recall any other interaction with the product?*
- R: Yeah, like I said, I often feel the clothes, so it's quite important to me. I'm thinking of when I went down the stairs. I looked at a jacket that was hung up, and that was – like I was talking about earlier – that was matched with just a casual t-shirt below, and I tried that on.
- I: *How did you feel in that?*
- R: Yeah. No, I really liked the product and it looked nicer [Laughter] hung up than it did on me, so I was attracted to it because it looked nice on the wall, but it didn't look as nice on me [Laughter].
- I: *Okay. How did that make you feel?*
- R: Disappointed – I really liked it, and I was looking for just a plain, black blazer for a while. So yeah, it was a shame it didn't look as good on me as it did on the mannequin.
- I: *Did you continue to look then, or did you stop looking after feeling a bit disappointed?*

R: I continued to look. I think it's I didn't have one product in mind when I was going shopping, so I was just browsing anyway. That was just lucky that they had that product there that I was kind of looking for recently.

I: *Great!*

R: I think I get this off my mum, but I often look at the care label before I buy something, so [Laughter] it's a very mummy thing, but I always look at the properties and kind of like, 'Oh, it's like 100% cotton, that's good'.

I: *Yeah? Do you think that's just kind of a routine thing to do or does it have an influence on whether you try outfits?*

R: I think I'd look at it first and probably look at the price, and then come to looking at the care label in it. I don't know, it'd maybe like sway the purchasing decision, but I don't think it's, it's not something that I'd consider first when looking at a product.

I: *Right. Is price an important consideration for you?*

R: Yup, very important.

I: *Why?*

R: Because I don't have very much money as a student, and yeah, I kind of look at the product, and the second thing I'd look at is the tag and the price, and if it's just out of my budget I'd just leave it. I'd just think 'no way'.

I: *Would you ever be tempted to try it on anyway?*

R: No, just because...

I: *Disciplined [Laughter].*

R: [Laughter]. I'd just think 'no'. I don't know. I think if I had the time, I maybe would, but yeah, I suppose it depends how much I really liked it. I could think 'maybe as a Christmas present' or something like that [Laughter], but most of the time it's just no, I'd just leave it.

I: *Great! Is there anything else about the product?*

R: The origin, I don't really consider.

I: *No?*

R: No.

I: *Do you come across that kind of information anywhere?*

R: Not really. I mean it would say on the care label wouldn't it, but I wouldn't really look.

I: *No, you're not influenced by that?*

R: No. I probably should be, but, no, I'm not.

I: *Okay. Let's move onto people then. Can you recall coming into contact with anyone in store, so it could be a sales assistant, an acquainted customer, as in someone you know - so you said you were with your boyfriend, but any experience with a friend or family member - it could be with someone you don't know who is also a customer - a random stranger - or any of the personal characteristics of people around you; can you recall how you felt or what you thought? Even if you came, you know, did you come into contact with anyone?*

R: I asked a sales assistant if they had a particular size in these trousers that I was looking for.

- I: *Okay. So talk me through that; did you have to go and seek her out or was she right in front of you?*
- R: Well I was with my boyfriend and I was like, 'Well I've looked around, they mustn't have my size'. But he was like, 'Well, just ask that lady'. And so I did, and they did have my size in the trousers. So initially I wasn't even going to ask because I had looked around, but he kind of just said 'why don't you ask?' And I don't know, I think I always just think 'well I've looked around, I would've seen them', but no, she was very friendly and very helpful, and just kind of led me to the trousers, and when she found them she almost seemed as pleased as me. She said 'Oh, there they are!'
- I: *Oh great, yeah!*
- R: She was very friendly and very nice. The lady in the fitting room, she just led me to my fitting room, she didn't really have that much of an impact on the sale really.
- I: *Okay. Do you recall thinking or feeling anything about that at the time; about the way she'd just led you to the fitting room?*
- R: Not particularly. I don't know, it's kind of, I'm not sure. I think I'd prefer her to just leave me to..., that kind of thing.
- I: *Okay. Why is that?*
- R: I don't know. I'm not sure. I think I'm either kind of I like it or I don't, rather than I'll be persuaded by what she thinks [Laughter].
- I: *Okay. So have you ever experienced someone giving you their opinion?*
- R: Yeah.
- I: *And how does that make you feel?*
- R: I don't know. I just kind of think that they'd say it was nice anyway, no matter what it looks like. I remember, my friend works in a shop – I think it's Noa Noa – and she said that once this lady was trying on this dress, and she said 'Oh, why don't you try something else?' And she was very kind of like, 'Well, I don't want to try anything else – I like this', and she purchased it, and I just... I don't know, I just think that they're just being polite; I don't think their opinion's that valid.
- I: *So would you prefer that they don't kind of make the conversation with you?*
- R: Yeah.
- I: *What about other customers; have you ever experienced a stranger, who's a customer, saying 'Oh, that's nice' or 'that looks good'?*
- R: Yeah, I have, and I think I'd take that on board more than the sales assistant.
- I: *Why?*
- R: Just because an item would have to be particularly good for someone to say, 'Oh, I really like that' for like when they're shopping, when they're just like an onlooker.
- I: *Do you often experience that?*
- R: No. No, I think so when it happens, it's quite rare that it happens, so when it does, you kind of take it on board more.

- I: *Where are you when that happens; is it the fitting room or is it on the shop floor, like if you pick something up?*
- R: The fitting room, like if I was coming out to show my mum or a friend, someone might just say, 'Oh, that looks really nice, where did you find that?' or 'I like that'.
- I: *Great! Did you experience any other customers in Zara?*
- R: No. No, I didn't.
- I: *Was it a quiet store at the time or was it just that no-one interacted?*
- R: It was reasonably quiet. I mean there were people around, but everyone was just shopping.
- I: *And what do you prefer, a quiet store, or busy, or...?*
- R: I don't like an empty store because it feels like all the shopping assistants are just kind of looking at you, and I don't know, you're the only customer in store so..., but, I don't like a busy store either. I like a happy medium.
- I: *Okay. Is there anything else about people? Like with your boyfriend, he obviously influenced you to ask the sales assistant; do you think he affected your shopping experience any other way?*
- R: I think I didn't have as much browsing time because I feel [Laughter], I know that he'll go up to the men's and take about five minutes, and I just kind of like to take my own time and just have a browse, so that probably affected me, that's why I like to go shopping by myself [Laughter].
- I: *Right. Great, okay. So whilst you've been in a fashion store, can you recall coming across any forms of technology; so it could be a television screen with some kind of animation, maybe a self service kiosk, or a touch screen - typically, I think most are ipads, but it could be another thing like a Microsoft surface you move things around - or a computer screen? Have you experienced forms of technology in fashion stores?*
- R: I don't think I have, no. I'm trying to think of television screens though. I always just think of like the high end brands that have the ipads, but the high street stores that I go to aren't that technologically advanced yet. I'm trying to think of any TV screens.
- I: *So there was obviously none in Zara.*
- R: No.
- I: *And would you say you've ever noticed technology across fashion stores?*
- R: No. It's not something, no, that I've noticed, because I've had to really think, like 'have I seen TV screens?'
- I: *Are you aware of technology in other types of retail stores?*
- R: Yeah, like I said, like the high end brands. I don't know if that's just an association; you just kind of presume that they would have that technology there. Obviously in like the Apple Store they have a lot of technology, [Laughter] obviously. But no, not stores that I come into contact often.
- I: *Okay. Would you like to use technology or see these kind of things in fashion stores?*
- R: Yeah. I think like integrating maybe the online store with the brick and mortar stores would be good, because often you see something online, you go to the shop and they don't have it, and you kind of describe it to a sales assistant and they don't really know what you're talking

about, so if they kind of have ipads where you could access the online store, I think that would be useful.

I: Yeah? What would your expectations of the technology be?

R: I don't know. What do you mean by...?

I: Well if you were to think about technology, what do you expect it to provide you with, what do you want to do with it?

R: Just to provide information really, more than anything. I don't know, because online it's a bit different because you have videos and things like that, but I think in store, just to benefit like the brick and mortar stores, just more of a kind of informative thing.

I: Yeah, okay. So like you said, the Apple Store obviously have a lot of technology; can you recall any other stores that aren't fashion but are just retail stores?

R: I can't think of any on the top of my head.

I: No?

R: No, I don't think I can.

I: Okay, that's fine, we'll move on. So this one is retailer brand information; this is any information that you might have come across in store about the retailer or the company, so what they believe in, such as values or ethics, where the retailer comes from, their heritage and history, anything about their identity, and maybe what they do in other sectors – so sponsorship such as Adidas sponsor sports events, or they may support some music events. Have a think back and can you recall if you've ever come into contact with this kind of information in store, in a fashion store?

R: I wouldn't say on most of the high streets you're very aware of that. I think Urban Outfitters is an exception, because they're very much targeting the indie consumer and it's a lot about music. They often kind of have... I don't know, I really notice their music when I go into their stores, just because normally it's not really something that I pick up on, rather than Urban Outfitters, it's all kind of like rocky/indie music. And they often have gigs in their store as well; like they have small bands in their performing.

I: So have you ever directly come into contact with information about that?

R: Yeah, I've seen posters up about it around the store.

I: Okay. Can you recall that experience?

R: It was quite a while ago.

I: Okay. Try and talk me through it, if you can.

R: I think they just had some posters up kind of a launch of a, I don't think it was a very big band, but they kind of had an evening on for the album launch or something like that. Yeah, that's the only kind of retailer.

I: What did you think about that kind of promotion, the fact that they had a poster up about this band?

R: I quite liked it. I thought it's just a bit different. Like most stores wouldn't really do anything a bit different rather than just sell clothes and get the money. Rather they were selling something different, just doing something different, thinking outside the box.

I: Is it important that a retailer tries to think outside the box?

R: Yeah, I think it is, because there are so many stores on the high street, they have to differentiate themselves somehow.

I: *So do you look for a retailer that is a little bit different?*

R: I don't really... I suppose I do to a certain extent, but I don't know, being a student and not having a very big budget for clothing, I just kind of go for price, but I do, I just know I respect Urban Outfitters for doing that, because I think that it's a good thing to do.

I: *And have you ever come across information similar to that or maybe, you know, about these other things, in any other fashion store?*

R: No. I don't think they really, well I haven't noticed that they really communicate like their heritage or history. I'd say that's something they do more online, they'll maybe have videos.

I: *Have you come across it online?*

R: Yes. Well, my research into white stuff, they have quite a lot of how they're a British retailer, and they're very proud of being British, and they've done quite a few campaigns, showing their British heritage.

I: *When you read that kind of information online, how does it make you feel, or what do you then think about the retailer or the company?*

R: I don't know. You kind of build a bit more of a relationship with them. I don't know, it feels like a bit warmer, and kind of a bit more personal; you kind of know what their roots are. I just think it's nice to know that background.

I: *Do you think that influences or affects your next interaction with them?*

R: Yeah, I think you think of them differently, you feel a bit more loyal towards them.

I: *Right. But generally, in physical stores you're not aware of this?*

R: No, I haven't been aware of it, no.

I: *Okay, right, so we're done with these bits, and these. So can you tell me the other ways that you interact with the fashion retailer, so the other ways you can come into contact with them, outside of the physical store?*

R: Online, and sometimes through Facebook.

I: *Okay. Which Facebook pages do you look at?*

R: I've got ASOS, and I have New Look, just because I worked in New Look's press office over the summer, so that's [Laughter]...

I: *Oh right, great!*

R: The main reason why I have them. But they're always posting things like promotional activities and competitions.

I: *Do you go on the kind of Facebook, do you ever go on Twitter fashion pages for the...?*

R: No, I'm not on Twitter.

I: *How often do you go on the Facebook pages of fashion retailers?*

R: Say every three days; once every three days.

I: *And what drives you to look at them?*

R: Normally like promotional activities like...

I: *What do you mean?*

R: Like 50% off dresses from 12 'til 5pm; that would attract me.

I: *Do you enjoy that kind of limited, exclusive kind of promotion?*

R: Yeah, you kind of feel more of a sense of urgency to visit that site.

I: *Right. And what do you do when you're on the Facebook page?*

R: I usually look at the pictures that they've posted of the products that are either new, new seasonal looks, or products which have discount on.

I: *Okay. Why do you do that?*

R: I think they pick out kind of the best products that are in the sale. I don't know, it kind of filters all the rubbish out of the sale, and they kind of post the best products on there.

I: *Great! Have you ever come across, from conversation on the wall, because they allow comments don't they?*

R: Yeah. I don't really engage in that.

I: *Why not?*

R: I don't know. Like you see some comment and then it's like 250 comments below, it's like I don't want to go through each comment and see what [Laughter] they've said; it'd just be too long winded.

I: *How do you feel about being able to see that conversation, and the option being there if you want to?*

R: No, I think it's really good because if I did have an enquiry about, I don't know, a link not working, I would post something because there's always kind of respondent's for ASOS commenting regularly on people's posts, so it does seem a good kind of customer feedback or customer service.

I: *And how does it make you feel, seeing other customers on the page?*

R: I don't know. It shows that, I don't know, something's drawing them towards the page, so therefore I want to get involved in what's happening on the page.

I: *Yeah. So once you've been on Facebook, how do you feel towards the retailer then; do you think there's a change in your opinion?*

R: Yeah, I guess so. I don't know, I feel like, a bit more knowledgeable about what's going on with the company, and I don't know, part of that community, of that Facebook community.

I: *Okay. So through which ways do you feel more knowledgeable? How exactly do you gain that knowledge, if you know what I mean?*

R: What, do you mean like through the posts?

I: *Yeah, well if you feel more knowledgeable about the retailer, how are you gaining that kind of understanding from the Facebook page, what things provide you with that knowledge?*

R: Just their daily posts about what's going on with the brand, if there's any competitions, sales. Yeah, I'd say mainly through the posts at ASOS, the posting that comes up on my newsfeed.

I: *Yeah, right. And how does involvement on Facebook, so for a fashion retailer, how does that affect your need to then want to go to their store do you think?*

R: I think it persuades me to go to their online store more than it does to their physical store.

I: *And why do you think that is?*

R: I think because they link the two; the two are quite linked closely, so often it would post a link and it would lead you to their online store, rather than them ever promoting anything that's happening in the store.

I: *Do you often do that straight away, follow the link straight to their website?*

R: Yeah, if I'm interested in the post, I will.

I: *So do you think it influences your want to go in store?*

R: I think if, I think I'd first go to their online store, and maybe if I did like a product I'd then go in the store to look at that product and try it on and see how it fits.

I: *Do you think that would be kind of a, not an immediate response but you know, in the next few days, like a response quite soon?*

R: Yeah, a quick response, yeah.

I: *Yeah? Do you think that happens quite often for you?*

R: Not really. No, I'd probably... I don't know, it's not often that I like something enough to go into the store. I just kind of follow the activity and think 'one day I'll get a really good bargain'.

I: *So why do you just follow that route; is it for a need or is it just for fun?*

R: I suppose it's a bit of both. I just know, normally just to get a bargain I'd say.

I: *Great! Is there anything else you want to add about Facebook, fashion retailers' Facebook pages, or how you use them, or why?*

R: No, I think I've covered everything.

I: *No. Okay, well I think that's all my questions. **End of recording***

Interview 8

I: *Okay. So how often do you shop at high street fashion stores?*

R: Probably once a week.

I: *Yeah. And how interested in fashion would you say you are?*

R: Very interested [laugh].

I: *Yeah. Do you consider yourself to be fashionable?*

R: Yeah, I like to think I am.

I: *And which fashion stores do you go into regularly?*

R: Topshop, Debenhams, House of Fraser, Whistles, I think that's it.

I: *Yeah. And...*

R: Oh, Urban Outfitters.

I: *Which of those have you been in recently, so say in the last month?*

R: Probably all of them [laugh].

I: *Yeah, okay. So out of those that you visited recently, can you remember which one gave you the most either positive or negative experience?*

R: I think Topshop always gives me quite a positive experience. I like...I think they kind of style their stores quite well, and quite...there's a lot to look at. I don't know that I've had a negative experience in any of those stores.

I: *Okay. Can you recall, say Topshop, why you went into...or any shop in the last month, can you recall why you went into the store?*

R: I went in because I was looking for some work clothes. And in the case of Topshop, I know that I'll always find something there, yeah, and I really...I just really enjoy browsing it.

I: *Yeah. Did you find something?*

R: Yes, I did.

I: *Yeah. And how much do you think that contributed to it being a positive or a negative experience?*

R: Probably contributed quite a bit, yeah.

I: *Yeah. And who were you with?*

R: I was on my own.

I: *Brilliant. Okay, so think back to an experience you've had in a fashion store in the last month, so maybe Topshop but any other, and you don't have to have purchased anything whilst you were there.*

R: Okay.

I: *But I want you to describe to me what you did in store and what you came into contact with. So here I've got some things that you may have come into contact with.*

R: Yeah.

I: *So we'll go through each one of these in turn. But I want you to tell me if you had any sensations, feelings, thoughts, any physical activities with this item, and if there was any social aspects to it, with other people.*

R: Yeah.

I: *So we'll start with the environment. And these are just some of the things you may have come into contact with.*

R: Okay.

I: *There may be other aspects that you feel are the environment.*

R: Yeah.

I: *That's fine. You may have not come into contact with any of them, and again that's fine. So I just want you to think back to when you first stepped into the store, or when you were approaching the store, if anything on the outside.*

R: Yeah.

I: *And if you can describe to me what you came into contact with in the environment.*

R: Okay, I'm just trying to think which is the best one to pick...

I: *Yeah, take your time.*

R: ...that I've got the most to say about.

I: *I'll pop that there.*

R: Okay, I'm going to go with Whistles.

I: *Okay. So when was that trip?*

R: That was about two weeks ago.

I: *Okay. Do you want to tell me what aspects of the environment you came into contact with?*

R: Well, it is quite a really nice laid out store. It has lots of kind of different rooms to it, lots of like stairs and areas to wander around in. The lighting, I think it's quite like subdued lighting, it's not kind of bright lighting, it's quite natural. They use kind of a lot of woods and kind of like in the flooring and it's kind of expensive looking. I think it had white walls and...yeah, it just has a kind of feel of being quite expensive about it. The fact that it's kind of in different rooms makes it quite interesting to walk around because it's like you don't know what's going to be in that room until you get there. And it's across three floors, so you're kind of walk in on the middle floor, and then there's stairs down to like a basement area, there's a little door off to another room, and then there's like more space upstairs. So it's kind of like you're exploring it a bit, which is quite nice.

I: *Yeah. Did you enjoy that?*

R: Yeah I did. I think that I find it more interesting to visit a store where, yeah, there're kind of like areas to explore, rather than being something that's just like you walk in and you can kind of see everything straightaway. I think it just feels a bit more personal, a bit more private like you're...yeah, like it's just kind of you're discovering it.

I: *Yeah. Can you recall what you thought when you realised it was different rooms?*

R: I think I just find it quite interesting, I think it's quite an unusual layout to have it like that, because so many shops are just kind of like one floor or like big open spaces, and it can be a bit overwhelming. Whereas I think kind of breaking it up into sections and I think also, you know, it gave them the chance to be able to put like a certain look or feel into one room, and so you could walk in there and think okay, yeah, this is an area I like or this is, you know, I'm not going to find anything here. I mean, I think some people find it a bit frustrating because it's not...you can't see everything straightaway, but I kind of like that whole of thing of like looking and wandering around, and it being more relaxed than a kind of intense, you know, big area to go through.

I: *And you said about the lighting, that it was quite dim.*

R: Yeah, I think it was quite dim.

I: *What do you think of that?*

R: I think it's fine when you're kind of looking at clothes. I think when you're trying things on, you want the lighting to be bright. But I think, again, it kind of makes it more enclosed and more personal with more dimmed lighting, you know, you just kind of...not like...what's that one that has really, really dark lighting?

I: *Hollister?*

R: Yeah, that is awful [laugh]. But yeah, just, you know, a kind of low level or kind of a warmer light rather than just like a harsh bright light I think is really nice.

I: *Yeah. Can you recall anything else from the environment that you came into contact with, or you remember standing out?*

R: I think...I mean, they were on sale, so there quite a lot of like racks around, clothing racks, which I'm not a huge fan of, but..

I: *Why not?*

R: Just because I think there are better ways of displaying clothing than just kind of as racks everywhere. But it also felt a bit cramped because it was like they're trying to fit a lot into a small space. But they also use a lot of kind of tables to show accessories and things which I think is quite good. And they had like hooks on the wall that they hung bags on, which I thought worked really well, just like to have just like a single hook with one bag on it, and that was really like it kind of caught your eye, and I really wanted the handbag [laugh]. And I don't know if it was because of the way it was displayed or because it was a really nice handbag, but I wouldn't have spotted it, had it not been kind of just there on the wall, you know, on its own. Yeah.

I: *Very good. Anything else?*

R: Yeah. The fitting rooms were quite nice. I tried a couple of things on. So they were quite big. They had a big fabric curtain that kind of you pulled across, and I quite liked that. I prefer doors because being quite self-conscious, I always feel like with curtains, people can see through the cracks [laugh] so. Whereas with the door, it's like, you know, you're properly shut in. But they were quite big curtains, so they were good. And they had big mirrors. And then outside, it also had a big mirror. So I went there with a friend and kind of like I could come out and we could look at the clothing together, which was quite nice. And where I tried on the clothes, it was kind of in the basement, so there weren't too many people around, so I didn't feel like self-conscious about coming out of the changing rooms. So yeah. And the till desks there, I think, if I remember rightly, they were a big glass...well, wood and glass cabinet, and they had jewellery in the top. So kind of as you were paying, you could see like all the jewellery underneath. Yeah.

I: *What did you think of that?*

R: I quite like that idea. I think it makes it difficult if you are specifically looking for jewellery, because it kind of gets in the way like if people are buying things, you can't really see properly. But I think for kind of like just to look at or, you know, you might spot something that you like, kind of just as you're getting to the end to try on. Yeah.

I: *Great. Anything else you want to add about environment?*

R: I don't think so. Do you want me to talk about the staff there, or does that come on later?

I: *Well, we can talk about that now actually, I'll just skip the order.*

R: Okay.

I: *That's fine, so if we talk about people. So describe to me the experience you've had with any people in store, so sales assistants, other acquainted customers. So this is like other customers that you know, maybe someone you went with or that you bumped into.*

R: Okay.

I: *Unacquainted customers are like people you don't know but are still shopping there, and maybe the personal characteristics of those people.*

R: Okay. Do you want me to do it for Whistles again?

I: *If you would like to, yeah*

R: Yeah. So the sales assistants, I felt they were really friendly. They weren't too kind of pushy, they kind of left you alone to do the shopping. They kind of weren't like are you okay, do you need any help. I went with one of my friends, we were both kind of looking for things that, yeah, were kind of new and, you know, a bit special. What sort of things do you want me to discuss in terms of that?

I: *Well, how did you interact with them, if at all?*

R: Oh, okay. So I...we kind of like showed each other a lot of things and asked for advice, or like what do you think of this. And kind of also picked things out for each other as well. So kind of like if I saw something that I thought she might like, then I'd be like oh, what do you think. And also, then when I tried something on, you know, she...I showed her, and it kind of...she kind of helped me with how I could possibly wear it or style it. So yeah, it was quite fun shopping with her, I hadn't shopped with her before, so.

I: *Okay. Is it important to get someone else's opinion?*

R: Yeah, for me it is. Sometimes I can shop on my own, but then I tend to always like to show somebody at some point. But I think it also depends on how much you're spending. I think if you're spending a lot of money, then you kind of want someone to give you a second opinion. Whereas if you're just buying something like a t-shirt from somewhere, then it's not so much of a big deal.

I: *Why is that?*

R: I think, you know, if you're spending a lot of money, then you want to know that it's right. Whereas if it's something that's cheaper, then it's just like okay, you know, it doesn't matter so much about kind of the fit and the feel of it, and everything.

I: *Yeah. So that was a friend that you went in store with?*

R: Yeah.

I: *Have you ever asked a member of staff any...like an opinion?*

R: Yeah, in Topshop, I did a personal shopping service.

I: *Yeah. Do you want to tell me about that?*

R: Yeah. Well, again, I was looking for my new job and I was on my own, and because I didn't have that kind of person there to ask an opinion, I thought it might be a good idea to do something like personal shopping, they might pick out things for me that I wouldn't normally have picked out. The experience was...overall, it was a good experience, but there were kind of points of like trying things on and then not fitting, and then feeling really embarrassed about having to be like it didn't fit. But I felt like she was quite...she picked up on how I felt about things quite quickly. So I tried on a skirt, and although she said she really liked how it looked

on me, she quickly picked up that I was not keen on it. And I think I felt like she didn't quite get my style in terms of the things I like but I think she was quite good about, yeah, reading me if I wasn't liking them and then kind of not pushing it. She wasn't pushy at all. And I felt like she was quite honest about things. So I tried something on, and although I really liked it, she said, you know, I think it washes you out. So I put a scarf on with it and kind of that helped a lot.

I: Yeah. Do you expect them to be honest?

R: Yeah, I would want them to be honest, because I want to go out feeling like I've bought things that suit me and are going to make me look good. And so I would want them to be honest with me. I mean, I know there's always like a worry that they're not being honest with you just to get a sale, but...

I: Do you think a lot of fashion retailers are like that, they just want their sales?

R: I think it could be. I think it depends a lot on commission. You know, if they were getting paid commission for it, then they might be a bit pushier or a bit more...yeah, a bit less honest about things. But I think it reflects well on the retailer if the staff are honest, because you think okay, they want me to look good, you know, they're not just trying to push anything on me, they...you know, I know that I'm going to go there and I'm going to walk out, and I'm going to look good in what I'm wearing because they are honest about it and would tell me if it wasn't.

I: Yeah. Do you like approaching the staff?

R: I tend not to do it very often. I'd much rather...yeah, in terms of opinion, I'd much rather ask friends or family or whatever, but I don't mind approaching staff if like I need help with something or, you know, if I want to ask if they've got another size in things. Yeah, I generally don't mind asking them things like that.

I: So would you say you ask them for information as opposed to general conversation?

R: Yeah, ask them for information.

I: Okay. Have you ever experienced other customers that you don't know, them kind of giving their say, or have you ever commented on what they're wearing?

R: I think I have commented on what they've picked if kind of everybody else is doing it to. Like I would never on my own kind of say oh no, that looks really nice. I think I would only ever comment positively, but that's purely because I don't like saying negative things, I think. You know, I don't want anyone to feel bad about themselves, so I'm not likely to say oh no, that looks really bad on you. I just hope that they would pick it up themselves. But...and that's not in terms of like my friends, I would...or family...

I: That's just a stranger, yeah.

R: But if that was a stranger, yeah. But I think if they were kind of trying something on and it looked really good, and the sales assistants were saying it looks really good, I might go oh yeah, it looks really nice on you. But no, I tend not to kind of interact much with the customers in terms of...

I: Okay. Can you recall if someone has ever initiated a conversation with you, so in the same way but they've started it?

R: No, I can't think of a time when that's happened, no.

I: Are you glad of that?

R: Yeah.

I: *Or would you quite enjoy...?*

R: No, I think I'm quite glad of that, because I think...I don't know, I think it depends on the situation, but a lot of times when you're shopping, it's kind of like a private thing and you don't necessarily want anyone else to interact or be involved in that.

I: *Yeah. So what do you prefer doing, going on your own or going with friends or family?*

R: I probably...it depends. I think if I'm actively looking for something, I would rather go on my own. I think if I am just browsing, then I would rather go with friends or family.

I: *Yeah. Why do you think that's the case?*

R: I think when I'm on my own, I just...and I want to look for something, then I just want to look for that. And so I would just go to all the shops that just sell that. And other than...I guess my mum I would go with because I kind of don't mind doing it and just saying look, this is what I'm looking for, let's just go look. But I think when you're just browsing, it's more of a social experience like, and it's just quite fun to go with...yeah, with friends and just wander around, and not really have much purpose. So yeah.

I: *Great. Is there anything else you can recall about people whilst you've been in store?*

R: I think it really depends on sales assistants. I think sometimes you can get really sales assistants that make you feel uncomfortable or who aren't very knowledgeable. And I think that can really affect how you feel about your experience in a store.

I: *Yeah. Can you recall an experience where you've thought this person doesn't know what they're talking about?*

R: Yes [laugh].

I: *Can you talk me through that?*

R: Well, it's to do with kind of working in a store and knowing kind of the background information. So I know I'm not really supposed to talk about it as in like an employee.

I: *That's okay. Yeah, no, it's fine.*

R: But kind of knowing that something in stock because I've checked it on the system, and then going into the store and saying to the person do you have this, and them saying no we're sold out, and knowing that they have five of them, they just can't be bothered to look for them [laugh].

I: *Right. How does that make you feel towards well, that person, and also the retailer, because they're representing the retailer?*

R: Yeah, I think it makes me really frustrated because it's kind of like they don't care. And you think, you know, as an employee, you think will they have just sent that person somewhere else, you know. If they just looked for it and found it, then we would have had that sale, and because of them, you know, that person might walk along to the next department store and buy it there instead. We also had a lot of problem with [interruption].

I: *Yeah, so from that experience, you felt that negative towards that person?*

R: Yes. Yeah, and also we used to have a problem with them saying oh, you know, John Lewis have got it, if you go there, they can sell it to you [laugh]. And you just think why are you doing that? But...

- I: *Okay, so that's obviously because you work for the Company as well.*
- R: Yeah.
- I: *Take yourself out and as a consumer, if a member of staff said oh somewhere else do it, how would you feel?*
- R: I think from a customer point of view, it's really good, and you kind of feel like they want the best for you, not for the Company they're working for. I think what made it frustrating as an employee is that we had introduced this new thing which we call kiosks, but we're not supposed to call them kiosks externally -- I can't remember what the term is, customer order points something -- which is specifically for if, you know, the store was out of stock or didn't have anything, they could then go to this kiosk and then order whatever the customer wanted from the website, and then get it delivered to the store or to the person's house. So what was frustrating for us was kind of like why were they not directing people to this, that it might introduce them to the website if they haven't been on before, or...you know, and then at least Debenhams are still getting the sale, they get the commission for it. But instead they'd rather just say actually no, you know, just go down the road and someone can help you down there. But I can understand, as a customer, you know, it's good for them to say actually, if you just go next door they have it. So, you know, that saves you the hassle of having to wander around, trying to find it for yourself.
- I: *Okay. Is there anything else you want to add? No?*
- R: I don't think so.
- I: *Okay. Let's talk about products. Can you recall coming into contact with any products recently? So you said in Topshop, you were trying on things, can you talk me through that, so what it was you were trying on and, you know, any sensations, feelings, thoughts you had physically?*
- R: Uh-hum, yeah. Okay. So when I went into Topshop, I think it was a different sort of experience because I had a personal shopper, I didn't pick anything up for myself. It was all stuff that had been chosen for me, which actually when I left the store, I kind of felt like I wanted to go around and have a look for myself as well, just in case they'd missed anything or hadn't chosen anything. But it was quite exciting to walk in and see this rack of things that people had chosen, and know that everything was, you know, supposed to be in my size, was supposed to fit me, and were things that I maybe hadn't considered. They had kind of also created some sort of outfits and like hung them up on some wire mesh, to kind of show how things might look. They'd picked out some accessories and some shoes. So it kind of...there was a whole outfit there.
- I: *Yeah. What did you think of that kind of display of products?*
- R: I thought it was really good. I think it's...I mean, because I'm quite knowledgeable about fashion and know what I like, I kind of can put outfits together myself quite easily. But I feel like for other people or for maybe older customers who aren't so sure, to have that kind of visual representation of, you know, the look that they're going for, or things that they think you might like, I think is really good. So yeah, I thought that was quite clever. Help me, I don't know what to say next [laugh].
- I: *Okay. So when you were trying on the items, obviously that's a physical experience isn't it?*
- R: Yeah.
- I: *Can you recall at that point of trying on what you were thinking and what you were feeling, whether you were happy to be doing it?*

R: Yeah. I was happy to be doing it. I think at times, I felt a bit unsure because I wasn't sure about the things that they'd picked for me. There were a couple of instances of things not fitting and then I felt embarrassed about it. Because obviously, if you're just trying things on, on your own in a changing room, if it doesn't fit, nobody needs to know that, that's the reason that you're not buying it. Whereas when you're trying on things for someone and they want to see you in it, to then have to say it doesn't fit. And their sizing is also quite small, and so they didn't actually have a bigger size, you know, it makes you feel...I just felt quite like, yeah, embarrassed and a bit insecure as well. But as soon as I kind of got that point across that, okay, their trousers and skirts are not going to fit me, and I was just trying on tops and dresses and things, then I felt a lot more positive. You know, I was really excited to try on everything that they'd picked out. There were a lot of things that I'd seen in there that...in what they'd selected that, you know, really interested me. And a couple of things that I wasn't sure about, but I was kind of willing to try them, just to try something new. Yeah, I think, you know, I was quite excited to do it, because it was something that was completely different, I'd never used that service before. And I was just, yeah, interested to see what they would pick and, you know, whether I'd have any revelations about what to wear [laugh].

I: *Great. So that's obviously the personal shopper they brought you things. Can you recall any experience when you've walked around the shop and had a look at products, you know, for yourself?*

R: Yeah, in Whistles I definitely did that. I didn't go through the whole store because we were on our lunch break and we kind of were a bit short for time. But the areas that I did...yeah, we had a browse and most of it was in the sale section, which I generally don't like shopping because it can be a bit crazy, and things are not very well organised. But in there, I think they...it was very clear, you know, they had all the clothes in order of...they had them put in by product, which I prefer. Because a lot of places I know like Topshop, they will put things in by size. But then everything is so muddled that you can't actually see anything that you're looking at. Whereas if there's like a block of something, you can see kind of the colour and what the fabric is like more. And actually, their sizing offering in the sale was really good, they kind of had something across all. Rather than often it will be just like all they've got left is a size eight or something. So I felt like it was really easy to shop. And I really like their clothes because I think their clothes are really well made. They're quite expensive and so to get something in the sale there that was really nice, it kind of felt like okay, yeah, I've got something really good, you know, it's good quality. Their stuff is quite unusual in terms of like design details. So yeah, I quite enjoyed that.

I: *Yeah. When you said you just find the sales crazy, what do you mean?*

R: Yes. I just mean that everything...I think if there are a lot of customers in somewhere, they'll kind of pick things up and then not put them back where they're supposed to be. Or even with the way that the store merchandise things of...I mean, they may break into kind of tops and then skirts and trousers, but the clothes are all kind of mixed together and so it's not clear to see anything. And often, they're really packed onto the clothing rails, so you don't...you have to kind of pull something out to look at it, and then it's really difficult to get it back in.

I: *How do you feel at that point?*

R: Frustrated. I just generally just don't bother looking because I find that it's just not an enjoyable experience. I don't have much patience for looking. And I also think that...in my head, I always think well, it's in the sale for a reason, so I'm probably not going to find anything I like in there anyway. Especially in somewhere like Topshop which is somewhere I go in quite regularly and I will buy things full price, so if I liked it, I would have bought it. Whereas somewhere like Whistles, I might go in and see things I really like but look at the price and think, you know, I can't justify it. And so it's worth going into the sale and having a look through because there are things that, you know, I would like but can't afford.

I: *Are you driven by the price do you think?*

R: I'm...to a certain extent. I think that...I don't buy clothes a lot, and so I'm more willing to buy more expensive things and see kind of the long term that, you know, this will last me for a long time. I'm not into the real fast fashion of kind of Primark or New Look. I never really go into New Look. I think I like to feel like I'm buying things that are good quality, that are well made, that have been designed well. And I'm very funny about fabrics as well. I like, you know, soft fabrics, I like natural cottons. I don't kind of like polyester type fabrics, you know. So I'm quite...very feely with clothes [laugh] with touching them.

I: *Is that what you do when you're in store?*

R: Yes. Yeah, I think, you know, I like to touch things, I like to feel things, and if they don't feel right, then I won't try them on. You know, I wouldn't ever buy something that I didn't like the feel of. Because I think you're wearing it all day and if it's uncomfortable or not nice to touch, then it just makes me feel uncomfortable all day and makes me feel like, you know, I don't want to touch myself because I've got this horrible fabric on. So yeah, I think how a fabric is, is important for me, yeah.

I: *Okay. Is there anything else about the product that you can remember coming into contact with?*

R: I never look at origin [laugh]. Yeah, that's something I never really consider. I can't really think of anything else.

I: *No?*

R: No.

I: *Let's move on. This next one, retail brand information. So it's any verbal or visual information in store about the retailer, and about what they sell and who they are. So it could be what the Company believes in, anything about their values or their ethics; where they come from as a company; something about heritage or history; anything about their identity; or maybe what they do in other sectors. So for example, they may sponsor a fashion show or a music event, or do another kind of product that isn't typically fashion.*

R: Okay.

I: *So have a think, and if you can, I want you to tell me your experience, or if you've ever come into contact with this kind of thing in store?*

R: Okay. Well, the first thing that comes to mind is that I went to New York recently and I went to the Topshop over there. And on the walls of the escalators or on the wall by the escalators, they had huge pictures of things to do with London. So they would have an underground sign and I think they had like a pug [laugh], and they had, you know, shop windows and kind of British flags and kind of all things that were very traditionally British, which I found quite amusing, being a British person and like there is this big wall of British things. But I think that is them showing, you know, this is where we come from, this is what we're about, this is the style that we portray, the London or British style. And I think, you know, far more than how they come across in their UK stores, because obviously everybody knows in the UK, it...they really wanted to show it in New York.

I: *And what do you think of that? I mean, how does it make you feel towards the retailer?*

R: I quite like it because I think there aren't that many big British stores that are abroad. You know, a lot of them like Zara is Spanish, and Urban Outfitters are American. I think it's good to have some British retailers going out there and exploring other markets, because I don't think they really do it that much, other than the big department stores. I know that Marks & Spencers have quite a few abroad and so do Debenhams but, you know, in terms of kind of young, really stylish British clothing, I think there's not that much out there, so.

I: *Have you ever experienced in a UK store that kind of portrayal of where they're from? Not just for Topshop but any fashion retailer.*

R: No, I think, you know, in Zara I know that it is a foreign company because of the knowledge that I have about it from like studying and stuff.

I: *Have you ever experienced evidence of it in store?*

R: Yeah, but I don't think I do, because I think their stores are very kind of...I think they're the same everywhere and there's no real personal stamp on it, to do...you know, to say this is where we're from, this is what we're about. It's all very neutral and [voices overlap].

I: *So would you say it adds a personal stamp when there is information there?*

R: Yeah, I think so. I mean, another store I can think of is -- and this is probably not about heritage -- but there is White Stuff, I think it was a White Stuff store had just opened in Brighton. And I went in with my family, and in the changing rooms, they had done each changing room individual. So each one was different and all of them were based around Brighton and the sea, and the beach. Which I felt was really nice, like it just...it made that store quite individual. And everybody who's from Brighton will have walked in and just been like oh my God, look, it's like seagulls and there's like a telescope, and the colours were like the colours that they paint the like - I don't know what they're called - like railings, it's like a specific greeny colour. And so it was instantly recognisable as okay, that's what it is. And I just thought that was a really good touch, you know. It wasn't something I'd really seen in any other stores to that extent.

I: *Yeah. Do you think it contributed to a positive experience?*

R: Yeah, because it was kind of like even if you were put in one changing room, you kind of wanted to look at all the others, just to see what was going on in there. And, you know, they had fun things like you would look through...you could look through and then there would be like another picture through like a little spy, I can't think what they're called, peephole thing [laugh]. So yeah, I think, you know, it kind of created a talking point and, you know, you wanted to show everybody, like oh look at this one. So yeah.

I: *Yeah. Do you often want...you know, tell other people about your experience in store?*

R: I think if it's a really interesting one then yeah. And, you know, if they're doing something different, it's quite unusual, then yeah. I mean, I think so many retailers are just quite boring with what they do and they don't really create much excitement. So I think if something is doing...if a store is doing something a bit different, then yeah, definitely.

I: *You want to tell people?*

R: You want to tell people.

I: *Yeah?*

R: Yeah.

I: *Can you recall any other parts of maybe this kind of retail brand information, so talking about their values really, or even heritage and to be more specific about what they believe in? Or maybe if they sponsor other brands or other events. Is it something that you've come into contact with?*

R: I can't say that I've seen much on value or ethics in stores. The only thing I can think of sponsorship, off the top of my head, is John Lewis sponsoring the Olympic Games. They're like the official retailer for the Olympic Games. And so for the past month, month and a half, one of their windows on Oxford Street has been dedicated to the Olympic Games, and has had

all their kind of Olympic merchandise displayed on there. So that's the only thing I can really think of, of a retailer actively showing sponsorship of something.

I: Yeah. What was your reaction to that when you saw it? Do you think it influenced your shopping experience at all?

R: No, not really, because it was all kind of official Olympic merchandise. I wasn't that interested in it, and so, no, it didn't have really much effect.

I: Yeah, okay. Is there anything else you want to add?

R: No.

I: The next one's technology. So as a customer, have you ever come into contact or have ever used, or even just seen any form of technology in store? So perhaps television screen, any form of animation, self-service kiosks, something you do yourself?

R: Yeah.

I: The touch screen, you know, like an iPad or like a soft surface, like the big tables that you move things around.

R: Yeah.

I: Or just a computer screen in a fashion store.

R: In a fashion store. I have seen in Topshop that they have some, I think they're iPads that are like style advisor iPads that kind of show...I think they show outfits. But also, you have access to the website on there as well. I've never actually used one though. And also, in Urban Outfitters in Brighton, they have three or four computers which - are they computers, I can't remember if they're computers or iPads or something - but there, you can access the website from that as well.

I: Okay. Have you ever used the ones in Urban Outfitters?

R: I don't think so, no. It's not something that I really use, because I think, you know, for me personally, if I'm going to go on the website, then I'm going to do it at home. If I'm in the store, I'm in the store because I want to see the things and feel them, and try them on and look around. I don't really want to sit down and look at a website that I can do at home.

I: Yeah. What about you said the Topshop style advisor?

R: Yeah.

I: What do you feel about that aspect?

R: I think it's a good idea. I think it's good if people...for people who may not feel comfortable approaching a sales assistant, but would quite like some help or, you know, just to see some imagery of, you know, how they think the outfit should be put together, or just for a bit of inspiration, I guess.

I: Yeah. If you wanted to, would you approach it, or are you not confident in doing so?

R: No, I would. Yeah, I'm also quite interested and I always kind of have a look, just to see what it does show. But then, I kind of will not actively use it. But I wouldn't have any problem about approaching it and using the technology.

I: Do you think it's a good idea to have that element, kind of technology element?

R: Yeah, I think. Because I think some people do feel more comfortable not having to speak to a sales assistant, or being able to do something themselves. And I think the more information that you can give to the customer the better.

I: *Have you ever seen someone using it, or have you just seen the technology itself?*

R: No, I have seen other people using it.

I: *Can you describe to me, I mean, who that was, how many people were...you know, was it someone on their own or was it like a group?*

R: From the Urban Outfitters, I think it was a guy who was having a look, and I think he was on his own. And if I remember rightly, he had like headphones on and he was very much in like his own world [laugh]. But then I think in Topshop, I've seen more groups of girls having a look and kind of going through it together. So I think it can be either like a really...you know, you want to do it on your own or...I think if you're looking for something specific and it's not in the store and you're looking on the website, then that's something that you'd probably do on your own. If you're looking at like inspirational imagery or, yeah, just looking for ideas, then, you know, you'll do that with people and you'd like talk about it, yeah.

I: *Great. Can you recall any other store that...fashion store that you've seen technology in?*

R: Well, obviously I know that Debenhams has their kiosk.

I: *Have you ever used that?*

R: Yes, I have.

I: *Do you want to talk me through using that?*

R: Yeah. It's like the website basically. They use...it uses their website but a more basic version of it. So it doesn't have all the kind of extra content, it's just basically got the products. And it was kind of touch screen but not as touch screen as like an iPhone. So I found it really annoying that when I wanted to scroll, I just wanted to be able to, you know, wipe my finger along and it scrolled, but you actually had to use the little thing at the side. So I think it kind of took a while to get used to using it, because I know they had upgraded it, so the initial ones had kind of a little mouse and a keyboard. And then they changed them to these ones that were touch screen. So I think the customers might...you know, it might take a while for people to get used to using them. But I think the whole process of using it is very simple. It was quite easy to find products on it and then to put them in the basket and to make a sale. And you kind of didn't need any assistance to do it, although, you know, there is generally somebody around who can help you if you need it. It is something that you could do quite easily on your own.

I: *How do you feel about that, that it is on your own?*

R: I think for me personally, I prefer to do it on my own. I don't like to feel like someone is kind of hovering, watching what I'm doing. But I think that for a lot of people, especially older people, they might want that reassurance, like oh no, I'm going to break it. And so to have someone there who can kind of guide them through it and show them how it works is far more appealing. I think it just depends on the shopper and their age. I think younger shoppers are far more technology minded and they're happy to just try things for themselves. And whereas older customers are a bit...maybe a bit more nervous and a bit...you know, want a bit more guidance.

I: *Yeah. So can you recall any kind of like sensations, feelings or thoughts at the time? So you already said you felt a bit frustrated because you expected it to...*

R: Yeah.

- I: *...you wanted it to scroll down.*
- R: And it didn't.
- I: *Can you remember how you felt when you left it, so once you'd been through the whole experience of it? Were you happy or did you feel disappointed, or...?*
- R: I think...I don't think you get the same kind of buzz as when you're buying something in a store and then it's physically in your hands. Because if you're buying something through there, then you're generally having to wait to...you know, for it to arrive. So there's kind of that like okay, that was fun but now I want it [laugh], I don't want to have to wait for it. So I think that can be quite frustrating as well. But I think the ease of use of it and stuff felt quite good, like, you know, it was easy to use, it wasn't complicated, and that made me feel like okay, yeah, you know, this is something that I can do really easily by myself, you know, in a store.
- I: *Yeah. So you said then this was fun. Do you think interacting with that kind of thing is fun?*
- R: Yeah, I think it can be quite fun. Because it's all still new, you know, it's not something that you see everywhere or something that lots of people are, you know, experiencing and playing, and it can be quite fun to just try something different and just, you know, see how it works.
- I: *Yeah?*
- R: Yeah.
- I: *Great. Is there anything else you want to add about technology?*
- R: I would say that I haven't actually ever seen any self-service kiosks in a fashion store, which I think is something quite unusual. But I don't quite know how it would work, but...
- I: *But have you ever seen it in any other kinds of retail?*
- R: Yeah, I've seen it in like Boots and supermarkets, and places like that.
- I: *Yeah. Do you feel confident with using those?*
- R: Yes, I have no problem in...
- I: *Do you enjoy using those?*
- R: Yeah. I actually quite like using them. If I'm in a hurry or even just kind of if I've just had enough, like it's the end of a long day and I don't really feel like dealing with anyone, it's quite nice to just, you know, do that. No one knows what you're buying, you just...if you're at the supermarket buying junk food, you don't have to feel embarrassed [laugh], you can just buy it on your own and no one needs know.
- I: *Yeah. So generally, what are your expectations with technology in a store environment?*
- R: I think it needs to be easy to use. I think that's probably the number one thing, because if it's difficult, people are just going to get frustrated and walk away. And just, you know, for it to be...to offer something that's different, that, you know, adds to your normal shopping experience. Yeah, I think...I feel quite positively about technology in store and I think that it can be used in so many different ways, and that there's a lot of like potential for things they can do with it.
- I: *Brilliant. Okay, so this last bit, I'm just going to take these away, we don't need these now. I want you to think about in what other ways, bar the store environment, do you come into contact with a fashion retailer.*

R: Okay.

I: *And its clothes and its people, and all that kind of thing. So can you recall other ways that you interact with a retailer?*

R: Well, obviously there's things like advertising. So if they have adverts in magazines or on like billboards or on TV. There's the...well, things like emails and newsletters, because I've signed up for a lot of those. And then things like social media, so Facebook.

I: *Yeah, great. Have you ever engaged with a fashion retailer over a social network?*

R: I haven't in terms of commenting, but I have looked at them.

I: *Which retailers?*

R: Debenhams, John Lewis, and that's about it.

I: *Okay. Can you recall what drove you go onto that network site? Which one was it, Facebook?*

R: Facebook.

I: *Facebook okay. Can you remember why you looked at their Facebook page?*

R: [laugh] Well, for most of them because I worked for them, and for John Lewis just out of interest because they're a competitor of ours. So I had a look just to see the sort of things that they were doing, how they were interacting with their customers.

I: *Okay. So what do you think would you say the main reason was, if you had to kind of term it? Was it out of fun, was it out of...?*

R: I used to find it quite fun going onto the Facebook of Debenhams, seeing what customers were talking about, you know, what were they excited about, what problems were they having. Yeah, I found it kind of interesting, you know, I would get a lot of information from it, you know, were they not liking something, did they really like something that we weren't expecting them to. And then, yeah, also for fun.

I: *Have you ever looked at it...obviously, the reason for business, but have you ever looked at it and thought oh I like that? You know, as a customer, have you ever slipped into that mind-frame whilst looking at it?*

R: [laugh] Yeah.

I: *Yeah. So how did you feel, looking at that page as a customer? I mean, what were you looking at?*

R: I think, I'm just trying to think what I've looked at well, I mean, I didn't work in...for Debenhams I purely worked in Beauty, and so when I would have a look at their normal one, because they have two, they have a beauty based one and then just a normal one. So when I'd look at the normal one, I was often looking at things I hadn't been in contact with. So I thought a lot of what they did with kind of the styling and they'd put a lot of pictures up there of, you know, outfit ideas and...I found that quite interesting and it kind of highlighted things that I maybe would not have actually looked at. Because in terms of Debenhams, I don't think it's a very fashion forward retailer and it's not somewhere where I would consider going and shopping for clothes. And so to see the outfits put together, I'd often think actually, that's really nice, like I really like that, and I never would have considered it before. Yeah.

I: *So what else did you do on the Facebook page for Debenhams, can you remember?*

- R: I just used to read through people's comments. You know, I think the thing that I found more interesting than what Debenhams was saying was what their customers were saying. And, you know, hearing about things that they'd really loved or things that they hadn't loved. People used to put a lot of like "I'm having a problem with this, can you help me" on there, which I always find really funny and fascinating [laugh]. Just because it's like...I don't know, just I think probably being on the other side of it and knowing like oh yeah, that's always going to be a problem or, you know, why is that person having that problem, you know, that shouldn't be an issue. Where if it was like the sales assistants had been rude to them in store and, you know, you just think oh why are they doing that.
- I: *So how does it make you feel as a customer though, how does it make you feel seeing other customers present on the Facebook site?*
- R: I quite like it. I think if it's purely the retailer giving information, it can be quite boring and competitive. And I think it's nice to hear what other people have to say. And I think...I mean, it doesn't happen very often, but I think if a customer says, you know, "Oh, I'm looking for such a such, what would you suggest" and then all the customers kind of comment and say "oh have you tried this one" or "what about this". I think, you know, that's really nice that it gives you...you know, it's advice but not coming from the retailer, it's coming from the people who actually use the product.
- I: *Yeah. Have you ever wanted to comment?*
- R: Yes [laugh].
- I: *Did you comment?*
- R: No.
- I: *What stopped you from commenting?*
- R: I think...I mean, this is...I would say one reason was business, that as an employee, I never felt comfortable commenting on things. But also, I just...it's never something I think of doing. You know, I never think of commenting or putting myself out there in that way. I think I'm far more like a watch and see person, than actively doing something about it.
- I: *Yeah. But you enjoy the fact that other people do, do things like that?*
- R: Yeah, I do.
- I: *Yeah. So once you've looked at the social network site and you've read what you wanted to, and do what you wanted to, how would you then feel towards the retailer?*
- R: I think it really depends on the feedback that's on the website, on...that, you know, the customers are saying. So with Debenhams, it often made me feel quite negative towards them because a lot of the things that people were talking about were problems they had with deliveries or, you know, rude sales assistants. And like, you know, I would just think you're not dealing with it well. And they would ignore people's questions, and I just felt it wasn't being handled very well. Whereas on John Lewis, they always gave a name when they commented. So if someone had said, you know, I had a problem with this, they'd be like "Hi I'm Gemma, you know, if you contact this person or if you send an email to such and such, they'll be able to help you". It felt far more personal, that you were actually interacting with a person, rather than with an entity of the business. Which I think, you know, it makes it more...yeah, more personal and you feel like an actual person is on the other side of that screen.
- I: *Do you not get the same thing if you contact the Company through another medium, like email or...?*

R: Yeah. Well, I think you can do. I think for a lot of people it's just easier to just put something on Facebook because they're on Facebook all the time, so, you know, you just go on and you type something. And it's not like you have to search for their email address and then, you know, write a formal email or whatever to them, it's a lot more personal and a lot more relaxed on Facebook. Yeah.

I: *Great. So how do you think your involvement on Facebook, you know, with fashion retailers, affects your need or your want to go in store?*

R: I mean, I think if I see some imagery on the website of kind of clothing and the way that it's styled, then it might, you know, make me want to go in more. But I guess for me, I often feel like there's a bit of a disconnect between Facebook and the store.

I: *Why is that?*

R: I think because I often see Facebook as being more to do with a website. So I would link up Facebook more with the retailer's website. And I think a lot of retailers link to their website, rather than...

I: *So do you think it affects your need to go to the website more than the store?*

R: Yeah. I think if I saw something on Facebook that I liked, I'd be far more likely to go to the website. But also, because you can do it instantly. You know, to go into a store, you might have to wait for a weekend, and are you going to be near one of those stores. Whereas the website, you can just go on and buy it and be done in five minutes.

I: *Okay, so you've been on the Facebook page, what's your next point of contact with the retailer, do you think?*

R: Probably the website.

I: *The website?*

R: Yeah.

I: *And is that an immediate response or is it given a bit of time, or...?*

R: I think if there's something that I've seen and I'm really interested in buying it, I would go to the website straightaway. If there wasn't and I was just browsing out of interest, then I might eventually go on the website at some later stage.

I: *Okay. Is there anything else you want to add about the use of network sites, social network sites for fashion retailers, and your experience with them?*

R: I think that it's really important for the retailers to be quite personal and to be prompt in their response. I think the thing with Facebook is, people expect it to be immediate, they expect someone to be sat there on the other side and to respond straightaway. And so they can get quite frustrated if either their question is being ignored or, you know, it's like two or three hours later and someone still hasn't responded to it. Yeah, I just think they need to kind of be very active with it, keep the content new and interesting, and kind of new ideas, new topics to be talking about, just to keep the customer's interest, and yeah, just to be very helpful and professional.

I: *Great. Okay, that's it for my questions.*

R: Okay.

I: *Thank you very much.*

End of recording

Interview 9

I: *How often do you shop at high street fashion stores?*

R: Probably twice a month.

I: *How interested in fashion would you say you are?*

R: Quite interested yeah. Very interested.

I: *Do you think you're fashionable?*

R: Hopefully!

I: *What does 'fashionable' mean to you?*

R: Following trends but obviously still wearing things that suit you, suit your body shape, still having your own individual style but adapting trends to your style basically.

I: *So which stores do you buy fashion clothing from?*

R: I buy quite a lot from Topshop, I go to Selfridges quite a lot I shop in the concessions like H&M; American Apparel, Miss Selfridge. I also like to go to places like Zara.

I: *So when you shop in H&M, you said they were concessions a part of Selfridges, do you ever go there as a store on its own or do you prefer the concession?*

R: Yeah but I prefer Selfridges.

I: *Why is that?*

R: Because, because obviously one they're all in like a close area so it's just a lot easier than trailing up and down the streets to go from one shop to another and because I feel like Selfridges picks, the lines they pick to have in their stores are a bit more select and are a lot nicer where as if I went to H&M stores they have a lot of basic range, the children's, the men's as well and they have a lot of things that I don't particularly like where as I think that the things that Selfridges pick to stock for H&M is quite reflective of things I'd like to buy.

I: *What I'd like you to do now is think back to a recent experience you've had in side of a fashion store. We're going to go through some things that you might have come in to contact with in store and I'd like you to describe to me what experience you had so any feelings, any thoughts, any sensations, if you did anything physical and if it was with someone else or you were on your own. So if we start off with environment. These are just some examples so atmospherics in terms of sounds, smell, temperature and so forth. Think back to when you first walked into a store and can you talk me through the experience you had and whether there was anything that you noticed about the environment?*

R: There's one that particularly stands out but in a negative way and it was a few weeks ago. I was in the Jack Wills store in Islington. It's a really nice building from the outside because it looks quite grand but when you walk in it's very dark, you can't really see the clothes very well. The music was on really loud and it just wasn't a nice atmosphere to be shopping in really, you couldn't see the clothes that well and yeah it just wasn't great to be honest.

I: *So you said about music and lighting there, do you have a preference about lighting? What would your preferred.....*

R: Obviously it needs to be quite bright so you can see the clothes, this was so dark you could barely see the colours properly but not, too harsh a lighting isn't great either because then when I went down to the changing rooms to try something on the lighting was harsh and very unflattering so I just didn't want to buy anything at all I just wanted to get out basically.

I: *So after you'd try something on did you leave or.....?*

R: Yeah I just handed it back and left and didn't buy anything which was a shame because they had a really good sale on.

I: *Are you often attracted to sales?*

R: No not really but I've already got some like pyjamas from there so I was looking like at the sleep wear department so I thought well if it was in the sale it'd be quite a good thing because it's one of those things you wear all the time it's not something that you'll buy and you know wear for a month or so. But not particularly no I'm not normally attracted to sales.

I: *You also mentioned music, music being too loud. What's your preferred when you shop?*

R: Background music but nothing too in your face. I hate when you go into Debenhams I hate the Debenhams radio. It's like one of my biggest pet hates when I'm shopping. I hate that man's voice, I hate everything about it, it just makes me want to scream so I don't particularly like in store radios I just prefer some standard background music really obviously that kind of fits the store but nothing too in your face nothing like heavy mental or...easy listening but something that's also like you know...nothing too relaxed because so you're shopping for a night out you want up beat music in the background it kind of gets you in the mood a bit as well so yeah something pretty standard really.

I: *You said there about fit, the type of music to 'fit' the store, what do you mean by 'fit'?*

R: Well obviously like depending on the store like if you go in to Topshop sometimes they like to play like alternative or up and coming music so it makes them, I would feel it makes them feel a bit more fashion forward almost and then say if you were to go in to somewhere like H&M, I don't think I've actually noticed the music in H&M to be honest so it's obviously never made an impact on me that much but yeah say if.....I don't know to be honest be I don't shop in that many different kinds of shops but I imagine that if you went in to somewhere that was a bit more alternative or that you'd have, I don't know, music to fit their target audience really, their consumer. So most of the shops I go in are quite main stream so they play main stream music but if you were to go in to a high end store you tend to find they have background music on and it's not normally anything that's that obvious in terms of a song you'd recognise it's just some kind of tune in the background whilst your shopping.

I: *Do you like that?*

R: Yeah I'd prefer it to something like in your face because it's alright to have the background so it's not silent basically.

I: *Is there anything about the environment that you recall from that last trip? Or maybe a different shopping trip?*

R: I do like Selfridges particularly for the fact that everything is in one area and it's just a lot more accessible. I always find there's quite a lot of staff there so you do get quite good customer service whereas say if I was to go in to somewhere like the Topshop on Oxford Street that's so busy all of the time to be honest I try and avoid it like the plague, there's just too many people there, there's stuff everywhere, there's too much space filled with too many clothes you can't almost focus your attention on anything whereas if you go somewhere like Selfridges they've got smaller areas for each brand and it's a lot more manageable whilst you're shopping you can go in that area try it on and if not go somewhere else and move on to the next shop in the store and it's just a lot nicer shopping experience.

I: Do you enjoy trying clothes on in fitting rooms?

R: Not really no to be honest I'd just....most of the time....I would if it was something quite expensive and I was not really sure whether to buy it or not. If it was something that I'd already seen or it was something that it quite accessible to me shop wise say if it was something from Topshop I know I could take it back quite easily I would just take it home, try it on at home and then take it back if it didn't fit but if I was going shopping say a dress for a night out that night or in a couple of nights then obviously I would try it on because of the time constraints and it was for a specific reason I'd probably have a few different ones to compare but if I was generally shopping and I saw something that I quite liked normally I'd just pick it up, take it home and try it on at home.

I: What do you think of the design of fitting rooms across different fashion retailers? Are they a nice environment to be in?

R: They definitely vary a lot obviously how old the shop is, what type of shop you're in. Like I said I went to the Jack Wills store and that's quite a new store but obviously that's trying to fit in with their brand but I mean it was a downstairs fitting room so there was no natural light what so ever which you tend to find in a lot of shops but when you're underground it tends to feel very dark and dingy and there was a big pool table in the middle of the fitting rooms which felt really strange and the staff were just stood outside playing pool whilst you were getting changed which felt really weird and then the fitting rooms just had really really bright light right above the mirror, the mirror was really unflattering and it just wasn't remotely enjoyable. I also went in to a River Island, the River Island in Preston and their fitting rooms were tiny there was barely any room even to turn around in the changing room, they were really dirty, there wasn't a stool for you to sit down on and I didn't really like that either. So yeah that's why I don't really try clothes on. I've never found....I quite like the ones in H&M because they have variable lighting so that's quite good but I mean other than that...I don't really mind the Topshop ones because they tend to have quite nice big mirrors and they have big mirrors outside as well which I like because obviously you can have the mirror in your changing room but it's nice to have one outside as well because you can walk out and see what it looks like outside the changing you know if you walk up and down, see what it's like from far away, so I quite like that.

I: Do you do that often?

R: Yeah. I would normally try it on, see if I like the look of it inside the changing room then I'll go out and look from a bit further a distance, see what it looks like from the outside, if I'm with anyone see what they think.

I: Have you ever found that another customer has commented because you're out where they can see?

R: Yeah, yeah, yeah, yeah I have before if it's been a dress or a colour or something and they've been like "that suits you" which is always quite nice as well.

I: Do you like that aspect of other customers openly commenting?

R: I wouldn't really go out of the changing room for somebody to say that but if somebody does, especially if you're on your own because shop on my own it kind of verifies what you were thinking so it almost makes you buy it or want to buy it a bit more. Obviously shopping assistants say it some times but they're paid to say it really so if it's just a member of the public trying something on as well then yeah it's quite nice because it makes you want to buy it a bit more.

I: You said "because they're paid", do you not trust what they say?

R: Sometimes, sometimes not. I think it's difficult as well because they don't really know your style or how you'd usually dress so. I used to work in a shop and people used to try on things and buy things that I used to just think were horrendous but if they really liked it you're not

going to say "that's horrendous put it down" because they obviously like them so I think that they're in a bit of a catch twenty two situation really. If I had two and I couldn't choose between them I wouldn't really ask them I would just go home and try them on, both on and then over a couple of weeks I would normally make up my mind. If I wore one and not the other than I would obviously like that more or and just see what I think when I get home basically.

I: So you said you often go shopping on your own, is that how you prefer to shop?

R: Yes.

I: Why?

R: Just because when I shop I don't, I just kind of get lost in shopping so I don't really... I can just go about, walk about on my own. I don't have to think "where's this person, where's that person, do they want to go?" and I just find it a lot more enjoyable because I don't have to think about anybody else. I can just go, go shopping if there's anything I want to find I can go get it and leave and if not I can just browse and I'm not constrained by anybody else because they want to go to a different shop, if they have had enough or if they want to go to a different place in the shop then yeah I just find it a lot easier.

I: You said "lost in shopping" there, it's an interesting term. How are you "lost?"

R: I go in to my own little world really. What I tend to do is, I tend to walk in, scan shops and then you can normally, obviously they have them in different areas or different trends so just go to the areas that look most desirable to me, walk over obviously and just scan the rails and if there's anything I like then I'll just like home in on them really rather than walking round and looking at everything individually. I tend to scan the shop a lot more so obviously I get caught up in scanning the shop really.

I: That brings us on to product quite nicely. So you flick through the rails, how much physical interaction do you have with products in store? Do you touch everything, do you only like to touch certain things?

R: No, if I see something I like I'll touch it. If I didn't see something I liked I wouldn't touch it. I'll touch it to see the quality of material. If not it doesn't really make much difference to me so I wouldn't really touch it I'd just scan it on the rail see how it looked from a distance.

I: Ok how do you decide whether you like it or not? What kind of things do you look for?

R: Well obviously when, if the colour or style, that kind of things, colours make quite a lot difference to me. If I like the colour of something then I'll go over to something see what the materials like, see what the cut's like, the shape's like, so prints and colours make quite a lot of difference yeah. Normally if I was going to go shopping for basics or a pair of jeans or something I would already know what I wanted but when I go just generally shopping it's more for stuff that stands out really, on a shelf or on a rail.

I: So what gives you the inspiration to go for those colours or those patterns?

R: Just things that catch my eye that I think stand out quite a bit or a pattern that I think looks nice on a rail I think that if it stands out on a rail it would look nice on a person. Yeah so just basically like....I know the colours I like, the colours that I know would match my skin tone. If I see those kind of colours I'll home in on them really.

I: What do you think about visual merchandising in fashion stores? Can you recall a time when you've really looked at visual merchandising and really liked it or not liked it?

R: Yeah when....I think quite a lot of visual merchandising in Topshop and I'll go in and if I think there are models that are dressed nicely I think "that looks quite nice teamed with that or teamed with this". Actually I remember once being in an Oasis store and trying a skirt on and in the changing room they'd teamed it with like a lace blouse and a little jumper over the top

and I thought "that looks nice together". It didn't particularly make me want to buy those products but for inspiration as how to wear the skirt once I'd bought it. So yeah it can work really well but in the same respect sometimes I think visual merchandising can make products look really cheap. I don't really like the way that the visual merchandising is placed in River Island. I don't really like it when they put clothes on models are really unrealistically unwearable on a day to day basis. So yeah I do tend to look at visually merchandising quite a lot if it catches my eye if not then obviously it hasn't for a reason.

I: Can you think back to the last time you interacted with a product in some way? Can you recall a specific product and can you talk me through that experience?

R: Yeah actually I'll talk about this that I've got on.

I: So from the first step of seeing the product or approaching the product.

R: Well I was actually on my way out I'd just bought a pair of leggings and literally walked past the rail and spotted the colours of the blouse, they were all colours that I liked, so I felt the material it was quite a nice chiffon material. I thought it was sheer but I could put a cami under it. So I liked the material, looked at the price it was quite cheap compared to what I thought it would be so I picked it up and went and paid for it. I didn't try it on I thought I could try it on when I got home and if I didn't like it I could just take it back but yeah it was originally the colours that stood out for me, it was on a rail with some other plain colours so it stood out quite a lot and then when I felt it I liked the feel of the material so I just took it to the till and bought it.

I: How was your experience at the till?

R: It was good. It was the woman that had served me about 3 minutes before so she was like "back again?" and I was like "yeah just spotted this" and there was no queue or anything so it was fine, paid for it and was out in about 4 minutes so yeah it was good.

I: What did you think of that woman as a sales assistant?

R: Yeah she was good. Obviously she made a bit of conversation rather than just serving me again. She made a joke of the situation, she was quite cheery. Made me feel quite comfortable then I paid for it.

I: How do you feel about conversation with people in store? Do you welcome it when someone makes conversation?

R: I don't particularly like when, if I'm trying to shop I don't really like it when people come over and pester me because I'd just prefer to shop on my own and I'm very much one of those people that if I have a question or if I need to find something I would go and ask straight away so I don't really, if I need something I would go and ask I don't need people coming over and asking "is there anything I can get for you?". But yeah when I'm at the till and things I'd rather be talking to somebody than stood in silence. I think that if you build a relationship with people then obviously it makes the shopping experience, because obviously I shop on my own it makes it more enjoyable like also in the changing rooms. I think sales assistants on a changing room can really make or break the situation. If I don't feel comfortable with a sales assistant or if I think they look like they can't be bothered and think they don't really want to be there I won't want to hassle them whereas if somebody's helpful I won't feel uncomfortable asking for another size or something that I saw and forgot to bring in or something, say if I've got a top on but I need to find a pair of jeans just to see what it looks like with a pair of jeans I'll have them if they have that pair of jeans. So yeah it's a bit make or break. When I'm in the situation of at the till point or in the changing rooms where I have to physically interact I'd like them to be obviously friendly and helpful but whilst I'm shopping in the actual store I don't mind being left to myself really.

I: Ok. So the next one is retailer's brand information this is anything verbal or visual information about the retailer so say about Topshop anything about their company, about their

values, where they come from. Can you think of any experience you've had with this kind of information in a fashion store?

R: Erm I...just run through it again.

I: *It's information that can be visual so on a poster or on a sign or verbal so someone can tell you about it so staff or on a store radio and it's information about where the company come from or what they sell or what their practice is, any ethical issues or any values they hold as a company, what they deem important. Things about the company as opposed to the physical product.*

R: Yeah. I can't...in an actual store I can't really recall anything that...online it's a lot more prominent but in store I can't really relate to a time when I've thought "oh they're about this or they're about that. Within fashion definitely not but in different stores say within beauty for a beauty range that was a bit more ethical then yeah more so but not really within fashion no.

I: *Online do you ever experience it?*

R: Yeah obviously shops like Topshop have their Fair-trade department they also have different aspects within their website that explain more about their brand or different aspects of their brand that are trying to create different things or their value in certain things.

I: *Have you ever read those sections or are you just familiar with them being there?*

R: Yeah. In particular the one that's been most prominent has been ASOS. They have quite a big section on, I think they actually produce the clothing using material from places like Africa and things. I can't really remember what the lines called now but they put it in with the rest of the clothing rather than being an actual line so that would probably be the most prominent but I wouldn't really, in most of the high street stores I wouldn't really read what their values are because I think a lot of high street stores are just high stores they don't actually have strong values, within fashion definitely not no.

I: *How do you feel when you read something like that online?*

R: Yeah it's nice to see that they're trying to make a difference some how but I do think a lot of it is to get the brand looking like it's doing something good really, more PR I'd say more than [inaudible]

I: *So would that just be for the ethical information, where they source from?*

R: Yeah I think so. Obviously their actual values, I don't really read that much to be honest so it doesn't really make that much of a difference to me.

I: *Ok we'll move on. Have you ever experienced any forms of technology in fashion stores? Any digital interaction.*

R: Yeah.

I: *Can you tell me about that?*

R: Yeah. The Topshop in Manchester has screens, well I don't know, I've seen one any way and it's near the shoe department and that's basically if you can't find something in store you can order from that screen to be delivered home so that's definitely. Obviously there are screens within different stores, I'm pretty sure it's Topshop on Oxford Street has screen showing Topshop Unique catwalk shows and things.

I: *So the first screen was a computer?*

R: Yep and that helped with ordering things obviously if you can't order things in store that helped purchase things from that screen.

I: *And the second Topshop that was TV screens?*

R: Yeah that was for visualisation obviously like the trends that season like Topshop unique catwalk shows that sort of thing.

I: *Have you used the computer screen in Manchester?*

R: Yeah.

I: *Talk me through that like why you went over and approached it.*

R: Well I couldn't find a size in a certain, I think it was a dress so I asked a sales assistant whether there was any in the back and they said no but they showed me where the screen was and basically it's like an extension of their website and we went to, we located the dress on that so we ordered it from there to be delivered to my house.

I: *How did that make you feel being able to do that?*

R: Yeah it was good it was helpful because it merged the online and in store experience. Obviously merged the stock as well so yeah it was good. It was useful.

I: *Do you think you would have used it with out asking the sales assistant?*

R: I wouldn't have originally because I didn't really know what its use was for but now I know about it I definitely would.

I: *Have you experienced it any where other than Topshop? Or any ipads, self service kiosks? Can you recall any where else that uses technology?*

R: No I can't really not within fashion no.

I: *Would you say you're confident with technology or digital interaction?*

R: Yeah definitely yeah I've got an ipad and whenever I'm shopping in a supermarket I always go to a self service kiosk so yeah I'd be quite confident with technology if it were used more.

I: *Would that apply to fashion as well?*

R: Yeah definitely, definitely because sometimes its a nightmare when there's really long queues so maybe if they did have a self service kiosk like within fashion stores I'd definitely use it as opposed to queue up for ages.

I: *Would you like to add anything else to your experience with technology?*

R: Nope.

I: *Ok. So this last section is about your use of social networks but for fashion retailers. So you said earlier you use Twitter and you look at Topshop and Selfridges. Any other social networks or retailers that you look at?*

R: I follow ASOS on Twitter. They're the three main ones I would follow on Twitter.

I: *Why do you follow those fashion retailers on Twitter or any fashion retailers on Twitter. What drives you to do it?*

R: ASOS particularly do a lot of very good discounts so they have say like an afternoon one off where its free postage and packaging or 20% off a certain section 12-1 or one day only so obviously it's a lot more instant as I check my Twitter a lot more than I check my email or their website and if I know there's a product I want off their website I obviously, it's a lot more instant. Topshop they do something quite similar as well but they also they tend to do a lot of hot picks when they get something new in or when something's featured on one of their posters or they know is going to be a good seller, they'll post pictures of it so it gives you the

inside scope on the latest things in the store. Selfridges is more actually for their in store events because they hold a lot of in store events for certain brands so it tells you a lot more about things that are going on in the store or if they've got new products in or new brands in because they're extending quite a lot because H&M have gone in recently and obviously there was a massive launch for that and photos for that. It helps a lot with brand awareness as well.

I: What do you get out of it? Why do you mainly go on?

R: For all the discounts that they're having because they would always post them on Twitter and just to find out what's going on within the stores like a lot more up to date. If I haven't got time to go online in the morning to check their website but there's something I need to know they'll post it on Twitter so it's just a lot more immediate information wise.

I: So this is the retailer posting information on their Twitter?

R: Yeah.

I: Is there any other way you can use Twitter with a fashion retailer?

R: Yeah actually with Topshop and ASOS I've done this, I haven't done it with Selfridges. ASOS actually have their own separate Twitter page, ASOS is here to help, so if you have any problems with deliver if you tweet them they'll tweet back in one to two hours so again it's a lot more instant than having to send the email or ring up the help centre, just tweet them your order number and say this hasn't arrived or I've had trouble with this and this, they'll get back to you and I've used that a few times. With Topshop I didn't tweet them specifically but I'd tagged them in a tweet saying I'd forgot my password to log in and I wanted to buy some things and I actually got a call from Topshop which was really bizarre, from a man at the customer services saying he'd reset my password for me.

I: How did that make you feel about Topshop?

R: Yeah it was quite good customer service really because obviously it can be quite a pain to reset passwords and stuff like that so the fact that he just did it from picking it up in Twitter I thought that it was really good customer service.

I: Obviously you can see what people have written, what Topshop have written. How do you feel about the fact that other customers can see what you've written?

R: Within Twitter?

I: Yeah. The idea that there's other people present.

R: I don't really mind. I would never put anything on Twitter that I didn't want that was really private. So I see Twitter as micro blogging it's almost like a community you find things out within that community so it's quite useful. I definitely prefer it to Facebook I find it a lot more informative. There's a lot more things that I would get from Twitter that I don't ever get from Facebook so yeah I really like it.

I: Would you ever look at Topshop on Facebook knowing you have them on Twitter?

R: No.

I: Why not?

R: I have ASOS on Twitter and Facebook and I noticed that they basically just post the same pages so I don't think there's much point.

I: So after you've been on Twitter for Topshop or ASOS, what's your next step with them as a retailer? What's your next interaction?

R: They normally have links, if it's a new piece of clothing or something new they usually have a link on the tweet that you can just click on and it links to the website or if it's a discount code I would take the code, go on to their website and use that code when paying.

I: *Is the next time typically online, to go to their website?*

R: Yeah. If I'm on Twitter then it would be to go online, very rarely would I go in store.

I: *Why do you think that is?*

R: Probably because I'm already online so it's a lot more accessible. Obviously if it was a news piece or something it would be online it wouldn't be something I could read in store. I would only ever use in store, I find in store easier if I'm browsing and I don't really know what I want whereas online if I know I've got a certain piece I want I can go and find it quite easily and pay for it.

I: *Is there anything else you'd like to add about your experiences with fashion retailers?*

R: Not particularly I find that some stores probably don't really....there's a few stores that I would avoid going to altogether because I don't like the experience. I don't like Abercrombie and Fitch, I know there's only one store in London but I would never go there I just cant stand it. But then there'd be certain stores that I would be drawn to because of the shopping experience is really really good. Its a lot nicer a shopping experience. Because I don't shop that much in store I think if I was going to browse I'd go to stores where I know it's be a lot more of a relaxing experience where I can just shop and just have everything there that I need really.

I: *Ok well that's it for my questions, is there anything else you'd like to add?*

R: No I don't think so. **End of recording**

Interview 10

I: *Okay, so how often do you shop at High Street fashion stores?*

R: Every few weeks when I can fit it in. I'd like to shop there more often.

I: *Yeah. How interested in fashion are you?*

R: Yes, very!

I: *So you're keen to be sort of fashionable?*

R: I try to be [laughs] I'd hope so.

I: *Yeah, so which stores do you go in regularly?*

R: Topshop, New Look, River Island, H&M, Primark, all the ones you find in like the Arndale like they're usually where I go, so all of them ones.

I: *Yeah, and which of those have you been in recently, most recently?*

R: Primark and I think Topshop as well.

I: *So out of the ones you have been in recently, can you remember which one gave you overall the best and positive experience? Or maybe the most negative experience?*

R: I would say Topshop gave me the better experience than Primark, but that was obviously, it was a Saturday afternoon as well so!

- I: *Could you recall what it was that made it better?*
- R: There was slightly less people, it was more you could shop instead of fighting to get to a product like you could actually see it, instead of there being loads of people crammed in, it was better, less people, more space everything.
- I: *Great, did you go... well why did you go into the shop first of all?*
- R: I was with a friend so we were just sort of meandering round the shops.
- R: Yes.
- I: *Yeah, so you were with friends, I was going to ask who you were with but you were with friends, okay. So I want you to think back to the experience you had, maybe in Topshop, or Primark, or both and you don't have to have purchased anything whilst you were there but I want you to describe to me what you did in the store and what you came into contact with.*
- R: Yeah.
- I: *So I'll go through, well we'll go through some of the things you may have come into contact with.*
- R: Yeah.
- I: *And I want you to tell me if you had any social, physical, sensational, not sensations, feelings and thoughts at the time.*
- R: Yeah.
- I: *Okay, so let's start with the environment. These are some of the things you might have come into contact with.*
- R: Yeah.
- I: *From when you walked into the store can you recall coming into contact with or noticing anything about the environment?*
- R: Primark was very cluttered and very like noisy and busy and it wasn't... like Topshop's lighting was better, Primark was just bog standard lighting, where as Topshop was a little bit...
- I: *Why was it better? What was it about it that made it better?*
- R: It sort of created zones, whereas Primark was just like all for one, that was it, whereas I think the lighting reflected the zone of like the shoes are different to like something else.
- I: *So the product zones?*
- R: Yeah.
- I: *Yeah, and when you say Primark was cluttered, what was making it cluttered?*
- R: Oh they just had so much stuff in there and people, yeah loads of products and people and everyone just trying to get... you couldn't really move around that well, especially like the accessories, it was just like jam packed.
- I: *Yeah? How did it make you feel?*
- R: I didn't really want to buy anything I just wanted to get out of there to be really honest! And the queue was horrific so there was no point even to say hello, you wouldn't get in there

anyway. It wasn't exactly... it wasn't really merchandised very well, everything was a bit everywhere. Topshop was more orderly, which I think I just prefer shopping in a more orderly place.

I: Yeah.

R: I didn't go in the fitting rooms, I mean well the fitting rooms at Topshop are always better than Primark.

I: Yeah? Can you think back to the last time you went into the fitting rooms at Topshop, what you were doing and how you felt?

R: I tried on a few dresses and I don't, well I bought one but then took it back because when I got it home it didn't look as good at home as it did in the shop, so obviously the lighting there was, I don't know, better or worse.

I: So you think it was the lighting that kind of influenced?

R: Yeah I think it was just... I don't know if it was the mirror or the lighting of the area that made it look a bit better than it did when I got it home, or whether my uni mirror was just not that good!

I: Did you enjoy going into the fitting room trying things on?

R: Yeah, it was, you could take your time to see if you liked an item or whereas Primark's just a bit... it seems a bit of a in and out, you can't really spend any time doing, like looking and deciding, it's a bit of a production line.

I: Yeah, is that how you prefer to shop?

R: Yeah, so to take a little bit more time and to see or else you just end up returning. I always end up returning near enough everything I get from Primark anyway but yeah, and I think obviously the furniture and equipment in Topshop's much better, it makes you... it's a nicer environment to be in to shop, whereas in Primark there doesn't seem to be any thought into like the shoes area. Like the shoes area of Primark hasn't really got any seats, it hasn't got anything you can sit down and try your shoes on, whereas Topshop have got the areas and you've got the nice... they way they're set out is nice, you can see the shoes, you can get to them easy.

I: Yeah.

R: Primark's... you can't really look at them, you can't try them on, there's no mirrors, you can't even see if they look nice.

I: So what do you think it is that's stopping you from looking at them and trying them on?

R: Erm, I think just the cluttered area, it's just the way, you don't feel very comfortable shopping in there, you feel like you're rushed and everyone else is rushing around you, whereas Topshop I think's a bit calmer.

I: Okay, and can you recall anything about maybe anything visually, so the props or the visual merchandising, the product displays?

R: The product displays in Topshop are really... like the wall hangers that you can see, the way they are put on the wall you can actually see how the product hangs, whereas I think in Primark I think it's just like jammed together just to get as much out there, whereas you can see in Topshop they put a lot more care into how they want you to see their products.

I: Yeah, do you often notice their product displays in Topshop?

- R: Yeah like the way they put like... I suppose the Primark up here is better than my Primark back home, they do put better things together but they're still... whereas like Topshop would have one bit of like a nice mannequin with a dress and then that would sell the product, Primark's more like one, two, three all next to each other and you can't really, like you can't work out if you like it, if you don't like it, whereas Topshop is sort of... it doesn't really make sense but like it plants a little seed in your mind 'Oh that looks nice together' and then you go look for it and then you come across more things whereas Primark you just, it just doesn't look the better out of them.
- I: *So do you think that the way it's put together, has that ever influenced you?*
- R: Yeah, cause you don't think, if you buy a dress and say they put a jumper over it, you wouldn't think to put that jumper on that dress but actually it looked really nice on that.
- I: *Yep.*
- R: So you'd then end up buying both instead of just one.
- I: *Yeah, have you done that before?*
- R: Yeah, quite often! I think like even though Topshop has like some of their advertising campaigns in the store, the posters, compared to Primark which never does, it makes it look better and the windows of Topshop have got better displays in them than Primark, it's less cluttered and much nicer.
- I: *Yeah. So you said Topshop have posters and stuff?*
- R: Yeah.
- I: *What kind of things are they I guess advertising?*
- R: I think it's like, I've never been able to spot like an exact product but it's just like the models and like the clothes they've got are really nice so you could tell they're from Topshop but you can't always find...
- I: *Right, so it's like a photo shoot almost, yeah? Yeah.*
- R: Yeah, yeah, yeah, yeah, it's like all of that, which is good. I can't think of any more.
- I: *Can you think of anything about around the till areas, of what you would class as a service area?*
- R: Erm, the fitting rooms in Topshop they never have like many clothes there as say Primark would, they've got hundreds and hundreds of garments waiting to go onto the shop floor, whereas Topshop, it never seems to have that many.
- I: *How does that make you feel?*
- R: It makes it seem that they're more on top of it than... I don't know if they're a better retailer or better, when things go back to the shop I think it's just... I'm used to getting it straight out and you just think 'Oh there's a bit more care put into their retailing' as like management wise compared to like Primark where just everything's just hanging around and clutters and gathers dust and everything.
- I: *Okay.*
- R: But tills I think, the tills in like Topshop are much smarter and it's more of like, more modern, whereas Primark's just like a line of people and I think you feel more valued as a customer in Topshop compared to Primark where quite often they don't say hello or goodbye, it's just like – there you go.

- I: *Right, so do you enjoy that kind of ...*
- R: Yeah, well I think 'cause I did it when I worked in a shop, I had much more of an interaction between the tills person and me as a consumer.
- I: *Do you find High Street stores in general are good at that, or bad or?*
- R: It depends who you go to. I think Topshop's quite good at it, River Island's okay, erm, H&M can be a bit hit and miss sometimes, but Primark's never, never good. But if you go somewhere like Zara they're much better and they do like chat to you and I used to work in French Connection, and we had to.
- I: *Yeah.*
- R: So I think if you go to the more higher end they're better at it than, you just feel like in the lower stores you are just part of their little... you're not valued you're just there to buy and that's it.
- I: *Yeah, great, is there anything else you want to add about the environment?*
- R: Erm, no I don't think so.
- I: *Did you notice anything about the atmospherics around you, like temperature or music soundwise?*
- R: Primark was just really hot, I think it always is in that one though. Like we went down to the men's, the shoe...
- I: *Oh the basement, yeah.*
- R: ...is horrific.
- I: *Yeah, they have those big fans don't they, yeah.*
- R: Yeah it was bad! It was like oh I've never seen anything like it. It doesn't smell overly nice like.
- I: *So what do you think when you notice that bad smell?*
- R: It's just like, mmm, I don't really want to buy my clothes from there really because you think maybe that's got a smell on it as well. The sounds are just people really, just loads and loads of people, whereas at Topshop you've always got music in the background and I always notice the music over the people.
- I: *Do you prefer having music or?*
- R: Yeah, I think it's such a nice atmosphere like, especially if the music reflects like the store and what you think you're going to get when you buy from it, like it makes it seem much nicer and a bit more of an experience to shop than just grabbing something and running. You like want to stop and enjoy the music, like browse through the clothes, all of that.
- I: *Great, anything else you want to add?*
- R: No.
- I: *Okay let's move on, we'll move on to product.*
- R: Yeah.
- I: *So think back to any products that you might have come into contact with or even just seen, so again any, you know anything physical you did with them, any feelings or thoughts, any*

sensations and you know, whether you were with someone or you interacted with someone at the same time.

R: Yeah, the products at Topshop are much nicer and they were displayed better and the quality was nicer. Some of it wasn't amazing but it was much nicer than Primark. Like in Primark they've got like £50 coats I was like I'd rather go to Topshop and buy a £50 coat 'cause it will probably last me longer than like a Primark £50 coat, and it didn't feel very nice and it wasn't that wow for a Primark to spend £50.

I: *Do you often touch the products?*

R: Yeah. I go round and touch everything. Yeah, and I hold it up and I check all the quality, so I always do that. I didn't really look at where it came from, I usually just sort of do that when I'm at home, not in the store. Packaging like the labels of Topshop have got like a higher quality look to them, and the displays are much nicer. I think you feel, well sometimes you don't feel like you're getting... Topshop can be over expensive and you don't always feel like you're getting like your monies worth from it.

I: *Why is that?*

R: I think, something like £35 for a t-shirt where you could just go to Primark and get one for like £5 but I suppose the prices are better than other countries I've been to, like I went to Australia and everything's just ridiculously expensive.

I: *Right.*

R: But like you just feel a bit... not guilty, but a bit like it's only a t-shirt why am I spending £35 on it?

I: *Yeah, sorry not guilty, or you do feel guilty?*

R: I do feel guilty for spending that much on like one item that's not sort of a stand out item, it's not, it's just I wear everyday sort of thing.

I: *So is this what you're thinking as for trying on or?*

R: Yeah, it's like I just weigh up in my mind whether it's worth the money or if I could get a similar item say from like you know even Primark or H&M or New Look even for a little bit less. I suppose student discount helps but it's still it's like weighing it up. Like I bought shoes there the other week and they've already gone funny and they were like £25 whereas like I've got Primark ones that are still going strong with it.

I: *Yeah.*

R: I suppose it's just the luck of the draw.

I: *Okay, so can you give me a specific example of like a product that you picked up or you saw, or you feel you came into contact with? I mean what was the product and where were you?*

R: Erm....

I: *So you said before that you went into the Topshop changing rooms to try on a dress.*

R: Yeah, the dresses like they were quite... they weren't overly like, I suppose one of them was fairly good value for money it was just like a skater dress, with like a jersey and it was like £20 and it was alright, it was okay but the quality was fairly good, but it just didn't look very nice on.

I: *Okay.*

R: But if it looked nice I would have definitely bought it because it was good value for money and on trend and everything else.

- I: So how did you come to see it or find that product?*
- R: It was on like an end of a, like one of the free standing hole... I can't think what they're called now.
- I: Rails?*
- R: Yeah.
- I: Yeah.*
- R: Yeah, and it was just on the end and had like a little, I think it had a little tag on it or something which drew my attention to it and then, it was a nice colour, I think the colour as well, I think it was like a rusty, yeah like a rusty colour and all the clothes were in one section of that sort of colour so.
- I: Do you like that?*
- R: Yeah, erm, yes and no because I think if you just like one colour then you won't go to anywhere else in the store, whereas you might find something else which is just as nice or nicer but not in a colour you like so if you don't move around you might just be drawn to one section of the shop.
- I: Do you enjoy being drawn to other aspects?*
- R: Yeah I like going round and looking at the whole store, but sometimes like if I'm in a quick shopping in and out, I will just go to one section.
- I: So on your quick in and out shopping trips, what's the difference, why is that one a quick trip and then another one slightly longer?*
- R: It's just depend like if I'm on my own, if I've got time, or if I know like I've seen something on the website and I want to go and look at it in the store just to... 'cause like I go on the Topshop website every day, the new in section and if I see something I really like I then go in and have a look at it, and like look at the quality and everything else, and then go and try it on, and if I like it... if there's nothing else I can see that I like it will just be quick... sometimes you can't find everything you want, or you're not in the mood to shop so.
- I: Yeah, do you enjoy trying products on, 'cause I mean some people don't always like to go into the fitting rooms, do you enjoy that part of the experience?*
- R: Yeah if it's not... if I have to queue for like ages for the fitting rooms I just won't do it, I'll come back another day.
- I: Why's that?*
- R: 'Cause I don't always think it's worth like waiting in a queue for 20 minutes, when I might not actually end up buying it then I've got to queue for... if I do like it then I've got to queue for the tills so I'll just go back like on a Wednesday afternoon when it's like empty and do it then.
- I: Yeah, and do you prefer an empty store?*
- R: Yeah.
- I: Yeah?*
- R: I think if there is no one at all it's really uncomfortable to shop, but if there's like a handful of people but you've got space to look at things and there's still a bit of an atmosphere in there it is much nicer.

I: *Yeah, I think that brings us on to people quite well. So can you recall any interactions you've had with sales assistants, or people that you know, so they're acquainted or people that you don't know but are still customers in the store, or maybe any like personal characteristics that stood out?*

R: Erm, well I think the sales assistants in Primark didn't really know what they were doing...

I: *Okay.*

R: ... and didn't really understand, like I asked... I found like one top in Primark and I wanted to find... it was in a small size - I wanted to find it in my size but they had no idea where it was from...

I: *Right.*

R: ... and they just didn't seem very clued into what they were...

I: *How did that make you feel?*

R: I just thought what's the point like, I'm not going to search round for 20 minutes to find a top that I might not even like, and well why should I buy it from a company... I think because I used to be a sales assistant and I know how it should be done properly, to then see someone not bother, well why should I bother buying from your store when I could go somewhere else and get treated better, and more valued than when you don't really care!

I: *So would you say you felt valued when you get that attention off staff?*

R: Yeah I think so, like you don't want like, I've been in stores like before when like you're in the door and they're like there straightaway like 'Can I help you?' and you're a bit like 'Oh okay' like it's got to be the right amount, like if you look like you're lost then they come up and say 'Oh can I help you?' but are not always there, which is hard to get the right balance but.

I: *How do you feel when they are a bit too much on you?*

R: I just get out, I don't stay.

I: *Do you leave straightaway?*

R: I do leave, yeah, I'll just go back another time when it's a bit busier and they won't... they can't do it to everyone.

I: *Right.*

R: But erm, it just makes you feel really uncomfortable and like they're watching everything you do, like everything you pick up, the way you look at a garment, you just think they're like second guessing you and I just don't like it.

I: *Right. What about sales assistants around the fitting rooms when you tried on, did anyone... did you come into contact with any sales assistants then?*

R: Only when to like give you a tag for so many items you had to take in, there was no one sort of there like to give me advice or like to say 'Oh that looks nice on' nothing like that but just sort of 'Oh how was that?' and give them back and give the tag back.

I: *Have you ever had anyone there to give you advice?*

R: Yeah I have.

I: *Can you tell me a bit about that?*

- R: It was in like French Connection and I think the majority of times I'm in French Connection and not just here, actually when I was in Australia as well and they were really helpful, but because I used to work there I know that's like drummed into you, you've got to help the customer.
- I: *Yeah.*
- R: But I think like, 'cause if I was shopping on my own and didn't have a friend with me, you do sometimes need that second opinion, but then you've got to trust that they will give you the right opinion and not just saying it to make a sale.
- I: *Yeah, do you trust?*
- R: Generally yeah, because I think it's because I would say to someone 'Oh I think you could find something better' if it didn't look nice on them, but I just trust that everyone would do that to me.
- I: *Yeah, so do you enjoy also do you mind, or do you like when someone just gives them your opinion?*
- R: Yeah, I do, yeah I suppose I do.
- I: *Do you often do it the other way round to other customers?*
- R: Sometimes, if they put something else, or like if you're in a changing room and I'm like walking out and something looks nice on them, I'm like 'Oh that looks nice' I was like 'You should get that.' Like the other day I was with my friends in Primark and this woman came up and I was in the changing room trying... no I wasn't I was with my friend and my friend was trying something on, and this girl came up and asked us for our opinion because she was shopping on her own...
- I: *Right.*
- R: ... and it just didn't look very nice on her, well it looked nice but it didn't... she was tiny and it was like a size 8 and she should have had like a size 6 or 4 on.
- I: *Okay, so what did you say?*
- R: We said 'Don't buy it' 'cause the sleeves were humongous on her and it swamped her, so we said try and find a smaller size and she said 'Oh there isn't any' so we said 'Oh leave it then.'
- I: *Yeah, did you find that a bit fun, or did you kind of feel uncomfortable?*
- R: No I think if we'd have said something, I think she was open for us to give it...if she was a bit sort of more hesitant I don't think it would have been comfortable, but she was fine with it...
- I: *Yeah.*
- R: ... so we were able to give her our honest opinion without offending her!
- I: *So generally do you like it when someone kind of gives you that feedback?*
- R: Yeah, I suppose I do, it's just a second opinion and someone else there.
- I: *And can you think of any other interactions you've had in the store, maybe outside of the fitting room with other customers or sales staff? What's that like? Do you find yourself coming into contact with other people?*

R: Not that often, occasionally but nothing I can remember recently. A few times when I've been back home someone's said 'Oh...' I've picked up a top and they'll go 'Oh that'll look nice' and then you go try it on.

I: *Yeah.*

R: But yeah, or like I tried on a hat in M&S once with my mum and this old woman stopped me and told me it looked really nice. I was like 'Oh thank you!'

I: *[laughs] How did you feel then?*

R: A bit embarrassed because I was just trying it on for fun really, and she was like 'Oh you should buy that' I was like 'Okay!' But erm, no, I've had it a few times but I don't think it's that common.

I: *Yeah, is there any other way you come into contact with people other than like verbally, you know and given advice?*

R: Not that I can think of as... no, I don't think so, no.

I: *Do you tend to notice people in shops?*

R: It depends how busy it is or like if it's like packed then you're going to anyway, you're just going to stumble into them but it depends if I'm in like a shopping frame of mind. If I just literally want to just get in and get something out then I just won't pay attention to anyone, but if I'm with my friends and more ambling and shopping, I think you do pay more attention to your surroundings then, and to people and everything else.

I: *Yeah. Do you often go shopping with friends?*

R: Yeah, quite a lot.

I: *Do you prefer to go shopping with friends or on your own?*

R: Sometimes, it depends who you're with and whether they take forever! Or whether you can be fairly quick in a shop, but I think it's fun, it's more fun being with friends but I have to be in the right frame of mind to be with them, so yeah.

I: *Okay, is there anything else you want to add about people?*

R: I don't think so.

I: *No, okay. So this next one is retail brand information, so in the store this is verbal or visual information about the brand and the retailer, as opposed to their actual say products.*

R: Yeah.

I: *I mean it could be maybe where the products come from, but more about who they are as a company, so some of these things, you know sponsorship being that they are a fashion retailer but they have sponsored a music event, or they are going to be at London Fashion Week, so other events outside of kind of their core product really. Can you recall, or have you noticed ever anything like this in a fashion store?*

R: I think Topshop, like 'cause obviously they've got the Topshop Unique range as well, I think that gives it a bit of an edge to be a bit of a better High Street store, 'cause there's a bit of an actual designer fashion edge to it.

I: *Yeah.*

- R: And then I think that gives them good branding and with Primark it's just a bit... I worry about their ethics and where something has come from and you try not to think about it when you're shopping but you do, so.
- I: *Have you noticed any information about their ethics whilst in the store?*
- R: Not in store but I have on their website, when I went on there once but it's not that out there, you'd have to go onto the website to find it.
- I: *Yeah.*
- R: I don't know whether like them upping their prices is trying to make them take them out of that, sort of everyone thinks that they're, I don't know doing retailing in a bad way but.
- I: *Yeah, but do you think you come across any kind of actual information in store environments?*
- R: No, but then I don't think you would in Topshop either unless you've got like an actual eco, like an eco product, maybe they might have it on the back of a label, like 'This is a Fairtrade product.'
- I: *Yeah. How does it make you feel knowing that extra information?*
- R: I don't think it really impacts upon whether I should buy it or not. If I liked it, I think for me the most important thing was if I liked...
- I: *If you liked the product anyway?*
- R: ... yeah, if I liked it yeah.
- I: *How do you think it influences what you think of the retailer?*
- R: I suppose it makes you view them in a better light because you do hear about like the stories about the factories and the unethical practices there but I suppose I would probably be more inclined to buy from say Topshop where you don't think it, but you can never be 100% guaranteed that... I think it's just more of a perception like because I'm paying a little bit more than Primark, but then there's still stories of Topshop possibly doing it.
- I: *Yeah. Do you find other retailers like New Look and H&M where you shop as well, do you find they offer and provide information in store? Things that you can stop and look at or you can listen to?*
- R: New Look occasionally if they've got like Fair-trade, because I remember seeing on the top of the rails, a little bit, like a little poster saying, it's on the labels as well, but on the top 'This is a Fair-trade product' all our cotton and everything's organic.
- I: *Yeah.*
- R: But it's not massive posters that you would like... it's just little bits here and there.
- I: *How did you notice that? Have you ever stopped and read it?*
- R: No not really. I think it's just because it's at the top.
- I: *Right.*
- R: And I think it was quite a bright catching colour, that you just sort of looked at it.
- I: *Okay, but you've never stopped and read it?*
- R: No.

- I: *Okay, so would you say you're affected by that kind of information?*
- R: Not massively, 'cause I think I'd still go for if it was like a nice garment, and the price was right as well. Yeah.
- I: *Okay, is there anything else you want to add?*
- R: I don't think so.
- I: *The next one's technology, so this is any forms of like additional interaction or technology in store, so television screens, maybe animations, self service kiosks as in you know, you're doing something yourself with machinery, touch screen surface, typically an I pad really, but sometimes Microsoft surface, that's that kind of movement and you know reaction to touch, and then a computer screen. Can you recall any of those things, or what you would class as technology in a fashion store?*
- R: I don't think I have to be honest. No I've never had like an I pad in there or, not in like a fashion retailer.
- I: *Have you in other types of retailers?*
- R: Well like obviously the Apple shop, and when I went into a phone shop they had it, but not...
- I: *Not with clothing?*
- R: No, I don't think I'd expect to, I don't know if I'd expect it there.
- I: *Okay, what are your feelings towards using technology?*
- R: I think it's good, 'cause obviously I use Twitter loads and I think it helps... that side of the technology helps me to be aware of new products and like they often link, Topshop often link their blog, like a little caption or what they've put on their blog on their Twitter and then I often see it. But I'd never go onto the Topshop website and be like 'Oh look at their blog today.' I'd always be directed via Twitter.
- I: *But in store what are your feelings?*
- R: I've never really come across a massive... no.
- I: *Okay, so if we think to your experience outside of fashion stores, but you said in other retail stores, do you enjoy the interaction or are you inclined to approach or avoid using technology? How do you feel about it?*
- R: If I was buying say an Ipad or an I pad I'd rather be able to use it and have a test of it. It's not like the same as having like feeling a garment, like you need to have a little bit of an awareness of what you're actually buying and that helps. And it makes it more of an experience, like I wouldn't go into an Apple shop and go on here, or like when I'm abroad and I can't go on my Facebook that often, like you go into the shop and go on your Facebook and then go, but I think it just makes it a little bit more of an experience shopping.
- I: *Okay.*
- R: Even if you're not shopping, just going in to the store is an experience.
- I: *Right, can you expand on why it's an experience?*
- R: 'Cause you don't, I think 'cause you wouldn't come across like using technology in like Tesco's or Topshop or Primark, it's something different that you don't...
- I: *Okay, is that what draws you to it?*

R: Yeah.

I: *The difference?*

R: Yeah.

I: *And are you confident in using it yourself or do you prefer others to be with you?*

R: I think I'm more confident at using it myself, yeah.

I: *Yeah.*

R: I think if someone was showing me it wouldn't be as interesting, I think it's like trial and error makes it more... and like even in John Lewis they've got it, like all the ipads and Laptops and...

I: *Is that in their like technology department?*

R: Yeah, yeah.

I: *So that's very much a technology product isn't it?*

R: Yeah.

I: *Can you recall any of these things when it's been like a different product, like food or I don't know, anything other than it actually being a technology product in nature?*

R: I don't think I have, like I remember you telling us about Oasis, that was a bit of a shock to me.

I: *Yeah, we discussed that, yeah.*

R: I'd never thought of that, or had never seen it in a shop. Then when we was in London I was going to go have a look but it was really like busy and I thought oh I'll just go on another day but, yeah I couldn't believe that they'd even... it's a clever idea but I don't know if I'd use it, I don't know if I'd be open to using it in a shop, unless it say linked you to like, like River Island have got loads of like outfit ideas on their website. If it linked you to things like that I'd be more open to use it, but if it was just there and didn't really have a purpose to it I don't think I'd be that...

I: *So if you took something away from it...*

R: Yeah, I'd be more inclined to use it and understand what was actually there, rather than them just having like an I pad in the middle of the shop like.

I: *Okay, so generally for fashion you're not aware of technology in store?*

R: No.

I: *Okay, so the last bit of the interview we can forget all these. I want you to think back to your experiences with Facebook and Twitter, so you've mentioned some before.*

R: Yeah.

I: *Which one do you use more often really?*

R: I suppose for fashion I'd be looking at say Twitter, and for following like designers and retailers definitely Twitter.

I: *Okay, so why? Why do you use Twitter to follow a fashion retailer?*

R: I think it makes me feel like I'm a little bit ahead, 'cause I think like, just last week Topshop posted like pictures of their Spring/Summer Collection, like bits of it on their Twitter, but I don't think you can do it on Facebook, 'cause I'm on their Facebook as well.

I: *Right.*

R: So I think it makes you feel a little bit more, and like ASOS are really good at it, like 'cause they've got their Careers page, the Help page, like quite often I've tweeted them about returning a garment, if I just don't know how to do it and they always tweet me back, or like direct you, they'll send you a little link to go on to something else to help you.

I: *Yeah, is that quite an instant thing?*

R: Yeah, well within like a day, yeah.

I: *Yeah, fairly?*

R: Yeah, for like if you think how many tweets they get, it's fairly quick.

I: *So what does that make you want to do next with the retailer?*

R: It makes you feel like it's more like a personal experience, and a personal shopping experience and I'd be more inclined to use ASOS again.

I: *Yeah, so on Twitter and Facebook obviously there's other customers present aren't there?*

R: Yeah.

I: *Do you enjoy that aspect of seeing other customers?*

R: Yeah, 'cause I noticed especially that they don't always just reply, they'll put like their whole tweet and then they'll put the customer at the end, so you can see it, it will just come up on the general news feed.

I: *Yeah.*

R: So you can see like oh someone else has got that, or someone else thinks that, and then you can see their tweet.

I: *Yeah, and have you ever kind of contributed to what someone else has said? So when they're on Facebook you can comment can't you?*

R: Yeah, I don't think I've ever commented on... I've probably liked a few things but never commented.

I: *What's stopped you from commenting?*

R: Just there's loads and loads of people do it, and I'm just like oh it's probably not going to get read, it's just someone else is just like adding to their opinion.

I: *Do you like having the opportunity to do that?*

R: Yeah I think it is good, 'cause like, especially with like ASOS if you've got a complaint or anything, you can say it directly to them. Whereas if you send it say to their customer service desk you don't actually know if it's going to get read, whereas Twitter is a more visible way that you can see that they're on, they're using their Facebook, or their Twitter, and so they're more likely to have read your comment then. And quite often there's competitions, like ASOS run on Facebook and Twitter that you wouldn't get like just on their website, which makes you feel like 'cause you've taken the time to follow them or like them on Facebook, they give you more opportunities.

I: *Right, how does that make you feel as like an individual consumer?*

- R: Yeah I think it makes you feel more valued and that they actually understand that you've gone out of your way to like them or, yeah.
- I: *Yeah, great. So what else do you do with the social network sites? So you said Topshop uploaded pictures, you've looked at pictures of new collections was it? What else do you do?*
- R: Just, it helps like to keep up with what they're doing and like if there are hints of like Topshop's or H&M, like they've loads about this week, like the H&M Versace Collection, I've always been on there, on both their Twitter and Facebook. So it just keeps you up-to-date with like what's actually happening, not just in store but in say like a head office or like everything, yeah.
- I: *Yeah? Why do you like knowing what happens in the head office?*
- R: Hopefully because I've just got more of an interest in it, 'cause I like want to go into that sort of career, but like ASOS as well, there's a big profile of their workers, like the buyers and everyone else and I think it gives you more of a personal aspect about you know who's buying the clothes for the retailer, and you think oh! And quite often you look at them and think 'Oh I like what they're wearing' and then it's cleverly linked to a product of ASOS so then you go and buy it. But I think it's just more of an individual, there's more care taken to get to know, I think ASOS are the best at it, actually Topshop have just started and H&M are doing something with Elle magazine, but I think they're just following on from ASOS to be honest.
- I: *Okay, so after you've been on Twitter or Facebook whichever, how do you think involvement with those pages, how do you think that drives your need or your want to go in store for example?*
- R: I definitely like, if I see something on their Twitter I would be more inclined to go and find it if I liked it in store.
- I: *So seeing something, what would that be...*
- R: Like a garment, or, yeah.
- I: *... an image of it or information or?*
- R: ... yeah, yeah, or them just saying oh, like with Topshop do you like, I think it's called like Buy of the Day, or like Daily Fix or something...
- I: *Daily Fix, yeah.*
- R: Yeah, that they tweet and you can see it and then it does create a bit of a like a buzz around the item, and then you're like 'Oh I'll have to go and look at that' and quite often it's like sold out so.
- I: *You look at that in store or online?*
- R: By, well usually online first, but then if I'm in store I will look for it.
- I: *So do you, if you see something you like on Facebook, do you go directly to the store and that's what you're looking for?*
- R: I suppose it would make me want to go to sort of try and find it, but then I would look around and see other things as well.
- I: *Yeah, and keep it in mind?*
- R: Yeah, just to see what it looks like, to see what the feel of it was and if I liked it.

I: *And how immediate do you feel that store trip would be after seeing something, or being on Facebook and Twitter?*

R: I think I'd be more inclined to like immediately go onto their... online, and then if I was going to the store anyway then go. I wouldn't... I think just 'cause I don't have enough time just to then go straight to the store.

I: *Yeah.*

R: But if I really, really liked it then I would go out of my way to make the effort.

I: *Yeah, what happens if you haven't seen a specific product, but generally you've looked at the site, at the Facebook or Twitter site, how does that affect your next interaction with the fashion retailer do you think?*

R: I think it would definitely direct me to their website, it usually always does.

I: *Even if you haven't seen a particular product?*

R: Yeah, just to have a look. Like sometimes they don't even blog, like tweet about a product, they'll tweet about a general trend or something completely different, and then I might go onto the website to then go and look at the blog, and then I'd end up looking at clothes themselves so!

I: *Yeah, so you still continue with the retailer?*

R: Yeah.

I: *Great, so is there anything else you want to add about your experience with social network sites?*

R: I don't think so.

I: *No?*

R: No.

I: *Well that's it for my questions, so that's it really.*

R: Oh thank you.

I: *Great, thank you. **End of recording***

Interview 11

I: *So how often do you shop at high street fashion retailers?*

R: Every week.

I: *Yeah, and how interested in fashion are you?*

R: Very interested, else I wouldn't be on this course.

I: *Would you say you're fashionable?*

- R: I'd say so but it really depends on how I feel on the day, because if I'm going somewhere particular I'd try to be more fashionable than like today where I'm just going to lectures so I've just thrown on any sort of clothes that are clean.
- I: *So which stores have you visited recently, say in the last month?*
- R: In the last month Topshop, H and M, River Island, Primark, All Saints, whatever's really on the high street that's in my path.
- I: *And out of those can you recall which ones gave you either a particularly good experience or a particularly bad experience?*
- R: I'd say I have more of a better experience in shops like Topshop than Primark, because Primark's obviously around this time, Christmas, is quite busy and it's very hot and horrendous. But in Topshop and H and M I enjoy looking at things, it's not like when I go to Primark I'm looking for something basic usually, but when I'm going to like Topshop and H and M I'm looking for something that's more fashion conscious, so I enjoy looking there really.
- I: *Do you often go shopping with a reason, with a product in mind?*
- R: Not particularly, I like to look around just to get ideas of things in shop windows and stuff, just see what everyone's doing basically and see if I can get my own ideas together.
- I: *And the last shopping trip you took were you on your own or were you with people, other people?*
- R: I was on my own actually, it was when I had a day off, when I have my Fridays off I just walk in because I've got nothing else to do, so that's really what I do when I don't have anything to do, go shopping.
- I: *And would you say you often purchase or is it more of browsing?*
- R: More browsing, I'd say, because at the moment being a student you don't have that much money so you have to prioritise what you're going to buy and when you're going to buy, and obviously coming up to Christmas you don't usually buy much for yourself because you're thinking about other people. But if I see something I like I'll definitely buy it because I'll regret it when I get home if I haven't bought it and I'm thinking; oh, I could have worn this with that or that, do you know what I mean?
- I: *Yeah. Okay, so I want you to think back to an experience that you've had in a fashion store recently.*
- R: Okay.
- I: *It could be one or it could be a few, you don't have to have purchased anything, it could just be browsing, and I want you to describe to me what you did in store and what you came into contact with.*
- R: Okay.
- I: *So I've got some things that you may have come into contact with.*
- R: Yeah.
- I: *This list are really just ideas, if there's anything missing then obviously add to it or if you didn't experience all of these, that's fine.*
- R: Yeah.

I: *And I want you to tell me if you had any feelings, thoughts, sensations at the time or if you did anything physical and whether that was alone or with other people.*

R: Okay.

I: *Okay, so let's start with the environment. As soon as you walked into a store, so if you think back, can you recall anything about the environment that you interacted with or you came into contact with?*

R: Yeah, when I went into Topshop last it was very hot, there was a lot of people in there obviously because of the Christmas time, everyone shopping for Christmas. The loud music sometimes makes me feel a bit sick.

I: *Right.*

R: Like if it's hot and everyone's crowded and if the music's loud I do feel a bit queasy, I have to get out sometimes quick. And I think as well with the weather outside you wrap up warm to go to the shop and then it's so hot when you get in there, and it's horrendously hot.

But, yeah, I don't think the layout of the shop is particularly well in Topshop, like with the clothes, sometimes they put clothes behind other clothes, usually they're the things that are on the internet that are on trend but you can't see them because obviously there's a big coat in front of it, like if it's a t-shirt behind. So you're in the whatever they're called trying to get to the back, and I always feel like I've missed things in Topshop when I'm walking around because I don't think...they obviously would have thought about the way people are walking around, but I feel like I have to do the rounds three times to get a good idea of what's in the shop.

I: *And you don't like doing that?*

R: No, no, no, I'd rather it be like H and M, because H and M is very...when you go in it's all the rails are straight down and you can do like up, down, up, down in H and M. I like that logical way of doing it because then I realise that I don't think I've missed anything. But in Topshop things are just placed randomly, what do they call that, the fittings that are single are just...look like they've been placed, splodged around, do you know what I mean?

I: *Okay.*

R: Rather than like the logical way of doing it. But that annoys me really. I'd say the product displays in the windows are good, I think, for Topshop, because they do entice me in, they do give me ideas of what I should be wearing at this time. So they do entice me to buy things in there but, again, the space and layout distracts me from buying things because I get really stressed, do you know what I mean?

I: *Yeah.*

R: So I'm enticed to go in there but once I'm in there I'm all hot and bothered and annoyed but, yeah, so...and then fitting rooms, I would never try anything on because I just get hot and there's always a queue and it's just like a stressful situation, I wouldn't want to go in.

I: *Okay, what happens if there isn't a queue, are you more encouraged to go and try things on?*

R: If it was like, I don't know, a random Tuesday afternoon where there's no kids about or there's not many people in there and it's cool and my mindset is all okay and I haven't been annoyed then, yeah, I think I would try something on. But if I thought it was going to fit, like that would only be if it was something expensive or I really didn't think it was going to fit and I really needed it to fit in a certain way, then I'd try it on. But if I thought; oh, this'll fit, I'll just take it back or not. So that's just usually my thought process.

I: *So you were saying when it's hot and it's loud you don't like that?*

- R: Yeah, no.
- I: *Do you often find that changes your mood and how you feel then?*
- R: Yeah, yeah, I feel angry then and I'm just like either I will buy something on impulse, I'll just feel; oh, just get it to the counter as quick as possible and get out, or I'll just put it down and just can't be bothered. And I do like shopping, it's not that I'm not that bothered about putting it back, do you know what I mean?
- I: *Yeah.*
- R: I'd want to buy it but me being in the stressed situation that I am I'm just like; oh! It's better just getting out rather than standing in the queue.
- I: *Right, would you then go back at another time?*
- R: Yeah, probably, or buy on the internet.
- I: *Yeah?*
- R: So, yeah, I would probably go back, yeah.
- I: *Great. Is there anything else you can recall interacting with in the store?*
- R: Not in Topshop, if I was talking about other places, do you want me to talk about other places?
- I: *You can do, yeah, if you can remember.*
- R: I remember when my parents first came up, it was the weekend that Hollister had opened and we went shopping, and I remember going into Hollister with my mum and looking around. And she's a lot like me and we did both feel a bit queasy because the light's so dim and the music's so loud and, again, it was hot in there because it's obviously just opened, it was so busy. So we didn't buy anything, we literally went around and then came straight out. So I would say that that affects your mood. My mum probably...my mum did look at some jeans and she said she'd buy them for me for Christmas, but we ended up just going straight out and thinking we'll get them another time. So, yeah, that definitely affected that shopping experience.
- I: *Do you like music, is it that it's too loud or do you prefer not to have it at all?*
- R: No, I do like music and I'm very diverse with what music I do like, so it wouldn't be a problem with what was playing. It's just some time it is very loud and when you're trying to think about so many things, it's like because I'm so hot I'm thinking about I've got a headache, I'm so hot, and you take these clothes off, the layers. And then thinking about everything then the music's on top of that, it's very overpowering.
- I: *What kind of things are you thinking about when you're going shopping?*
- R: What do you mean, in terms of?
- I: *Well, when you said you're thinking about everything and then you've got the music on top of that.*
- R: Yeah, if you're thinking about what you want to look like and what you want to buy and stuff, what look you're going for, then you've also got contrasting factors that you're really hot and you're thinking; is this worth being in here? Do you know what I mean?
- I: *Yeah.*
- R: Is it worth getting all stressed and hot about this?

I: *Yeah.*

R: And then you've got the sound on top, like the really loud music, you just can't...it seems like you can't think of things logically. I think that does affect me in terms of if I'm going to buy something because it just gets me to the point of snap and you're; oh, just get out! Do you know what I mean?

I: *Yeah.*

R: But also, yeah, I get...I had a condition, this might be quite interesting.

I: *Okay.*

R: It's like a condition with my liver that I got a virus in my liver, and I usually get really hot with that and I get a rash with stress and when I got hot. And then I'm thinking I'm going to get this rash again, do you know what I mean? So it's an extra thing that I'm going to add on top. And I usually get that when I go shopping because I get so stressed about these things, like being hot and stuff.

I: *Right.*

R: And trying on clothes, it's just stressful.

I: *Yeah. So you prefer to avoid all of that?*

R: Yeah, yeah, I just try and go in quiet times, but around this time it's just horrendous shopping, it's horrible, I hate it.

I: *Is there anything else you want to add about the environment?*

R: No, do you want me to add this bit in?

I: *Yeah, do you want to talk about people?*

R: Yeah.

I: *You were saying at this time.*

R: Yeah, well, a few weeks ago my boyfriend came up and I absolutely hate going shopping with my boyfriend, because if I'm with my friends they've got the right idea, if I was to show them something they'd be like; oh yeah, that looks nice, that doesn't look nice or whatever. My boyfriend just has no...he doesn't understand these sort of things, and then he'll stand at the front of the shop and he'll be huffing and blowing. And then that makes the whole shopping experience worse because you feel like you've got someone else to think about, and there's no point in getting in a stressful situation where...because then in terms of the environment and stuff, when I was saying that you have to think about all these things, you've got then someone else to think about. Or like with my little sister, I'm thinking; where is she? Because she's only twelve and I'm looking after her, you've got to think; where is she? So you can't enjoy the experience yourself because you've got other people to think about, do you know what I mean?

I: *Yeah. So how is it different with your friends?*

R: With my friends, they're obviously my age, you're not responsible for them and you don't have to do...they want to do the same thing as me, they want to go to the same shops as me. Whereas my little sister and my boyfriend want to go to different places to me, you have to divide the time. Whereas with my friends we can go to Topshop, H and M, and everyone's happy because you're in the places that they want to be as well.

I: *Right. And do you often go out shopping with your friends?*

- R: Occasionally, yeah, yeah, I'd say so but, again, I'd rather go on my own than with anyone, because I reckon I'd get more done anyway. But, again, you don't have to think about where they are as well, there's all these thought processes of things that probably don't have anything to do with shopping but it still comes into your mind when you are shopping.
- I: *Yeah, that's true. So obviously you come into contact with your friends that you go there with, how much of an influence do you think they have when you're actually shopping, say on what you pick up or what you buy?*
- R: What, my friends?
- I: *Yeah.*
- R: Well, if they were to say something just like they didn't like something or they didn't like a colour or style or whatever, I wouldn't be too bothered about what my friends think, to be honest with you. I would be in a way but I think with me doing a fashion course and them doing a different course, like a business course, then I just believe more in myself of what I'm picking. Whereas my family, if I showed my mum and my mum was like; oh, I don't really like that, I'd feel funny buying it because it usually would be with her money. So I'd want her to be happy with what I'm wearing because she's paying for it, do you know what I mean?
- I: *Yeah.*
- R: And like your mum knows best, she wouldn't tell you that you looked good if you didn't.
- I: *Yeah. So obviously they're people that you know?*
- R: Yeah.
- I: *Have you ever experienced someone that you didn't know, another customer, them giving some advice as well?*
- R: Yeah, I once went to New Look actually this one time, it wasn't here, it wasn't in Manchester, it was in Stoke, so I don't know whether it being in Stoke, the mentality of people there is very different to here. Here everyone's very open about fashion and what you can wear, whereas in a small place like Stoke where everyone's very single minded, narrow, they'll just go for one type of clothing and they don't really have any influence of fashion. She said to me, I'd tried on two jumpers and I just didn't know which colour to buy and I said; which colour do you think suits me? And there were one that was like a yellow colour and I liked the yellow one but I didn't really know, so I asked for her advice and she said something like, I can't really remember, it was like; well, I think the yellow one clashes with your hair. And she was quite mean in the way she said it and I was just like; oh! But I ended up buying the yellow one, I went and put the other one back and I told her I was deciding while I was walking around the shop, but actually put the one back that she said because I was like; if she's going to say something like that then I'm just going to go against what she's just said, do you know what I mean?
- I: *Yeah.*
- R: Just because I thought; well, she's obviously not saying it for the right reason, but I remember that did influence obviously what I bought because I bought what she didn't say.
- I: *Yeah, do you think you would have bought it anyway?*
- R: I probably would have, yeah, I probably would, yeah, because I was like...with me I'm very confident in my own decisions so, yeah, I definitely would have actually, yeah.
- I: *So you asked her, you initiated the conversation?*

- R: Yeah, it's just to get someone else's opinion really and I was just like...I think I knew before I asked her that I was going to buy the yellow one, but me asking her just gave me...if she was going to say the yellow one it would have given me a bit more confidence, but it didn't really matter because I didn't take it on anyway.
- I: *Yeah. Have you ever had anyone ask you for your opinion, that you don't know obviously, like another customer?*
- R: Not really, I've had people come up to me in shops and ask me where I've had things from, but I don't know if that's relevant.
- I: *As in, what, they've...*
- R: Like if I was wearing a top or something, I think they come up to me and say shoes and stuff.
- I: *And how do you feel about that?*
- R: Well, that gives me confidence in what I'm wearing, and I think people saying you look nice and asking where you've had things from it shows that you have good style in a way, like people are wanting to wear what you want to wear, so you're going to continue buying what you think you want. Do you know what I mean?
- I: *Yeah. So would you say that put you in good mood or didn't affect your mood at all?*
- R: Yeah, I'd say it put me in a good mood, yeah.
- I: *Yeah?*
- R: Yeah, I think it would have pushed me to go...like if I was out shopping when they said it then it would have pushed me to shop more because I'd feel a bit good about myself
- I: *And in general do you link that dialogue between other customers or people in the store, do you enjoy having conversation and being approached?*
- R: Again, I think it depends what mood you're in, if you're so hot and stressed, like I said before, like when the shops are just horrendously sweaty and stuff like someone coming up to you and asking if you're all right and if they could show you this, then it's just the worse thing. And I think there's a lot of pressure to buy then.
- I: *Yeah?*
- R: And I hate that sort of sales technique when they're very invasive and they're coming to you and they're like...do you know what I mean?
- I: *Can you recall any retailer that does that technique?*
- R: All Saints is a bit like that, I'd say, but I think that's just generally because they have expensive stuff and I think with the amount of you'd pay for something in there I think they have to give that service because they're high end high street, but not quite designer I wouldn't say, but they are expensive for what they are. And I think they have to push that technique because people will be going in; it's all right, but I don't think it's worth this much. So I think their service in there is what is expected for that price, do you know what I mean?
- I: *Right. Is that what you expect from them?*
- R: I'd say so, yeah, but I don't really buy, so it's usually when I go in All Saints I go to just have a look around and it's like a hip place to go in. It's very different to normal...like high street, it does, when you go in you can tell that they are appealing to the mass, they have so many different styles, but whereas All Saints it does stick to that one, that grungy leather style. And the shop's there are very interesting and nicely decorated, I just like walking through just to get the feel of the shop basically.

- I: *Right.*
- R: I don't know, I like going in there just to have a look what's there, even though I would never be able to afford the clothes, it's just nice to get a feel of what they are about.
- I: *Yeah. So what would you say makes it interesting in particular?*
- R: What, in All Saints?
- I: *Yeah, when you say you go in and you think it's interesting.*
- R: Well, for example, in Manchester now they've got all the sewing machines on the front, the different types, and even just like the stairs and stuff going up to the menswear department, everything is consistent with the same theme, there's the metal. Like we were talking about in the branding, the brands had the thing on, like the logo, like that, you associate that with old, Western films, like American and then cowboys, and they stay with that sort of theme the whole way through. It's just nice to see the arts side of it as well, like the visual side, it's just refreshing to see something that's not so mass appeal, like mass targeting, yeah.
- I: *Yeah, great. So about people and more about sales assistants.*
- R: Yeah.
- I: *Do you often come into contact, in what ways do you come into contact with sales assistants?*
- R: Maybe if there wasn't a size out then I'd go and ask if there was, because I used to work in La Senza and I know from working there that they usually have the other stuff in the back. So I'd know that by asking you're going to get what you want, so I'd rather ask and them go and check rather than not ask and go without something that I might really want in my size, do you know what I mean?
- I: *Yeah. And you feel confident in approaching them and asking for something that you want?*
- R: Yeah, yeah, yeah.
- I: *Do you ever ask about information, rather than about a product, just things more in general about, I don't know...anything about the brand or...*
- R: Not really, maybe in Topshop if they have...because usually they have twenty percent off days or nights where students can go in and it's like a student lock in or whatever. I ask more about them than anything else if I was to ask for something else other than clothes.
- I: *Yeah, but you're happy to go over to them and do that?*
- R: Yeah, and maybe Topshop shoes, if I wanted to know about the quality, because they are quite expensive, maybe if they've had any returns on that just for something that maybe a strap had broke or something, I'd rather know if they've had a fault maybe with the shoes, if it was coming back, because I do think they're quite expensive.
- I: *And do you find your response is a good one often? So you've asked them something, whatever that may be, do you often find you get a good response from them or you're happy with the response they give?*
- R: Occasionally, sometimes maybe I'd wished I'd never asked because the response they do give me is so limp and not very good or helpful, but it really makes me happy if they've given me so much information and they go the extra mile. I'm more likely to buy from that shop again and maybe give them a good review and stuff.
- I: *In what way would you give them a good review?*

R: In like to the manager and say, because sometimes when I go with my mum, and it's usually with my mum actually because they don't really give it to just me, it's like when my mum's there chatting away, that they're more likely to go out of their way to help you. Sometimes if they don't have things in in Topshop they take you over to the desk and order it in for you and stuff, and it's just more helpful. And I think in terms of now, like the economic climate and stuff, I think people really should...sales assistants should be more like that because that's when they're going to get the sales when they probably wouldn't do.

I: *Yeah, brilliant.*

R: But it's usually with my mum, so I wouldn't say...

I: *Why?*

R: Because when it's just me I'd say they just see me as just a student, someone who's not really going to buy, but when I'm with an adult I think my mum's more likely to buy so they're more likely to sell to her.

I: *Great.*

R: *Yeah.*

I: *Is there anything else you want to add about your interaction with people?*

R: I'd say when I go into Primark people are more rude, I don't know the word, I could use abrupt, they're more likely to move you out the way to get what they want, do you know what I mean?

I: *Okay.*

R: I don't know if that's anything to do with the people that shop in Primark, I don't want to say that in a thingy way.

I: *Well, yeah, no, but if that's if you feel they behave, yeah.*

R: I think in Primark there's a certain...there's different segments of people that do shop there, there's people that are like...I'm going to split it into this working class that they go in there for the cheap clothes because maybe they can't afford the high street stuff, which is fair enough. And then there's the people like me who are going in there because I'm a student and I'm just looking for basic things, just quick things that are going to tide me over. And then there's, like you said, the people who are mixing designer with low end high street, and I think sometimes they're conflicting within the store. Like I said, some people are more abrupt to pushing you out of the way, and the sort of different people that are in there sometimes can be a bit over facing. Because they're not all like you, you go into Topshop and a lot of the people in there are a lot like you, but you go into Primark and you come into contact with people that are maybe not so like you.

I: *Okay, how does that makes you feel or behave from that point forward?*

R: I'd say it doesn't affect me hugely, but then if someone was to bang into me I wouldn't be happy, and then maybe if there was a huge queue, like I said before, I'd probably be more likely to put it down and go down and I'm just going to spend a bit more and get it from Topshop, do you know what I mean?

I: *Yeah.*

R: Just because maybe it's not a nice environment to be in if...do you know what I mean?

I: *Yeah, I think the same about Primark.*

- R: I didn't want to say it too...
- I: *No, no, no, say it as bluntly as you like. Okay, is there anything else you want to talk about?*
- R: I'd say that's it about people.
- I: *Okay, so let's talk about product. So if you can think back to the last time you came into contact with a product, so you might have picked it up, you might not have, is there anything that you can remember that stands out about the product?*
- R: What, I was going to buy?
- I: *Yeah, as soon as you walked in the store can you remember what you thought about any products that you'd seen, I mean how quickly do you see products?*
- R: If it's like, say, if I've read a magazine and they do maybe a page on something, I don't know, for example, like the furry headbands that they've got out, like ski wear. If maybe I've read a magazine and they've done a feature on that and I'm looking for that maybe and that's in my head, maybe just if I see one then I'm going to get one. Then if I go into Topshop and I see one I'd go straight there if I've already read about it being on trend then I'm more likely to go straight to it if I see it and get it, because I think back to the magazine article of that being on trend, do you know what I mean?
- I: *Yeah.*
- R: So I see things that are on trend that I would associate myself with. Like some things in Topshop I think that's just not me, I do know my own personal style and I know things that I would never buy, but maybe for somebody else it could really suit them. And I think I quickly assess where things are and I know where I'm going to and what colours to go to, do you know what I mean?
- I: *Yeah. So would you say you're attracted by colour?*
- R: Colour and the shape of things, because I know the shapes that fit me and if I see that shape, I'm that sort of person that if one shape fits me I'll buy that thing in loads of different colours, do you know what I mean?
- I: *Yeah, yeah*
- R: Or loads of different styles, but as long as it's shaped because I'm quite hour glass so I have get things that suit me or else I'll look big or I'll look too busty or too hippy. So I go straight to those sort of things.
- I: *How willing are you to trying something new, maybe something outside of that usual style?*
- R: Again, it would be to do with the environment in the shop, like the trying on thing, if there was no queue then I'm more likely to try something new because I'd go and try it on. But I don't think I'm as willing to just buy something that's new, that wouldn't really suit my shape. So it'll definitely depend on the environment again, like what sort of mood I'm in to whether I'm going to try something different. And if I'm having a day where I feel really horrendous about myself, when I feel really fat or whatever, you know how girls do? I'm less likely to go for something new, I'd always stick to the shape that suits me because it's going to make me feel better, do you know what I mean?
- I: *Yeah. Great. And how are you made aware of products? You said you go in and you assess, but how obvious is it to see products and find what you're looking for?*
- R: What, in the layout?

I: In the whole environment, I mean what is it that draws you to a product?

R: What draws me to a product?

I: Is it just a case that you walk around, if anything catches your eye?

R: Yeah, I'd say so but if I was walking past and I just quickly looked in and saw something that I wanted then I'm going to go in. So I think in terms of Topshop and stuff they've got a very open doorway and it's very big, I think it's a priority for them to get in the front as many different styles that they could for people to appeal...to appeal to. So something that's maybe girlie, grungy, different things that maybe when somebody walks past, and I just look in and I think that's just me, then I'd walk in and then I'd see the other ranges that they've got. So I think it would be like...

I: So that's how they're placed together?

R: Yeah, I'd say so but...yeah.

I: Would you say the way that they present their visual merchandising in the store, with mannequins or however they do it, would you say that influences you at all?

R: Not really, I wouldn't say so because I think, again, the mannequins, sometimes I feel like the mannequins are very mismatch with everything. There is a very layering trend but I think they take layering to the extreme and something that I really wouldn't wear. Yeah, I think they just mismatch the trends which I wouldn't do.

I: So you're not encouraged by that?

R: Yeah, I've never really looked at mannequins in store and thought; yeah, that's what I want to look like. Whereas I think the windows outside give a better visual idea of things rather than you're looking at a mannequin and saying; yeah, that's what I want to look like, it gives you more of an idea of how to do things. But I think the mannequins in store are just placed and you look very much at the clothes because there's not anything around and it's on a pedestal, and it's just the mannequin and the clothes. So you don't really get the full extent of the look that they're supposed to be creating and where maybe the influences has come from. But I think the windows do do that.

I: Great. Is there anything else about the product that you can remember coming into contact with or interacting with?

R: I'd say quality is very...a big thing for me as well, because I think my mum's a lot like that, my mum looks at quality and whenever I was looking at a coat or shoes she'd always look at the soles and the thickness of the coat to see if it'll last. And I think that's very much been passed onto me because I always really want the quality for money. But even in Topshop sometimes I'm thinking I'm not going to pay that for that sort of quality. Sometimes they get it right, Topshop, and sometimes they don't.

I: Yeah? How do you determine quality and what do you do?

R: By the feel of things, I'd go up to it and feel how thick it was, maybe look at the label, what it's made from. And a few weeks ago I was looking at a coat with my mum and it had a fur collar around it, it was like a forties inspired coat with the fur collar in. My mum looked at the collar and she was like; well, you need to look at these things because the collar's not going to zip off or take off so you can't...and once you get that ruined it's an eighty five pound coat then the coat's ruined, do you know what I mean. So it's passed onto me to look at these things, the practical issue in terms of buying clothes and how they're going to last you.

I: So you do think that practical issue has a big influence on what you actually buy?

R: In some respects, yeah. If I was buying an outfit to go out then I don't really think of practicalities, but if I'm thinking about keeping warm or just going to lectures, like I needed to buy some boots the other week because my feet were getting wet, it is a very practical thing, like everyday life. But when I'm going out I really just don't care, I would just wear whatever.

I: *Yeah? Great.*

R: Yeah.

I: *Is there anything else you want to add to product?*

R: I don't think they are doing anything that affects what...

I: *Okay. So this next one is retail and brand information, so this is verbal or visual information that you experience in store.*

R: Right.

I: *So it comes or the company and it's about their own offering, their own products, maybe perhaps what they value or what their ethics are, something about their heritage or their history, maybe about their identity. Or maybe something about what they do in other sectors, so they fashion show or a music event, any information in store.*

Now have you come across any kind of information in fashion environments, can you recall?

R: It is more online. Like Topshop I know do all the London fashion week stuff, like that New Gen stuff, like the new generation of designers and stuff, and I get most of my information from that off the internet. Because in store I don't think they promote how close they are to the London fashion week as much as they do online. But even on line like the links to things are at the bottom in the grey writing, you know that there's the white bar at the bottom of the webpage and the grey writing where it's like contact us, delivery and all of that. Then it's in a small link, so I do think from that though it's clear that Topshop's main priority is their clothes and, again, selling rather than what they do on the side, if you get what I mean.

I: *In other things, yeah. But you still...*

R: You do have to look for these things, I think.

I: *Yeah, did you purposefully look for it or did you just come across it?*

R: Well, in the first week here we did a project on London College of Fashion...London fashion week, sorry.

I: *Right.*

R: And from looking and researching that and then seeing it on Topshop I then linked the two and I'm more interested in Topshop because they're obviously working closely with the fashion week.

I: *So you enjoyed finding out that information from them?*

R: Yeah, yeah.

I: *Would you like to see it in other fashion retailers? Is it something you would want to see more of, this kind of information that's available to you?*

R: What, to do with...

I: *Well, about anything, yeah, any sponsorship or anything.*

R: I don't know if sponsorship through a lot of the high street companies would defer me from buying from there, because even though you know they're mass market when they're

sponsoring someone, maybe if they're on like...I don't know, where would they sponsor? Where do they usually sponsor?

I: I don't know, maybe an event or something.

R: Like an event or how they...I'm thinking of football teams, I don't know why, when they have the things at the side of it.

I: Yeah.

R: That would defer me from buying.

I: Put you off?

R: Yeah, because you do know they're mass market but then when you see it there they definitely are, you don't want to think a whole football stadium's going to be shopping at the same place as you.

I: Yeah, but you haven't come across this in store?

R: Not really, no, it's nothing that's stood out to me or anything.

I: Okay. Do you often come across information in other types of stores, not just fashion retailers but other types of products, like food or technology?

R: In All Saints, the one in London, I know they've got ipads around where you can...I think you can see a lot of where the clothes come from and they have a lot of history on there about All Saints. It links to the website but I think it's a different kind of website, it's got more information about the products and you can do product search and see what it's made from and stuff. But I've only seen that one in the London ones.

I: Okay, did you interact with it, did you play with it or whatever you did?

R: I played with it but I've not necessarily read the things that are on there.

I: Okay, why didn't you read the things on there?

R: Because I'm more likely to see the product firsthand and touch it, feel it.

I: Okay.

R: I wouldn't look at that and think; oh...like a random top came up and I thought; oh, that's organic cotton, I'm going to go and buy that because it's organic cotton. I'd rather see it first and like it, then feel for the quality, look at the labels, I wouldn't just buy it because it's something that's ethical or whatever.

I: Okay. So what drew you over to the ipad, why did you go and play with it in the first place?

R: It's just because I hadn't seen it anywhere else before, I think anything like that is...anything technological in a shop is very stimulating for people. Even in Tesco when they have those scanners, when they first came out and when I was younger I used to take things over to the scanners just because you can, because it's there you're more likely to go and use it because it's something new to you, do you know what I mean?

I: Yeah. So can you remember how you felt at the time, were you enjoying it or you weren't enjoying it?

R: Well, around the time ipads weren't widely available to everyone, I know I hadn't seen one before.

I: *Okay.*

R: So them having just the ipad was good because I'd just never been on an ipad before. So it was necessarily looking at the stuff that's on it to do with the shop, it was just the technology that they had, I'd never seen it before so...Yeah.

I: *And since, have you interacted at all with any technology?*

R: What, in shops?

I: *Yeah.*

R: Not really, not that anything stands out to me, not really, no.

I: *So in All Saints you say it stood out?*

R: Yeah.

I: *Well, stands out to you, was that very obvious?*

R: Yeah. Well, it wasn't, they didn't even make a big deal out of it, they just literally were attached to the walls and corners, but the hype around them, like I saw other people going over to them and touching them and I wanted to go and do the same.

I: *Were you on your own?*

R: No, I was with my boyfriend.

I: *And what did he do, did he try it as well?*

R: He was trying as well because he's quite...he likes technology and stuff and, like I said before, they weren't widely available or widely...they were obviously known, there was a big hype about them, but not everyone could try them or get hold of them, so he was looking. So, yeah, I suppose for them that way of promoting could have been a way to draw my boyfriend in, because he's not the type of...like an All Saints type person, but him playing on that ipad, looking at things, he could just suddenly see something that he likes, do you know what I mean?

I: *Yeah.*

R: Rather than just going up and looking.

I: *Are you confident with technology?*

R: Yeah, pretty confident, yeah.

I: *So would you openly go over and start playing?*

R: Yeah. There's nothing that scares me because I think some people, maybe older people, are a bit funny about it because they don't know how to use it. But I'm quite up to thingy with computers, I know how to fix them and stuff, they don't scare me, do you know what I mean?

I: *Yeah.*

R: Whereas some people might be a bit scared of technology but it's not a problem for me.

I: *Yeah? So actually that's really...we've discussed some of this. But technology, other forms of technology, could be television screens, animations, you mentioned the self service kiosk and the touch screens, maybe computer screens. Are there any aspects like these that you've noticed in fashion stores or you've interacted with?*

R: I've only seen television screens in very designer shops. When I go shopping with my dad, my dad likes to go in designer shops, and I think it was we went to Bicester Village and I think it was Dior and Hugo Boss, and then they've got their catwalk shows streaming. But that is very nice to see and stuff but, again, it's nothing that could ever make me buy it because I could never afford the clothes in there, so it's not a promotion to me it's just like a dream, do you know what I mean? It's like something to look towards and think; oh, that'll be nice to get when you're older, but it's nothing that can promote to me now.

I: *Yeah, but did you enjoy or did you not like watching them?*

R: Yeah, I did like watching them, I think it's interesting and for people that aren't very associated with fashion and don't follow it, or have never seen maybe a fashion show, because it's hard to see, I'd say, if you don't look them up on YouTube and stuff. For people like that it's a change for them to see something like that, and maybe if you weren't following fashion and you'd never seen a fashion show but yet you were going to Hugo Boss to buy something, then maybe it would make you buy...make you more likely to buy something if you've seen it on this attractive man walking down the catwalk in the shop.

I: *So what did you do, did you sit and watch it or stand and watch it, was it just on?*

R: No, just stood and watched it... They were looking around, it was just interesting to be there, a bit more interesting than men's suits.

I: *Yeah? Great. Is there anything else you want to add about technology?*

R: Not really.

I: *So overall do you think your experience of high street fashion retailers involved aspects of technology?*

R: I think at the moment maybe a small part is technologically based, but I think as time goes on I think it would be more so and I think I'd like it to be more so because of that experience that I had in All Saints, it was quite good. But I think they'd obviously have to keep moving with the times, like I said the ipad was new and that's what made me like "Oh an ipad I'm going to go over and"...so I think if I saw an ipad in somewhere now I'd think; oh well, I've got an ipad at home, I can go and look at it myself, do you know what I mean? If it's just linked to a normal website. So I think they definitely have to just keep up to date with these things or else they just fizzle out and wouldn't be as stimulating.

I: *Right. So this section we're done with, so I'll just pop these away. So now what I want you to think about is how else you interact with a fashion retailer.*

R: Yeah.

I: *So in what other ways do you come into contact with them.*

R: Right.

I: *So outside of the store, yeah, what other ways do you come across a retailer?*

R: What, like the internet?

I: *Yeah, that could be one way.*

R: Like we said before, the internet, Facebook, maybe promoters on the street and stuff, if they were giving out discounts I'm more likely to go in. Yeah, I'd say that.

I: *So let's talk about Facebook.*

R: Yeah.

I: *Which fashion retailers do you look at in terms of Facebook?*

R: More so Topshop and a little of H and M when they do the...when the Versaces come out at H and M and then there was Jimmy Choo and I know when that happened there was a lot of hype on Facebook, they've got the pages at the side to remind you, and like; remember to come on this day when whatever. So, yeah, I use it for that but more so Topshop because they do offers and deals through Facebook.

I: *So is that why you go on Facebook, as in the fashion websites?*

R: Yeah, I'd say so, yeah.

I: *Yeah? What other reasons do you go there?*

R: On to Facebook?

I: *Like Facebook, yeah.*

R: For just social media, social networking and just to see friends, yeah.

I: *But why particularly for those fashion retailers, why not go to their website, for example?*

R: Like I said, because Topshop do the discounts through Facebook and you can download codes and stuff, and I know ASOS isn't a retailer but ASOS does like Savvy Sundays which is like money off on Sundays.

I: *Right.*

R: But then it opens for...I think it's six p.m. to the following morning at eight, but if you join through Facebook it opens for you at five.

I: *Right.*

R: So you get an extra hour shopping discount to people who don't join through Facebook.

I: *Have you done that then?*

R: Yeah.

I: *Did you buy from it?*

R: I didn't buy because it turned out the stuff that I wanted wasn't in my size anyway, it was for shoes and they'd sold out because I think they only had a certain number of pairs in that size and once they'd gone they're gone.

I: *And what else can you do on a fashion retailer's Facebook page? Is it all about promotions or is there anything else?*

R: I'd say it's more about promotions, I don't really look for anything else.

I: *Okay.*

R: Maybe on Topshop sometimes they have look books and maybe online news feeds, because I've joined sometimes they give you daily style tips...

Interview interrupted.

I: *So you were saying that you go on for promotions?*

R: Yeah I'd say so I don't ever...because again I'm confident in my own style I don't look towards somebody else to help me put things together like I like getting inspiration from things other than like, because obviously that again is appealing to the mass market and again I don't really like thinking that I'm moving with the mass market. Do you know what I mean?

I: *Yes. Do you ever contribute on to the page because you can write on it can't you? Do you ever do that?*

R: No.

I: *Why not?*

R: I feel a bit silly.

I: *Why? Why do you feel silly?*

R: In case somebody else saw that I'd wrote on it and was like....with them sort of things you don't ever think there's somebody on the other end. You sort of think that you're writing to yourself.

I: *Do you enjoy or like or not like the fact that you can see other people commenting? What do you think of the idea that there is someone else looking at the same page?*

R: I don't know. I find it kind of weird like the whole way it's set up really because I don't like I think for so long people have just sort of like, there's been sort of like writers in fashion magazines who have been the only people to say things about different clothes and have opinions about different styles whereas now like any one can have an opinion and sometimes maybe the people giving opinions aren't, I wouldn't value as much. They might just be students why does their opinion matter more than mine? Do you know what I mean? I'd rather look towards someone who's in the industry who is writing for a column and take their advice than someone of Facebook.

I: *So have you ever looked at it and thought "yeah I agree, that's a good point"?*

R: No I haven't.

I: *Can you tell me how does your involvement on facebook affect your need or want to go in-store?*

R: From the promotion side of stuff?

I: *Any thing that you do.*

R: I wouldn't say it was like, if I was to go I would go, I wouldn't go because something's going on, on Facebook. I'm not that in to Facebook that it's going to affect the way that I'm going to change my shopping habits you know what I mean? I'm close to the city now, because I used to live in Stoke where it wasn't that close, maybe if they said on Facebook something was going on in Topshop then I'm more likely to make the trip but whereas because I live so close now to the city I can walk in all the time whenever I want so I wouldn't necessarily think something is going on I have to get there now whereas I probably would do back where I used to live you know what I mean?

I: *Yeah. So when you've been on a Facebook page, what's your next interaction with that retailer?*

R: What after I've looked at what they are saying on Facebook?

I: *Yeah.*

R: Potentially I'd go on to the website and see what they have available maybe if they've said like they've given me a look and maybe I liked something just one thing out of that look I'd on and say see how much it is, see what might go with that.

I: *So that would be on the website?*

R: Yep.

I: *How quickly afterwards do you think you would go to the store?*

R: Well with me going shopping like once a week it would be in the next week but I wouldn't say that me going shopping within the next week would be anything to do with Facebook it's just my usual routine, do you know what I mean?

I: *Yeah. Okay is there anything else you'd like to add about your experiences with Facebook or a social network site?*

R: No I don't think so.

I: *Well that's it then. Thanks.* **End of recording**

Interview 12

I: *Okay. So how often do you shop in high street fashion stores?*

R: I'd say about once a week.

I: *Yep. And how often do you purchase would you say?*

R: Depends how much money I'd got in my bank but probably, like, once a month or something, maybe more around Christmas time.

I: *Yeah.*

R: Yeah something like that, it's a party or something.

I: *So how interested in fashion are you?*

R: Really interested I'd say, it's quite a big, like, image is quite important to me, like, not in a shallow way but, like, I think it's quite important.

I: *Yeah. And do you think...do you consider yourself as fashionable?*

R: Yeah I think so [laughs] sorry.

I: *So which stores have you visited recently?*

R: My favourites are America Apparel, Zara, Topshop, Urban Outfitters.

I: *Yeah.*

R: Although I do like Primark for, like, little things.

I: *Yep and out of those that you've just mentioned can you remember which one gave you the most positive or the most negative experience recently?*

R: I'd say American Apparel maybe the most positive and I think Topshop maybe the most negative just because I think their staff aren't as interested in you as everyone seems more

friendly. I don't know, Topshop are quite busy, they're normally, like, running around not that helpful.

I: Okay. So can you recall why you went into either Topshop or American Apparel, what was the reason for going?

R: I already knew, I wanted to get some...a pair of high waist back trousers and I like American Apparels trousers say yeah.

I: So you went with a product in mind?

R: Yeah, yeah.

I: And who were you with?

R: My friend, my flatmate.

I: Right. Do you often go shopping with friends?

R: Yeah I'd like...I'd rather go with someone but if I have to get something I don't mind going on my own.

I: Yep okay. What I want you to do is think back to the experience you've had in a fashion store, so it could be American Apparel or any others. You don't have to have purchased anything whilst you were there but I want you to describe what you did in store and what you came into contact with?

R: Okay.

I: So I've got some things here that you may have come into contact with, which we'll go through in turn. But I want you to tell me if you can, any feelings, thoughts, sensations, that you felt and whether or not you did anything physical and if that was with someone else or alone if you can remember.

R: Okay.

I: Okay so let's start with environment. Think back to and experience, which store can you remember?

R: I'm going to say, I'm going to go with American Apparel.

I: Okay.

R: I say it's quite spacious, there's a lot of, like, lighting quite bright as opposed to Hollister which are really dim and dark. It's quite...there's lots of mirrors which like, enhance it's, I don't know the spacious sort of atmosphere, like for right quite a lot of room. I think they have, like, white floors or, tiles anyway so it seems quite bright maybe. What else would I say. The fitting rooms, they all have massive mirrors like even on the doors, like when you go in and they've just surrounded by mirrors and that, like, also enhances how, like, bright and light and spacious I'd say.

I: How do you feel about the spaciousness, is it something you like or would you say you're affected by it?

R: Yeah I like. I think so because it's easier to get around and when it's more spacious you can see things that you like, like, over, you'd be, like, oh yeah I like that jumper over there, or something when you're looking around as opposed to it all being, like, clogged in together. But I also think American Apparel their stores are always quite small, like, quite confined as opposed to, like, a massive Topshop or something like that.

I: Yeah.

- R: So I don't know if that makes a difference but yeah.
- I: *What do you prefer, big stores or small stores?*
- R: I think smaller stores just because when you go to a place like Topshop, like the one on Oxford Street, there's too many things that you like and you just don't know where to start, whereas with American Apparel it's like a small store and there's, like, loads of things that I could see that I like and I don't have to get so confused and worry about it as much.
- I: *Yeah, okay. Can you recall anything else about the environment?*
- R: Product displays, I trying to think.
- I: *Can you remember how you were feeling the last trip you took, when you walked into American Apparel were you in a good mood or a bad mood?*
- R: I think I was in a bit of a good mood, bit of a rush though because it's coming towards the end so they were probably going to shut soon so I was a bit rushing. But I find their stuff, they're all very, like, to do with image and they're all, like, look very cool so that can be quite intimidating because they always wear, sort of like, cool quirky clothes and they're always, I don't know but I think they're always, like, quite attractive so that can be quite intimidating when you go in for, like, a shop and they're all, like, really cool and stuff.
- I: *Yeah, okay. And is there anything you noticed about the service areas. So did you go into the fitting room for example or?*
- R: Yeah.
- I: *Did you go to the till, can you tell me about that experience?*
- R: Yeah I went into the fitting room and she was really helpful, the woman that I asked her to get me another size and she gave me her opinions and stuff. And the fitting rooms are all quite, like, they'll be the massive mirrors and stuff like that, quite spacious. There wasn't...there's only three though, quite small considering some of them are, like, massive there's not many fitting rooms.
- I: *Yeah.*
- R: The till desk, they had lots of displays, like, things that you might want to buy, like, nail varnish and stuff like that and head pieces all that side which, sort of like, maybe like promotes it when you're going to buy something. You'll be, like, oh I like that too.
- I: *Have you ever done that, have you ever picked a product up?*
- R: Mmm yeah when I go to get the trousers and I'll be, like, oh I like that nail varnish, and then I'll get the nail varnish because it's there by the till.
- I: *And you said that the person in the fitting rooms gave you an opinion...*
- R: Yes.
- I: *Did you ask her or did she just openly share her thoughts?*
- R: Well I was, sort of, wondering whether it was a...I got a small and I thought it was too big for me and she was, "Yeah I think", and then I tried the other one on, she was, like, "Yeah that looks better". So I did, sort of, because...I did, sort of, ask I guess but yeah it's helpful.
- I: *Yeah but did you enjoy the fact that she gave an opinion?*
- R: Yeah, no she was nice yeah; no I think that's nice.

- I: *How does it make you feel when they give an honest opinion?*
- R: It's good because I like...because I can never be too sure, like, confident I need someone there to reassure me that it's the right thing to buy. So, although I doubt they'd say it wasn't because they wouldn't lie to everybody and stuff for their store.
- I: *So do you have a doubt. Do you think that they don't always tell the truth?*
- R: Yeah, yeah completely. I work in Mango and sometimes people ask me, like, 'oh is that...how do you think this looks?' and I'll be, like, 'yeah'. Because we have to do personal sales, I'll be like, 'yeah it's good', even if it doesn't [laughs]. Yeah, so they definitely must do the same I reckon.
- I: *Okay. And do you feel confident in approaching the sales staff, do you want to go over to ask them things or would you rather not?*
- R: I think I'd rather not, like, I used to get quite embarrassed about it and quite a bit oh but recently I'm more, like, because they're there to help you so you might as well use them. But before I'd go and get a size myself or ask my friend to go and get it but you should probably ask them because they know where it is.
- I: *What would encourage you to approach them more?*
- R: If they weren't so dressed nicely [laughs], no if they were just friendlier maybe and didn't look...I don't like approaching them when they look really busy because if they're really busy they you don't want to stop them from doing what their doing, I think maybe. But overall I'd say it was quite a good experience I reckon.
- I: *Yeah. Is there anything you noticed about the environment, anything about the atmosphere around you, smell and sound?*
- R: Not really, I can't...I don't remember if they were playing music or not. There was music playing from outside, that was just, like, an entertainer on the street. Temperature was just normal, smell, no there wasn't anything, like, Connoisseur spray their perfume everywhere don't they. So you get...and they dim their lighting but I'd say no American Apparel I didn't think there was anything different really.
- I: *Yeah. You mentioned before about bright lighting.*
- R: Yeah.
- I: *How important is that for you in a store?*
- R: I think it's because sometimes with dim lighting you can go to, I don't know, you buy something, you try it on in the dressing room and you think, oh yeah it looks really nice, and when you go back to your house and try it on in the real bright light you realise different shade doesn't look so, they make it look better so you can see what your actual product is when it's a bright light. I think that's important yeah.
- I: *So it's more...so bright light is important for you in a store environment yeah?*
- R: Yeah I think so yeah.
- I: *Okay. Is there anything else you want to add about environment. Anything else you can remember about your experience?*
- R: There was quite a few, on the wall, like, for when you're going downstairs there's quite a few, like, visual displays of mannequins and what they're wearing and stuff which is quite good because they give you, like, outfit ideas and what you'd want. I'd say and there's a few mannequins. I think mannequins are good because they let you know, you can see how the outfit is put together and how you'd wear it for those reasons.

- I: *Do you take those ideas on board do you think?*
- R: Yeah definitely I think so and also they have pictures where, like, their racks and stuff, they have rails of someone wearing, like, a picture of their American Apparel model wearing that piece of item then you see how they wear it and how it looks on and stuff so I think that's good as well. So lets you know how to.
- I: *Very good. Okay well if there's nothing else you want to add to environment no? We'll move on to the next one, which is people. So we've already talked a bit about your interaction with a member of the sales staff. Is there anyone else that you find you interact with in the store. Do you often find yourself talking to other customers?*
- R: I wouldn't say no, I don't think so, not really. Maybe if someone...if me and someone else are looking in the same rack and then we're a little bit, ah this is nice, or something like that but not really, I wouldn't ask a stranger for opinion or approach a stranger really.
- I: *Why not?*
- R: Just because they're busy doing their own shopping and I'm doing my own and I don't know them so I don't know if their opinion...not that an opinion doesn't count but I don't know what their fashion sense is like or what they...So I wouldn't ask.
- I: *So who would you ask that advice from?*
- R: Maybe a sales assistant because if they've got...if they've been hired then they must be fashionable enough to be hired by a store that cares about it's image then they probably do know what looks good and what doesn't and stuff. And they probably know how it's meant to be look on and stuff like that and how you're meant to wear it. So I'd say sales assistant and then if I go for, like, a friend. Well I go shopping with my mum a lot and my mum always tells me the truth [laughs].
- I: *I bet.*
- R: Yeah.
- I: *But...so you wouldn't ask a stranger but have you ever had a stranger ask you for your opinion?*
- R: No I don't think so, I don't think anyone has. When I'm working, which is different, but when I work in Mango they do all the time, they go up, 'How do you think this looks', and stuff like that. But I don't think I've been approached by another shopper, not that I can remember.
- I: *No. How do you think you would feel if someone did ask for your opinion?*
- R: Yeah tell them the truth I think. Although I wouldn't...because I don't know them I wouldn't want to be too harsh. So if it didn't look nice I wouldn't want to be, like, oh it doesn't look nice, maybe I'd probably soften the truth make it sound nicer than it does. I wouldn't want to be too harsh yeah.
- I: *And so you said before you went shopping with a friend, why you said that you go with friends and maybe not on your own?*
- R: Just to reassure, so if there's an item I'm not...because it's quite expensive as well just to say, like, do I need this, do I want this and then they can reassure me that, 'yeah, yeah no you do'. I think different people I go with say different things. Like my mum will probably be, like, 'no you don't need it', whereas my friend would be, like, 'yeah get it, that would be nice'.
- I: *Yeah?*
- R: Yeah.

- I: Which one do you enjoy most going with, family or with friends or on your own even?*
- R: With friends but I don't mind...I quite like going on my own actually sometimes just because I can get whatever I like, someone tailing and, like, tagging along behind me. I like to go and do my own thing, look and see what I like. But with friends they can persuade me to buy more stuff and be, like, 'Yeah you need it blah blah blah'. Whereas my...but my mum's more truthful because sometimes I'll buy things and then I'll be, like, I don't need it or I don't really like it that much. My mum, like, my sister like that, she's like, 'I'm pretty sure you've a top exactly the same to that', and stuff. So my mum's probably a more wiser choice if I want to save money but then friends is a better choice is I want to get loads of stuff.*
- I: Right. Is money a big factor for you?*
- R: Yeah more recently because I used to live with my parents and so they'd help me, like, money wasn't really a thing. But now I've got to budget, like, food, going out, travel, so definitely, I wouldn't really think about it before but now if I buy something I'll feel guilty and then my mum will be, "how much is it?" And I'll have to say it's a lower price than it was and stuff like that.*
- I: Do you think that affects what you look at when you're in store, like, product wise?*
- R: I think instead of buying loads of stuff that is cheaper I'd rather buy one item that's more expensive, like, those trousers I bought in American Apparel were 65 pound but I thought if I buy them I'll wear them quite a lot and as opposed to, I don't know, three jeans I could get in Primark and a top and some other stuff. So it does I think but I think I've probably gone the wrong way about it. Students probably go Primark and I've gone to American Apparel. But, yeah, no, I would say definitely it affects what I look at. And some things I think are really over priced; Mango is definitely over priced because it's not got very good quality.*
- I: So is quality important?*
- R: Yeah, yeah, definitely. Definitely for, like, with money you want to go with something that's good quality, you're paying for the quality as opposed to...I'd rather spend my money on quality as opposed to loads of things that are a bit rubbish that are going to, like, won't last too long.*
- I: Right. Is there anything else you can remember about your experience with people whilst you were in store?*
- R: I thought it was quite empty and I've never really seen it packed whereas Topshop can be, like, really busy. I never really see it, it's more, I not sure, maybe because it's quite a small shop. But there isn't...I'd say there's more sales assistants there than shoppers.*
- I: Okay. How did that make you feel?*
- R: It made me a bit awkward because it's a bit empty and I think, 'well not many people shop in here and they're just, they don't really look like they're doing much. They're walking round because there's not really that many customers to serve.*
- I: Yeah. Do you think that influenced the way you shopped in store?*
- R: Probably because sometimes I can be a bit intimidated by the sales assistant. If they're by a rack I don't want to go to that rack, so I'd go somewhere else maybe or just, like, try and avoid them [laughs].*
- I: Yeah.*
- R: Yeah.*
- I: So you prefer it when there are a few more people?*

- R: Yeah.
- I: *What about when it's a full shop. So when it's actually really quite busy, how do you feel then?*
- R: I get frustrated when people look in the same rack as you and people...and there's a massive queue. I just find it a bit annoying, yeah.
- I: *And how do you think that affects your behaviour?*
- R: Sometimes if I'm frustrated then I just want to buy something for the sake of it, like, just get it over and done with. I don't think through it properly I'm just, like, yeah I'll buy this. Or if I go shopping with my friends and they've all got something and I'll just pick something up and buy it because then I want to, like, buy something too and just get annoyed with it, yeah.
- I: *Okay is there anything else you want to add?*
- R: No I think that's it. I said about how they're intimidating when they're, like, pretty and cool and yeah that's it really I think.
- I: *Okay. Let's move on to product. So we talked a bit about quality of products but can you think back to a specific experience with a product in store. So did you see any products you liked, did you approach any products whilst you were in American Apparel?*
- R: Well I went straight to the trousers, well actually no, I asked them where the trousers were and they showed me and I went straight to trousers and looked through there. There was also a jumper that they had on display, like, a knitted jumper, like, a crop one and I like that straight away because it was something ridiculous like 60 pound but they'd put that...I think they put their, like, best selling items at the front so you can see, like, straight away even if you're not going in there, like, I was going in there for a reason but because I saw that jumper although I couldn't afford it so I didn't get it which I think is quite good.
- I: *Did you see that on your way to being lead to the trousers?*
- R: Yeah, yeah.
- I: *Yeah. Did you go over and touch it?*
- R: Yeah no I did, I went after the trousers I went over back to it and looked at it and then looked, now I find that I look at...before I'd look at the style and now I find I look at the price tag before I look at that clothing, so I looked at the price tag and I was like, oh Christmas is coming soon so maybe I can get that one.
- I: *Keep it in mind.*
- R: Yeah, yeah [laughs].
- I: *Yeah.*
- R: Yeah definitely.
- I: *And are you encouraged to try things on or do you prefer just to pick them up, take them home?*
- R: No I like, I always like to try them on just in case they don't look too...no I definitely because then some things can look really nice on the hangers and when you try them off...try them on the fit just looks...well looked good on the mannequins and then you try them on and the fit's completely, like, wrong. So I think I nearly always try them on.
- I: *Did you try the trousers on?*
- R: Yeah.

- I: *How did you feel after you'd try them on?*
- R: Well I tried a size small which was too big so I was, like, these are meant to be high waisted, I thought the fitting was a bit wrong so I tried, I asked her for an extra small and then I felt that I looked better and stuff like that so I thought that was good and then she gave me her opinion and said it was nice and stuff.
- I: *Yep and then you...?*
- R: Bought it.
- I: *Went and bought it.*
- R: Yeah [laughs] and I went and brought it to the till.
- I: *So how did you feel when you were walking out the store?*
- R: Happy because it's what I wanted to get, that's my...yeah the item that I had planned out to get and then I got it so yeah I was happy, pleased with it.
- I: *Great. Can you think back to any other experiences you've had recently about product.*
- R: Could I say an online one?
- I: *Let's talk about the in-store experience.*
- R: Okay, okay.
- I: *Do you often find you're in contact with products when you go in store or do you like to just, you know, just look out and, kind of, keep your hands to yourself almost?*
- R: No I like to look around although if I'm out to get something, not out to get something [laughs], you know something that I want then I'll just look around for that because I'll end up buying the whole store. But I always like to touch things but I don't know why, I just go through and then I'll, like, touch them and look at them and stuff like that.
- I: *So would you say it's like an automatic action?*
- R: Yeah definitely yeah definitely.
- I: *And what does that do once you've touched it.*
- R: And then you can feel, like, the, I don't know, the material and you look at it a bit more and you're like, oh yeah I like that and stuff like that. I don't know, it must just add to the experience maybe.
- I: *Great. Is there anything else you want to add about product?*
- R: No I think that's it.
- I: *Okay. Okay, so this next one is retail brand information. So it's information in store about the retailer, about their company, about what they sell, what they do. So it could be about their, kind of, what they believe in, values and ethics, where they've come from so a heritage, a history, anything about their identity or maybe if they do things in other sectors so sponsorship for example of sports events or music events. Can you recall coming across anything like this in a fashion store?*
- R: I know that in American Apparel they sell t-shirts that say, 'Legalise Gay' and they also say it something, is it legalise LA, because all their product comes from America. So they, sort of, promote what their attitude is by selling products to do with that. I didn't really see anything about their heritage or history. Levi always have things on the wall, or on their tags about

their, like, history and heritage, they talk about their brand a lot. So I guess that helps their, like, identity. Hollister as well, they make...they also talk about their, like, brand, their heritage and stuff like that. They were founded in like 1800s something round about that.

I: Yeah. So when you, well hear or see, read whichever this information, how does it make you feel?

R: Well it creates, like, an emotional connection, like, an image sort of thing to do with the brand. And that helps you, like, if you want...if you like that image then you shop at their shop because you want to be a part of their, like, attitude, like, their values, their, sort of, image that they create or then if you don't, then you don't.

I: Do you find that applies to you?

R: Yeah I'd say so. I don't like the Hollister image and their heritage and stuff like...the way that they create it, I think it's really shallow and vain that shop. All their sales assistants have to wear flip flops and they have to...they're called models not sales assistants and stuff it's really, yeah I don't like that.

I: So when you were in American Apparel and you saw the...is it the t-shirt with the 'Legalise Gay' on yeah, that kind of information what did you think of that?

R: I think it's not...I think it's good. It's a good way of promoting...promoting, like, the values and stuff but in a way they're making money out of it too. So it's a bit ironic, I guess, I don't know if that's the right word but yeah. But no I think it's quite nice that they show their, like, they're creating their image through their product it's quite a clever idea I think.

I: Yeah. Do you think it influenced your feelings towards American Apparel as a company?

R: Maybe, maybe, like, gave me a bit of a connection that makes me feel, like, they're quite caring or ethical and they, like, care about the people, I think they try and...I think that's the image that they, sort of, try and go for.

I: Yeah. And do you think that influences how you shop with them or the reason why you shop with them?

R: It could create a, sort of like, a loyal brand that you want, like, you feel loyal to them, you want fan loyalty, you want to, like, shop there and stuff. I think so yeah.

I: So you consider yourself quite loyal to American Apparel?

R: Yeah definitely yeah.

I: Great. Is there any other examples you can think of that that's this, kind of, information?

R: I'm trying to think. Could it be Topshop and Urban Outfitters have started doing, like, recycling vintage clothes and then they sell them so it's like, saving the environment and stuff like that but they charge, it's really, like, over expensive, like, unreasonable prices for just a vintage top. But I think that's more for fashion because they're quite high fashion now I would say is, like, vintage clothing and stuff like that. So I think they're doing it more for the profit instead of, like, they actually care about the environment.

I: So you...you don't trust that it's for the environment?

R: Yeah, no. It probably is helping the environment but I doubt that's the reason why they're doing it. They're probably just doing it to make money because they know there's loads of indie people around.

I: You sound quite sceptical of certain things. Would you say that you often, kind of, think twice about, you know, oh they're doing this, but I think actually it means this?

R: Yeah probably I'd guess so yeah. I don't care too much I still buy it.

- I: *So really it doesn't stop you from doing anything you wouldn't want to do.*
- R: No, no, no, you're not harming anyone [laughs].
- I: *Okay. Is there anything else you want to add about information in store. No?*
- R: No I don't think so.
- I: *Okay. Let's move on to technology. So have you ever experienced, come across any forms of technology in a fashion store, so maybe a television screen, animations, service...self service kind of tills, kiosks or computers, touch screen services so, like, an i-pad or just a computer screen that you can interact with?*
- R: In Mango they have a big TV screen, like, on the wall and it shows Mango's clothes but, like, on a catwalk and it just replays again and again which I think is quite nice because you get to see the outfits and then you look in store for the dress that's on the models and stuff like that and it lets you see, I don't know, makes it seem, like, I don't know, maybe more expensive than it is because it's, like, in a catwalk and it looks posher, looks nicer I guess maybe.
- I: *Yeah. So is...whereabouts in the store is that?*
- R: Just by the till.
- I: *So do you think a lot of people can easily see that?*
- R: I think it would be better more at the front because it would be something that you see as you walk in whereas it's normally when people watch it as they're paying, they've already bought their stuff so it could probably be set out a bit better.
- I: *Yeah. Do you enjoy taking the time to watch it?*
- R: Yeah definitely. I'd say if I was queuing up to buy something, something to watch yeah. But maybe they do that because you'll see something on the catwalk and then that might stick in your head when you've left and be, like, oh I'll come back tomorrow because that dress on that model looked really nice and then you'll come back and might be a way of making customers return to the shop.
- I: *Can you think of any other types of technology that you've come across?*
- R: Not really no, not that I can think of. Just television screens and things and stuff to do with the shop otherwise I can't really think.
- I: *Okay. Have you come across technology in any type of retail store, so outside of fashion now?*
- R: Oh, Apple would be one. They have lots, everything there is just to do with technology and they all have the, I think it's the iphones around their neck and they can type in your name and do everything just like with the iphone and stuff like that.
- I: *Yeah. Any other retail stores?*
- R: Any other retail stores. Just, can you say stuff like Sainsbury's the self check-out? Tesco's they do that a lot now which I think is good, it's much easier because you wouldn't join a queue and stuff like that. And lots of people don't know how to use them. Lots of people are, like, I need to call someone over. But no I think in the future I reckon they'll be more self service checkouts.
- I: *Are you confident in using technology in store?*
- R: Yeah I think it's good. Yeah, no definitely, it saves time I think.
- I: *Do you enjoy the act of doing it yourself and?*

- R: Yeah, yeah I do, it's just quicker I find and then you do it all yourself and then you know you're doing it right, sort of, well you think you're doing it because sometimes they might charge you for something that you didn't put in so at least you know that you're doing it yourself and you can't blame someone if you do it wrong anyway.
- I: *Yeah. And generally what are your expectations of these, kind of, things, you know, technology, what do you expect it to do for you?*
- R: Just make the process a lot easier and faster and maybe, like, easy, a bit more accessible. I think they'll be more in the future but I think no, I think they're good, they save time and yeah, no I think it's a good idea.
- I: *So how would you feel if they brought some form of technology into fashion?*
- R: I don't see how they'd do a self service one for fashion just because they...if people could de-tag their clothes then anyone would just be doing it. I feel it would be quite difficult. People would do it for stealing I think quite a lot. I don't see how they'll do it.
- I: *But what about, say, a touch screen or a computer. Would you be encouraged to approach or to use these things in a fashion store?*
- R: I don't think so; I don't think they're really necessary. I know that H&M online are doing, like, you can upload your photo then try outfits on. Maybe they could have something like that in store but then again you could just get the app for yourself and try it on instead of doing it.
- I: *So you wouldn't be that encouraged to use it?*
- R: No, not really I don't...no, I can't imagine I would be. I'd rather just go and look at it myself anyway.
- I: *Okay. Is there anything else you want to add about technology. No okay. So we've finished with these queue cards. Put these away. So now I want you to think about how else you come into contact with a fashion retailer. So in what other ways do you, kind of, interact with them as a retailer, as a brand and you know, and their products. Can you think of any other ways?*
- R: Could it be online?
- I: *Yes.*
- R: Online at ASOS if you sign up to them and you give them the email address they can email you special offers that not everyone gets. Like it was 15 percent off all dresses between a period of time and then that makes you, because you know not everyone is going to get it, it makes you want to buy something even though you didn't need to but you know it's a good deal. And they also send me, because I've signed up so they send me a magazine with it, like, latest deal and often those magazines they come with, like, a little voucher code because you've got this magazine type this voucher code and next time you get 20 percent off.
- I: *Yeah. So online is one way. Are there any other ways that you come into contact?*
- R: I'd say it's social networking which is a way of online but American Apparel rarely have the sales but online they'll tell you where sales are happening or they'll be, like, really weird times, like, a Sunday 11...10 to 12 it's like two hours only 20 percent off all our hoodies and it makes you, like, makes you want to buy stuff.
- I: *So that's on their Facebook page?*
- R: Yeah, yeah it comes up when you view the different deals and stuff which is good because I'm always looking at them.
- I: *So you're quite a frequent user of their Facebook page?*
- R: Yeah, yeah definitely.

I: *What drives you to go on to their Facebook?*

R: Well normally they'll post a status saying something like promoting something and then I'll click on it and then that will make me read, like, their past statuses which promote other things. So yeah.

I: *What, kind of, thing are they promoting. You said sales but is it all about products or is there anything else?*

R: They do models, they talk about model interviews and stuff like that, I like model. Auditions are happening and places like that and then just 20 percent, sales mainly. And then pick the upload photos of different products, or, like, they have competitions if you...they had a Halloween competition where people wore stuff from American Apparel but made it Halloweeny and I think the winner won some money or something like that so it's quite good.

I: *Yeah. Do you participate in that, kind of, thing?*

R: I haven't done but maybe I would.

I: *What stops you from participating?*

R: I don't know, just don't really have the time but maybe I will yeah.

I: *Do you enjoy the fact that you can see other customers on the Facebook page or can you, I don't know, is it always American Apparel, you know, commenting and uploading things?*

R: No you see, you can see other people writing on the wall and they suggest things, like, put this in a different colour or bigger...because they're sizes are quite small, I think oh we need extra sizes. You get to see what, sort of, consumers are at American Apparel which is quite interesting I find. But I mainly just look at their statuses, I don't really care what the people say [laughs].

I: *So you're not as interested about that, kind of, advice and suggestions from other people?*

R: No.

I: *And...*

R: Although I do look at online, I always look at their reviews and I read...tend to read a lot because they're quite expensive, I want to know that they're...other people have, like, had a good experience with them.

I: *Okay. So their opinion matters in that, kind of, way?*

R: Yeah, yeah.

I: *Yeah. But you would...you haven't contributed yourself?*

R: No, no I wouldn't write one.

I: *Okay. So think back to the last time you were on American Apparel Facebook page. From when you clicked onto it can you talk me through how you navigated round the, you know, round the site as it were, what you did on it?*

R: Well you can have a choice and see everyone's posts addressed to American Apparel and I always click in American Apparel because otherwise you get lots of comments about people, like, 'oh I love your shop' or something like that so if I go on that and I get to see what the latest deals are, then I can look at their photos as well. I'd say that's what I mainly do but yeah I just, like, I'd look at their statuses and then I click the link and they always share links so, like, the American Apparel online shop store so it always goes on this and then look at that.

- I: *Great and what are the photos of?*
- R: Normally, it can be, like, from competitions, models, like, American Apparel models or just of their latest products. I normally [inaudible].
- I: *Okay. So once you've been on the Facebook page how do you think it affects your feelings or your thoughts towards American Apparel?*
- R: I think it always persuades, I don't know if this answers your question but it always persuades me to go on their online shop so it always makes me want to buy something more because they're, like, giving you an offer so you can't really refuse. Yeah I don't know if that's...
- I: *That actually answers the next question really. So what's the next thing you do with American Apparel once you've been on their Facebook. So is it their online site?*
- R: Yeah definitely because they all have so many links going to different places on their online site and different deals so you just click onto it. So you definitely have a look and then...because it can bring you a deal or you know when the deal's going on. Sometimes if they say on, like, a Sunday one hour these will give you 20 percent off I go on their store and then I check which ones I want to get. Like, I look at all the different jumpers, yeah I'll get that one, and then I'll wait until the time and then I'll buy it.
- I: *Right so it's an immediate response going on the website?*
- R: Yeah definitely yeah.
- I: *What about your need or want to go in store, does it affect that, so to the physical environment as opposed to their online environment?*
- R: No, I'd say mainly not just because a lot of them are, like, 20 percent off online orders. So it doesn't really persuade me to go inside the shop because a lot of the...they rarely have, like, offers on shop or on sale as I don't even know if they have a sale. So I'd say no. If anything I'd shop more online then. For American Apparel I'd buy more stuff online than in store.
- I: *And is American Apparel the only retailer that you look at for social media?*
- R: Yeah, yeah I'm not sure why but yeah it's the only one.
- I: *Okay. So just overall once you've finished on the Facebook page, what's your next point of contact with American Apparel?*
- R: Go on to their...
- I: *Online?*
- R: Online store, yeah.
- I: *Yeah okay. Is there anything you want to add about your experiences with the social media?*
- R: I like the way ASOS do catwalks for every item, I think that's quite good because it, I mean, because you don't have to...because they don't actually have, like, a shop that you can go and visit, it shows you how it would look on the model. I think that's quite good.
- I: *Yeah?*
- R: Yeah I like that.
- I: *Okay well that's it for my questions.*
- R: Okay.

I: Thank you very much.

R: Thank you. *End of recording*

Interview 13

I: Okay, so, how often do you shop at high street fashion stores?

R: Every two weeks.

I: Every two weeks, okay. And, how interested, in fashion, would you say you are?

R: Very interested, yeah.

I: Yeah. Do you consider yourself to be fashionable?

R: I like to think so, I'm not sure, though, but, I think so.

I: Why are you not sure?

R: Like, I'm not ooba fashionable, but, I do like wearing the right kind of things and I don't go for the crazy fashionable stuff, like, I don't know, if you know what I mean, I don't know.

I: Like, peak trend.

R: Yeah.

I: Yeah. Okay, and which fashion stores do you, regularly, go into?

R: Topshop, H&M, Zara and, then, All Saints, but, not always to buy, just to look.

I: Just to peruse?

R: Yeah.

I: So, out of those that you've just mentioned, can you remember which of them gave you, either, a positive experience, overall, or the most negative experience, say, overall?

R: I think, Primark not, necessarily, in Manchester, I'm in Oxford Street, I've got, like, a twenty minute limit and I can't take any more, like, I'll only go to Primark if I have to shop for, like, before holiday and I have to get, like, loads of cheap stuff, I won't go there and have a nice time, like, nice shopping experience.

I: Why not?

R: Just, because, it's packed and I don't like seeing loads and loads of stock, like, everywhere, I don't know, it, kind of, freaks me out and, then, Topshop is, always, alright, they've got quite friendly sales staff and All Saints always have nice stuff there, I think.

I: So, what was the last store that you went and had a look in or visit to?

R: H&M.

I: Okay. And, can you remember the reason for going?

R: I wanted to get some new jeans and I, also, wanted to look at the Lanvin collection.

I: Okay. And, where you on your own or with someone?

R: Yeah, I was on my own, yeah, I, actually, got cancelled, so, just went for a quick shop.

I: *Great! So, think back to that experience you had in H&M or another store, if you'd prefer, you don't have to have purchased anything, whilst you were there, but, I want you to describe, to me, what you did in store and what you came into contact with.*

R: Mmhmm.

I: *So, I've got some things that you may have come into contact with, if there's anything missing, feel free to add to it, these are just prompts, but, you know, they're there to help you, you don't have to go through all of them and I want you to tell me any feelings, thoughts, sensations that may have occurred or anything physical and whether if that was alone or with other people.*

R: Can I do All Saints, instead?

I: *Yes, if you'd prefer, yeah, that's fine.*

R: Is that alright, I think, I've got, like, a more memorable experience. I went in to get a handbag and I really...I do like the store, I like the lighting of the store, I like how it's quite, like, dark and, kind of, mysterious, in a way, and the layout, as well, I like all the old Singer sewing machines, I love those, and, also, they had...I asked if they had this, particular, bag in the shop and she said to go on the...they've, kind of, put, like, a tablet, in the room, where you can go and search to see if they had items in store, you can search, I think, it was, like, an on line shop, but, in another store and it was quite useful and we went on that.

I: *Okay. Talk me through what you did with that tablet.*

R: So, clicked on bags and scrolled down until we found this one and, then, yeah, on the different colours they had and I picked the colour and she went off and got it, for me, from the stockroom.

I: *Yeah. Did you enjoy that experience?*

R: Yeah, I liked it, it's different, instead of rooting around everything trying to find it.

I: *Yeah. And, did you notice it was there, or was it because she directed you to it?*

R: Kind of, I wouldn't, like, go and look, like, to go and play around with it, I just...just, because, she said, have you tried on the tablet? And, I said, no, and she took me to it.

I: *Okay. Why wouldn't you have just gone on your own?*

R: I don't know, I didn't really realise what it was, like, to look for stuff, yeah.

I: *Okay. Have you come across that often, in a fashion store?*

R: Not really, I don't think so, I couldn't, actually, think of anywhere else that does it, it's, kind of, like, in the Arndale, you know, when you search for stuff, it was, kind of, like, one of those.

I: *So, what did you do with it? Was it a touch screen?*

R: Yeah. It was, kind of, like an Ipad but a big one. Really, like, a touch screen.

I: *And, was it...did you find it easy to navigate or difficult?*

R: Really easy, yeah.

I: *Do you think it contributed to the experience in All Saints?*

R: I think so, yeah, because, I don't know, it's, kind of, like, searching for the handbag that you want and that's quite nice.

I: *And, you found a handbag, in the end.*

- R: Yes, and I love it!
- I: *So, when you found it, on screen, how did you get it, you know, did you purchase it over that tablet, or...?*
- R: Oh no, she said she was going to go and find it, for me, because, it wasn't, actually, on the shop floor, because, there was only, like, one left, so, she had to go in the stockroom.
- I: *Right, and, then, you purchased it in the shop?*
- R: Yeah.
- I: *Okay. So, if you think back to the environment, so, you mentioned about the lighting, there, what was it about the lighting you liked?*
- R: It's all, kind of, it's not dark, I don't really like, in shops, and you've got, like, fluorescent lights, just, because, I think, I don't know, if you hold something up to yourself and you don't think you look nice, you're not going to want to buy it, kind of thing, and there's not loads of stock everywhere and it's, kind of, in size order, which I like, as well, so, you can just quickly get it, instead of rooting around, checking all the different sizes.
- I: *How do you feel when you have to root?*
- R: I just get a bit annoyed and, especially, if I'm at H&M and Primark and there's, you know, thousands of people around you and you're just trying to find that one thing and they always over pack the rails, so, they've always got hangers, kind of, on top of each other, all the hangers fall off and it's, like, a bit of a drag, but, yeah.
- I: *So, how do you feel in that situation?*
- R: I don't know, just get a bit annoyed and don't want to be there, it's not a place I'd like to be for a long period of time, like, I don't know, just a bit annoying and, yeah, especially, because, it's not that nice, anyway, so, why do you have to, like, hunt through it.
- I: *Yeah. I guess, in All Saints they're size ordered.*
- R: Yeah, size ordered, everything's available, eye level, as well, it's not like you're looking down, like, in the supermarket to get the thing at the bottom, so, it's really nice.
- I: *And, you'd describe that as more enjoyable?*
- R: Oh yeah, definitely. Especially when you've got, like, friendly staff, because, you can never ever find anyone just walking around asking if you're alright in Primark or H&M.
- I: *Do you like to interact, with staff, in that way?*
- R: If it's something that I really, really want, not, always if they're overbearing and they, kind of, like, watch what you're doing, not like that, but, if they genuinely just want to make sure that you're having a good time, and stuff like that.
- I: *What's overbearing, what are they doing when they're bearing overbearing?*
- R: Like, kind of, imposing, won't leave you alone, you know what I mean, like, if you go and try and buy something, are you alright, blah blah blah and they just won't leave you alone, yeah.
- I: *Do you like to be on your own whilst you're shopping?*
- R: Yeah.

I: *Do you, often, go with friends?*
R: Oh yeah, like, a social thing, but, then, I quite like it, it's, kind of, like, a therapy, for me, because, I quite like my Ipod in and just going around and, yeah.

I: *Yeah. So, how do you feel at that point when you're just...*
R: Happy.

I: *Happy, why?*
R: Just, because, it's, like, a bit of a sanctuary.

I: *Sanctuary.*
R: Mm.

I: *Interesting point.*
R: Yeah, it's just nice.

I: *Yeah. You've got your ipod in.*
R: Yeah. Just, kind of, mooching around.

I: *Is that when you're shopping, in general, or is it when you've got something in mind?*
R: I think, more, when I've got something in mind, it's, kind of, like, a prize, I guess.

I: *A prize, for what?*
R: For, like, the one day, like, I blew half my student loan, because, I just loved it so much, I don't know, mmm.

I: *Where you looking for a black bag, then, or were you looking for that one, in particular?*
R: Yeah. I was looking for a black bag, but, I always knew, because, when you've got it in the back of your mind and you can't get rid of it and I went into Urban Outfitters and I was so close to buying something for thirty quid, I was, like, no, I can't do it, I have to have that one and, so, I went into All Saints and got it.

I: *And, where had you seen that before?*
R: A friend had had it, but, I, also, seen it on line.

I: *But, you aren't keen on shopping on line?*
R: No.

I: *What is it about shopping, in store, that you...well, why do you shop in store and not on line?*
R: I think, the experience, like, on line, you can just do, you know, it's not, like, you're going out to get something, you're just sitting there and clicking, for me, I don't...because, I bought something on Asks, ages ago, I quite like feeling fabric and, like, holding clothes up, against myself, and trying stuff on, not always trying stuff on, but, like, I don't know, the whole thing, like, feeling the fabric and getting in the bag and, like, walking off with it, rather than, like, I don't know, I got this really crap, like, leathery, fake leather Kate Moss biker jacket esque, which is awful, so horrible, it's, like, I'm not doing it again.

I: *Okay. So, what is it about feeling the garment? Why do that?*

R: Not that I'm an expert, but, I think, you can tell a lot by, if it's there and if it's there, like, because, you can't really tell a lot if it's just a picture, like, if you saw this, in a picture, you wouldn't be able to tell, like, how thick it is or if it's going to keep you warm or, like, I don't know, or how it will look with your other clothes and, like, what you've got on, like, sometimes, I quite like wearing...if I'm going to go and buy, particularly, like, a jumper, I'd put on what I normally wear, to put a jumper on, kind of thing, and see what it looks like with what I'm wearing already.

I: *Right.*

R: Yeah.

I: *And, does that reassure you?*

R: I think so, yeah, it means that you can, actually, see what it will look like, on you, rather than, kind of, imagining it.

I: *Mhmm. So, you like trying things on and...*

R: Yeah.

I: *And, what's your experience of the fitting rooms in high street stores?*

R: I can, honestly, say, I've never been to a Primark fitting room.

I: *Why not?*

R: Just because, I don't know, I've never bothered, just, because, it's not worth it, to me, I know that sounds really bad, but, it's not, like, I don't go in there to buy, like, I won't go in there to buy jeans, I did buy this coat, in there, that's, because, I could just whip it on, just, because, it's a hassle.

I: *Why is it a hassle?*

R: There's always a queue, especially, if you're cold and you've got loads of layers, you've got to take it all off and put it on and I sound really lazy, I think, that's, probably, it, I'm too lazy to go and put it on, I'd rather just buy it, yeah, because, I don't buy, like, the nicer stuff in there, anyway, so, I'm not going to waste my time taking loads of stuff in.

I: *Okay. So, that's Primark fitting rooms.*

R: Yeah.

I: *What about other retailers?*

R: Topshop, quite happily go in there and do it...where else do I try stuff on...H&M, yeah, if it's something, like, over thirty quid, then, I'm going to try it on, because, you want to know that you're getting...if you're going to spend that amount of money, you want to know that you're getting something nice.

I: *Mhmm.*

R: Where else...Topshop is fine.

I: *Tell me about the Topshop fitting rooms.*

R: The lighting is always a bit gross, but, I don't know, it's normally quite...not too spacious, but, it's quite, you know, you've got, like, it's not too small, too big. French Connection changing rooms are really nice, really nice.

I: *Why are they nicer than Topshop?*

- R: Because, you've got...it's rather than, like, a peg and you've got, like, kind of, like, a bar going across the room and you can hang up everything much easier and, like, go through it and there's, like, a seating area to put your bag, and stuff, there's, always really friendly staff, I think, in French Connection, yeah, and they always take your clothes, I think, it's quite nice that they take your clothes, for you and take you in to the dressing room, rather than, oh, that one's free.
- I: *How does that make you feel?*
- R: Kind of, like, valued, I guess, that they want you to shop there, rather than, oh, just another customer, I think.
- I: *So, is it important that the staff do that role and they're friendly.*
- R: I think so, yeah.
- I: *Is that what you expect?*
- R: No, it depends what shop, I'd expect that in...I wouldn't expect anything in Primark or H&M, Topshop, maybe not, but, in stores, like, in stores where you're going to spend more money, I think, I'd, definitely, expect, not just a rude sales assistant who doesn't really care.
- I: *Have you experienced a rude sales assistant, recently?*
- R: Yeah. Recently...Not, like, a vivid memory, oh, Primark, definitely, like, do you...where, you point to a jumper on a mannequin, that's what you find at Primark, on their visual merchandising on the outside, they always make up the nicest mannequins, you can never ever find it in store, so, I'll say, oh, where's that jumper in the window, they just, sort of, point vague in the distance, over there, and he runs off to do something else, oh, and they do do, like, they sweep up coat hangers, the one in Oxford Circus whilst everyone's in the store, so, they've got these massive brooms and come, like, shoving everyone out the way with these massive brooms.
- I: *How does that make you feel?*
- R: Just, like, I don't know, irritated, like, why do you need to do it now? There's just piles of stuff, like, piles of T shirts, I don't know, I just think it's hellish!
- I: *So, you mentioned visual merchandising, there, so, obviously, part of the environment.*
- R: Yeah.
- I: *What do you use visual merchandising for? You said you saw a jumper and, then, was that in the outside window?*
- R: Yeah, in the window. I don't know, I always like visual merchandising, like, Selfridges, I wanted to be a visual merchandiser, I think, just because I love the Selfridges window, so much, but, I think, if you see something on a mannequin, you can, kind of, picture your head on the mannequin, kind of thing. Not that I look like the mannequin, or anything, but, you know what I mean, you can, kind of, like, picture you wearing that and they always have the nicest stuff on the mannequins anyway.
- I: *Yeah. Do you, I mean, you said before that you did, but, do you, often, see something on a mannequin and, then, go and find it, if you can?*
- R: Yeah. Or in magazines, yeah. If you're just walking past and you're, like, oh what's that, and go in.
- I: *Yeah. Is there anywhere else where you like the visual merchandising, in particular?*

R: Topshop is alright, I do like Topshop's and H&M, I don't know...I can't really remember, like, I know, it's departments stores I quite like, not really, like, a specific high street...Zara does alright and, also, because, there isn't really any...because, it's all just the sewing machines, but, yeah, department stores more.

I: *What do you think of those sewing machines?*

R: I think, it's nice, like, it's, kind of, refreshing to see something different, rather than, like, a bubble gum, you know, high street store, like, colours and mannequins, it's nice, it's, like, really chilled out, I don't know, it's, kind of, make you feel, I don't know, like they've been made, like, by the...kind of, in a weird way, like, by the sewing machines in the window, like, come in, this is what this has created, kind of thing.

I: *Right.*

R: Yeah. I don't know, I just really like All Saints and the lighting and everything.

I: *Good! Is there anything else about the environment, about All Saints that you can remember?*

R: Tills, tills are quite nice, like, big desks, yeah, rather than, I don't know. I think, for me, All Saints has got to be the lighting, I think, it makes a massive difference and the space.

I: *What about the space?*

R: There's just a lot of it and two people can walk down, or three people can walk down to the next, like, I don't know, area, without being, like, jostled or elbowed.

I: *So, elbowed is a bad thing?*

R: Yes. I hate elbowing.

I: *How do you feel when you can't fit two or three people down?*

R: I don't know, just...like, why am I here, like, you know, especially around Christmas time, it's so bad, no, it's fine, if it's something, like, it's quite exciting if you're trying to get something, but, if you just want a chilled out shopping experience, you don't want to be, like, punched and kicked, but, yeah, I don't know, I feel like I'm doing badly.

I: *No, no, not at all.*

R: The sound, if they have music, it's the kind of music that's not overbearing, like, you know, where is it with really loud music...oh yeah, I went into Lipsy, really randomly, I don't really go into Lipsy, but, they had, like, a Pixie Lott, something to do with Pixie Lott they like endorse Pixie Lott, or something, and there was, like, a DJ in Lipsy and it was really, really odd and random and, like, blaring out Pixie Lott music, who I don't like anyway, and it was, literally, like a club in there, like, couldn't hear yourself think and I was, like, what are you doing? If there is music, I can't really picture music in H&M, there was, actually, because, there was Christmas music, I remember that, there was Christmas music.

I: *What do you think that did for your experience, that day?*

R: It's quite nice to hear a bit of Christmas music, but, not in November, yeah, but, it wasn't too loud, or too quiet.

I: *What happens, or how do you feel when it's too loud?*

R: I don't know, annoyed again, I keep on using annoyed, not, annoyed, but, a bit, like, oh, get me out of here, not my scene.

I: *Does it...do you leave the store, when you feel that, or...*

R: Not really, but, it doesn't make me want to go back, for a long period of time, especially, if I've had, like, a bad experience, like, Primark, I wouldn't go back to, obviously, the store, unless it was, like, once every, like, six months, yeah.

I: *Okay. Is there anything else you want to add about environment?*

R: Environment...materials...what do you mean by materials?

I: *By the fabrics they use or wood, glass, that kind of thing, you know, just around you, like the surfaces and the flooring or the walls.*

R: Oh yeah. The walls, always, I find quite plain, I think Topshop walls, yeah, it's, always kind of, white walls, isn't it, always enough mirrors in Topshop, so, it's quite nice. You don't have to queue up for a mirror. The floors, yeah, the floors are fine, yeah, Topshop is really nice, in the Arndale, escalator and...I quite like how it's set out, the layout of the store.

I: *Tell me about that.*

R: It's, like, you go in, but, then, you can go upstairs, as well, and, then, you can find, you know, shoes, all the shoes, I really like the shoes bit in Topshop.

I: *How easily can you move around that store?*

R: Very easy, I think, it's quite easy to navigate, rather than, like, you don't get really lost in it. The shoe department is really good, handbags, I quite like how they have different areas, whereas, in H&M, they've got, like, squared off areas in each bit of the store, in H&M it's, kind of, like, an aisle of handbags, like, you would have, like...and, also, the hair accessories, as well, rather than them being, like, laid out at eye level, they're, kind of, at the bottom and that's...so are the handbags, as well, which I find a bit odd, like, on a rail, rather than, like, stacked up nicely.

I: *Right, so you find that odd?*

R: I don't know if I mean odd, like, I think, H&M, you go in there and you just see, like, seas of stuff and it's not, like, it could be your stuff, because, it's just so much of it and you picture everyone else having the same thing, there's just too much stuff, I don't know, does that make any sense, I don't know.

I: *Yeah. So, you said, you picture other people.*

R: Yeah.

I: *Would you prefer picturing just yourself.*

R: Oh yeah, yeah.

I: *Yeah. Do you not, I mean, how influential are other customers, knowing that other customers have these products? What effect do you think that has?*

R: I don't think I would, probably, like looking the same, but, then, again, I wouldn't be one of those people when you walk past, like, oh she's got my jumper, or if a mate's are the same, or like all the same stuff as you, like, it is, there are millions of these, like, green Zara coats out, now, and I really wanted one, but, I was, like, no, because, everyone else has it! They're really, really nice, they're, kind of, like, Burberry, and I was, like, God, I really wanted one, but, now, everyone's got them.

I: *Yeah. What is it that puts you off?*

R: Just because my best mate has it and we can't walk down the street wearing the same thing, pretty much.

I: *Okay. So, you were saying that H&M, the rows of items, you're not so keen on.*

R: No.

I: *No. But, that, compared to Topshop and you said you liked the shoe area.*

R: Yeah.

I: *What is it about the shoe area that you like?*

R: Because, it's not, like, racks, it's, like, one shoe, you see it and if you really like it, they'll get you your size, rather than, you find your own size, squat in the store and, like, try and put it on, the whole experience is nicer than, you know, having to root through, like, in Primark, you have to root through the back of the shelf to try and find a size seven, because, there's never any left, kind of thing.

I: *Yeah, okay. So, that, actually brings us on to product, quite nicely, so, think back to, maybe, an experience you've had with a particular product, so, if there was one product, in mind, that you'd seen, or that you'd picked up, or you'd tried on. Can you think back to any?*

R: Can I say the handbag again?

I: *Yes, can you talk me through the handbag?*

R: About how I bought it?

I: *Yeah, just what your experience, with that product, in particular, was.*

R: Okay. Or, I could do a different pair of shoes for you.

I: *It's up to you.*

R: Okay. I liked a gorgeous pair of Aldo, kind of, velvet wedges, for ages, and I was going to buy them, for myself, for my eighteenth birthday, but, then, I went into Office and found a cheap...not a cheaper one, but, a different style, not wedges, but, they were, kind of, like, classic black heel and I was like okay, rather have that as an investment piece, then I kept on seeing these shoes, like, on all the adverts, and, I, like, saw them on line and, then, I went into the Arndale, when my student loan kicked in, and I was, like, okay, I'm going to buy them, it was really, really nice, so, like, I don't know, just, you know when you've got something in the back of your mind and you can't shake it off.

I: *Yeah.*

R: So, had that, he got me my size, tried it on, I bought them, then, literally, ten minutes later, we go into Primark, my friend wanted a pair of shoes and my shoes, aren't velvet, but, they're the exact same in Primark and I'd just spent seventy five quid, on these shoes, and my friend got them for sixteen.

I: *How did you feel?*

R: I was so annoyed, I know, I was just, like, really exasperated, I was, like, for God's sake, like, mine are still nicer, but, still, the fact that you could get them for sixteen pounds and no one, really, could tell the difference.

I: *But, what about the quality of them?*

R: Yeah, I mean, they're really nice, they're suede and I've got, like, a suede spray.

I: *Yeah, to look after them.*

R: Yeah.

I: *So, what did you do when you got to the store, did you see them or did you have to search for them?*

R: I saw them.

- I: *And, did you touch them?*
- R: Touched them, hugged them and the girl said, do you want to try them on? I said, yes please, yeah, they were just there.
- I: *And, how did you feel, at that point, when you saw them?*
- R: Really happy, but, then, really, really bad, because, they were so expensive.
- I: *Are you driven by price?*
- R: I think so.
- I: *Why do you think that you're driven by price?*
- R: What do you mean driven?
- I: *Well, why is that price is an important consideration?*
- R: Oh, just, because, I haven't got a massive disposable income to go and spend, like, three hundred pound on shopping, if it was thirty quid, I think, or the one off things, like, the one pair of shoes you've wanted for six months or one handbag that you've seen for ages and really want it, I'm prepared to spend to get that, but, only...not crazy, like, hundreds and hundreds of pounds, but, stretching it just a little bit and buy it.
- I: *So, back to the shoes, when you were in store, did you say the sales assistant approached you and said, did you want to try them on.*
- R: Yeah.
- I: *What did you do when you were trying them on?*
- R: Walked around for ages, don't know, got my friend to say that she liked them, like, assured myself, I didn't want to take them off, I was just walking around in them for ages, they were really, really comfortable.
- I: *How did you feel walking around the shop in them? Because, obviously, it's not just you, at that point, do you feel good doing that?*
- R: I think so.
- I: *Do you feel confident?*
- R: Yeah, I was, like, strutting around, my mate was saying, oh my God, they're so nice, yeah, just making sure they fit right and, yeah, I think it's a nice thing, yeah, it was a good experience, I liked it, I like Aldo, yeah.
- I: *Great! Is there anything else about products that you can remember, in particular?*
- R: Mm...the feel, I think, because, it's got, like, a quite nice, suede, velvet...it's, kind of, velvety, but, suedey as well, and the quality, as well, because, obviously, he recommended to me, like, obviously, so I would buy it, the suede spray, it's, like, you've got to really look after these, because, they're not bad quality, but, they're a fabric that's going to wear, so, it was, like, better get the suede spray, so, I remember that about it.
- I: *So, he gave you that advice.*
- R: Mmhmm.
- I: *Did you...because, you said, then, like, obviously, he was going to, what do you mean by that?*

R: Like, obviously, they're going to push you to buy something else, they're quite...not cheeky, but, it's just the way it's done, like, they're going to...oh, do you want this with that, or this with that, but, just because I didn't have any suede spray and I thought I better had, I bought it.

I: *Yeah. So, you took his advice on board. Do you, often, ask for advice from sales assistants?*

R: Not really.

I: *Why not?*

R: I don't have, like, a thing that I know better, but, I always think, at the back of my mind, they're always just trying to sell you stuff, they're not, necessarily, looking for your best interests, it's more like them getting a bit of money.

I: *Okay. And, would you ask your friends?*

R: Mmhm, yeah, think so, yeah, definitely, I think, we all have that kind of thing, like, if you're going to...like, I called up my friend before I bought it and I was, like, "oh, you know, it's a bit expensive, shall I do it?" she was like "yes, go on, you have to". So, yeah, definitely ask my friends advice.

I: *Do you think you're swayed by what they say?*

R: What do you mean?

I: *Well, if they said, well, actually, I don't like that bag, would you have thought, oh, I won't buy it now?*

R: No, not this one, if it's something that I'm unsure of and they said they didn't like it, I, probably, wouldn't buy it.

I: *Okay. Why do you think that is?*

R: Because, you don't want to walk around and other people are, like, "oh God, what's she got on?" You don't want to be one of those people, especially if your mate picks up something ugly I'm not going to be, like, "really? Okay".

I: *So, that's sale staff and friends, have you ever asked another customer for advice? Say, if you've been on your own or you've just wanted, say, an extra opinion?*

R: No.

I: *Would you ever do that?*

R: I don't think so.

I: *You don't look too keen.*

R: No. No, not with, like, a stranger, because, I'd rather trust my own, kind of, I don't know, probably, just go with my friends, or, the classic way is take a picture of yourself wearing it in the changing room and, then, send it to your mates and, then, they say...

I: *Do you often do that?*

R: Mm.

I: *That's a good idea. So, what are the benefits of doing that?*

- R: Because, they don't need to be with you to...if you're unsure, I'd rather do that than ask a stranger, because, they don't have to be with you, all the time, to get that kind of reassurance, when you're buying stuff, that you quite like, sometimes.
- I: *Yeah. Have you ever had a stranger ask you?*
- R: Not really advice, they've come up to me and asked me where it was that I've found it, in the shop, not really, like, do you like me wearing this? Not really.
- I: *Yeah. How did you feel when that person approached you?*
- R: I was alright about it, I said, it was over there, then, I was, like, damn!
- I: *Why?*
- R: Because, they're going to go and buy it! I'm not that bothered, though, or sometimes, when you get stopped in the street, like, it's only happened to me, like, twice in my life, like, where did you get that? I'd be, like, I don't want to tell you, but, yeah, I told her, I always tell.
- I: *Yeah, but, you're not...afterwards, you, kind of, think twice about it.*
- R: Yeah. Sounds really bad! Not in, like, a bitchy way, just, like, you know, I went out and found it, kind of thing.
- I: *Okay. So, again, that's brought us on to people, can you recall any experience, in particular, with a person, in store? So, it could be a sales assistant or someone you know, or someone you don't know.*
- R: Sales assistant, good experience...let me think...I remember one, probably, it was that bag, just that I got to try new stuff and she was quite keen on me trying the new store locator of the product, which, I thought, was quite nice, although, she could have just tapped on the computer and done it herself, not, like, I was quite happy that she got me involved in finding the thing, that was quite nice.
- I: *Why was that?*
- R: It was, kind of, like, I don't know, like, hunting it down, you know, make sure you get it. What else...no, yeah, I like friendly sales staff, but, they're never, like, really, really memorable, I don't think, it's always the worst times, I think, you remember the best.
- I: *Can you think of a worst time?*
- R: Just, being, like, not bothered or they don't really smile at you when you get to the till, they don't even say hello and, then, kind of, just, like, twenty quid please, I don't know, I just find it a bit rude that they don't even look at you and say, Hi, that's quite common, I think, but, worst time...it's, probably just Primark.
- I: *So, how do you think that affects your opinion about that person and about that store?*
- R: It's, kind of, like, they don't value their customers, obviously, they haven't trained their staff to just say hello to them, because, I did staff training for, like, a French soap shop and they did the training for, like, two days on how to say, you know, do...put it in the customers hand and make sure the customer comes first, and all of this, and, then, you've gone through all that and you just want to go and buy a pair of jeans and they're just so rude, it's, just, annoying, like, you know, I'm paying money for it, why can't you say, Hi?
- I: *Do you, often, find that to be the case across fashion retailers?*
- R: Yeah.
- I: *So, which stores give you the best staff interaction?*

R: Topshop is always quite friendly, because, they're all students, I think, most of them are students, kind of, like, a...it's, kind of, like, you're going to see people of the same age and it's quite nice, but, then, H&M, never really liked H&M staff, just, because, they're all mardy, All Saints are good. I don't know where else...where's the best staff...sorry.

I: *No, that's plenty, that's fine.*

R: Let me think...

I: *So, this woman in All Saints, she led you over to the technology, let's say, did she stay with you, whilst you did it?*

R: Yeah.

I: *Did she, kind of, involve herself, as well?*

R: Yeah. She was, like, oh, there's two colours, they're both really nice, which one would you want, you know, tapping in on the different colours and zooming in and zooming out and comparing, because, there was, kind of, like, that colour and, kind of, like, dark grey and I said, oh no, better get the black and she was, like, okay, I'll just go and pop down and find it and they all said, bye, to me, when I left, like, all the sales staff, because, they got involved, like, oh, do you know where this bag is? And, they come up to me, like, just one minute, I'm going to get the bag. Yeah, really, really nice time.

I: *How did you feel the fact that they all got involved?*

R: Really, really nice, like, a bit embarrassed, I felt bad, because, they were all running around after me, but, also, really nice, I feel like my money, not my money, like, the fact that I went in there, was, kind of, more appreciated than...because, I could have gone into Urban Outfitters and got that bag for thirty quid, but, then, I didn't and I had a better time in All Saints.

I: *And, how do you think that will affect your need or your want to go to them next time?*

R: Oh, definitely, because, I've got a good...that's the best memory, I think, I've got of shopping, just, when you're not with anyone, like, you know, sometimes, you go with your mum, kind of, like, older people, they, kind of, I don't know...not respect them more, but, give them more time of day, but, I think, no, I've definitely got a really good idea of All Saints now.

I: *Great! Is there anything you'd like to add about interactions with people?*

R: Mm...I don't think so...

I: *No?*

R: No, I'm sorry.

I: *That's fine, no. Okay, so, this one is retailer brand information, so, this is any visual or, even, verbal information you might see, in store, about, maybe, what the company believes in, where they come from, what their identity is, or what they do in other sectors, for example, a fashion store might sponsor a fashion event, or a music event, something like that.*

R: Yeah.

I: *Do you, often, come across or have you ever experienced this type of information, in store?*

R: Yeah.

I: *Yeah, where was that?*

- R: River Island, ages ago, used to do the London graduate, they used to sponsor them and, then, have, like, ranges, in store, of their collections, I think, it's, like, ages ago. M&S, not just for fashion, but, they have their, kind of, plan A, plan B scheme and I know that they did...they worked with Oxfam and they did...you'd get M&S vouches if you went and donated X amount of clothes to Oxfam, which I thought was really nice and, then, they always, randomly, not randomly, but, they always, kind of, do an eco collection, like, H&M did a conscious cotton, or something, I think, they do something conscious, now, conscious something and, then, who else...yes, that was H&M and that was in the summer, so, that, kind of, tells you something a little bit about their values, maybe, I'm not really bought on it, though.
- I: *Let's start with River Island, because, there were some good examples there.*
- R: Yeah.
- I: *Can you remember, whilst you were in store, is that how you found out about it?*
- R: No.
- I: *How do you know about the collection?*
- R: It's from magazines, but, they've stopped doing it now. I think, River Island, I know, a little about, because, I'm doing it in the workshop, but, they stopped doing everything, like, student discounts, everything.
- I: *Okay. Did you recognise anything, in store, at the time, then?*
- R: I think, yeah.
- I: *Yeah. And, what was it that let you know?*
- R: God, it was so long ago, it was, like, six years ago...
- I: *Okay, let's do something more recent, then.*
- R: Yeah. Topshop, because, they have that, that kind of fashion, kind of, because, they have, like, catwalk shows, and stuff like that, that gets a bit more exciting and, obviously, fashion press, all the time, talking about Topshop, you always here it in Vogue.
- I: *Yeah. Do you, often, see that kind of information in the store, though?*
- R: Right, what store do they have, like, a catwalk show going on...I don't know if it was in store, I don't think it was in store.
- I: *So, you're, obviously, familiar with this kind of information, but...*
- R: Not because of through store, though.
- I: No.
- R: Apart from walking in and seeing the conscious cotton range, for H&M.
- I: *Okay. Is it, literally, just the clothes that you see?*
- R: Yeah.
- I: *How do you know it's the conscious cotton?*
- R: Because, they've got it...because, they did it...Monsoon, as well, they did something like that, because, it was all like a section in store and it was all, kind of, like, white and creams.

I: *Did they have promotions?*

R: Like, promotions, yeah, they had, like, promotions.

I: *And, what was that?*

R: Like, signs and everyone had, like, there was different stickers and, yeah, things like that.

I: *Okay. And, did that give you information about where the cotton had come from? Or what it was about?*

R: I think it would have done. I can't remember.

I: *Did you, kind of, interact with it in any way?*

R: Yeah, I looked at it, but, then, I've got to be completely honest, it's only because I was doing a business A level and that whole part of my unit was about eco, like, ethos of good brands, and stuff like that, so, I would have looked at it, anyway, I think.

I: *Yeah. So, how did you feel, as a consumer, so, thinking about it, as a shopper, and not, kind of, for the project that you were doing, how did you feel, thinking, or knowing that they did this collection?*

R: Really good, I thought it was quite nice to be a part of something that's not, you know, bad for the environment, or bad for the workers, no, it was a nice thing to see, it was, like, a nice change, I guess. I didn't go in there to buy, so, I didn't buy anything, but, I did think to the back of my mind, like, I'd rather buy that, than go and buy that white T shirt, there, and go and buy their normal white T shirt, now, because, I can see where it's come from.

I: *Right. Would it change your decision to, say, buy a white T shirt somewhere else, or would you rather buy it, still, within H&M, be it that one?*

R: I'd rather buy the conscious one, than another one.

I: *Another one, right, and how do you...well, how did you think about H&M after that, knowing, you know, what information they gave on it.*

R: Quite nice, but, then, it was only there for a couple of months and then left, so, it was a bit, like, why do it, just as, like, a short range? Yeah, I was a bit, like, dubious, a bit, so, I did appreciate the fact that they'd tried to do something.

I: *Why were you dubious?*

R: Just, because, I was, like, I think, everyone...it was that, kind of, time, when everyone was going on about, like, non eco friendly bags and, like, the workers and outsourcing and how bad it is and stuff like that, so, I think, they're just trying to, I don't know, maybe get more money out of people thinking they're good, than, like a...I don't know.

I: *You don't seem convinced.*

R: I'm not convinced about it, anyway, just, because, that whole...I don't know, I'm not convinced about it, not really, because, there are stores that set out, from the beginning, to be completely conscious, so, why, if you were going to do it, why only do a little bit, why not do all of it, that's the kind of thing.

I: *Yeah. So, that information was about, like, an ethical thing.*

R: Yeah.

I: *Did you say that you'd seen any other information?*

R: Not recently, at all, and if there is something, I can't remember what it is.

I: *Okay.*

R: They might have something, about it, on line, but, then, I don't really go on line, anyway.

I: *Okay, that's fine.*

R: Yeah, I'm sorry.

I: *No, no, that's fine. Okay, so, this is the last thing, we've already touched upon it, a little bit, already, but, it's technology, in store, so anything that you can interact with that's digital, or, any form of technology, so, even a television screen, animation, self service kiosk, something you do yourself, a touch screen or a computer.*

R: Are we just talking about fashion?

I: *Yes, for now, if you can.*

R: That All Saints experience was, probably, one of a few times that that's ever happened.

I: *Okay.*

R: And, where else...I've been...is this only in store?

I: *Yeah.*

R: They might have done in Topshop, for a time, screens showing the catwalk shows, maybe. I can't remember anywhere else...

I: *What did that add to your experience?*

R: Nice, yeah, it was really good, because, you could see it coming up and down the catwalk and see all, like, the fashion press there and it was, oh, it's on the TV, it's just there, kind of thing. What else...self service...I'm not really...

I: *Are you struggling to recall things in fashion?*

R: Yeah. Because, all I can think about when you say self service is, like, Sainsbury's, like, self check out.

I: *Okay. Well, tell me about that, how do you find using those self service kiosks?*

R: I'm alright with it, I don't really mind, they're really annoying, like, the voice is really annoying and, like, on something, a bag, in the baggage area, or something, it always says that, I'm fine with it, I suppose, it's, kind of, like, playing shops, when you were younger!

I: *Play shops?*

R: Yeah.

I: *Is that fun, for you?*

R: Yeah, kind of, in a really childish way! I really can't remember anything to do with fashion, though...

I: *So, what are the positives of using them, or using technology, in general, in store?*

R: In store...it's something different, makes shopping, like, more memorable, I guess. I guess, it could be a lot quicker, looking at that screen, rather than asking around everyone and, then, then it would be, like, no, no, no, and, then, going down the stock room and, then, calling up the people, like when are we getting it in, rather than just looking quickly and if it wasn't there,

then, they could just see on the screen when it was coming in, so, I just leave and come back, rather than waiting around for it. So, I guess, more accessible. What else...sorry...

I: No, no, it's fine.

R: The only reason I know that...was it Oasis that were doing the...that's the only reason I know about it.

I: But, you've never experienced it in store?

R: No.

I: No? So, can you think of the negatives of using technology, what you don't like about using...

R: I wouldn't like going around with that thing, I can't even remember what it was called, now, was it an Ipad?

I: Yeah, I think it was, yeah.

R: Yeah. I wouldn't like the idea of that. I'd quite like...because, that's why I don't really like shopping on line, I quite like, like down to basics, you find something you like, try it on, pay for it, you get it, I'm a bit weird about that, because, I quite like the whole normal experience, then, I did like the technology then, but, I wouldn't like it...I didn't like it...if it was one or the other, if it was only technology, I wouldn't like it, but, I quite like the odd mix there, if it was every store, I'm not sure if I'd like it so much.

I: Okay. Why would you like the odd mix?

R: Because, it makes it something different, something, like, out of the blue and more interesting than the normal routine. But, then I like normal routine, so...I don't know what else...

I: So, generally, overall, in fashion stores, you're not really that familiar with technology, no?

R: I don't think so.

I: Would you be confident to use the technology, if it was there?

R: Maybe, yeah, I think so.

I: Do you think you would approach it?

R: Maybe, yeah, I would. If it was, kind of, what's that, go and check it out, have a look. But, not if I was in a hurry, then, I wouldn't really care what it was.

I: So, not if you were in a hurry

R: Yeah. Not if I was in a hurry, I wouldn't go and check out what that latest technology thing was.

I: Okay. In what circumstance do you think you would?

R: If I had nothing else to do and I was just mooching around the shops.

I: Okay. Great! Is there anything else you want to add about technology in store?

R: Don't think so.

I: No.

R: Can't think of places that's got TV's...

I: Okay.

R: Sorry.

I: *No, that's fine, don't worry, so, we're done with these. Next, let's think about the other ways you interact with the fashion retailer.*

R: Yeah.

I: *So, can you think of the ways that you come into contact with fashion retailers, outside of the store?*

R: On line, I get emails through from French Connection and in other places, when you get store cards. So, store cards, so, I get Super Drug introduction. I used to get it from Topshop, but, I, kind of, declined it, what else...

I: *Yeah. So, when you're on line, what kind of things are you doing?*

R: Browsing and, then, I'm going to go and get it in store.

I: *Right. Is that just browsing products?*

R: Mmhmm.

I: *Is there anything else, on the website, that you look at?*

R: I looked at the River Island advert, because, I was quite interested in what they were doing, now, what changes they made.

I: *Yeah.*

R: So, and, I quite like, because, you can go and watch it on You Tube as well, I like that, I do like looking at Asks, because, I quite like their stuff that they pick to go with the outfit, and stuff like that, what else...

I: *Yeah. Is it all product, around the product on line. Is there anything else you do that, maybe, isn't directly about looking for products?*

R: No.

I: *No, that's fine. How else do you interact with the fashion retailer? So, you've got, you said the website, their email, read about it, is there any other way that you come across the fashion retailer?*

R: Social networking, but, only Facebook, just have a quick browse at Topshop.

I: *So, you look at the Topshop Facebook page?*

R: Yeah.

I: *Is that the only fashion retailer you look at?*

R: Mmm.

I: *Why is it just them?*

R: Because, it was the only...there's not a, particular, reason, just because I'm not really that techy, so, I don't, normally, if I'm going to go on Facebook, I'm not going to check out Topshop every...all the time, it's just, like, the odd time, I'll just have a look, kind of thing.

I: *Okay. So, why that odd time, what makes you go on?*

R: If I haven't been in Topshop, for a while, or I want to have a look at what their new products are like, then, I'll go on. Of, if I've seen actually coming from my news read that one of my friends has, I'll be, like, oh, I'll remember to go on and have a look.

I: *Will that be an immediate thing, do you think?*

R: Maybe, yeah.

I: *So, can you remember the last time that you went on their Facebook page?*

R: Mmhmm.

I: *Yeah. Can you talk me through what you clicked on and what you did?*

R: I just clicked on the page and, then, just scrolled up and down and I clicked off.

I: *Yeah.*

R: Yeah.

I: *So, what kind of things were you looking at one that one page?*

R: Just products, honestly, yeah.

I: *What were they, pictures of products?*

R: Yeah, pictures of products and, like, I think so...just pictures of products.

I: *Do you ever look at anything other than products, on their Facebook page?*

R: Mm.

I: *Do you know if there's anything more to look at?*

R: No.

I: *Would you say you're familiar with the Facebook page?*

R: No.

I: *Why aren't you, like, why don't you want to become or, I don't know, do you want to become more familiar with it?*

R: I'm not really that bothered, yeah. I'm not really that fussed, at all. I think that's the only reason why.

I: *Yeah. So, on the page, its products...there's, also, writing, isn't there?*

R: Mmhmm.

I: *Do you ever read what it says?*

R: No. I feel really bad!

I: *No, no, don't feel bad.*

R: I should have looked at it before I came here.

I: *No, not at all, if you don't usually do that, that's fine, that's interesting.*

R: No, honestly, I rarely ever. Rarely, ever, ever.

I: *But, do you know that other people contribute to it?*

R: No.

I: *No. That's fine.*

R: Sorry!

I: *No, it's fine. I wanted to ask, would you ever be inclined to contribute to the Facebook page?*

R: Yeah, if there was, something particular going on, maybe, another fashion week, I'd have a look what they were doing about it, or, September or Christmas, or something like that, if there was something going on, or they've got a new model in or they have, like, Kate Moss, or something like that, then, yeah, I'd have a look.

I: *How would you do that? How would you contribute?*

R: Maybe, I'd like something.

I: *Yeah. But, have you ever done that?*

R: No.

I: *But, are you inclined to, maybe, one day?*

R: Yeah.

I: *So, overall, what are the main reasons for looking at the Facebook page?*

R: Just have a look and, then, if I see something I like on the page, I'll go to the Topshop website and look at it and, then, I'll go and buy it.

I: *Right. How quickly is that process, do you think?*

R: Quite quick, it'll be, like, one...it'll be, like, a quick process, it'll be, like, in the same week, like, I'll look at it, then, go on line and, then, if I've got the money and I want to, I'll go and buy it.

I: *Do you always look at it online first?*

R: Not always. But, if there is something and I just want to see it, again, and if I really like it, I'll buy it, or, if I've, kind of, forgotten the thing I liked in Topshop, before, but, didn't want to buy, I'll have a look at it on line, it's, kind of, reverse, as well.

I: *Yeah. So, do you think looking at Facebook has a big influence on your need or your want to go in store?*

R: No.

I: *Okay, is there anything else you want to add about your experiences with the Facebook page, or any other social media?*

R: Sorry, apart from email.

I: *What about email?*

R: They send you offers, like, I got one from French Connection, yesterday, about a sample sale that's happening in London. And, like, how to get there and the discounts, and stuff like that. And, the new products for Christmas, and stuff like that.

I: *Yeah. How does that make you feel, receiving those emails?*

R: It's quite nice to keep up to date with, you know, makes you want to go in store and have a look yourself.

I: *Yeah. And, do you think you will do, now?*

R: Yeah.

I: *Great! End of recording*

Interview 14

I: *Okay so how often do you shop at High Street fashion stores?*

R: I'd say I'd probably visit like once a week to everywhere.

I: *How often do you purchase?*

R: Oh not that much, I'm like...I try and limit myself but I shop a lot so maybe a couple of things a month, maybe more.

I: *Yeah, how interested in fashion are you?*

R: I'd say very interested in fashion, like I'd say it was probably too high up on my priority list of things to follow [laughter] but yeah.

I: *[laughter] Yeah, do you consider yourself to be fashionable?*

R: Well I like to think so but other people don't like what I wear but each to their own.

I: *But in terms of your tastes, yeah?*

R: Yeah, for me I am yeah.

I: *Great, so which stores have you recently visited from fashion stores?*

R: I visit H&M I'd say a lot, that's probably my favourite...Zara, TK Maxx, Mango kind of although I never buy anything there.

I: *Mhmm.*

R: I avoid Topshop and just...I'd say the main...New Look is alright sometimes.

I: *Yeah.*

R: Yeah.

I: *So out of those stores that you've mentioned can you remember which one gave you say the most positive experience or...?*

R: Definitely H&M.

I: *...The most negative?*

R: Definitely Topshop.

I: *Okay, tell me a bit about that, what was the main reason why H&M was the most positive?*

R: It's set...I just prefer the way it's laid out, like everything, and it's always like colours on one side and like more...like whatever on the other, I don't know. The staff are so much friendlier all the time and like I always seem to like meet people in there. But I just...yeah I don't...I can't really pinpoint it, just it's...

I: *No that's fine. So is there anything in particular about Topshop that was, you know, so negative for you?*

R: I just think it's such a pretentious place and just like everybody in it is so like...and they...this sounds...I sound nasty when I say this but everyone who shops there thinks they're really like fashionable and original but if you see someone in Topshop clothes you know it's from Topshop, do you know what I mean? I don't know, and like the staff there are a bit more "well

I work in Topshop" do you know what I mean...I don't know, yeah, I just think it's a bit...pretentious is a horrible word but I think it's a bit like that. I get that impression.

I: Okay, so I want you to think back to an experience you've had recently in a store, so it could be say H&M or maybe it was Topshop, or it could be a few, and you don't have to have purchased anything in there but I want you to describe to me what you did in the store and what you came into contact with.

R: Okay.

I: So I've got some things that you may have come into contact with here and these are ideas and prompts for you but if there's anything missing then add to it and we'll go through these in turn, and I want you to describe to me any feelings, thoughts, sensations or anything physical that you've had or experienced at the time and whether it was with someone else or if you were alone. So let's start with environment, so who was the last store you went into?

R: The last store I went into, Zara.

I: Okay, can you remember your experience in that store? Can you remember anything about that trip?

R: Yes, I was...I didn't go to the female section I only went to the men's section because I was with someone.

I: So let's start with the environment, from when you walked into the Zara store can you recall anything that stood out?

R: Just it's so white and clean like everything is clean cut, you know exactly where everything is, like it's not...sometimes other stores can be a bit kind of jumble saley and it makes...which is good for me I like that but sometimes it's hard to like navigate but in Zara yeah, no it was really...it was nice, it was like bright, well lit.....like welcoming kind of.

I: What do you mean by jumble saley, what is it about the jumble sale that...?

R: Like you know if you go in Primark or even H&M actually on a sale day like people pick stuff up and it goes on the floor and like people don't really clean it up as much because obviously it's just going to happen again, so it just seems a bit...you know when you have to rummage and...A bit hectic I think sometimes, so it kind of stresses you out a bit so you end up leaving.

I: Okay, so Zara isn't like that?

R: I'd say Zara is not like that at all.

I: Okay, so how did you feel when you were walking into the store, can you remember?

R: I was quite...yeah, happy, was quite like relaxed, I didn't feel stressed out or anything. I mean there was a Security Guard which I was always confused at, I was like I don't know why they have Security Guards at the door.

I: Okay.

R: But yeah, no it was like [laughter]...

I: Yeah. So is there anything else you noticed about the store environment, you said the lighting there?

R: Window displays. I always look at window displays before I go in a shop, always.

I: And what do you look at?

R: I just like to see what kind of concept they're giving off because obviously like because of the degree and that, I don't know I just like looking, but I always think Mango do really good window displays and so do Zara, like they're always quite creative, like they have big backdrops or like lights and they always try and make the models as well look like they're doing something that you would do if you were wearing what they had on. I don't know.

I: Okay, so how does that make you feel?

- R: It just kind of gives you an idea of what you want before you even go in there. So like in my head I'm thinking oh actually that looks really good and then I look out for the things in there that kind of make me think of the window. I don't know, it's tenuous, well kind of yeah.
- I: *So do you think it affects what you do in store?*
- R: Oh definitely, window display absolutely, I think that's probably the most...one of the most reflecting things a shop can do on a customer definitely. I'd say that impacts me one of the most things of the shop is the window display.
- I: *Yeah, and what about their displays in store are they as influential do you think?*
- R: I wouldn't say so because I'm looking for what I want then, when I'm in the shop I'm not really paying attention to the mannequins any more. Well I might do subconsciously but I don't think I am. And if I see an item I'll pick it out and that, yeah no I'd say more window not in store.
- I: *Do you often go shopping with something in mind?*
- R: Yes. Yeah definitely but I always come back with different things I never come back with what I went for.
- I: *Why do you think that is?*
- R: I'm awful at the shops, like I get so distracted and everything is so appealing, I'm like the perfect person to advertise to, like I'm so...if they had to analyse a consumer it'd definitely be me, like it's so bad, but yeah I just get drawn into shops so quick if I see something nice or something, I don't know.
- I: *What's that something nice, where's that, in the window but...?*
- R: Yeah or like sometimes you know when you look in the shop and you just see loads of colours or like a big sale sign and it's just, it's like you can't walk past and it's bad but it's like I always think H&M have really like standing out sales signs, like they're so...like the writing on it is so like square, but I don't know it's just like appealing.
- I: *Are you attracted to that.*
- R: Definitely, I'd say...I don't know it's just the red and white sale sign for some reason.
- I: *So what do you think when you see that sign?*
- R: I don't know, I just get a bit like yey [laughter] like...I don't know I think you get a bit excited because you get the shopping buzz potential so I'm always straight in there definitely.
- I: *Yeah. Is there anything else about the environment that you can recall? It doesn't have to be just the Zara experience if there's another experience that stands out.*
- R: I remember I was walking towards H&M and I saw somebody in there shopping who looked really nice and I thought...like in H&M.....so like I went in because I thought actually they look nice so I'll shop where they're shopping, I don't know...I'm a bit weird when it comes to like stuff like that, and I always look at what people wear. And their staff are always dressed in what's in the shop, it's like I've asked a member of staff where they've got what they've got and they've said oh it's in here and it's this season so it's kind of helpful definitely.
- I: *Yeah...do you feel confident in approaching staff?*
- R: In H&M yes.
- I: *In other places?*
- R: No...well Zara yeah I think, Topshop I would never go up to staff in Topshop, I don't know why I've got this un...I can't really pinpoint it down but I just don't like Topshop.
- I: *Is it Topshop as a retailer or is it the Topshop staff that you don't like?*
- R: I think it's the retailer because the staff it's...people are just people. But I think it's the retailer, like I just get so frustrated with it because it's all the same and they are happy to crochet a jumper really loosely and very poorly and then like put forty quid on it. Forty quid, it's like give me a crochet needle and I will sort that out for you for like a fiver, do you know what I mean?

- I: *Yeah.*
- R: So I don't know, and I know they're advertising a brand and it's an image, you're actually paying forty quid for an image but I just don't like that image, that image isn't me. Yeah.
- I: *So tell me about the kind of stuff you do like, so you said in H&M?*
- R: Yeah.
- I: *Tell me about what is it that you like about them?*
- R: They just seem a lot more down to earth and they're always a little bit more funky kind of like when you see what they're wearing you think they all look different, like they're not...you couldn't really say that they look the same, whereas I feel in other stores they're all kind of uniformed but not, like they're not in uniform but they are uniformed anyway because they look very similar.
- I: *Yeah. Is it important to you that difference in style?*
- R: Oh very, very, I always like to wear things that I think that other people won't be wearing. I think that's what's the most important thing about fashion because that's what it is, it's like its self reflection isn't it so everyone's individual anyway. I don't know, I just...I think for a High Street shop H&M does really well for that.
- I: *So how do you find the staff's behaviour and manner and that kind of thing?*
- R: In H&M?
- I: *Yeah.*
- R: It's a lot more friendly and like they often compliment you like if I'm buying something and they'll say oh that's a good choice or I like your jewellery or you look really nice today or something and I know they're probably paid to say that but it's still...you leave the shop then thinking that your purchase was worthwhile, you look alright in it and you want to come back. So well done H&M, like do you know what I mean, I don't know?
- I: *Do they often initiate that conversation? Is that because you've been talking to them or do they just say it...say it openly do you think?*
- R: I don't know, I often...you see I'm quite a smiley person, I always like smile at people and I'm always like oh...like I don't know I'll often say a comment or something but I always feel that they're much more approachable yeah and more outgoing. Yeah definitely.
- I: *So obviously that's sales staff they're giving their opinion to you.*
- R: Mmm.
- I: *How do you feel when another customer does it, so says the same thing like oh I like that necklace or I like that top?*
- R: I don't really hear it to be honest and if they did I'd probably like it as well so I wouldn't really mind because I say it too like if I don't know someone I'm not afraid to go like I really love your leggings or something. I say that a lot, which is weird [laughter], but I don't know, yeah, no I wouldn't be bothered.
- I: *In which situations do you say that, where are you when you say that to them?*
- R: I have been in shops before and I've been like I love your leggings or something, and they're like oh thanks, and then they'll tell me where it's from.
- I: *Was that on the shop floor or in the fitting room?*
- R: Yeah...either, I've done it both, or if someone's trying something on I'll often be like that looks really nice. Because it does, I'm not going to lie to them, like if I think it genuinely looks nice I'll tell them. And I often...I'll do it when I'm out but not in the shopping scene but...
- I: *Yeah.*
- R: Yeah like if I'm clubbing or something.
- I: *You said before like when the staff say it you kind of think well you have to.*

- R: Mmm.
- I: *Is there...do you think that when other customers say it or, you know, that kind of giving their opinion is it a different kind of level of belief for staff to other customers?*
- R: Oh if a customer says it?
- I: *Yeah.*
- R: Oh if a customer said it to me...yeah I suppose you're right if you think about it I probably would believe the customer more. But I don't know why I just believe them, I don't know if they have to say it but I feel like they're being genuine. But I don't know.
- I: *You enjoy that kind of interaction?*
- R: I just like it; yeah it's nice, like when you go shopping you want a nice experience you want...even if you come back with nothing you want to feel like you've established something, so whether that's an idea of something else you want, or feeling alright when you leave. So having friendly staff I think is probably a very worthwhile...like something for a company to invest in is friendly staff like definitely.
- I: *Mmm so that's important for you?*
- R: I'd say definitely.
- I: *Yeah, can you remember a particular time when they weren't friendly, wherever that was?*
- R: I hate to bring it up again but it's like Topshop definitely. They're all...they're just...oh it's just I don't like...I don't know it's just...it's the shop, like you go in the changing room and they're like oh, like oh you want to change, and it's like well sorry I am giving you money, do you know what I mean, sorry I want to shop in your store, and it's just like you'll stand at the counter and there'll be no-one there for ages, and it's like they don't prioritise the fact that you are buying something from them and you're giving their company money. And to be fair the shop floor staff it's not going to affect them directly they just get an hourly rate, but if I owned Topshop, which is obviously never going to happen, but if I did I would say like I'd sort out the shop floor staff. Definitely, yeah I don't know they just...I remember I was stood at the counter for ages trying to get someone to serve and I just thought like it's not even worth buying this item anyway and you have time to think about why it's not worth it then don't you?
- I: *Okay, well is there anything else you want to add about the physical environment?*
- R: I don't think so.
- I: *You mentioned layout before.*
- R: Yeah.
- I: *Do you often notice the layout of a...?*
- R: Definitely, I'm always aware of...I always think of stuff like that, like my friends won't notice things that I often do. It's like things like where they put their shoes, I think that's really important, like really important and that sounds really silly but if you walk into a shop and the shoes are like...are either like all on the floor or something or too high up or not displayed well or really tucked out of the way I never see the point in that because shoes...if you can't buy clothes then you're just going to buy a pair of shoes, do you know what I mean? So I always think that's important.
- I: *How do you feel when you see them on the floor or tucked away or really low down?*
- R: See when I see they're all off the pegs and that I just get really frustrated because I just think like I potentially could have tried shoes on but they're all just...do you know what I mean, or like I could have bought shoes from you. That's one thing I'd say H&M isn't like, they're alright like when they've got them on the shelves it's cool and it's at eye level and I always think that's really important, but like they also have them on pegs like Primark does and that really frustrates me, really frustrates me. New Look have a really good shoe display.
- I: *What is it about their display that's better?*

- R: It's like a whole section of the shop dedicated to shoes. As opposed to H&M it's like on a shelf or Primark it's just...it has got a section but they're all like it's dark and...but New Look it's like lights...it feels like the floor like lights up the shoes, I don't know it's weird there's lights from the bottom definitely. And like they're just on shelves and like...I don't know, you know when you're just a girl shopping for shoes you want them to look...magical is a stupid word but you know what I mean, like appealing, and I don't know, I just think New Look does that very well. Yeah I forgot about that.
- I: *Are you encouraged by shoes; is that what you shop for?*
- R: I do love shoes but I love everything that I can wear so yeah. Definitely.
- I: *Okay, is there anything else you want to add about the environment?*
- R: Erm...
- I: *Anything that comes to mind?*
- R: I don't think so.
- I: *No. Well you erm...let's look at this one, we've talked quite a lot about people already so I'm going to say is there anything you want to add about your experience of people in stores? So this could be sales assistants but other customers as well, so people you know people you don't know even. So people you go with say on a shopping trip.*
- R: Yeah, oh with people.
- I: *And just then random customers.*
- R: I think the people that you go with affects what you're going to buy or what you...what sort of thing you're doing, like if you go with one friend that's a girl there's no doubt that you're going to come away with something because you've got time to think about it, it doesn't matter if you separate because you've got phones and that. If you go with huge groups you're never going to buy...well I don't think you'll buy things. If you go with boyfriends, again it's a fluid concept like it's...unless they're going to buy you something you don't tend to buy in front of them, do you know what I mean, I don't know why.
- I: *Okay, is that what you do?*
- R: That's what I...I wouldn't buy, I wouldn't like try stuff on in front of a boyfriend, no I wouldn't unless...
- I: *Why?*
- R: I don't know it's just weird because it's just like...I don't know it's like the whole...
- I: *Is it the trying on in front of him that's weird or the trying on with him there?*
- R: Oh not that because obviously...but like no it's not the actual trying on it's like the...obviously there's a whole complex that women have about sizes picking out I don't...like I wouldn't want people to know the size I'm picking out, and as well it's if they don't like it and they're not afraid to say it and whereas if you just turn up with it on and they just know that you've got it so they're not going to say anything. I don't know.
- I: *Do you often go shopping with someone else?*
- R: I do yeah, I love shopping on my own, but...I prefer going shopping with like one other girl, I think that's my favourite situation.
- I: *Okay...yeah.*
- R: Yeah.
- I: *So tell me why you love going shopping on your own?*
- R: On my own, because you can...you don't have another opinion, like I often see things and I think oh I absolutely love that and then if someone's like urrhh and then you're like oh yeah actually and then you talk yourself out of it, whereas I've come home with stuff before when I've been shopping on my own and people have been like what is that and I've been like oh

well it's too late I've got it, like there's just...there's no external like voice telling you not to or to.

I: So when you're on your own would you then ever turn to another customer or staff to do what your friends would do and give you advice in that way or do you keep yourself to yourself when you're on your own?

R: I keep myself to myself when I'm on my own unless I'm going to compliment something, I wouldn't ask advice like no, yeah I keep myself to myself definitely.

I: Okay. So what do you like about shopping with your friends?

R: I like the fact that it's...it's a lot funnier like it's just a happy experience because you can laugh about things and you encourage each other as well like if they like something and I'm like "oh I don't know if I should get it". It's just an encouraging situation like you're saying "no you look really good in it get it", and you talk them out of worrying about the money, like they're like...I'm in my overdraft, and it's like well it doesn't matter because you're not going to eat this week or whatever, do you know what I mean [laughter]?

I: [laughter]

R: Like I don't know it's a funny situation, I just prefer it; I think the encouragement side of things.

I: Yeah, great.

R: Definitely.

I: Is there anything else you want to add about people in store?

R: I don't think so.

I: No. Let's go onto your experiences with products. Can you think back to your last shopping trip anything to do with a product that you interacted with? So did you see something you liked or did you handle it in some way?

R: I remember I always handle Republic's jewellery.

I: Okay.

R: I think Republic's jewellery is really nice. It's kind of like individual and they always have animals involved which I think is really nice because it's weird. Yeah definitely and I can't really think of anything...so I have like I always...their fabrics in Zara they always look like something and when you touch them they're something else so I'm always touching their clothes, it's weird.

I: How do you feel about that?

R: I like that, I like things that interest me, I often look at the cut of things and how things are made and I always...like in my head I take it apart and then I put it back together and I think that's...if it's clever then it'll make me like the product more. Definitely...yeah definitely.

I: What is it that makes you want to pick up a product to like look at?

R: Again this is cliché because like...because I'm a girl that likes shopping but like if anything's sparkly or like shiny or if it's an animal print I like to see how they've made that feel. Especially with leopard like I don't like it when it's weirdly like spikey or something but...that makes me cringe, but yeah no I like to feel it because if you're going to wear it you want to know what it feels like definitely.

I: And do you often try on things that you like?

R: Oh all the time. I often try on and don't buy but it's a dangerous move for me because if I try it on and it looks good then there's no hope like I have to get it so I have to select my trying on wisely.

I: So tell me about your experiences in the fitting rooms in fashion stores, any store?

R: I think fitting rooms are actually really important, like Primark is not good, I know because they're representing cheap...not cheap clothes that's a bit harsh but clothes that aren't as high

end maybe, they don't put as much time in, but it's things like how the door closes or if it's a curtain or.....because it's going to...if you are changing into something you don't want everyone to see, I'm fussy on that. TK Maxx have really good doors because they're like magnetic when you shut them and M&S because they have like a little hook. As if I know all this [laughter] yeah but.

I: Well it must be an important aspect if you observe it.

R: I think it's very important and I think as well shops that...they need like in the fitting room obviously they will have mirrors but they need big mirrors outside because if you've got something on looking at it close is different to looking at yourself far away. And again Primark not so great, like they don't have big mirrors.

I: So would you be inclined to go into that space where the big mirror is?

R: If I've got it on and I feel comfortable in it then definitely because if you're going to buy it I think it's important to know that you feel...

I: And what happens if other customers were present in that space whilst you were doing that would you mind?

R: Well I wouldn't like walk out there in a bra or anything but if it was just like a normal dress or a skirt or something yeah I wouldn't mind. Yeah, no I wouldn't mind, definitely. But like fitting room staff as well when they're taking the numbers and all that I think that's important. Because sometimes you feel really awkward like if you've got four items or something and they're like oh four items and it's just like sorry...I don't know, I think everything is so important in the shop, so important.

I: So with the product how do you like presentation of products?

R: I like it when they team it up with things.

I: What do you mean team up?

R: You know when they have like a rail and say they have like all the sizes in this black dress. And next to it they'll have this fur jacket but they'll...on the front one of the black dress they'll put the fur jacket on it with a necklace that they also sell, so you think oh actually that looks kind of good. I never buy what they've put on the hanger because I think other people will but I register the look and then I'll kind of try and replicate it somehow else. Because I think obviously someone's been paid to team things up so...yeah it must make sense somehow.

I: Yeah and what about the way if they're hung or folded or...do you have an opinion on that?

R: Oh folded clothes are so annoying, so annoying, I don't know why the shops do it, I've never understood that. I'd love someone to explain to me why they fold clothes.

I: Why are they annoying?

R: Well there's a stack of green jumpers, obviously no-one's going to be a size four, or if they are they're very blessed. So obviously they're going to have to go down a few, so you take them all off, then you look at the one that you want and you think actually I don't like the cut of that, because it's not hung up so you can't see the cut. So then you try and fold it up like the shop has and it doesn't work and then you just either slap it on top or put it back in the thing...on where it was and put the others back on top and it just looks messy. It looks messy, you're annoyed because you had to like hold all these jumper, I don't know, I just don't understand that, that's a good point actually, folded clothes, a stupid idea, really stupid, hanging all the way, definitely hanging.

I: Yeah. And what do you think about say the amount of products in a space? Does that often influence your experience?

R: See I like things to be busy like I find it...well it depends what I go for, it depends but I think when there's a lot of things going on like you've multi coloured things and little jewellery and shoes and that I think it makes you...it makes you almost feel like...it's comments like treasury almost, like you've got to search for what you want. And I like that impression which is why sometimes I get bored in Zara, like I'll walk around and be like well you all look the same so I don't know, like the colours are very similar. So yeah I'd say I like it not packed, obviously I

like to be able to find my way, but I like it with a lot to choose from. But other people obviously might find that a bit frustrating.

I: Okay, is there anything else that you want to add about product?

R: I know I should care about where the product comes from and I do, I do like obviously I don't like to know that it's been made by a poor child somewhere in a horrible situation or that it's real fur, I don't buy real fur, I definitely don't buy real fur. But it's already on the shelf, do you know what I mean, like it's already happened. That sounds really, really, awful. I went through a phase of like no I'm not shopping in Primark but that doesn't last long because you're a student, do you know what I mean. I don't know, and it's funny because I went in the shop that has...that's like fabulously British, it says it's fabulously British, I don't buy in there, it's like kind of on the same line as Hollister and Abercrombie but it's not.

I: Jack Wills is it?

R: Yes exactly. Yeah, went into Jack Wills, I don't like buy in there because it all looks like...I don't like the big labels and stuff but there was a coat and it had fabulously British written on it and it looked like it was British, you know that kind of military cut like distinct to England kind of. And I looked inside and it was like made in Italy and I was like I don't know I couldn't buy that, I couldn't buy that, it was like advertising being British and then its like made in Italy. I haven't got anything against Italy but I'm just saying, do you know what I mean?

I: Yeah, so how did you feel towards the retailer then after seeing that?

R: I don't know, it's kind of like lying to you isn't it, like fabulously British but we didn't make it here, I don't know, it can't be British fabric or anything like that. I remember I looked inside as well and it looked like it was wool and it was something rubbish. I just...I don't know it really put me off. And then they just write Jack Wills on it so they can bring the price up fifty quid.

I: Is price important to you?

R: Very, very, very important to me.

I: Why's that?

R: I don't like to feel like I'm being ripped off and I think a lot of shops kind of do, especially when you know how things are made and you know where you can buy fabric to do it you think oh that's...I actually get really annoyed, I think that's another reason why I don't like Topshop because it's just so overpriced but I do like designer things but...and that I can understand paying a lot of money for, like if I want a really nice coat to last me for a lot of years I'll definitely, definitely go to a designer or a well...somewhere that I know makes it well and spend more money.

I: Right, so is quality an important factor for you?

R: It depends on the item but yeah.

I: What do you mean depends on the item, which items?

R: Like a coat or a pair of boots that are going to last for a long time or a piece of jewellery that you know that you're...like a watch or something that you know that you're going to wear for a long time. But if it's things...it's like Primark will only have it on sale for as long as it's in fashion for so you only need it to last as long as it's in fashion for, so you're happy to pay five quid or whatever. But with, you know what I mean, with a coat I'm happy to pay like a lot more money. Like a hundred or whatever, so yeah.

I: Okay, is there anything else you want to add there?

R: I don't think so.

I: No, okay. So this next one is about information in store. So about the retailer and their own brand, so obviously places like Debenhams have brands within them but themselves they are a brand, so Debenhams or Topshop or whoever. So it could be information about what they believe in, where they come from, anything about their identity or things that they do in other sectors for example, like sponsorship of music events or fashion shows and what have you. In your experience of fashion stores do you come across this, have you experienced information in store?

- R: To be fair I don't think I have, I think the shop generally always gives off an aura of what it is but that's really bad they should work on that [laughter]. No that's not what I mean, I know sometimes shops are a bit like...say that it's a hundred percent this, or it's completely recycled, or we use paper bags now or...
- I: *So where's that in the store, what kind of...you know, is it written, is it said out loud?*
- R: No I mean I know on the Primark bags they have like a recycled sign don't they and it's all paper, because remember they had those horrible plastic ones didn't they but the paper ones are equally as annoying, but still they're recycled. I know like Mango's meant to be big on recycling but I only know that because I've researched it like I don't...that's bad actually I should pay more attention to that, I should, to be fair that's something that I should look more into but I think that's something that they don't make...I feel like they don't make me aware of. I don't feel like I've been told anything really.
- I: *Yeah, so that kind of little symbol of the recycling how does that make you feel knowing that they recycle?*
- R: I think that's kind of good, as well you don't feel bad about putting it in the bin or like in the paper recycling because you know it's going to get used again but...because it will decompose and that, like plastic bags I always feel so bad about just like putting them in the bin, do you know what I mean, or like in the plastic bin. But...yeah.
- I: *Do you think it contributes to your experience in store in any way?*
- R: For me personally I wouldn't say so, which is awful, like that should...that should...I'm guilty, I think that should affect me. In my head I should think yeah no I want the bags to be recycled, which I do, but if they hand me a plastic one I'd probably still buy the clothes.
- I: *Yeah.*
- R: Yeah I'd say.
- I: *Does it affect your feelings for Primark knowing that they recycle?*
- R: It's a little bit better because you don't know where these clothes come from, oh my days, like you don't know where they come from do you so it's probably good that they recycle a little bit. Yeah I think shopping bags are important actually, definitely. You know when Office give you those really nice square shoe bags it just makes you feel like you've been to New York or something.
- I: *Why's that?*
- R: Just because they...like designers always have those really, really nice bags and so yeah you just feel...you feel like you've spent...I don't know, I don't know why that is actually, maybe it's kind of what the bag says maybe, I don't know because if you see someone with an Office bag you're like "oh they've been to Office" like I wonder what they've bought. Yeah maybe, I just like the bags.
- I: *What does Office say about a person, thinking "oh they've been to Office" what would that mean?*
- R: I love office, like their shoes, but I think Office it's a bit...it's kind of individual but kind of high end and it's also quite, not pricey but they're not afraid...they're clever because it's not too much that you don't want to buy it but it's not too little that you feel like it's cheap. So if you see an Office bag you're like...I always want to see the shoes they've bought, definitely. I don't know, I don't know why, that's weird isn't it?
- I: *Yeah, so overall I get the impression you don't come across this kind of information in store very often?*
- R: I'd say I don't at all.
- I: *No?*
- R: And when I did get told about it was British it wasn't so I don't know, you don't really...I don't...yeah, no not at all, that's bad isn't it.

- I: *Okay. Let's move onto technology. So do you ever come across or have you ever experienced in a fashion store any forms of technology? So it could be television screens, animations, any kind of self service, here I've put kiosk, but any self service technology I guess, touch screen services like an ipad or a computer.*
- R: In a fashion shop?
- I: *Yes.*
- R: I don't think I've...there's never been self service in a fashion shop that I can think of that I've been to. There is...I've been in fashion shops where there's been television screens. I always get so distracted and I'll just sit there and watch the TV.
- I: *Do you enjoy that distraction though?*
- R: Yeah kind of, it keeps you in there longer, it's kind of smart, also it's...well it's like the flashing lights and colour it's kind of like...like I remember some people were like oh like...because we all went to New York and there was like...it was a school trip and there was teachers there, and the teachers didn't like it, they couldn't handle it, and I think that's because the bright lights and the music, the loud music, and the motion is kind of quite youthful. Because it's very much our generation isn't it and kind of it gives off like a party feel almost. I don't know, that's weird. So...
- I: *Have you come across it in the UK?*
- R: I don't think I have no, and I have shopped in London quite a bit. They have them outside actually, like you know in the squares they have those huge TVs. But in store I haven't no.
- I: *Have you ever come across any touch screen services or computers?*
- R: Not self service no, like for them they have them don't they but never for a customer, not yet. I think that will happen soon though probably, but yeah.
- I: *So is that that you've never experienced it or that you've never noticed it, as in you've never done it yourself or it's there but you've just never gone over?*
- R: No I've never seen it in a shop and I have been shopping in quite a few places, but I don't know.
- I: *Yeah. What are your feelings towards technology in store? So is it a good idea, would you be interested?*
- R: Well it depends what they mean, I don't...like I'm quite open to technology, like we all kind of are because it's our generation really like we've been brought up with technology. And everyone's...yeah I think it would be a good idea, I think some things wouldn't, like if you have self service cash tills, as I said before, I think human interaction in a shop is so important for a customer. So to lose that would I think affect purchasing definitely if you had self service, I wouldn't like that at all. It's different for food shopping because you're not bothered but clothes yeah I wouldn't like that.
- I: *What about not so much about the purchasing but other things to do with products that you could interact with technology for?*
- R: You know online when you have the walking catwalks, you see them on the people. I always think that would be a really good idea, like if they had people on screens wearing what you're looking at because you see how it flows and stuff, that would be smart if they do...oh I'm sure they do that in places but I think that would be good but I've never seen it.
- I: *So what are your experiences of technology in other retail stores and not just fashion, do you often come across technology?*
- R: I'd say there's more in supermarkets, like a lot more.
- I: *And what do you think about that?*
- R: I think it's good, supermarkets are kind of slightly ahead I think in many ways, I don't know why, they just seem a bit more self service, there's definitely screens up, I've seen screens in supermarkets...yeah.

I: *And how do you think that impacts your experience whilst you're in the store?*

R: Because it's quite innovative and forward thinking you kind of think maybe everything else is. I don't know, I'm kind of...I'm easily moulded so like I'll just go with...like in a shop if someone tells me something I'll be like oh right okay. I don't know, and then I'll have time to think about it afterwards. So I think technology in store is quite wise for consumers like myself.

I: *And do you use the self service things in supermarkets?*

R: Yeah.

I: *And how do you find them?*

R: I like it, it's kind of independent, also it's good if you're buying stuff you don't want other people to really notice, like it's kind of like sly. But obviously it's difficult if you're buying alcohol you've got to go to the people anyway, and there's always people stood around because they've got to help you out because it always goes wrong so.

I: *It always goes wrong, do you find that?*

R: Well it doesn't always go wrong, it doesn't always go wrong but there's always going to be an issue, someone's going to have an issue, if you're with a group of people one of you is going to get held up, so it's almost quicker sometimes just to use the people.

I: *Do you expect that then from the self service kiosks?*

R: Oh yeah I expect something to go wrong always, like not necessarily with my purchasing, I'm cool, but if you're with a group of five people there is no doubt that one of you is going to have to get someone over so...but it's cool.

I: *So overall what are your opinions about technology?*

R: I'm open to it; I think it's a good idea, if it's used in the right way then definitely. Yeah I think that it would help customers like buying if that's what they're aiming to do, which it is so...

I: *Even with fashion do you think?*

R: Some aspect of it yeah.

I: *What kind of aspects?*

R: I think people like to be in control of things like that's...I think psychologically humans always like to know that they're in control so if...having things that...I don't know, I don't know, it's weird isn't it, but I don't think self service in a retailer would work but I think seeing lots of visual images I think is useful maybe.

I: *Yeah, do you like being in control?*

R: I do with what I'm buying like if I'm...I like to be in control of what I'm thinking and what I'm buying but I know that there's so many impacting factors that I've probably had that decision determined halfway back down the High Street. But you like to think that you are, do you know what I mean?

I: *Yeah. Is there anything else you want to add about your experiences with technology?*

R: No.

I: *No, okay. So these are done with, I'll just move these out of the way. Now I want you to think about other ways that you come into contact with the fashion retailer when you're outside of the store. Can you think of how you come across them or interact with them in any way?*

R: Obviously they have like billboards and stuff but that's not usually in the High Street.

I: *Outside of the High Street when you're at home say or in any other place.*

R: Oh okay. They have some adverts don't they like on TV and that. It's weird because they don't...clothes shops don't really flyer, like that's not really something that they do, because it's kind of a tacky thing to do I think flyer, it's like what clubs do isn't it. Yeah computers like smart, it's smart, like they know me, my laptop knows me, well not my laptop, but you know what I mean, like the headquarters or something because adverts will come up on the said of

the screen like obviously that they know that I'm going to want. It's smart, and my Mum will get adverts for what's...like for Amazon and I'll get one for Jason Derulo's album or something, it's weird, but yeah so the computer I'd say is probably one of the most effective forms of advertising.

I: *Yeah, so that's online?*

R: Definitely yeah.

I: *Yeah. Do you often go on fashion retailers' websites?*

R: All the time, all the time, I'd say I do that a lot before I even go in the store now.

I: *And why's that?*

R: Because it's a bit of a trek and if you've got a lot of work to do but you want a break and you kind of want to feel like you're shopping, plus it's just nice to browse because you get an idea of what you want and then you can think about what you'd like and then you can actually go to the shop and buy it. But definitely look on line.

I: *Do you often look at fashion retailers social media sites like Facebook and twitter?*

R: I like H&M on Facebook because they do updates that are like what's new in, they upload pictures of what's coming into store or they'll say something about the fabric that they're looking to use and stuff, which I like, I like them telling...I like being kind of educated so to speak of like what they're going to do and stuff. So I kind of like that but I don't really like much other retailers on Facebook.

I: *Okay. So what drives you to go on H&M's Facebook page?*

R: Well because it comes up on your homepage as like information anyway and then you kind of just click on it because you like the picture or something and then you just look around a bit. Yeah it's nice and then you'll see something and then you'll start into the actual thing kind of.

I: *Yeah, so describe to me what you're looking at, say you see something what is it that you can see on that page?*

R: Like they often upload pictures of actual clothing which I think is the most attractive thing for me like if you see a piece of clothing that you like. And just generally seeing the H&M sign, I don't know it just...logos are so distinct aren't they to an experience or...you see the white background and the H&M in red and you just think...you immediately picture shopping or buying something and then that just makes you want to shop, so I suppose it's that maybe.

I: *Yeah. Is it only products that you look at when you're on their Facebook page?*

R: I read what their updates are, they don't upload like tons of products, it's...I don't know, they have like model pictures up as well and I'm interested in that sort of thing. It's just quite an appealing page generally and they'll have like information about fabrics and page promotions and...I don't know, it's weird, it's hard to pinpoint down isn't it, it's clever, it's smart, they're smart, but yeah.

I: *So when it comes to the promotions are you often enticed by those?*

R: Oh yeah I'm awful for stuff like that. I mean it's like I was in store, I know this isn't...

I: *No, no, go ahead.*

R: ...but we were in store the other day and bought something, if you buy something over a certain amount that's like over ten pounds or something, then they'd give you a five pounds gift card to use within the next two weeks.

I: *Right.*

R: Which is smart, that is smart because you think...you love the shop anyway so then you're going to come back and you're going to spend five pounds extra, but you have to spend obviously a certain amount you can't just get five pounds free, but still it's...I think that is really clever, brings you back.

I: *So what about the things that you do on Facebook do you think that drives you into the store?*

- R: Yeah definitely, I'd say definite...I would say so yes because you see the products, you see the sign, you see what they're advertising, fabrics and things, and you just think you want to see it. Like there's only so much online can do, there is like...until the day that they can have 3D that you can touch I don't think online will win over on in store, I don't think personally. But that's the trouble with Boohoo and ASOS, I love Boohoo so much and I shop on there a lot but sometimes you get something and you think that looked like a different material.
- I: *And how quick is that reaction from going on Facebook, seeing a promotion or a product or whatever and then going to the store? For you is that an immediate response or does it take a bit longer?*
- R: I think in my head I think of a time that I can go shopping, like I keep saying to myself I need to go shopping...well need to, fluid. But you know what I mean like...yeah I see it as quite quick for me, like I'll see it online and then like the next day I'll probably go into town or something. But straightaway from seeing those promotions online I'll go onto other online shops, straightaway.
- I: *Right. So do you go online before you go in store? After seeing on Facebook they've got a promotion would you go to the online store before you go to the physical store?*
- R: It depends what shop it is but I don't go on H&M online because I just prefer the shop.
- I: *Okay.*
- R: I don't...like I go on their Facebook but I don't...wouldn't go onto their website I just go straight to their shop. I just prefer their shop whereas with other places I'll go to their website I think.
- I: *So you mentioned before that they sometimes update the statuses.*
- R: Yeah.
- I: *Is it just H&M that contribute to their page or can you see other customers as well?*
- R: It's just H&M, I haven't seen any other...oh well maybe because you can't comment, to be fair I haven't looked at that, I don't focus on that, isn't that weird.
- I: *Why not?*
- R: I don't know.
- I: *Would you say you're influenced by the other customers on that Facebook page to the other H&M customers potentially?*
- R: I've never really looked at their response to an H&M post but now I will [laughter]. I think I will now, that's smart, that's clever, yeah because then you can see. I don't know I've just always looked at the promotions and thought oh yeah that's good, and then I'd go in store.
- I: *What do you think of the idea of people contributing to Facebook though? Do you like that idea that there are other customers there?*
- R: Yeah I think that's nice, it's kind of...it's weird in a way because people who shop in certain places have certain identities anyway so if you kind of all come together in a Facebook group that'd be nice I suppose. I don't know, I don't really think about that, that's weird.
- I: *No, do you ever think about contributing yourself, adding a comment?*
- R: Oh no, no, no, no...no, no, no, no [laughter].
- I: *Oh no, why such ooh no?*
- R: No I'd never do that, I don't...like its like when people comment on You tube videos and stuff I'd never do that.
- I: *Why not?*
- R: I don't know it's like...it's my opinion isn't it like they don't have to hear it...I don't know. It's quite a daunting thing isn't it if you're like I don't like this item and they're like oh like...I don't know, because a lot of people can see that comment like if you look how many people like H&M it's a lot of people so...
- I: *And how does that make you feel?*

- R: What, the amount of people that like it?
- I: *Or the fact that so many people can see your comment?*
- R: I just...I don't like that really, I don't know, I like...it's good, I'd never judge anyone who did it and like I think it's good but for me personally I don't know I don't like putting myself for everybody to see sometimes.
- I: *Okay.*
- R: Which is weird considering myself sometimes, I don't know.
- I: *Okay. Is there anything else you want to add about your experiences on Facebook with obviously a fashion retailer, so for H&M? I mean why Facebook, why H&M, why not twitter and someone else?*
- R: I don't know, the twitter hype is kind of really just...well it is around but you have to have a lot of followers and be in the right circles I think for twitter to properly work. H&M will definitely have followers on twitter but I'm...I just...I use Facebook a lot more like at the moment. I think twitter will move on soon when everyone thinks they're famous but it's just a lot different to Facebook. Facebook is a lot more social I think whereas twitter is more you just follow people and read updates, you can't comment or anything so yeah I just think it's easier maybe, I don't know.
- I: *Okay, well that's it for my questions unless you've got anything else to add.*
- R: No. ***End of recording***
-

Interview 15

- I: *How often do you shop in the high-street fashion retailers?*
- R: Twice a month.
- I: *And how interested in fashion would you say that you are?*
- R: I'm interested but not to an extent that I am always looking at: basically mainly impulse buy, I go into a shop and if things that I like are there then I'll buy them. But I'm more influenced really by what I see around me rather than actually going and looking for it.
- I: *And how fashionable do you think you are?*
- R: I think I do wear certain trends but I wouldn't say I'm high fashion; just because I don't have time or money for it at the moment because of student life. [laughs]
- I: *So are you driven by price?*
- R: Yes, but I'm verging more towards quality because I realise that I do spend a lot of money on little things in Primark; and then where I get a lot more wear out of things that are a bit more expensive, a bit more hard-wearing; so I try.
- I: *And when do you think that shift started to happen?*
- R: Well, just when I got a little bit older, maybe last year. I think, as well, around events like Christmas time, birthdays, and stuff like that if it's a more special event then I'll spend more money on it. I think it's because I don't plan shopping trips that I'm a bit more like that: if I planned them then I'd be able to have one thing to buy and then go in all the shops.
- I: *And which fashion stores do you visit most often?*

R: I visit Primark quite a lot, often just because I nip in, again, impulse buys; H&M; sometimes River Island, especially in sales; a few independent sort of shops – I don't know if Arc is independent, but in the Northern Quarter and stuff like that; and Zara; a few places like that.

I: *So out of those stores you've just mentioned can you recall which of them gave a particularly positive experience overall or a particularly negative experience?*

R: Well, Primark's quite a negative experience really.

I: *Overall why is that?*

R: It's very unorganised I think; everyone always says, you know, there's either a size 18 or a size 8. It's quite often messy; it's always really busy – depending on what time you go – but it's usually always busy; queues are big; quite often the changing-room queues are big. But at the same time I still choose to spend my money there because of the fact that I can pick up quite a lot for a cheap... Which is something that I think is probably temporary because it's just the fact that I'm a student, and I think probably after that I'll try and tend to shop outside Primark because also my thoughts of my clothes that I buy from a different shop have a different psychological value to me; so if I buy something from Topshop that's the same as something in Primark I'll value it more and maybe even wear it more because in my mind it's a better thing. [laughingly] And I know I've realised that so much.

I: *What makes it a better thing?*

R: It's the psychological idea of it being more expensive and being from a better shop, so you feel a bit more happy to wear it and you feel a bit more confident wearing it.

I: *Am I right in saying it's because it's the Topshop retailer?*

R: Yeah.

I: *And which one gave maybe overall the most positive experience?*

R: They weren't all great [laughingly] really – let me think – well, I went into H&M the other day and that was just a really quick trip in; but I suppose it actually wasn't that positive. Let me think of a better one. M&S: which it wasn't actually on the high street but that was quite a good experience in there.

I: *Why did you go that day?*

R: I went because I think we went to the food section of M&S and then just passed through; and then these shoes caught my eye. [laughs] Well, I mean it's nicely laid out and I always think M&S is good quality, so I do tend to shop there sometimes, even though it's not necessarily young fashion, but sometimes they have good stuff in.

I: *What was it about the product that caught your eye? I mean how did you notice it as you were just walking by?*

R: Well, I think as we were walking out of the shop we were kind of directed through the shoe section, almost like we had to walk past it a bit and then I always go a bit wandering through; and then, yeah, they just caught my eyes a little bit and then I ended up trying them on. And then didn't buy them that day because I wasn't sure; then I went online and bought them. And it ended up that there was 25% off online [laughingly] so a heck of a lot cheaper.

I: *And then on that particular shopping trip were you on your own or were you with someone else?*

R: With my mum.

I: *So I want you to think back to an experience you've had recently in a fashion store – it could be that Marks & Spencer's, it could be H&M, wherever – you don't have to have purchased*

anything whilst you were there it's just about what you did in-store: and I want you to describe to me what you came into contact with and the kind of things that happened in-store. So I've got a few things here that you may have come into contact with, and we'll go through them – these are just ideas to prompt you – and if you can I want you to describe any feelings, thoughts, sensations or physical activities that occurred, and whether you were on your own or with someone else.

So which retailer can you remember most clearly?

R: H&M, because that was just three days ago.

I: *So can you tell me about the environment in H&M? Anything that you noticed about the environment.*

R: When I picture it in my mind I feel like it's quite stark lighting, it's very bright so obviously you can see it, it's not necessarily like an atmosphere there created, I'd say it's more...I mean it's not cheap but it's quite reasonable pricing, so that I don't think they've focused on creating an environment, they've got a lot of stock and it's quite busy really.

I: *So this stark lighting?*

R: Yeah.

I: *Is that a positive thing or a negative thing for you?*

R: Possibly negative because you don't look as good in the mirror when you look at stuff. But it's good to have good lighting, but I wouldn't say it was a particularly enjoyable experience; when I'm in there I don't necessarily feel... I feel probably a bit more stressed in there than I would in another shop that's a bit more, you know, an experience, I would say.

I: *Where do you think that stress comes from? What's making you feel stressed whilst you're in there?*

R: Well, often I'm under a time constraint [laughingly] of my own doing. I think when I'm buying clothes there's a lot of things that I think about and I have to take it all in; [laughingly] I think when you're buying clothes it seems like you just go in and shop, but you're thinking about price, the feel of the fabric, if it would look good with whatever else you could wear it with and all that kind of stuff, so I suppose that's a stressful thing in itself but maybe just the busyness of it as well makes you a bit stressed.

I: *What helps make that kind of thought process easier, or would make it less stressful?*

R: I quite often like to see the clothing up on the wall, or displayed, I think that helps me a bit more to visualise what it would look like on. Maybe just quite good layout of the clothes as in sections that are definitely a certain thing in one section.

I: *How do you find H&M's layout?*

R: It's quite good because obviously when you come in...in the Manchester one, when you come in on the right you've usually got casual stuff. Actually, but then again it does change quite a bit, the layout of it, so sometimes it's a bit confusing.

I: *And what do you think of that change?*

R: I don't think it's very good really because I just think it would be better to know which section. But then again I suppose people could go to a new section, they haven't seen stuff before; but I prefer it to be staying the same so whenever I go in I know where I'm going. I think that's better.

I: *Would you not get bored with that?*

R: No, not really, because it's all new clothes so I don't really mind which area you're in.

I: *Is there anything else about the layout in H&M that you can recall?*

- R: They have a lot of – I don't know – I think it would be better with more open space because you use a lot of the space and you have to go round and winding round these little things, and it's just like you feel more psychologically like there's not as much space in there – because obviously they're trying to fit stuff in – but I think having a bit more of an open area where you can look round... For example, Zara is quite open plan, isn't it, and you can more have a wander round like you're walking through a room rather than you walking through aisles in a supermarket.
- I: *So how does that make you feel? The sense of walking through a room as opposed to aisles?*
- R: Just a bit more relaxed, feel like it's a bit more space, I can sort of stand back and look at something rather than be right up close to it; and then if I want to I can go and feel it or whatever. [laughs]
- I: *Do you often feel products?*
- R: I always do: that's the first thing that I do when I see something is feel it; I think it definitely gives you an idea of what it's going to be like and, I don't know, I feel I see with my hands as well as...you know.
- I: *And is that just the products you're interested in possibly buying, or any product?*
- R: Anything that catches my eye; and sometimes if it just looks like an interesting fabric I'll feel it. But, yeah, usually something that I'm interested in buying, definitely.
- I: *Is there anything else about the environment that you can recall?*
- R: They had Christmas music on. [laughs]
- I: *How did you feel about that?*
- R: I suppose it's all right, it's nearly December. [laughs] I don't like it when it's on too early though. Yeah, I just think, when you come in obviously there is, like, models out, visual merchandising that's good, it's just I do think it's just too packed in; and maybe that's just a space issue of theirs, but you could have a better shopping experience. And you'd probably see more items; because I often walk round that – and I'm quite sort of thorough with my shopping because if I'm really looking for something – but I often walk round and I walk round again and then see something else that I haven't seen: which is, you know, somebody will just walk round once and they might miss out on money for that as well.
- I: *Do you feel you have to do that second circuit almost?*
- R: Yeah. [laughing] Definitely.
- I: *How do you feel like if you don't get a chance to do that?*
- R: I just feel like a bit stressed out. Because as well, if I've got loads of stuff and I've already tried it on and then there's more stuff to try on, I'm like, 'Oh, this is really annoying', and then I might just not buy anything. [laughs]
- I: *So you mentioned the music – it being Christmas music – do you often notice when a store plays music?*
- R: If it's particularly loud, yes – some shops are quite loud – but not really, like I couldn't go into a shop and then tell you what was on. But I notice when it's a radio, I think that's bad when it's radio. [laughs]
- I: *Why?*
- R: I don't know, just it's a bit unprofessional, I think; I think you should have CDs on. [laughs]

- I: So you say when it's loud you notice it: is that a good thing or a bad thing?*
- R: I think some shops kind of have...like, for example, if you went into – I haven't actually been in but I've heard all about it – Hollister, that is like they want to make it this crazyshopping experience with all the lighting and stuff and, like, music: I don't know, it depends kind of what shop it is. I think if it was in Primark and they had loud music on I'd be like, 'Oh, no, there's too much loudness anyway', but I don't necessarily think... I think music is a good thing but not too stressful. Yeah, that's what I was going to say: if it's really like crazy, crazy music – maybe it's just me – but it makes me more stressed about shopping [laughs] I'm like, 'Oh, no', because music reflects my heart rate [laughingly] I'm sure it does. [laughs]
- I: So you mentioned about visual merchandising earlier and how you can kind of look to them for ideas: do you often use them to get ideas for your style in your clothing?*
- R: Yeah, I do because you can see straightaway without having to look round the store what potentially you could wear it with and how it looks.
- I: Do you think that influences then what you do in-store in terms of what you're looking for?*
- R: Yeah. And so if I see something I really like I'll go and have a look for it and then might end up buying more things because I've seen it.
- I: And is there a fashion retailer that do visual merchandising particularly well that you particularly like?*
- R: Not really; one doesn't really stand out in my mind. I mean Urban Outfitters have interesting displays, but with Urban Outfitters they might have an outfit with five different parts – it looks amazing together – but it costs you, like, 200 quid [laughs] so I'm like, 'No.'
- I: What's interesting about them?*
- R: It's a bit quirky, the inside is quite interesting the way they lay it out, the displays are often slightly different, like they might use old suitcases or something. And the window displays aren't just a plain model with something on, there's something going on, like they might be in a scene or something.
- I: What does that make you think about the brand or the retailer?*
- R: It gives them a bit more of an identity, I think, it gives them a bit more of a... Yeah, because H&M I don't think of as an identity, whereas something like Urban Outfitters, or even Topshop, a bit more, is more of a... I don't know how to explain it but it's more of a personality to it than just clothes.
- I: So H&M doesn't have that sense of personality?*
- R: No. Not for me.
- I: Is there anything else you can remember about the environment?*
- R: Just something that I'd like to mention is that for some reason if I decide to spend some money – if I decide to go, 'Right, I'm going to buy this top', because I've already initially thought I'm going to buy that then it makes me much more likely to buy something with it – so once I've decided on an initial purchase I'm much more likely to buy accessories to go with it; whereas I wouldn't necessarily go in and buy accessories on their own. Because somehow when I've already made that purchase it doesn't seem much to add onto it; so I do often buy with a purchase I often buy jewellery.
- I: So what would encourage you in the store to make that purchase of a particular accessory? So you've already decided that you're probably going to buy something else: how do you decide what that something else is going to be?*

R: It's more just by chance; [laughingly] usually the accessories are placed near the till anyway so you often walk past them. If, for example in H&M, I bought the other day a jumper, and then I went to look at the accessories, and then I didn't actually see any that I really liked; but if they weren't by the till I probably would have just gone straight to the till, if they were over the other side of the shop I probably wouldn't have bothered going all the way over there because I would have thought, 'Right, just go and buy your stuff.'

I: *So you think the fact that they're so close to the till is a driver for you?*

R: Yeah. And I think, for example, somewhere like Topshop, they've got quite a few jewellery sections – I think they have – all near the clothes, so whenever you're buying the clothes you're thinking about the jewellery: I do think that does make you buy them – for me – I'm a sucker. [laughter]

I: *So the till area: what's your experience of that?*

R: In H&M: I don't know, it's a bit messy. Well, they have like the boxes of random stuff, like ties and socks, around for a few pounds, so obviously to try and make you do an impulse buy and stuff. But I don't really have anything to say about the till area, it's not particularly good or bad, I don't think.

I: *And what about the fitting rooms: can you recall the fitting rooms?*

R: Yes. So if you're queuing in it's a bit of a random area to queue, it doesn't seem like a proper area, it's just by the clothes. When you go in – it's quite open plan, it's quite spacious – not anything...there again, like I said, I don't think that H&M has got a personality; even somewhere like New Look has interesting curtains and whatever in the changing rooms and it's more of a boudoir effect, whereas H&M is just like plain. That's what I remember it as anyway.

I: *So do you think that has an influence on how you feel about them?*

R: Potentially yes, probably a small influence because at the end of the day if I like some clothes then I'll probably buy them. Probably there's a little bit of influence on how I feel in the changing rooms, if it's just really bright lighting and it just feels like all wooden or whatever it is and plain it feels more like industrial; whereas somewhere a bit more interesting like the New Look changing rooms are quite nice.

I: *Tell me about them.*

R: I can't picture them properly but I know that there's a circular layout, I think, with maybe a cubicle in the middle and then you walk round; it's carpeted, some quite nice curtains. I mean you wouldn't particularly buy anything because of that but it sticks out in my mind as a nicer experience than it would going into the changing rooms at H&M.

I: *Great. Is there anything else you'd like to add?*

R: No.

I: *Okay. Let's move on to product. So you've mentioned a few there, about the accessories, and a jumper: can you think back to a particular product that you had an experience with?*

R: Well, the jumper that I bought.

I: *So tell me about that – from when you approached it, to buying it – how did that work?*

R: Actually the reason why I went in the shop is because I wasn't necessarily going shopping but I just walked past the window and then I saw there was a big circular rail of jumpers all for £7 [laughs] so I went in. And first of all I looked at one, felt it, then looked at all the other...there was a few colours around; I went round probably about twice, decided which colour I wanted. And then I thought, 'Well, actually they're quite nice', I thought I'd try it on but I didn't want

to go to the changing rooms because it looked really busy and I just thought the... [laughingly] So I went by the mirror, where there was already loads of clothes as well, and then I just tried it on over my top and just quickly decided that I was going to get it. But it wasn't necessarily...one of the reasons was like – well, the main reason for that was the price really – just because I thought, 'Well, it's £7 and I need a jumper', but at that point I didn't want to go shopping so I didn't look for anything else, I literally just had the impulse buy; and then I was going to get some accessories with it [laughingly] because that's what I do. But then I tried...I didn't really like any of the earrings or anything so I didn't get any.

I: So the way you say, "That's what I do", is it a routine for you to find an item and then automatically go and look at the accessories?

R: Yeah.

I: Would you say you do that every time, or...?

R: Yeah. I think maybe I just love accessories. I think it's because I quite often, you know, I don't have loads of money to buy clothes so one of the ways that I make myself feel like I've got a bit more of a style is to buy accessories. Because you can buy a plain top and then if you have accessories you can at least look like you've got a certain style. [laughs]

I: Great. And you were saying when you went to try it on there were loads of other clothes there: do you mean rails of clothes?

R: I mean, well, I just went to a mirror there, but it looked like other people had been trying on in the mirror as well and there was, like, stuff on the floor, just looked a bit...and it's like Primark. [laughs]

I: So how did it make you feel, thinking, 'Oh, it's on the floor'?

R: Well, it made me feel more okay about chucking my stuff on the floor and trying it on; maybe in a different shop I'd definitely go to the changing rooms; but it felt like you can just...it is a bit of a junk house [laughingly] so just do it. [laughs]

I: Is there anything else about interactions with products that you can recall? You said before you like to touch products: what was that for? For quality, did you say?

R: It's for quality, and just, I don't know, it just helps me see what the product is as well. That's why I don't often buy online, it's not as real to me if I can't feel it and look at what it would be; even the size of it, you know, properly seeing it for your own eyes, it's like you can eye it up and see whether it will actually fit you. [laughs]

I: Is there anything else you want to add about product?

R: Sometimes shops have things really high up and it just puts me off buying it because I can't feel it. [laughs] And then you have to ask them to get it down and...like they're losing out on money [laughs] is what I'm saying. [laughs]

I: Are you comfortable in asking sales assistants for help?

R: Yeah, that's fine, I don't mind doing that; but they're often not around, I find.

I: And how do you find staff in fashion stores? Are they friendly? Unfriendly?

R: Generally friendly. A lot of the time they're just kind of like a bit machiney, like they're friendly but they're not really friendly.

I: What do you mean by machiney?

R: Machiney? [laughs] Are you going to quote me on this. [laughter] What I mean is they're on automated sort of system, as in they'll be like, "Hi, it's over here", or whatever; which is fine because I mean I work in bars and sometimes I'm on that as well. But you don't necessarily

feel like...personal service. And then when people do give you a bit more of a personal service and they're, like, bothered about what you want then you do feel a bit more looked after.

I: Has that happened to you recently? Can you recall?

R: Well, yeah, in H&M at the till I was asking – it wasn't really about H&M – but I was asking where a shop was; and they did make an effort to sort of, "Oh, erm...", and they asked their friend and stuff, rather than just going, "Oh, I don't know where it is. Sorry." Because some people just do that.

I: So what did you think of that?

R: I thought that was quite good and I felt a bit more valued as a customer.

I: Okay. So that actually brings us on to people quite well. So you said that you're confident in asking for help: would you ever ask staff for advice or to make recommendations?

R: Sometimes I do, yeah. Well, sometimes in the changing rooms I... The thing is I quite often go shopping on my own because I just get into this mode where [laughingly] I need to find stuff, and I feel like if I'm looking around for ages – because sometimes, as I say, I do, I'll look round twice – and I feel quite...maybe I'm really stressed about shopping – I feel quite stressed out if someone's got to wait for me, because I feel really bad, unless it's my mum or like my best friend, someone I'm really close to who can just wait for me [laughs] but I do, yeah, I think...I shop on my own.

For example, yesterday I went to a little boutique at Withington and [laughingly] it was quite funny because they didn't have actual changing rooms, you had to get changed in the toilet [laughs] it's not very nice; but some other girl was getting changed in the toilet. And I need a second opinion often when I try clothes on, so I did ask one of them and they said it was nice; but it was quite summery so I didn't buy it. [laughs]

I: So that was an independent one?

R: Yeah, independently more.

I: Do you find you find you can get the same kind of advice or the same interaction in a bigger high-street store?

R: Well, for somewhere like Primark I wouldn't really ask anyone there because a lot of the staff are foreign and I find it more difficult to communicate with people who don't have English as their first language, because I think there's a lot of cultural differences and I wouldn't necessarily value their opinion as much as someone who is a peer of mine because obviously they would know what looks good and know what doesn't. So somewhere like Primark I wouldn't really value necessarily some of the staff's opinion.

I: But other places?

R: Other places: I don't know, I just tend to think that the shop assistants might give you more of a biased view just because they want to sell stuff. Whereas I worked in River Island for a bit and I was usually quite honest with the feedback that I gave people; but then you don't go, like, "Oh, that looks horrible on you", [laughingly] but...

I: So what kind of thing are you asking? If you ever ask for opinions.

R: Usually just, "What do you think? Do you think this looks okay? Do you think it's really worth buying?" And then maybe, "What do you think goes with this? Which one goes best?", or whatever, something like that.

I: Can you remember the last time that you did that? Other than this boutique, so in a bigger fashion store.

- R: No. [laughs] Sorry, no, I can't remember.
- I: *That's fine. So that sales staff – and you've mentioned before about your peers – do you do it with your peers? Do you ask your friends?*
- R: Yeah. Oh, if I'm with friends I ask them about 20 times. And it's just like a whole thing for me, that I need another opinion, maybe, like before I go out, with clothes on from home I'll ask someone if it looks okay. So the opinion thing is a big decider of whether I buy something – especially if I'm with my mum [laughs] she is the one that will tell me if something is bad or good, or if it's okay, she says don't buy anything unless it's really good. [laughs]
- I: *Do you listen to her?*
- R: Well, sometimes. [laughter]
- I: *So that asking of opinion, is it only when you're trying things on, or is it on the shop floor when you've picked something up, do you mean?*
- R: Both: when I pick something up, like, usually just, "What do you reckon to this?" But I wouldn't ask an assistant that when I picked it up, no, I would only ask...only if I was with my friend; but I don't always go with friends.
- I: *And do you think your friends are influential on what you buy?*
- R: Yeah, some. [laughs] Depending on what I think of their style. Yeah, definitely. But I do think people – unless it's a really close friend – just won't tell you if something looks really bad; so you've got to judge yourself as well. But definitely be very influential.
- I: *So that's your friends, as in people that you know in-store: have you ever asked just a random customer for opinions?*
- R: Yeah.
- I: *Tell me about that.*
- R: I've done it a few times: again it's just because I go on my own; but it's usually in the changing rooms and I'm looking at something, and I'm like, "I like it but is it really nice?" [laughingly] I don't know. So I don't know why I don't know, probably if I had it at home for like a week then I'd be able to decide, but you've got to make that instant decision. So, yeah, I often ask customers; but the they always say it looks nice. Oh, actually, no, sometimes they've said, "No, not quite."
- I: *How did that make you feel?*
- R: I'm just glad that they said it. [laughs] And often I see other people wearing stuff, and I feel like, 'Oh, I just want to tell them not to buy it.' [laughs] But I don't.
- I: *Yeah, it doesn't shape up. [laughs]*
- R: No.
- I: *How do you feel when someone does just initiate that conversation with you without you inviting them to do it?*
- R: I like it. I'm quite an open person, you know, I quite like randoms. [laughs] I don't mind – some people might find it a bit weird – but if someone goes, "Oh, that looks really nice", I'm like, "It's nice, isn't it?" [laughter] [voices overlap]
- I: *[laughingly] And then you direct them to it?*
- R: Yeah.

- I: *So what do you think of other customers in the shop floor? Would you prefer an empty store, a busy store?*
- R: Not busy, because you're just always having to negotiate [laughingly] around people. No, obviously not empty because then you'd worry why no one was in there, but definitely busy to some extent; I like to have people around sort of in the changing rooms [laughingly] so I can ask them. But definitely not too busy because that puts me off so much; like I try and avoid Primark on a busy Saturday because it's just so random.
- I: *So what do you think drives your shopping trips? Is it a social experience, is it for a function, a purpose, or is it undefined?*
- R: It's definitely not a social experience because, as I said, I find it easier to shop on my own just because I know what I'm like as in trying everything on and then buying one thing; and then someone having to wait for me. So I feel very stressed if other people are with me. It's more [laughingly] a sort of random experience of me wandering round shops and impulse buying, even if I've got something I definitely need to buy; I don't necessarily come back with it. [laughs]
- I: *And how does that make you feel, when you come back with not what you thought?*
- R: [laughs] It's not too bad, but [laughingly] I probably shouldn't do it as much [laughs] but there you go, that's how I shop. [laughs] I need to plan more. [laughter]
- I: *So is there anything else you want to add about your interactions with people in-store?*
- R: I think the general thing of shop assistants is that they aren't that friendly, in general, and not necessarily that helpful. Maybe I've been watching Mary Queen of Shops too much. [laughter] Have you seen it?
- I: *[laughingly] Yeah.*
- R: [laughingly] Of course you have. [laughs] But I don't necessarily want them to...like it's not like a bar, where you expect people to be quite friendly; I don't necessarily want them to be like my best friend but I would just expect in some places maybe for them to be a bit more attentive, before you ask.
- I: *Are there some places over other places that you expect that? Because you said, "In some places".*
- R: Yeah, I wouldn't expect [laughingly] in Primark. But I would expect it in Zara, maybe. Because you know, why should you always have to ask, like you're the customer? Shouldn't they maybe pre-empt it? But having said that, smaller stores I find a bit more...like, for example if you go into a shop in the Northern Quarter and it's just you in there I find that quite intimidating because sometimes I might just flit in and out and not see anything I like, but often I do pretend to look at something for longer than I would just ...just...I do, yeah; because I just don't want to be like, "Oh, I don't like this. Bye", so maybe I'll look for a few more minutes. But I prefer it when they're sort of doing their own thing – like often they're doing something behind the counter – and it's nice for them to ask to help, but I'd rather it be because you look like you need help rather than you just wandering round; because usually I don't want help. And I know that some shops they have to ask you; but I don't think everyone likes that.
- I: *So the next thing that you might come into contact with is information – so this is visual or verbal in-store – about the retailer, so about their own brand, as it were: have you ever come across or experienced any kind of information in-store? So it could be about what they believe in as a company; about their history, where they've come from; about their identity; or maybe any other things they do, such as sponsoring music events or fashion shows, or... Do you recall any experience with this?*

R: I think M&S have quite a lot of ethical things going on; but maybe that's for the websites more. I can't really think of shops that I've gone in that I've seen a lot of stuff. Maybe somewhere like Topshop does more music events and stuff. But quite often there's not, like, a board displaying stuff, and it just goes over my head, I don't really notice it as much.

I: *But did you say you'd seen something online? Marks & Spencer's.*

R: Yeah.

I: *What was that? Was it a page dedicated to some information, or just...?*

R: It might have been on the home page – I can't remember what it was now – it might have been something to do with a support, some charity, or they're trying to reduce their waste: I don't know, I can't remember what it was now, but I remember it being...thinking, 'Oh', I actually did think, 'Oh, that's quite good.' But I can't remember what it was. [laughs] But, yeah, I don't think, like, I think you know before you go into the shop if a retailer is particularly ethical or not: for example I wouldn't think any of the high-street brands would particularly strike me as ethical; maybe Marks & Spencer's, yeah, but that's the main one that stands out to me actually.

I: *Can you recall what it made you think about Marks & Spencer's when you read whatever information it was?*

R: I did think...what did I think? I thought it was good that they're kind of pushing to sort of make their company quite ethical, because they are quite a big company I think it's good; but I'd heard before about them being like that as well. So I think it's good but I think at the same time, I mean, at the moment I don't think I'm necessarily...I don't necessarily shop with enough money to make those decisions – but maybe I do, I don't know – but my purchases aren't necessarily based on ethics at the moment. But I'd hope that they would be in the future; and at the end of the day I'm a student now but if I see information about stuff then I will hopefully be able to make more choices like that. For example, I do buy free-range eggs [laughs] I do things like that; but I don't necessarily buy fair-trade coffee because it's a lot more expensive; but I do care about it. But then sometimes I wonder actually how much impact it does...you know, how green they really are and stuff like that. Just a random comment, but something like a supermarket – I know you're not talking about supermarkets – I'd much rather shop at a supermarket that didn't have loads of packaging and stuff like that; just because I think it's disgusting when you fill up the recycling bin and stuff like that. If a shop was particularly concerned about it then maybe it would make me think not sure though.

I: *The next one is technology: have you ever come across any forms of digital interaction or technology in-store? So things like television screens, animations, anything self-service – something that you do yourself really – and touch screens – like an ipad – or a computer. Have you ever come into contact with any of these things?*

R: In any store?

I: *In a fashion store.*

R: I've seen TV screens somewhere; can't remember where. But in a fashion store? No.

I: *No? You've never noticed them?*

R: No.

I: *Can you remember what the TV screen was showing?*

R: Music channel, probably loads of TV screens, but one music channel on them you know like a big picture.

I: *What did you think of that?*

R: Quite nice; it's all right; no particular sort of opinion on it; just I suppose it makes the shop a bit more interesting.

- I: *Do you think it was influential on the type of experience you had in-store?*
- R: I can't remember where it was now that I went into, so it's difficult for me to remember; but if it was loud then probably it made me feel a bit like, 'Oh, turn it off.' [laughter]
- I: *Okay. So have you ever noticed in other types of retail stores?*
- R: Yeah, somewhere like Argos where you go on the screen and find stuff; that's quite good.
- I: *Can you talk me through the experience you had with that?*
- R: Yeah.
- I: *So why did you use that? Was there a purpose?*
- R: Yeah, because I think that's the way you do it in Argos, you have to look up an item and then you write down the order number and then take it to the counter. It's quite simple, quite straightforward; but it was only because I was running an errand for someone else, like I was at work and they wanted to buy some container jars, so I was running around everywhere trying to find one; and I went to Argos and found one.
But unless you're really directly going for something then [laughingly] I wouldn't just browse through a catalogue [laughs] no, definitely not.
- I: *So it's with an item in mind?*
- R: Yeah, definitely with an item in mind.
- I: *And how did you find the actual process of it? Was it easy or difficult?*
- R: It wasn't that easy because I think I was rushing and then realised you had to queue for ages; well, you have to queue, then if you want to look at it – if you want them to open it – then you have to get them to open it and then put it back, and then go to the till somewhere else: so there's quite a lot of different processes, like first you're on the computer then you go and they put your order on the thing and then wait for it to be taken out, and then you go to pay for it at the till. So for me that's just a bit like, 'Ugh, too much.' [laughs]
- I: *What are your expectations of using the self-service thing?*
- R: Not a lot, I don't really like it, I don't want to be using a computer; because if I did that I'd be online and do it. That's why I don't do it online is because I need to see it, I need to try it on, because [laughingly] most things don't fit me if I buy them online. I need to have that experience of it's mainly the touch thing as well; I don't like to see it all on a flat screen because I can do that anywhere. So I'm not really bothered by it.
- I: *So if it were to be in a fashion store what would you think of that?*
- R: I probably wouldn't bother using it, to be honest. No. Again, it's not the way I shop, I don't shop and look at a particular item, I walk around [laughs] and see what I like. And I don't often go for one particular thing; and if I did then I'd probably just go to where I think that would be found.
- I: *Right. So you've never noticed any kind of touch screens or computers?*
- R: I can't think of any. [laughingly] Why? Where are there some?
- I: *No, to be honest I don't know either, so it's just in case they are out there. Is there anything else you want to add? Your experiences with technology in retail?*
- R: No [laughs]

I: *Actually that brings it on quite nicely. So really I want you to think about other ways that you interact with the retailer; but, as you say, there's social networking: do you use social media, social network sites, and fashion?*

R: The only one I'm a member of is ASOS; and again I don't like it as much as I would like a website.

I: *Why not?*

R: Because a website is built especially for them to show you what they've got; whereas Facebook is restricted to the page that they're on; and I just find it difficult to find information on that. Even though I use Facebook all the time I don't think pages are that good. The only thing that would make... basically if you're a member of their group then when they post a status then you're going to see it on your posts; and that's probably quite good because if they say something like there's a 50% off sale I would be like, 'Oh, actually I might go on the website and have a look.' So for that purpose then being able to post is good; but their actual site I don't think necessarily is like anything decent.

I: *So what makes you go on to the page or on to the site?*

R: If there's like a special offer, or if you like it then you get some money off or something. I don't know why I joined ASOS; maybe just someone else had joined and I just joined it. [laughs]

I: *So generally what do you do then when you...? Talk me through a typical experience with the Facebook page.*

R: Okay. So they post it in their status updates and I see it, I might go on it and have a quick look. Then I'd probably just go on the website. That's probably it, because I just don't think groups are that good, I just can't be bothered going through it.

I: *Would you say it's a short time spent on that Facebook page?*

R: Definitely.

I: *And when you say, "A quick look on it", what things are you looking out for?*

R: Just images of what the stuff is on offer; and I'd really probably be really quick. And like last time I went on the wall last night – because I was just having a look because I knew I was having this tomorrow – and I just scrawled down the wall and it was just all people like, "Pooh, my order didn't go through", "My order didn't go through", "This didn't go through", like random people; and I was just like, 'Why are you Facebooking them?' [laughs] Maybe you can Facebook them and get an answer, I don't know, but I just thought it was a bit weird. [laughs]

I: *Would you ever do that?*

R: No. [laughs] I'd probably email them; I wouldn't Facebook them. No.

I: *And why would you choose to email them as opposed to Facebook them?*

R: It seems a lot more direct; I know that it's going to go into someone's inbox rather than a notification or whatever, a message; I think Facebook is a bit...it's not, like, reliable sometimes I think; when you're emailing it's in a separate thing, you can forward it, you can do whatever; whereas Facebook is more restrictive in terms of what you can send.

I: *And you said it was other customers saying, "I didn't get my order"?*

R: Yeah.

- I: *What do you think of that; the fact that there are other customers on the same page? The fact that they're present and you can see their name, and...?*
- R: I don't particularly think anything; I just think, 'Why are you posting in a wall?' [laughs] I just think, like, there's no point. No, I don't know; I haven't really got anything to say about that.
- I: *Okay. Would you ever contribute to the page – maybe not in terms of orders but any other thing – a like or a comment?*
- R: I don't think, like personally; unless it was, like, like to win something; I don't feel like I should bother interacting with their page because they're a huge retailer. Maybe if it was a small retailer and it was like something that I really liked and I was like, 'Oh, this is dead good', or all my friends know about it then probably. But big retailers, I don't feel the need to like something that another million people have liked, if you get me.
- I: *Yeah. So would you say you're influenced by the other customers?*
- R: No.
- I: *Okay. So once you've been on the page – the Facebook page – what's your next point of contact with the retailer?*
- R: Website.
- I: *Is that immediate or given a bit of time? Do you think the two are related?*
- R: I think the two are related. To be honest I don't – as I said – I don't like to buy off websites; but it would only be if it was a special offer or something and you went on the website and then maybe I'd probably go in the store and buy it. But like, for example, when I was talking about Marks & Spencer, I was looking at these shoes in the store and I was about to buy them and then I thought, 'Oh, I'm not sure, I'm not sure, I like them but then there could be other ones at TK Maxx.' So I went home and then I thought, 'Let's have a cheeky look at the website just to see if I've seen the whole range of boots', because they were 35 quid, but then they were 26 in the sale, so I thought, 'Oh, good.' And I saw that and then so I just thought, 'I'll buy them', without even going to TK Maxx, because there was an offer on. But now that I've been on that website once and bought them I'd say I'd probably have a look again if I was looking for something like...I'd probably...yeah, now that I've bought off it once, like my details are on it already, I'd be more likely to buy something off there again; because it came really quickly and there was like no problems.
- I: *Great. Is there anything else you want to add about your experiences with fashion social networks?*
- R: Fashion social networks?
- I: *Well, the fashion pages on social networks?*
- R: Yeah. No, not really.
- I: *What's your overall general feeling towards them?*
- R: That they don't really interest me; because I'm not really an online shopper as much as I am a in-person shopper. But maybe I think different people like different things, but I think if you can fit into most clothes and look good in them then you might be more like an online shopper; because you can get better deals online, I'm sure you can, like if you really look around and if you like Groupon or something you'd probably get cheaper. But I'd rather just go in and try them on, because everything looks different then. Yeah.
- I: *Okay. Well, that's it for my questions. Brilliant. **End of recording***

Interview 16

I: *Okay so how often do you shop in High Street stores?*

R: Probably about once a month or every few weeks now.

I: *How often do you go online then?*

R: Probably about every other day.

I: *Okay, so how interested in fashion would you say you are?*

R: Really interested, the only reason I don't go shopping more is because I don't have any money, I would shop more if I could afford to.

I: *And do you consider yourself to be fashionable?*

R: Yes.

I: *Do you think it's a big part of your lifestyle?*

R: Yes definitely, it's quite important to me.

I: *Yes, so which stores do you go into when you do go on the High Street?*

R: Topshop, Miss Selfridge, American Apparel, Urban Outfitters, River Island, New Look, Primark.

I: *Yes and overall which of those stores give you a particular good experience and a particularly bad experience?*

R: Primark is always a bad experience; I would only go there because it's cheap. Topshop I would say is good because I generally like all the stuff in there and I think it changes quite a lot so it's quite exciting to go in there. American Apparel is good as well because it's like a nice environment in the store. The others are just sort of somewhere in between.

I: *Yes so what makes the American Apparel store a nice environment?*

R: I think it's quite spacious. There's never too many people in there, I like how they set up the mannequins and stuff so it's quite interesting to go and they change it quite a lot.

I: *What is it about the mannequins?*

R: They have different outfits but quite interesting ones you wouldn't really put together and they change quite a lot and I just like how it looks.

I: *Do you think they influence what you look for in store?*

R: Probably I do see something and think "Oh that looks cool so can I find that."

I: *And so Primark for the negative, what is it particularly negative about Primark?*

R: Well I would never go in there on a Saturday just like full stop because it's just so busy, everyone is everywhere and it's like a jumble sale. There's not anything particularly nice about it, like the changing rooms aren't nice, there's no nice music or anything, nothing looks nice, it's just like cheap that's the only reason you'd go in there.

I: *Okay what is about the jumble sale, why is it a jumble sale?*

R: Everything's just really untidy, like obviously because there's so many people in there the staff can't keep it tidy so there's just like piles of stuff and everything everywhere and I don't really like that when I'm trying to find something. It's really difficult sometimes to find things, and

it's too big as well. If want to find something it's really hard because it's such a big store. It's good obviously because it's got more stock but when I want to find something it's really hard.

I: And generally do you go shopping on your own or do you go with people?

R: When I know I want something I go by myself generally because I get more done, but I'll go shopping with friends as well so they're probably like even.

I: Do you have a preference?

R: Probably if I want something I'd rather go on my own or with one other person, I don't really like going in a group because you just wander round you don't buy anything.

I: Okay great so I want you to think back to an experience you've had in fashion retail store recently, you don't have to have purchased anything you could have just been doing something in store and I want you to describe to me what you do in store, so what you came into contact with and I've got here some things you may have come into contact with, these are just ideas if there's anything missing feel free to add to it. You don't have to go through all of them and we'll go through the in turn and whilst you're thinking about the experience have a think about any feelings, thoughts or sensations that happened and whether you did anything physical and whether you were on your own or with people, if there was anyone in store. So which retailer can you recall?

R: Topshop.

I: Topshop, okay, so can you think about an experience of the environment, anything that you came into contact with?

R: I remember there being good music on in the background, it wasn't very busy because I went on a week day. It was a good experience because there's a lot of things in there but not too cramped or anything. I don't know about feelings.

I: Can you recall how you felt going in were you in a good mood or a bad mood?

R: I was in a good mood because I was looking for something in particular so I wanted to find something.

I: And did you continue in that mood or did that change?

R: Yes I was just like looking, I looked all around because I wanted a certain thing, but I didn't find it, but it didn't make my experience a bad one, it was still fine.

I: Can you remember how you moved round the store, was that easy, were you following a certain route or...?

R: Yes it was easy, I just like started from the front and made my way back on both floors because I wanted to make sure I looked at every bit because I wanted to find a certain thing, so I probably looked at every stand and everything that there was.

I: Yes, how do you find the Topshop layout?

R: I like it, I think it's good. I think it's quite... Upstairs is nice because it's quite big and you've got all your shoes in one end and stuff, I like how it's laid out, and yes it was a good experience in terms of shopping.

I: Yes so you remember the music, what was... can you remember if it was a certain band playing or can you just remember feeling that it was good?

R: I just remember feeling that it was good.

I: Yes, do you often find music stands out to you in a store?

R: Yes definitely, yes, I notice when there's music but if there's not you can just hear people talking.

I: What do you think about that?

R: I think music improves the experience, I think if you're just wandering around in a silent shop it's a bit like... it's not very uplifting so it's good when there's music.

I: Did you notice anything about the lighting in the store?

- R: Bright so you can see anything.
- I: *So it was good and bright?*
- R: Yes.
- I: *Is lighting important do you think?*
- R: I think so because I want to see what I'm buying, I want to be able to look at it and see the colour properly and when you're at places like Hollister you just can't see a thing which is pointless.
- I: *How do you feel when you can't see properly?*
- R: It's just frustrating because you just want to know what it is and you can't even go to a light it's just dark everywhere. I'd rather it was just bright; the whole atmosphere thing doesn't really interest me.
- I: *Okay and so you mentioned visual merchandising in American Apparel before, can you recall the visual merchandising in Topshop?*
- R: No I don't really remember the window, I remember there were mannequins in store, and I remember liking what... seeing something on the mannequin and like I'd go to find it. I always think the mannequins in Topshop are good; I like the outfits they make up and stuff. I remember seeing in the shoe area they'd put it all by colour and I really liked that.
- I: *Why do you like that?*
- R: I think it looked nice. I just liked how it was all grouped.
- I: *Do you often shop with a colour in mind?*
- R: Yes probably, yes, I'd say so. If you've got like a certain thing in mind, yes I would say so.
- I: *Would you say you often go shopping with particular items in mind?*
- R: Yes. Well usually Topshop I'll go on their website and find something I want and then I'll go and find it and try it on, so I'll have like a particular dress that I want to try on.
- I: *Within that retailer?*
- R: Yes.
- I: *Do you often get ideas whilst you're in store?*
- R: Yes because I went in for one dress and came out with something else so yes.
- I: *So where did you get that idea from?*
- R: I think I just saw it like while I was in there, just picked it up.
- I: *Okay and do you often experience the fitting rooms in fashion stores?*
- R: Yes. The Topshop ones here are nice. Am I just meant to be talking about shops in Manchester?
- I: *No any experience with fashion, any fashion store.*
- R: Well the ones here are good in Topshop, but the ones in Nottingham, I'm from Nottingham, are like awful, they're so hot and it really like puts you off. But yes they're good here and I think in most of the Topshops. The ones in Primark are just like trampy I don't like them, they're just really like grubby, you don't want to put your bag down, and in New Look they're not really very good either I don't think.
- I: *Okay why are the New Look ones not good?*
- R: Same kind of reason just a bit grubby; they're not very well looked after. I don't know what they're like here but in Nottingham they're not very good.
- I: *What do you mean by grubby?*
- R: They're just not very clean like there's just all bits on the floor and you wouldn't want to put your bag there, and the curtains aren't nice, they're just like cheap material.

I: *Okay, but Topshop isn't grubby?*

R: Yes they're nice.

I: *So what do you like about the Topshop fitting rooms?*

R: They're like really clean and new and they've got loads of mirrors, they're just like perfect what you'd want in a fitting room I think.

I: *Great, what about the till or desk area, can you recall your experience with that?*

R: Yes there wasn't much of a queue that was fine, there were plenty of tills there so yes that was good.

I: *Did you feel happy?*

R: Yes I was happy with my till experience yes.

I: *Great is there anything else you want to add about environment?*

R: No I don't think so.

I: *Okay, let's move on to product. Can you recall an experience you've had with a product or with a number of products? So it could be the information, the way it's presented, how it feels, anything about where it's come from. Can you remember the last time you came into contact with a particular product?*

R: Yes well when I went into Topshop I tried on a dress I'd seen on the website, which I didn't like in the end, but I then found a skirt that I did like and ended up buying.

I: *So what didn't you like about the dress?*

R: Oh I did like the dress I just didn't like it on me, it just didn't fit right.

I: *So you went to try it on and then you realised you didn't like it?*

R: Yes.

I: *What was this other one a skirt?*

R: Yes.

I: *How did you find that, how did you come across that?*

R: I think I just saw it and picked it up and thought "Oh I'll just try this" and then quite liked it. I hadn't seen it on the website I just like picked it up while I was in store.

I: *Do you think that the clothes are clearly laid out in Topshop, is it easy to find things?*

R: Yes I think so, you can kind of guess where things will be, like if you've seen it on the website you can be like "Oh I think that'll be over there with all that stuff that looks similar."

I: *Where does that sense of guessing come from, how do you know it's going to be...?*

R: I don't know, because they have all their basics in one place and then like denim, and then certain dresses, certain styles will be grouped together because they look similar and the same kind of person would shop for them, so they put it all there.

I: *Yes do you like that idea that it's all together, it's all going to be there?*

R: Yes.

I: *Yes. How do you feel when you can't find the item that you're looking for?*

R: Frustrated, that happens all the time I find it on the website but it won't be in store yet and I find that really annoying.

I: *Yes, you find that quite a lot then it happens?*

R: Well every so often yes sometimes.

I: *Yes is that just with Topshop or other retailers as well?*

- R: I don't go on any other websites much so I pretty much go to Topshop because I know which days they upload so I'm usually on it to see what's new so it does happen more with that because I go on it more, not often but occasionally.
- I: *Yes is there anything else you want to add about product? Do you often... do you just have a look with your eyes, or do you often touch things, or...?*
- R: Yes I will do because the fabrics quite important to me yes so I sort of pick it up and have a look before I try it.
- I: *Yes. What kind of things are you doing when you pick it up?*
- R: I've started looking at the washing instructions now which I didn't do when I was home, so I do that as well and I don't really look at the lining or anything like that I just have a look and if it feels alright then I'll try it on.
- I: *Yes, what's alright to you?*
- R: Like nice quality fabric, nothing that's going to be itchy or anything like that then I wouldn't go for it.
- I: *Yes so what kind of things are you thinking about as you're doing that?*
- R: I don't know, if it's going to be practical. Like, you know, certain dresses you have to get a different colour bra and things like that thinking of what you can wear it with.
- I: *Anything else you'd like to add?*
- R: No.
- I: *The next one is people, so do you often, or have you ever had an experience with another person in store, so it could be a sales assistant, it could be a customer that you know, sort of friend or family member or someone you don't know and it's just another customer of the store?*
- R: Yes, some shops annoy me because as soon as you walk in the door they want to know if you want any help and I know they're trying to be good customer service but it's just like "Leave me alone, I just want to look" and when there's people there, I can't even remember what store it is, but when there's people there all the time you're just like I just want to go and look you don't need to tell me, ask me all the time what we're doing.
- I: *How does it make you feel having them there next to you?*
- R: It's like irritating because it's just like "If I want help I'll ask you, I don't want you to come and ask me ever ten seconds."
- I: *Are you confident in approaching staff when you need to?*
- R: Yes always, I'd rather ask them than look I would say "Do you know where this dress is?"
- I: *And do you often find you get a positive response?*
- R: Yes usually, generally they'll know where it is or if it's in, then yes.
- I: *So what's important in a sales staff for you?*
- R: I don't know, they're willing to help, I don't like when you walk in they're like busy talking to another sales assistant, and you have to like "excuse me can I have your attention" kind of thing but I don't really have any other requirements.
- I: *What about other customers in store, how do you feel about having other customers around you when you're shopping?*
- R: I'd rather they weren't there. I don't go shopping on Saturday's anymore because it annoys me; I get really frustrated when there are people in my way. I get really annoyed when there's people round when I'm trying to get something. So I'd rather go when it's empty, I'd rather shop with no one in there, I'd be happy.
- I: *Do you often get the chance to do that?*

- R: No unfortunately not. On weekdays it's not so bad but I try and avoid lunch times and stuff purposely.
- I: *What about when you're in the fitting rooms have you ever had another customer start a conversation or ask for an opinion, or give their opinion.*
- R: I've had people ask me my opinion which I think is quite nice, I don't really ask other people because they're not going to tell you it looks bad so. I ask like a friend if I've got a friend or my mum with me, you know, I wouldn't ask a stranger for their opinion. Yes sometimes like people will just be like "Oh that looks nice on" or "Do you like this?" or whatever but nothing really...
- I: *So have you ever had someone just say "Oh that looks nice" to you? How did you feel when they did that?*
- R: Good, yes, because I liked it as well so that was a bonus.
- I: *And how did you feel when they asked you for your opinion? Were you willing to give it?*
- R: Yes, yes, it's nice to be asked but you're not exactly going to tell them it's looks bad because you don't know them, so you just say like "Oh maybe you need a bigger size" or something like that. Even if I hated it I would just be like "Oh yes." I don't know why they bother to ask really.
- I: *Do you enjoy the dialogue with other customers?*
- R: Yes occasionally, I wouldn't want someone asking me all the time but I'd rather have a friend with me than ask a stranger.
- I: *Do you think when your friend gives an opinion that's influential?*
- R: Definitely I think if I'm looking don't know whether to buy it or not and they say it looks nice I'm like "Oh, okay." But if they aren't sure then it would make you... when you have something and people don't like it you're like "Oh I don't know if I like it as much anymore."
- I: *Okay so can you think back to the last time you came into contact with another person in store.*
- R: Yes, what like any sales assistant or...?
- I: *Anyone.*
- R: What my experience?
- I: *Yes talk me through kind of how it started that you were talking to them.*
- R: When I went to the till, last time I went to Topshop I don't think I spoke to anybody, when I went to the till the guy on till was saying about, because I'd given him my student discount, you know my student card, and he gave me like this thing, because "he was oh I don't have family in Manchester, you can have this" and it was like a friends and family discount thing. So that was good, a good experience.
- I: *How did you feel when he gave you that?*
- R: It was good yes, yes it was a good thing. I didn't really say anything. I did say thank you but it wasn't really like I had a conversation or anything.
- I: *What did you think of him when he did that?*
- R: It didn't really change anything I thought because he didn't have any family in Manchester, but it's nice of him to give it to you. Obviously he was just like "Oh, there you go." I mean obviously it was an improvement of my experience but it didn't really change anything dramatically. I only just remember it now that you just said.
- I: *Okay is there anything else you want to add about people or your interaction with people whilst you're shopping?*
- R: I don't think so no.
- I: *Okay, this next one is about information in store, so it's visual or verbal, you know like a tannoy kind of thing. About the actual retailer, their brand, them as a company, what they're*

about, what they believe in, where they come from, any information about them, do you, or have you ever experienced information in store like this?

R: About any store?

I: *Any fashion store.*

R: Just places like Hollister and Abercrombie they always want to tell you about their heritage brand and whatever, like Jack Wills, but nowhere that I really shop properly.

I: *Okay tell me how they tell their heritage or history?*

R: They've got posters everywhere and it says all over their hoodies like established whenever, and then there's the whole like store layout gives you that impression of what they want you to think of the brand and stuff.

I: *Have you ever read the posters; did you say that they have posters about it?*

R: Not really, I would notice but I'd not really read them, they're not my favourite brand so I'm not really particularly interested.

I: *How do you feel knowing a bit more about their history or their heritage?*

R: It doesn't really change my perception at all, and I know they exaggerate it anyway because they want to give like a lifestyle impression so it doesn't really change anything. If I don't like the clothes I don't really care about the heritage.

I: *Do you find any other maybe more kind of like High Street fashion, do you find they do this in store provide more information?*

R: No, like maybe American Apparel but nowhere else, I wouldn't have any idea.

I: *Okay what about other types of retailers not just fashion? Like food or technology or toys, any other kind of retail store environment you go in do you find that they use information in store?*

R: Probably like Marks and Spencer's they have like, sometimes they have like the old style food packaging and stuff so you obviously can tell it was from when they were established, and then I have read something in M&S before about how it started off with like a market stall or something, it was on some sort of thing, I think they had some sort of promotion on at the time I think it had been like so many years but that's the only one I really.

I: *Can you remember what you thought when you were reading that?*

R: I was interested, because I am interested in M&S like as a brand, but yes I suppose I've always thought of M&S as like a good quality brand so it would probably strengthen that.

I: *Do you think it influenced your experience in store that day, did it make you want to look at the items, or buy the items?*

R: Yes because they looked nice which is a good thing, probably, that was a while ago and I do remember that so it did sort of stick in my mind.

I: *Yes great. Anything else you'd like to add about the information?*

R: No.

I: *Okay this last one is about technology, so in a fashion store have you ever come across or experienced any forms of technology? So it could be for example television screen, animation, anything self service that you do yourself, touch screen services, computers?*

R: I've been into Nike World, I know there's one in London but I've been into one on holiday as well, and liked the trainer thing. I'm not interested in trainers but I did enjoy that.

I: *So what was it that you had to do with it?*

R: You just like design them and choose the colours and stuff and put how many stripes you want on them and stuff like that. I think I was in there with my family and while they were all looking round I just had a little play on that.

I: *So you're not interested in the actual product, in trainers?*

R: No not at all.

- I: *So why did you go on and do it?*
- R: Because it was there, I was in the store and it was quite interesting, quite enjoyable to do but I wouldn't really go in the store just for that, I was only there because I was with people who were going there.
- I: *How noticeable was it?*
- R: Pretty noticeable, I think there are a couple of them and they're like in a space so you can see and there's people there looking, so yes.
- I: *And did the other people that were stood with it, did they draw you over, did they encourage you in any way?*
- R: No I just went and sat and did it.
- I: *But the fact that other people were using it did that influence...?*
- R: No it probably drew my attention to it but I would have still used it if I'd seen it.
- I: *Okay, so what was the main thing that you got out of using that would you say?*
- R: Just entertainment while I was waiting for my brother or my dad to sTopshopping in there really.
- I: *Okay, have you ever come across it in any other stores?*
- R: I don't think so, no.
- I: *How confident are you with digital things, I mean technology?*
- R: Not terribly. I use the internet, I don't have anything on my phone, I just have like a normal phone, so I don't have a smart phones with any apps or anything like that, so the only way I'd do anything would be over the internet.
- I: *Do you think that would affect your kind of want to go over to technology and to use technology?*
- R: No if anything it makes me less because now I've got the internet I can go on the website if I really want to see anything, I don't need an app, I don't need anything else I'd rather just stay with the internet. I'm not a very technological person so I'm not interested in phones and stuff it's easier on the internet, I just do that.
- I: *So if they had kind of forms of technology in a fashion store, what do you think of that?*
- R: If it's in a store and it's easy to use then use, but I wouldn't be downloading anything. If it's there, but it wouldn't draw me in the store, if I didn't shop there I wouldn't go in just to do that.
- I: *Yes. Okay, anything else you want to add about uses of technology?*
- R: No.
- I: *So what I want you to think about now is the other ways that you come into contact with fashion retailers. So how else do you kind of look at fashion and search for fashion?*
- R: I read magazines, also less now but I did used to read a lot of magazines, I still do read magazines every so often. As I said like websites I check the new stock and stuff, Topshop's blog but I don't really read any of the store blogs, but I read other blogs just like normal blogs.
- I: *Tell me about blogs, what do you do with the blogs, why go on them?*
- R: Well there's one in particular I read, it's not particularly High Street fashion, it's called Red Carpet Fashion Awards and so it has like pictures of every red carpet event and it will tell you where they got their dress from and it will show you it on the catwalk and then on the celebrities that's quite interesting. Sometimes it will have whoever or whichever celebrity or model in High Street outfit and they'll tell you this is from Topshop and that does make me... if I've seen like Alexa Chung wearing something from Topshop it makes me think "Oh I'll shop at Topshop too."

- I: *So who is it who's writing that blog, is it someone that works for Red Carpet Awards or something?*
- R: No I think she's just like an independent blogger I think. I think it just started off as a hobby and now she like does it full time but...
- I: *Okay, so she's not hired by anyone?*
- R: No I don't think so.
- I: *So what do you think of that the fact that just someone random is writing, do you enjoy reading what she has to say or...?*
- R: Yes and I like to know... I think it's an easy way to know what's going on because she does like catwalk reports as well so it's quite easy to like, she does it so you don't have to go through everything, it's quite easy to keep up to date with stuff so that's another reason I go on it.
- I: *And do people often add comments, because I know you can on blogs, do you find people add comments to it?*
- R: Yes people do definitely.
- I: *And what do you think of that?*
- R: It's good, I don't write comments, but I don't really read the comments very often but I sometimes do.
- I: *Why don't you comment?*
- R: I don't really feel the need to, I wouldn't really feel the need to like put it on the blog, if I've got a thought that's fine but I'm not going to let everyone know.
- I: *What do you think about those that do let everyone know what they're thinking?*
- R: That's fine, I'm not going to comment on everything that I have an opinion on, I would talk about it with my friends but I wouldn't talk about it with strangers on a blog.
- I: *Okay do you think they're influential on what you think?*
- R: No, the comments, no I wouldn't say so.
- I: *Okay, did you say you look at Topshop's blog?*
- R: Yes.
- I: *Tell me about that one, what do you do with that?*
- R: I just have a little look, it's quite good in some ways, I like about half of the posts they do, because some of the stuff isn't anything to do with Topshop at all, but obviously they're trying to give some sort of image about what they're interested in but some of them are just about like random stuff and like random art and things like that, which is alright but some of it is not very interesting, some of it is. I check it a lot less than I check the other blog and Topshop website, maybe like once every couple of weeks or so, because they don't post as often. They'll have their staff wearing certain things in the store and that makes me think that'll be coming in store, that's interesting or I'd like to see that.
- I: *So you enjoy seeing those, is it images they've got up?*
- R: Yes.
- I: *So what do you most enjoy about the Topshop blog, you know you said there were something's that you're not really bothered with, what are the things that you are bothered about?*
- R: I like it when they have like things about people and the clothes that will be coming out soon, I like anything to do with fashion. I am interested in art and music but not when it's on the Topshop blog, if I'm going on the Topshop blog it's going to be about clothes. But yes it does sort of influence me in terms of what clothes I'd look for.
- I: *So who is it that writes the Topshop blog is it just Topshop staff?*
- R: I think it's the staff yes, I get that impression yes.

- I: *And what do you think about the fact that it's the retailer writing, you know, do you feel I don't know that maybe it's biased or do you think maybe they're...?*
- R: Yes it's going to be biased because they're not going to mention any other brand, yes definitely it is biased but it doesn't bother me because I really like Topshop anyway I don't need to be convinced, so yes I like it I find it interesting.
- I: *Well that's it for my questions, is there anything else you want to add about in store experiences or experiences with blogs?*
- R: No I don't think so.
- I: *Okay great.* **End of recording**
-

Interview 17

- I: *How often do you shop in high street fashion retailers?*
- R: Every two weeks I'd probably say. I probably shouldn't, but if I can I do it every two weeks.
- I: *And how interested in fashion would you say you are?*
- R: Pretty strongly. Less so since I've been to uni' because of money. But when I'm working here I spend a lot of money on it.
- I: *Do you consider yourself to be fashionable?*
- R: Sometimes, when I make the effort. In the weeks, probably not, because I'm getting up earlier and just coming into uni' [Laughter].
- I: *Which fashion stores do you go into regularly, or the most?*
- R: Topshop, Urban Outfitters, Zara. Yeah, they're the main three I'd probably say.
- I: *And out of those three, can you recall which give you the most say overall positive experience, or negative experience?*
- R: Topshop; I think they make a real effort. They're really good.
- I: *So is that a positive?*
- R: Yeah. I think Urban Outfitters with their like books and all their extra bits, that's quite a good way to do it. Zara, probably the least because it's quite basic.
- I: *Okay. So, can you think of the last shopping trip you took?*
- R: It was to Accessorize in Piccadilly Station.
- I: *And why did you go shopping there?*
- R: Because I was looking for like those furry headbands, to keep my ears warm.
- I: *Okay. Did you get a furry headband?*
- R: Not in Accessorize; the lady said they didn't have it, and it was quite hectic because I had a bag, you know, and it's just quite a small space, so it was quite like a hectic experience. I kind of ran in, had a quick chat with the lady and then left.
- I: *Okay. And were you on your own?*

- R: Yes.
- I: *Yeah. Do you often go shopping on your own?*
- R: Not really; normally with a friend, but in this case I was just running in on the way to going home, so yeah.
- I: *Right. Okay, so I want you to think back to an experience you've had in a fashion store, so it could be that experience in Accessorize or it could be one in Topshop or Urban Outfitters or Zara. You don't have to have purchased anything, but I want you to describe to me what you did in store and what you came into contact with.*
- R: Okay.
- I: *So I have here some things that you may have come into contact with, and we can go through these in turn, and these are just ideas really, so some prompts for you; you may have come into contact with them, you might not have - that's fine. And if there's anything missing that you feel you want to talk about then just add that in. But we'll go through these, and if you can describe the experience and let me know any feelings, thoughts, sensations that occurred, and if you did anything physical, and whether that was alone or with people.*
- R: Okay.
- I: *Okay. So which store can you remember?*
- R: I'll stay with Accessorize – it's in my head. It was really cluttered; you know they have..., it was quite a small space and they had all the stands in the middle, and it was really loud because I was at the station, so it had that kind of station noise. The lady was really helpful, and she said, "if you go to another Accessorize you're more likely to find it". So I think they kind of had it there as a little extra shop. I tried on probably like two headbands that weren't very nice, and just fiddled round with some jewellery quickly. There wasn't really any fitting rooms or anything like that anyway; it was a really small space.
- I: *So what did you think of the space, was it easy to manoeuvre round or was it difficult?*
- R: It was quite chaotic; they hadn't really set it out in a..., like um – what's the word? – like appealing way. You were quite kind of, everyone was kind of edging around each other.
- I: *Right, and how did that make you feel?*
- R: [Laughter] Not keen to buy to be honest, because I kind of wanted to just go in, and if they had that day, what I was looking for, then I'd get it, but it was kind of like I wouldn't stay and look around for other things.
- I: *Okay. So do you think it influenced how much time you spent in the store?*
- R: Yeah. As soon as I couldn't see it straight away, I just asked the lady, because I was in that mood where I couldn't really be bothered to edge around everybody to look for that one thing, so yeah, I'd say probably, definitely, because then I just asked her and she said it would be somewhere else.
- I: *Okay. And what do you think of the visual elements of the store, because obviously Accessorize, there's so much stuff isn't there?*
- R: Yeah, and they're all quite similar aren't they? It's always going to look quite pretty isn't it because it's all jewellery and kind of glittery things, but I never think..., they kind of stick to the same arrangement don't they? They've got a very similar one in every single store they have, but it is, like normally if you've got the time to look and try everything on, then it works. I just think when you're in a rush it's not the ideal place to go to.
- I: *So how do you feel about the fact that they have everything similar?*
- R: I think it works. I think it's better than changing it all the time. I think it's like their signature isn't it?

I: Yes.

R: It's like Topshop's quite like, kind of not heavy but very fashionable and they always change it around, but that's their way of doing it, and I think Accessorize is just, because they've got so many products that are very similar, it's just the only way they really could do it.

I: Yeah. What do you think of the Topshop environment?

R: It's much more kind of, all so like loud, like busy – not busy, it's not the word – like in a good way, like buzzing.

I: Positive thought?

R: Yeah, very positive.

I: And what makes it 'buzzing', as you said there?

R: They change it all the time. They always updated it, and you know if they've got new stock because it's just there isn't it; it's very obvious. And they kind of have that layout where they've got like the jeans, the t-shirts, and then the nice kind of going out stuff, shoes and all that.

I: Do you like that organisation?

R: Yeah. I hate shopping sales and all that; I like everything to be neatly put, so you can just go and get it, yeah.

I: What is it about sales then that you don't like?

R: Messiness [Laughter]. I usually do though. I just like it to be clean and easy to shop, and not having to kind of faff around, searching through rails of stuff.

I: Okay. Do you not like to search through rails?

R: No. Primark's like, nightmare [Laughter].

I: Okay. Is there anything else you can recall about Accessorize, or maybe even Topshop or...?

R: Accessorize – I'm trying to think.

I: What did you think of the lighting; can you recall?

R: It's quite dim, it's not kind of... But then you've got the really bright light outside so you wouldn't expect them to put anything too strong on. But like with Topshop, their lighting's slightly... They highlight the good bits; they're really clever with that I think.

I: So you think lighting is important?

R: Yeah, definitely. I think it makes the place look more attractive to go into as well.

I: Yeah? What's your preferred type of lighting?

R: Bright, so you can see everything.

I: Good. Anything else you can remember?

R: In fact I am going to [Inaudible].

I: Yes and it kind of could be in products, or it could be the wood on the floor or...

R: Oh okay. Well the headbands are...

I: Or curtains, or anything.

R: The headbands I actually tried on were really like knitted, but really loose, so they weren't very appealing. I felt like saying, "Can I have that cheaper?" And everything was 25% off, like the whole store, so it wasn't... That was like a one off, so I think maybe, as a store, they don't get as much business as the other ones. But that was quite appealing; that was one thing that made me think, "Oh, I should probably get, if I see something, get it now", because that was the only place they were doing it.

I: *Why is that?*

R: Because it was just so much, just such a good discount compared to the other stores.

I: *Are you driven by price?*

R: Yeah, usually.

I: Why do you think that is?

R: I mean obviously I think you get what you pay for, but at the moment, just because I'm a student, money, I have to kind of go the other way and just go with something not too bad; like I think if you go to Primark and you buy something cheap, it's going to last as long, not that long, so I think Topshop prices is what I would normally aim for if I can go shopping.

I: *So how do you think, you know, you're concentrating on price at the minute, how do you think that changes or has affected your shopping habits?*

R: Usually like, things like jewellery for example, I wouldn't normally buy in Accessorize any more, but that was completely for the hat, because I would just get them in Primark because I know I'll lose it and it's not worth spending a load of money on. And again, with stuff like basic tops, tights, socks, all that, I just go and go to Primark, which before I probably would never have normally used; I'd just get everything in Topshop.

I: *So you said 'worth it' there, what makes a product worth it; I presume 'it' being a high price or a price?*

R: What, worth spending money for?

I: *Yeah, what encourages you to spend money on an item?*

R: Obviously how it looks and how I think it looks on me. Also how long it will last; I'll spend more money on things like boots, and probably not buy kind of cheapest boots because I know that they won't last, but if it's something like a jumper or something that I'll probably only use a few times in the winter, I'd probably spend less. I'd probably spend like, I'd be happy to spend like ten, fifteen quid on a cardigan, but I would not spend that on boots or shoes or anything like that, I'd spend more.

I: *Right. So 'worth it' for you is about quality?*

R: Yeah, and lasting.

I: *Okay. And so anything else you can recall about the environment?*

R: This is really random but there were these two blokes in there who were looking at actually how everything was set up, and quizzing the girls – that's a really random memory of it. So obviously they were looking at how they could probably change it around.

I: *Okay. So they, do you think, worked for Accessorize?*

R: I think they did. They looked very serious businessmen, and they were talking to the girls and they looked really like they were trying to behave extra well. They were really helpful; the actual ladies were really good, the staff were really nice, and that's probably the only reason why I bothered to stay. I think if the lady hadn't kind of responded in any helpful way, I would've just left, but she did kind of show me to different places, but it's just the overall kind of clutter and chaos of it puts you off a little bit. But not in the big ones; when you're in the

nice Accessorize's I think they're completely different, you've got space, but I think because they always have those stands in the middle you need the space to do it in, so it doesn't really work in their smaller stores.

I: Okay, anything else or...?

R: I think that's all. Yeah, emotion. It didn't alter my mood, but it didn't make me in a like a particularly positive mood. Yeah, no it wasn't as pleasurable. Yeah.

I: Okay. Can you pinpoint aspects of shopping that does alter your mood; that would put you in a bad, a particularly bad mood?

R: Yeah. Rude staff; that would really put me in kind of a... Like if you ask staff for help with sizing... I find this is the only thing with Topshop, sometimes you get -not always, some of them are really helpful – but sometimes you go in and if you're asking for help in changing rooms, to get something else, you can find that they're just not, they'll do it but they're not willing to do it. You'd feel like you were causing them a hassle by doing it.

I: And where do you get that sense from; how do you know that they're not willing to do it?

R: Just their attitude; they're just like "Um...", and then they'll ask somebody else or – you know what I mean? They're just not like enthusiastic, not like "Yeah, of course"; you know how some people are just really keen to help? That is one thing that probably, not put me in a bad mood, but make me less kind of excited to buy the stuff.

I: Okay. Can you think of anywhere that does do that really well, as in they do, they are enthusiastic and they do want to help?

R: Yeah. This is really random, right, so John Lewis, I always think that; they're always really keen to help everybody, but I think they're kind of pushed to have really good service and care for customers. High street; who else? Debenhams I think is not good, but mainly... Urban Outfitter store is really helpful, so far. But mainly John Lewis is probably the top person I think of.

I: The top one.

R: Yeah.

I: Okay, well that brings us onto people quite well actually, so I'll put that there. So think back to experiencing you know, the fashion store – Accessorize, somewhere like that – and your interaction with people, so sales assistant, other customers that you may know, you may go with, friends or family, or other customers that you don't know. Can you recall a particular incident or experience with a person in store?

R: Yeah, actually. This was probably, I was buying fabric in John Lewis whilst it's in my head, she was a really chatty lady – I think she was Caribbean – she was talking about her family and it kind of off the subject of her doing..., well she was cutting the fabric but because she hadn't got into the whole thing and uni' and was asking about what I was doing, and my mum was there at the same time and they were talking about my brother I think – yeah, I think they were talking about my brother. But it was just us three; there was no other extra customers.

I: Okay.

R: And she was just really chatty, really friendly.

I: Yeah? So what did you think of her?

R: We did walk away and I remember going to my mum, "she's so nice", so in a way, I think what was nice, she wasn't trying to sell you anything, she was just generally really interested, and we were already buying it so there was nothing for her to kind of push us to buy, but she

was just really interested in what I was making and what I was doing, so that was really nice. She was a really nice lady.

I: How did that make you feel?

R: Yeah, I mean, it kind of not puts you in a really good mood, but it's like having a nice conversation with anyone; you're just like, oh, that's okay.

I: Yeah?

R: Yeah, happy.

I: Do you enjoy making that conversation in store?

R: Yeah. I think you get those odd days where you just kind of, if you know what I mean, those days that you just want to just get it done and just go home, but I think when you're actually shopping, if you're in the mood to go out and spend a day shopping, then it's nice to chat to people. I think they're more willing to help if they kind of get, if they feel that you're interacting and you're not, you know, you actually want to buy something but not be pushed – I know that.

I: Do you like to initiate conversation?

R: Yeah, quite often. Like if they seem friendly and if they kind of... Quite often I think they're taught to initiate conversation, because I think they must get so many customers that don't initiate and say anything back, so I think it must be quite nice for them to actually get to talk to people who aren't being kind of snobby or rude.

I: Yeah? Do you ever find yourself having dialogue or conversation with other customers that you don't know; so strangers essentially?

R: I was in Primark the other day and there were these two old ladies trying stuff on, and I was kind of joking around; not, it wasn't like a full on conversation, but we were all trying stuff on and then she's, you know, like a kind of friendly old lady who was like, "oh, I love that! Look at this!" They were like, it wasn't a full on conversation, but quite often people, you know when you're in the changing rooms and somebody will be like, "that's nice" or...

I: Yeah. What do you think of that then?

R: I think it's quite good. I think it's quite a nice way to do it, because you know they're not trying to push you to buy anything, so you know that it's a complete, honest opinion.

I: Do you ever give your honest opinion to other customers?

R: I'm not very good at that. I'm awful with praise I have to say. Not in a bad way! I probably have done once or twice, but I wouldn't say I'm one of those people that regularly does it.

I: Do you mind if someone just pipes up and gives their opinion about you?

R: No, not at all. No, I think that's nice, and I'd love to be able to do it, but even if I think it I'm not very good at actually just saying it to people [Laughter].

I: Right, okay. What about when sales staff openly, just offer advice or their opinion?

R: I think there's always... I've never heard sales staff say something looks awful, because they can't really say that. My mum worked in a shop for years and she always said that it's really difficult, because even if you think something looks better but is the cheaper option, you're still supposed to kind of lie and say that. So I do, sometimes you know, if I like something and then they say "oh that's really nice", I would just kind of take it, fine, but quite often you put

something on and you think “oh, that’s not right”, but they’ll kind of be like “yeah, that’s great”, and you know that they have to push it a little bit.

I: Okay. Do you find people in an environment, when you’re shopping, do you mind there being people there, or do you have a preference of no people, or a busy shop?

R: Obviously not a kind of Oxford Road Christmas; I don’t like that at all, quite kind of chaotic. Generally, I probably prefer that there is people there. I think you get kind of, not hectically busy but just other people about is quite nice. I mean unless you’re in a big rush and you just want to go in and get what you need and then it’s busy. I don’t like Primark queues; I hate Primark queues [Laughter]. I don’t know anyone that likes them to be honest. And that is somewhere that’s quite hectically busy, but I think that’s because they’ve got so much stock, and also because it’s such an easy, cheap place to get stuff. And you normally, I think, if you go there you know exactly what you want. I don’t think I’ve ever gone round and, you know, searched and tried loads of stuff on. So I think that’s normally if you want something cheap, like a purse, just to like last a little while.

I: Okay. Is there anything else you can recall about experiences with people?

R: I mean with the Topshop people again, they’re normally a lot younger, I always think that, but they are chatty, but quite often they kind of chat with each other as well, like you can tell they’re quite a close lot. My mate works there and they’re all really friendly, and they are really helpful when they’re, you know, if you pick the right one, but you can also tell that they’re just kind of, they’re very kind of, business like is not the word, but they put stuff on the shelf, they do the tills. I don’t think, like John Lewis, I think they’re taught to be really over friendly and chatty. I think they’re taught just to kind of be friendly, be helpful, but get on with the job in hand.

I: Right. What do you think when you see staff chatting to each other?

R: It depends, because I used to work in a shop and I used to chat; I was really naughty. I probably wasn’t good and we got a fair amount of complaints, but in hindsight, I was 16 at the time and you can see now that it can be really irritating if you’ve got a bunch of giggly girls, but it never bothers me because I know that I was exactly the same. So although at times I might be a bit like “this is a bit frustrating”, I can also kind of relate with it, so I can see why everybody would get annoyed, but it doesn’t really, particularly bother me. I think if they’re having a nice time.

I: That’s a good thing?

R: Yup [Laughter].

I: Okay. Is there anything else you’d like to add?

R: I think that’s everything.

I: Okay. Next we’re moving onto products, and again you have mentioned a few things about product, but can you think back to an experience you’ve had with a product, either searching, looking at it visually, picking it up and trying it on, that kind of thing, or anything about presentation, visual merchandising, feel and quality and information about it?

R: No. It was Topshop. There are these like, they’re called Jamie Jeans I think or something, but they’re probably the last thing I tried on, but they were kind of tight but they were also kind of ankle; I didn’t like them because they kind of stopped at your ankle – ankle grazers I think they’re called. And before I had a pair that were a lot looser, and they were really high up. This sounds really weird, but the way they were displayed, you couldn’t actually reach them, because they’ve got so many jeans so they had similar pairs but different colours at the bottom, and then the other ones were really high up. So display wise they were quite hard to reach, but I asked someone and she got them down anyway. You can’t, I just think because there’s so many and so many different sizes, there’s only one way to present them and you just kind of

- have to hunt through and try loads of them on, but they were really good quality and I know that because I had a pair that were really similar before. They do, like after a few washes they go really loose, but I think that's just Topshop jeans; everyone I know says the same thing. And where it came from? I can't even think. I've no idea. They were kind of... Yeah, they were a good quality but they were kind of washed out kind of colour. I've honestly no idea of their origin.
- I: *No, that's fine. Do you ever notice, do you look for that information or are you not as influenced?*
- R: No, I don't actually... I don't think I've ever looked to be honest. I think when you hear like GAP or like Primark are getting it from, label, are getting them from a country that's wrong, then you take into account, but I think that's because it's in the media, and you know that it's wrong so you wouldn't go there. But in all honesty I would probably never check, unless I saw it or I was looking at the label for another reason, like washing or something else.
- I: *Yeah. So is product interaction in store an important part of your shopping experience; do you look to have that interaction with products or are you happy...?*
- R: What, kind of excited to see that – not excited to see them [Laughter] - like excited by them or...?
- I: *Well do you look to touch and feel and try on, or are you happy to just wander in and just look out until you see something you want?*
- R: I would go through every, not every rail, but I always kind of start, go round and like look at everything. I wouldn't necessarily touch everything, but if I see something I like I kind of pull it out and have a little look. But I would always, I normally, if I am going shopping properly, would go round the whole store. I wouldn't just kind of walk around and then see if something catches my eye; I'd actually look at most things. With jeans, again it's less, it's kind of more important about how they feel because you're going to be wearing them so much, and the same with things like jumpers; I hate itchy fabrics. But kind of quality with things like t-shirts or like basic things, I'm not picky at all, because I think I'm only going to wear them a few times – it's really different.
- I: *Right. Do you enjoy going into the changing rooms, or do you go into changing rooms at all?*
- R: Mm. Yeah, if I've got the time, I definitely would. I don't like buying things; I think you're less apt to buy it if you buy something that you don't know what it looks like on, because you've always got that kind of like “am I going to be taking this back?” or “is it a waste of money?”, so I will always try it on, with most things. Well pretty much everything.
- I: *Do you often find your experience within fitting rooms is a pleasing one?*
- R: Yeah, I think they're really clever with how, quite a lot of the stores I think, Topshop as well, they're kind of clever with the mirrors. I think they kind of, do you know what I mean, they pick certain ones and they pick special lighting. But I find that sometimes you go in and you try it on in the fitting room and you think it looks great, when you come home, it doesn't look quite as good. Quite often like, it's exactly the same but on a very few occasions I think some shops are so good with it, so clever with it, you think that it's quite different when you get in.
- I: *Yeah. How does it make you feel then, when you think “oh, this is different!”?*
- R: Not disappointed; it's just one of those things isn't it. You kind of get that with any buying. I think it's like you buy something and quite often you like it for a little while and then you go off it, but that's just one of those things with shopping isn't it?
- I: *Yeah. Is there anything else you want to add about product?*
- R: No, I think that's generally it. It is mainly for me, about quality, but I think that's just from, my family have always drilled that into me that quality, you've got to get something that will last. But if I'm more able to, if I'm working at the time, I'll spend a lot more money on fashion products that won't last, but that's just kind of ability. Like at the moment I can't

really be spending money on fashion products, and money on things I actually need such as feeding, but generally, if I've got the funds then yeah, just as important.

I: Okay. So this next one is retail and brand information. So this is visual or verbal information about the actual fashion retailer, their own company, their own brand, so it could be something about what they believe in, what their values are; where they're from as a company, their story; anything about their identity or anything about what they do in other sectors, for example they might sponsor a music event or they might do sports events. Do you often, or have you ever come into contact with anything like this in a fashion store?

R: Fashion? Ethics; I think ethic is quite a lot now. I'm trying to think where... I think, you know, Primark for example has to highlight how ethical it is after its whole stint with the other stuff. I think Topshop, I always kind of get, because Philip Green's quite the - you know, just media again so you don't know what he's actually like - but you get like a business vibe from it, and it is completely for business. I don't think there would be anything... He's not non-ethical or anything, you know, he makes the products probably cheapest he can without being non-ethical, but I think you do, you completely like kind of get from him that he wants to make money and that he is just selling clothes.

I: So where does that feeling come from?

R: I think it's just, that is complete media, and by reputation. Like he was in - what's the... Arndale - apparently he was in there the other week and you could see him, and people on Facebook were taking photos, just of Philip Green, and you could see he was kind of on a mission to go round and check everything is in order. I think that's complete like, you get a lot of, I think it's more with cosmetic companies though, you get a lot of stores that are doing it to be ethical and they make a huge point of that, but I think because people want fashion in a completely different way, and they want to look nice and there's a kind of element of shallowness probably, people kind of look at it... Yeah, Primark's kind of out of it, but even so, like even after all that, people still go back there after a certain amount of time, if they change it a little bit. So I think it does make a difference to me; I wouldn't go into Primark at that point, but things like GAP, I didn't really know much about it, but apparently GAP had a big..., they did something wrong. I'm not 100% sure, but it didn't... I don't know, I think because of the store, because of the products, they kind of get forgiven quite easily if you know what I mean. So I think it is important and I think people do take notice of it, but I think only if they do something wrong. I don't think anyone will go out looking.

I: For a particularly branded scenario?

R: Yeah.

I: How does it make you feel knowing this kind of information about companies, about retailers?

R: What, kind of....?

I: Well anything about what they do really, anything about their ethics, good or bad.

R: I think if it's good, it's kind of a good excuse to buy it isn't it, because you feel like you're doing something; not only are you getting good product but you're also kind of helping something else. Yeah, again bad, I think it's just to do with you don't want to kind of be involved in something; you don't want to help run a business that's necessarily doing something to hurt others.

I: Yeah. So do you think it influences the way you shop with that company or spend your money with them?

R: Yeah massively, yeah. I think places like Urban Outfitters who seem to be making very... Yeah, their prices are a little bit more expensive, but you know they're making the products in a fair way, you're more willing, if you've got the money to go and shop there. So if I can afford to go there I would. Yeah, Primark is one of the best examples I can think of, of a place that you wouldn't go if you knew, would go otherwise.

- I: *So in terms of this actual type of information, do you see it in store or is it a case of it being in the media?*
- R: Completely a case of being in the media. I don't think I've ever noticed, I don't think I've ever seen, not from memory that I can think of, of a case of them highlighting how ethical they were.
- I: *Okay. Is there anything else you want to add about information?*
- R: I think Gap's quite a good one, heritage wise, because obviously it's so old and they started off as kind of workmen's clothes like that, so I think that's quite an interesting one, but I wouldn't say that would affect how I shopped. I think that's just something that's quite interesting about the brand name and I think that's probably why, one of the reasons GAP's so famous it's for its jeans, and they kind of made a product their name. Even though they sell everything, their main reason for promotion is their jeans, completely.
- I: *Yeah. Okay. So the next one we've got is technology. So this is anything digital in store that you may come into contact with, it could be a television screen, animation, anything of self-service, that you feel is self-service, a computer screen or like a touch screen service like an ipad. Have you ever experienced anything like this or anything digital whilst in a fashion store?*
- R: I can only think of the ones that you get in Boots, but it wouldn't really – not fashion ones. Apart from actually – that's a lie – in London, in their new – it's not Shepherd's Bush. Is it Shepherd's Bush? Their new, huge store, but they've got this kind of map and you find the stores on it.
- I: *Okay. Is that the shopping centre then?*
- R: The huge shopping centre, brand new one. Can't think what it's called.
- I: *Right. Not Westfields, no?*
- R: It's in the centre of town. Yes, Westfields.
- I: *Is it? Yeah, Westfields, yeah.*
- R: So you have the animation maps and it shows you around; that's probably the most likely one I can think of. It's entertaining, it was quite fun to do, but I wouldn't say necessarily it actually helps you find your way, but it is just kind of one of those things that you kind of fiddle around with.
- I: *Okay. So did you go over it with, you know, having a purpose; did you need to find somewhere?*
- R: Yeah, and it roughly kind of put you in the right direction, then you walk there and you find it. I'm trying to think of a store that I've used it in. Obviously the ipods, the Apple Stores and all those have stuff that you can play with, but that's not fashion is it?
- I: *That's their product isn't it?*
- R: Yeah, you're playing with what they actually sell.
- I: *Yeah. But in terms of this animation in the shopping centre, did you find it easy to use? Did you enjoy using it?*
- R: Yeah, it was completely easy to use. I think it was just kind of a fact it's not me, it's just my own space – what's the word? – being able to find my way around things, real lack of direction. So I bet if you were much better with direction you'd probably find it really helpful. But it was really easy to use where you were like directed; you know exactly what you're doing.
- I: *And did you use it on your own or were you with people?*

- R: With a friend, and we kind of both played around with it for a bit and then gave up and just thought we'd find it ourselves, roughly knowing that it was in a certain direction.
- I: *Okay. Do you think you would be inclined to do it if you were on your own, or avoid it if you were on your own?*
- R: I'd probably be inclined to do it. I think that's just one of those things that if you're looking for something and you see something that could help you more, you go and try it out, even if it doesn't.
- I: *So are you confident with technology?*
- R: No, I'm [Laughter].
- I: *You're not, right.*
- R: I'm not very good with technology at all. I'm getting better, the more I do it this year and I've kind of made myself do it more, but generally 'phones; I booked a train ticket this weekend on my 'phone and I booked a child! I don't know what I booked, but I booked completely the wrong one.
- I: *Right [Laughter].*
- R: So I'm not very good at that at all. But I think like, in terms of it helping in stores and if you see it you think it makes the shop look more modern and more kind of appealing. If you walk into an Apple Store and you see everything, you know, all their products out, and it's quite like, you can play around and you're not just staring at a space; you're quite like – what's the word that kind of draws you in? So I do think it helps, but it is obviously quite expensive, with most products.
- I: *What about fashion; do you think it would work in the same way?*
- R: Yes and no. Like I think a lot of fashion is whether it suits you, like if you were going to buy the product it doesn't matter whether it looks good on the screen, you're going to try it on and then only buy it if it looks good on you. Obviously with regards to presents or gifts or stuff you're buying for other people; if you weren't going to try it on, that's probably quite helpful. And I think it's quite good for promotion; quite often like suggesting ideas of what to buy, and I quite like, I like the mannequin like having something that gives ideas of what to wear, what to buy. So I think it probably is a really good promoter for the product.
- I: *What would your expectations be of technology, in a fashion store, or the use of technology in store; what would you expect it to provide you with?*
- R: I think the only ones I've really seen so far is ones that direct you around and give you an idea of where everything is. But obviously it would be nice if they had similar pages to like the Topshop website for example, where they have suggestions on what to wear, like summer clothes, winter clothes.
- I: *So product suggestions?*
- R: Yeah, I think product suggestion would be really good.
- I: *Yeah?*
- R: Yeah.
- I: *Great! Is there anything else you want to add about technology?*
- R: Technology.....I mean...

I: *Sorry, I was going to say, overall, in fashion on the high street, have you noticed this kind of technology in store?*

R: This is really random, and it is technology but it's not a screen; in Ted **Baker** they always have this – it's something they have every year – they always have this turkey animation, and it kind of moves. I don't know, if this might just be at home, but it's on the high street and everyone talks about it just because it's so ridiculous, and it's just something they do every year, but I think that's really clever animation because you do look, and you do notice, and they do have really good window displays and quite often they animate them.

I: *Right, so that's, the moving turkey is in their window?*

R: Yeah. Which sounds really, it's not something that makes you necessarily buy a product, but it is something that makes you look at the store and makes you kind of realise...

I: *It catches your attention?*

R: Yeah, it catches your attention. And then quite often you'll go up to the window and then you'd end up going in because you see something. That's the only thing I can think of.

I: *Yeah, okay. So these are done with. So now, just to end the interview, I want to talk a little bit about how else you might interact with a fashion retailer, but outside the store. So you said earlier you go online every now and again.*

R: Yeah.

I: *Right, yeah. But you're not regularly online for shopping?*

R: No.

I: *No? Do you go on social networks?*

R: Yeah.

I: *Yeah. Do you go on them for fashion?*

R: Less so, but obviously if I see a fashion page, Topshop page, I'll click on it and have a look. If I was online and looking at a fashion store, my main reason would be to be on the shop, and then go on their pages linked with that, but quite often they are linked up anyway, so you kind of end up clicking on them.

I: *So what drives you to go onto that Facebook – is it Facebook or Twitter or...?*

R: Facebook. I'm not on Twitter yet. What would drive me to click on it?

I: *Yes.*

R: Curiosity. Like I'd never click on it to shop because obviously it's a kind of a promotion page, but out of curiosity and to see what people have put, to see what kind of clothes people are commenting on or like they have a picture of an outfit and then people will comment on it and say whether it's any good. But to be completely honest, I normally go on the actual pages on the website, where they have a blog linked up or someone writing about it, or you know, the suggestions of what to wear, like when they have those pages with the five outfits. Not five outfits, like five items, and it's like beachwear isn't it?

I: *Yeah, like a trend page on a website, yeah.*

R: Yeah like a trend page.

I: *So on Facebook you said about other people commenting.*

R: Mmhh.

- I: How do you feel about that kind of visually seeing other customers?*
- R: Like their reviews?
- I: Yes*
- R: I think it makes a huge difference. I think if you, say something has like five... Say if you're tempted by something, and it only had two stars, and people had put "this is awful – don't buy it", and you're ordering it online and you don't know what to expect anyway, because there's always that kind of slight hesitation, I wouldn't get it. I think even though you can send it back, it's the hassle of sending it back, and try it on, so I think reviews is hugely important. Although I never actually, personally, ever give my feedback; I'm awful at doing it, but you do kind of take into account everybody else's.
- I: Is that the same for on Facebook as well, when they're more generally just making comments about items?*
- R: Yeah, I think you can tell whether someone's just being rude for the sake of it or when they're actually trying to say, no, it's not probably worth the money that you spent on it.
- I: So have you ever contributed to the Facebook page?*
- R: I haven't. I'm not... Yeah, I've read through it but I've never actually contributed.
- I: Why not?*
- R: I don't know. It's just one of those things. I mean quite often it's because I don't have the product, because they only have kind of the star buys, limited edition. So if I saw a product I'd bought and thought was a bit pants or was really good, I'd probably comment, but so far I've not actually seen a product that I had kind of a helpful contribution to the conversation.
- I: Okay. So what do you mainly do on the Facebook page?*
- R: Read through it, have a little look, read other people's comments.
- I: And how do you think, looking at the Facebook page, interacting with it, how does that influence your want or your need to go in store?*
- R: I prefer shopping in store hugely, because I think you're completely satisfied. I don't think you ever go online and order something, and get the same satisfaction, because you're not 100% sure what you're going to buy, what it's going to be like, so generally I probably prefer to go in store. But it's this kind of that element of, if you're online and you just have that urge to spend something but you couldn't go into town. So I probably shop on town every couple of months, maximum, but the majority of times I order online, I end up sending it back anyway, so I try not to do it much.
- I: Okay. Do you think going on Facebook directly affects your going into store?*
- R: What makes you want to go into a lot more?
- I: Yeah.*
- R: I don't think Facebook's ever influenced my buy, like so far. I think it's purely promotion for the brand and the name – Topshop as a whole – but I've never been prompted to a product from the page. Yeah, you can see what they're selling, you can see their latest things, but quite often for me it's something you actually see physically, when you're there.
- I: So can you pinpoint why you go on Facebook to look at fashion?*

R: Just I think to do with the course usually; it's one of those things that you should do. Out of interest because it is interesting to see what their latest stuff is. And it's quite interesting to see other people's feedback on the quality and what they think of the whole, the kind of company as a whole.

I: *Is there anything else you want to add about your experiences with Facebook and a fashion retailer?*

R: I mean blogs and stuff, I love looking. I really can't remember this girl's name. Her name's Ella Catliffe I think, but I don't know what her blog's called, but she does, she has quite a quirky style, so she does a lot of photos of her own outfits put together. I find that quite good. It's kind of like a basis and its ideas of what to wear on a night out or anything like that, so I would say that was more influential for me than a Facebook page.

I: *How do you feel the fact that it's her outfits; it's actually what she's wearing as opposed to an outfit that a Topshop employee's put together kind of thing?*

R: I like the idea that it's not all one, because I mean you can go into a shop and buy the whole outfit couldn't you, and you're completely dressed head to toe in Topshop. I like that she's got like vintage shoes or, you know, I think just different bits and pieces, and also stuff that is a little harder to find, and I think stuff that you'd have to search for and you could never buy exactly the same outfit, because she's found these shoes for example in somewhere that they wouldn't sell another pair like it. I think it makes her a bit more fashiony and quirky, like she's put effort in; you can tell that she's really kind of interested in fashion and she wants to look good.

I: *Yeah? And do you think that influences how you then spend your money on clothing or what you look for?*

R: Yeah, I think everyone, like when vintage came out, everyone kind of decided that charity shops were the way to go, and spent hours like searching through them. So yeah, I'd say completely, but it's time and money isn't it, and quite often it's just wearing stuff like Manolos or something that she's got from promotion for Vogue, so that's kind of like an idealistic outfit, if you know what I mean, whereas Topshops are very fashionable. I think with Topshop you know you're wearing something that's in season, you know what you're getting. I mean not necessarily, it's not all nice, but it's complete like fashiony.

I: *Okay. Well that's it for my questions, unless there's anything else you want to add.*

R: I think I've covered it all.

I: *Okay, great! Thank you very much. **End of recording***

Interview 18

I: *So how often do you shop at high street fashion stores?*

R: I go every week probably just to browse maybe not actually buy something, but I like seeing what they've got new in store. Because if they've got something new in store then I'd probably be more impulsed to buy it if not then I'll just look around, prefer window shopping that sort of thing.

I: *How interested in fashion are you?*

R: Very [Laughs]. I'm on a fashion course so love fashion trends, always looking in the magazines. Probably *Stylist* actually helps. If I see something in *Stylist* I'll probably go round the shops and look for something like that.

- I: So do you consider yourself to be fashionable?*
- R: Yeah I'd say so yeah definitely. I actively go out buy things that I think would probably suit each other so I'll probably... if I do go shopping I won't buy just one item I'll buy a few that will go together and then I'll buy something that maybe I know already I have at home that then I can team up with different outfits which are in fashion, like new a fashion staple item.
- I: So why do you look for multiple things as opposed to just one?*
- R: Usually I don't... I don't usually go out to think oh I'm going to buy lots of items today it's usually that's how it always turns out for me. I always go out and think I really want to get those shorts and then I'll see something that will go with it and then I think oh these also at home would go with that and that's how... my process is. And then I end up with more things than I should have [Laughs].
- I: So which stores have you visited recently say in the last month?*
- R: Miss Selfridge, Selfridges and Ted **Baker** but I prefer the high street stores rather than Ted **Baker**, Selfridges because sometimes staff there aren't as helpful.
- I: What in the Ted **Baker** and Selfridges stores?*
- R: Yeah, well I think because you... unless you're willing to really spend something I think because it's more high-end clothing, more pricier they'd wouldn't come up to you if you were wanting to spend... if I just went in they wouldn't come up to me rather than maybe an older woman who looked more richer. Yeah that's what I've had a few times when I've gone in there.
- I: So how do you feel when you go in and you know they've seen you but they're not coming over?*
- R: I feel a bit frustrated though because I'm actually walking around to see if they'll actually come over and then when they don't if I want to get something I'll get but it's very rarely now... from my past experience I rarely get something from Ted **Baker** now, I'll just go into to look see if I like anything and go out and see if I can get it from somewhere else.
- I: So do you think the way the staff are influences whether or not you purchase?*
- R: Yeah definitely. Well I think when they're not helpful... because they're not helpful if I have to try and actually go up to them to ask a question I know that I don't want the staff to keep asking me each time, are you okay, are you okay? But if they saw me walking around and looking at a couple of items if they came and said, oh is there anything I can help you with? I'd feel a lot better than them going straight to the woman next to me who's just arrived who's got a designer bag on her shoulder and then it's well you don't really want me to buy from your store do you?
- I: So out of the stores you visited so Miss Selfridge, Ted **Baker** and Selfridges can you remember which one stood out as a particularly negative experience or particularly positive?*
- R: Ted **Baker** probably from the way the staff is anyway. Selfridges I'll only enjoy the experience if it's a certain time or a certain day because I'm quite particular on... I'll only have a really good experience if it's not really, really busy so on a weekend I wouldn't enjoy it. But if it was maybe on a weekday but four-ish, five-ish so it's still quite busy, I don't like it when it's empty either and then you have space to move around. But I prefer smaller stores anyway because it's easier for me to see all the items rather than Selfridges there's so many different floors that sometimes I just don't have the time to look around each thing. So I think out of all of them my favourite store is Miss Selfridge because it's quite small, it's got two floors, you know exactly where they are, the staff are always there because it's quite small the staff are so prominent where they are and it's not usually busy when I go so that's when I really enjoy it.

I: *So I want you to think back to a particular experience or a number of experiences that you've had in a fashion store and you don't have to have purchased anything whilst you were there but I want you to describe to me what you did in store and the things that you came into contact with. We've got a few things here that we can go through to give you ideas but if you start talking about other aspects that's fine. And whilst you're talk... whilst you're thinking of say environment I want you to think back to any sensations, feelings, thoughts that you had or if you did any physical and if it was with anyone else at the time or if you were alone. Okay?*

R: Okay.

I: *So start with environment so these are just some examples of things you may have come into contact with, if you didn't that's fine or if there's anything that's missing. But you can think back to an experience in a store where the environment... you interacted with the environment in some way?*

R: I think of one about maybe a week or two ago with my best friend we went to Miss Selfridge, when we're going in because it's quite cold then as well I remember it was quite... the actual shop was quite warm, it was a bit too much on the warm side for because I just come in from the cold so I was already wrapped up and then taking all my stuff off and then I would be able to look at the stuff I want to see. So I kept my stuff on which made me feel a bit hot. So I wasn't comfortable in that way. It usually has music on but I don't really register it unless it's a song that I know and like dancing to then I don't really register the music unless it's something like heavy metal or something which is too heavy and you shouldn't have in a store I don't think. Materials, in Miss Selfridge I always know anyway that there's always quite soft fabrics which I really like and I always go probably towards that more than anything. Usually like the blouses I like going towards. The layout is quite easy as well because you just travel your way around, there's only a few stands and then most of it's around the side and you just work your way around. I don't like how they've placed the changing rooms and the till so close together, because the till goes out, is in the middle of the store but goes out so when there's a queue they'll cut off the layout so you have to walk around people which gets a bit frustrating then. And also from the changing rooms if there's a queue then you can't get to the changing rooms without having to get past all these people and then if there's... it's a bit fatty then. So I'd say that I don't think the layout is... they could use it more effectively I think anyway. Visual merchandising I think they use it well, I know there's always some pieces in the window that I like to see. I remember seeing something... I think it was a yellow dress and they had a model in that same dress with a backdrop and that's why I went in because I thought... because usually you don't really see what it looked like on someone. And I like... how you could actually see what it looked like on the model. So I was oh I like that dress anyway so that's why I went in the store originally.

I: *Do you think visual merchandising is helpful for you then?*

R: Yeah in a way, if I like what's on... what they put on the garments I'll go into the store anyway or I'll look anyway, it always catches my eye. If I don't like something I'll just walk straight past it so it does draw me into the shop but it's my style so I know that quite a lot of people if they liked... they probably don't like Miss Selfridge so they just walk past it. But I think if it's something... the styles you like I do think having the key piece so I do think it's helpful to put them up. Yeah so it did draw me in.

I: *Great. Anything else?*

R: I think... I went with my best friend as I say but she... when she looks round she'll try on... she'll get loads of things to try on so I know that sometimes when you're trying to get your own thing and she's got her own... what she wants herself, so we both went to the changing rooms for that. But I remember thinking that... there's a queue for one changing room so then whilst she was changing and trying on her outfits I was waiting for a changing room. So it didn't really have when you both come out together and like, 'Oh I like this outfit.' I couldn't have that experience with her because I was just waiting for a changing room to be free. So I think that maybe tainted the experience for me then because we went into the changing together to try on outfits together and you're not allowed two people in a changing room so that experience was taken away.

I: So you enjoy the social aspect of fitting rooms?

R: Yeah I do yeah definitely unless it's too busy then I'd rather just go on my own because I don't like it when it's too busy and everyone's cramped into a store then I can't enjoy a social experience. Like I wouldn't be able to just chat with my friend and just relax because it would be too busy trying to fight my way through all these other people. So it has to be... I only really enjoy shopping when it's quieter and definitely not weekends.

I: Do you enjoy going shopping on your own more than with people? With friends or family or...?

R: Yeah I don't really mind when I shop on my own like I just get on with it but I think when I do shop with my mum or with my friends then you get a positive experience out of it whereas when I shop on my own it's just normal experience. So I think it does... because then you get more excited because then I can choose it for my mum as well and she gets excited as well. So it's always nice seeing other people happy when they buy something and they look nice in something. I think you feel more confident when you just see it so that's what I prefer.

I: Is there anything else about the environment?

R: The only thing with the smell, when it gets in the changing rooms sometimes it gets a bit sweaty and it's like urch. So again I think it's always best to go when it's not too busy especially on the weekends because even when I used to work... I used to work in Lippy I remember on the weekends people would just be like complaining about the smell and complaining about not enjoying going to the changing rooms, would rather just buy something straight then or not even go in and buy anything. So I know that sometimes that will always effect... I know... it didn't affect me when I went with my friend but we didn't go on a weekend but that's what I usually find when I go on weekends that's the main problem, the changing rooms especially. So I stay away from there.

I: You avoid the changing rooms?

R: Yeah I avoid the changing rooms on weekends yeah.

I: Anything else? Good to move on if you're...?

R: Yeah I think that's it yeah.

I: So you started talking about people there already but let's go into a bit more depth about people. So you do shop on your own but also with family and friends. So what is it about shopping with other people, what more do you gain when you're with someone else?

R: I think it's just like... if I was on my own I'd probably only go to one shop and get what I wanted and then leave and go home. But with my friends then we'll go to make it a day out so we'll go to more shops and then we'll go... have lunch and it's more... it's also like a catch-up because I'm so busy I'm not really going out as much because I'm studying so then I'll go out maybe on a day with my friend. And it just adds to the whole experience of me and her getting closer because we're so busy at the moment that that's really our only time to get what we need anyway yet still being able to chat and catch up. Whereas I prefer that when we just... maybe if you go for dinner you can't catch up you're eating or she's got catch a train so she can't really stay long. Where if it's a whole day out shopping you know the time and what we want to do together and that sort of thing. So I do like that, that's my favourite time when I see her anyway.

I: Do you find at those times that you are making purchases or is it more of a browsing experience?

R: Probably more of a browsing experience I'd say. We'd probably get a couple of purchases in a particular shop or maybe two but all the rest of the shops would be browsing because we wouldn't... unless she goes on a mental day out but that's very rare [Laughs]. I think when I

do go with my friends and family though it is more of a browsing experience because you're just chatting, you're just going about your day and the time just flies. Whereas if I'm on my own I can just go in and buy it and then I could do that so easily on a website. It's more about when I go shopping in town it's more about being with my friend and just catching up. Honestly it's so taken for granted when people... the social experience of shopping and then I think once more people shop online just individually you'll miss that experience and you won't realise it until it starts to go. So that's why I always... that's what I appreciate about brick and mortar stores anyway.

I: Can you recall in a recent experience any contact with someone in store that isn't a friend or a family member, so sales staff or another customer, have you had an experience where you've come into direct contact with them at all?

R: I think... I know sometimes when I'm looking at something when I'm on my own I'm just like oh I like this and then there's someone next to me who's already looking at it and she goes, 'Oh do you like this as well?' And you say oh yeah, yeah I do and then that encourages me to actually buy it. Or if like if I am in the changing room and I ask someone... I won't just ask the sales assistant if it looks good on me I'll ask someone else who's also trying on... even if I don't know them just because I know sales assistants want the sales. Whereas I know a random customer would... I know they're probably trying to be polite if I said do you prefer this top or that top and then they prefer the top I didn't actually like on me then I wouldn't get any of them. So it's trying to get... so that's when I usually ask different people's opinions.

I: So you feel confident approaching other customers?

R: Yeah well I think everyone when they go out shopping in brick and mortar... I wouldn't think they're friendly enough unless you actually see them rushing around then I wouldn't really approach them. But especially if they're with a group of people anyway, a big group of girls I know it's just I would help someone else if they asked me, I don't think anyone would really judge them. So I think it adds to the experience I think because I always see it anyway as social and I think people who are shopping see it as social as well and they wouldn't mind if I ask them.

I: So do you like it when they ask you?

R: Some people do not... because they've got their own friends and ask their friends and I'll usually be on my own but when they do ask me I try and give an honest opinion. And it makes me feel, yeah like the experience is better, I feel like I've helped them out. I know that if they asked a sales assistant and then they asked me I want to give them an honest opinion whereas I know that maybe the sales assistant isn't as truthful.

I: How honest an opinion do you give...?

R: It's like trying to give it in a positive light. If they don't look good in that outfit I'll just be like oh I think maybe a different colour or a different style would really, really suit you. And they'll like oh really do you think. Or it's like oh I love the colour but I think a different cut would be better or a different top in the store would look good. So it then steers them away from buying it [Laughs].

I: And how do you find the response is it usually?

R: They're like, 'Oh okay that's... yeah I can see what you mean, oh yeah I'll go and try that on' and then they'll ask the person to try and get that top for them or something. Oh thank you sort of thing. If they're not... if they don't like the... the thing is the way I word it usually I don't usually get any negative responses. If I was just like I don't like that top then I can understand a negative experience from it. But I try and put a positive spin rather than saying you don't look good in that, I say I think there's a different top in the store that I saw earlier that would really suit your skin colour or something. And then they'd see that and if that looked better then they wouldn't buy the other item.

I: *So generally they're quite positive experiences with other people?*

R: Yeah.

I: *Can you recall any negative experiences that you've had with other customers or sales staff? So you mentioned earlier Ted Baker...*

R: Ted Baker yeah when they... it's usually... if there was just a couple of people in the store then they'd probably giving you more attention but it's usually when there's other people that have all designer stores or they look richer they'll approach them first. Whereas... or they'll just stand there and won't even acknowledge you. They'll just... you know when sales assistants are bored and they'll just stand there and look and they're not really out to get sales because they're not actually bothered about working for the company then they're just... they'll be daydreaming or something and not really caring. And then that's how I find really... I think in Selfridges I think some of the concessions they work on commission so I think they more actively try and speak to you. But I think once again if they saw someone richer they'll go for that person because obviously it's commission based. So I think that's why I prefer more the high street because anyone can go in and just get any help, it's not like you have to reach a certain customer or high-end customer target market or a commission based thing to actually be sold a product. And also it really frustrates me when I want to question or I want to ask someone a question and there's no one to be seen. And I find that a lot in Topshop. In Topshop I'll go in and I've got some tights but they've got... the price has come off or something or it's the last one and I remember going telling my boyfriend just stand around because he's annoyed anyway, I was just okay like, 'I'll just go and ask someone.' He was like, 'Go and ask someone.' And there was no one there. And the more he was getting frustrated with me the more I was getting frustrated with no one being around and then in the end I just didn't buy it because... there was someone rushing past. I went, 'Excuse me...' 'Oh I'll be back in a second' and they didn't come back. And I was just like there's no point, I might as well go now and just save everyone more frustration. So...

I: *But generally do you find positive or negative experiences with staff in more high street fashion stores?*

R: It really depends I think honestly if they care about being in their job. I think maybe... I don't want to say just part time people because I know that my friend she works part time and really loves the job and really wants people to buy stuff. But I know that someone if they don't care about the store or if they don't care about hitting the target then they won't really care about the customers. So it depends if you've been wanting to be at that store and you actually... you're glad you've got the job or you're happy that you work there it reflects in how you talk to customers I think. So I think that's in Miss Selfridge I think there's a couple of people that I know are always helpful and so I always just associate them with being happy. So I'll go to them, I'll actively seek them out when I need something. Whereas in a different store if I saw someone that's daydreaming or just looking at the ground I wouldn't... I'd want to go and ask them but I wouldn't get a very... I wouldn't get smiles or I'll just be told something. I wouldn't go back to that person again.

I: *At that point what are you thinking when they don't smile at you and they're just being really blunt?*

R: I think like a nuisance in a way. I feel like I shouldn't have asked that question and that's what I felt in Topshop. I felt like a nuisance because everyone was being so busy and no one had time and when I went to ask for someone they said I'll be back in a few seconds and they weren't and I felt like a nuisance then. I was like obviously they don't have time to talk to me so I think it really reflects on if the staff are happy or if they actually feel like they want to reach a target or even if maybe the manager has given them positive incentives I think that would help because then they'd get more involved. Unless I think... I think the more people get... I can tell when... because I used to work in a shop I can tell now when they're supposed to be mystery shoppers come in because all the staff change in a few weeks. If I go in one week they'll be like how they normally are for most of the year and if I go in a certain month or something they're all very helpful. So I always think that it's... it contrasts though, I don't know if I am happy about that or not, I think it's just a bit fake in a way. I wish they'd be like

that all the time but they're not because they're trying to impress someone they don't know who it is which is what they're trying to portray is that that's how they're like all the time but they're not. Do you see what I mean? So I think that when they think a mystery shopper is coming in they want the mystery shopper to think that that's what they're like all the time when they're not. So I think that frustrates me a lot as well sometimes and that's why in Miss Selfridge if I know someone is always happy that's why I'll always go to them.

I: Can you think of any negative experiences you've had with other customers whether that's verbally or non-verbally?

R: I think usually it's when it comes to the weekend that's why I avoid it because that's when the queues start and that's when people get frustrated. And then if maybe you went out and put something back and then came back to the queue or something people will get frustrated. Because I avoid it I don't usually get the negative experiences I think. I used to go out on the weekends when I was younger and you'd get a lot of customers because I was quite young as well they'd just be like pushing you around in the stores because they're trying to get somewhere or 'Move you're so slow' or something like that. And you're like I'm supposed to be enjoying this experience and people on the weekend seem to... some seem to... I think the younger people like teenagers see it as a social experience on the weekend whereas older people because they've been working all week will see it as a time to get what they need. And that's when they're like you're... 'You're being really slow' or they're trying to rush you into something and that's when I used to find the negative experiences from but not as much anymore because I avoid it. I'll only go if my friend wants to go on a weekend I'll go but I always think it's too busy, it's too rushed, you can't really relax and enjoy the actual... you can't mooch around and see for yourself and look at different items, you can only look at one because then someone's like you can go buy it you feel a bit pressured. I don't think you should feel like that when you go shopping.

I: So that brings us onto products quite nicely in terms of mooching around and such. So can you recall any recent experiences you've had with product, again whether that be direct contact or indirectly?

R: There was this really nice burnt orangey blouse which was really soft fabric, I remember thinking oh I really like that. And I actually saw it I was walking past the store and I saw it actually in the store but because the doors were open that's how it caught my eye, so that's why I went in for it. But they only had like 14, 16, 12 and a 6 and there's... it's not my size I got frustrated. And also I find that sometimes all the sizes are different and mixed up. So I go through thinking... I'll look through it anyway just at the end and that takes up time and at the end of looking through all of it even though they've been mismatched the sizes there still isn't the size I wanted. So if I ask a sales assistant if they have anymore in the back she'll just be like oh no or they'll be in a certain day and I come in that day again and they'll still be the same size, not there.

I: So what do you do then, do you give up on the product or do you seek it out through other ways?

R: I'll look online I think because I've actually already seen it and felt it in the store so I'll look online. But it was out of stock as well online as well so I couldn't get it then but usually I'll buy it online then because I've actually already since or if I like something online I'll go into the store to feel the product.

I: So it is important to have that physical touch?

R: I think it is. I think giving customers as much information as you can on the product is vital, I think that's what people really need to... retailers really need to do. I think at the moment when you go onto a site you'll see a picture of it but I think ASOS really cracks it when actually give the catwalk. But then they only give it in one size they don't give it in different sizes. So if someone's a size 12 and they're looking at this ASOS model walking down the catwalk she'll be like well it could look completely different on someone else. So I think they really need to, I don't know, offer samples or something. I don't even know what you can do online that can really offer the touch and feel experience where I think it's really important.

And that's why if I'm not sure about something online I think oh I really, really like I'll go into the store, feel it and then try and see if there's a discount. Like they usually offer on Facebook discounts if you put in the code, so I usually go back online and buy it then if it's not in that size. So I think touch and feel is probably one of the biggest reasons that I'd rather go do it on... go to the store than do it online. Because I know that Facebook now are trying to integrate the social experience into shopping but you can't compare it I don't think at all. So I think that you definitely... I think I wouldn't be able to understand if I went and bought this burnt orange blouse online I could have, in my head, I could have completely thought of a different way it would look or a different way it would feel when it actually came in the post and then I wouldn't have been happy with it. Whereas in the store I was attracted to the way it felt and that's what made me want to buy it. Because I know there's so many different tops you can get in the burnt orange colour blouse but the fact that it was a different feel and different texture and it draped right back that's what made me want to buy it. Whereas you can't really portray that online I don't think.

I: So am I right in thinking you touch a lot of products in store?

R: Yeah I'll always go round and have a feel, like it's one of my things. Rather than look I have to feel the products when I go round because I don't know why I think it might be just a habit or something but I'm really into the textures. And I'm really particular about if I don't like a certain way something feels I won't buy it because I just think... also you know how some clothes can be itchy and scratchy I'm really particular about that. I wouldn't like any products... if I bought that online and it came through and it turned out itchy I'd be so frustrated because then you have to go through the whole process of taking it back and then going into store to buy actually something you actually want. So I always think that touching a product is what you need I don't think online can ever satisfy that.

I: So you said earlier on you take a lot of inspiration from magazines is that correct?

R: Yeah.

I: How much inspiration do you take from the store itself when it comes to fashion clothes like garments?

R: I'll see how they've... because usually the store will have a stand and put all the pieces what could go together on that stand and that's what makes me buy more products than one which I originally go into. So usually it can be a store that can have some shorts teamed with a nice top that will go with it and I think oh actually that does go and I'll put it together and that's what I'll buy. So when they do that that's... I'm more influenced to buy it that way. Whereas I might go in a magazine and think oh I really like that... that shorts and then I'll go into the store to get the shorts and then the shop will have items that go with the shorts which will make me buy that. And that's where... and I usually all the time I buy more than one item and I only go in for one item. So... and I think it's because they team it so well with what you can go with it. And there's some... and if a store didn't team a product well then I probably wouldn't... I'd only buy one product. So the fact that I always buy more than one shows that they piece it together well like the... they put an outfit together and I'll buy the outfit more than anything yeah.

I: Is there anything else you want to add about experiences with products?

R: I always find it frustrating when there's a few... the products are low... are really low in quality like when it's not supposed to be. When I go in and I expect something to be of high quality and then they've all got a certain threading starting to unravel because that's the type of garment it is, then I get really frustrated because then I'm just thinking well I love it and then I go and say well they've all... can I have a discount? And the staff are well can you not see if anyone... they've all got threading coming lose you can get what 10% off but then you can't return it. And it's like well what if it threads more and then I can't physically wear it? It's like what's the point of me buying something that's low quality in a store that I think has good quality and then not being able to return it if it does become worse. So I find that frustrating sometimes, that usually happens when there's sequined dresses or sequined tops or there's

usually a certain style that always comes unthreaded and you always find it in a certain product line, like a certain top or something, style, they'll have the same low quality I find. And I find that frustrating because if I like it I know there's no point me buying it because even if I get 10% off that's just on in the store, what's it going to be like when you actually wear it? So it's not like one of those... it's not like a top which comes discounted because it's the last one and it's faulty it's the whole line that's faulty.

I: So how do you think that influences your feelings towards the retailer then?

R: I think I just think surely you should understand what now works and what doesn't in the way of how you put together a garment but... it gets me a bit frustrated. I think sometimes they just don't understand how if it's low quality and there's more than one or two or three that are always unthreading or coming lose then you shouldn't be putting it out. Like if you're trying to tell people that you're a good quality retailer then you shouldn't be putting out clothes that may look amazing and a sequinned dress that looks absolutely gorgeous but the quality is shoddy just because it looks amazing doesn't mean that I'll be buying it. I'll be buying it because of the quality and because it looks good not just because you think that no one's going to really notice because you do. Especially I do anyway because obviously I'm a fashion student and you're always looking out for these things. But I think they think they can get away with it or that it will be fine it won't unravel or that people won't mind because it's such an amazing top or something that they can get away with that but I don't think they can, personally anyway.

I: Is there anything else you want to add?

R: That's it I think.

I: So this next one retail around information, this is any information, visual, verbal or any other kind is there, about the retailer themselves and about what they as a company maybe believe in, so their values or ethics, maybe where they come from so their heritage? Anything about their identity or possibly anything about what they do in other sectors, so do they sponsor an event or do they do other products that aren't fashion? Have a think and if you can recall and experiences you've had in fashion stores with this type of thing?

R: I think H&M has caused me to have negative and positive experiences when it comes to values and ethics.

I: Okay.

R: I'm really like high on my ethics in general anyway and so I don't really approve of using child labour or anything like that. But then H&M says we don't do that we're very proud on the way we treat everyone fairly but then it comes out maybe, I don't know, a few months later I found out on the news that they had been doing it or they had been doing some sort of illegal something or other. And I was really disappointed and I remember thinking that I felt a bit cheated in a way because I'd gone in, because I'm very much... it's like when organic or something in a way you go in thinking it would be and then you find out it's not so you feel cheated in that way. And when they come... when they pride themselves on trying be cheap but medium-ish quality but have good values and that's what I go to H&M for. I went to H&M not because... well it was cheap but you wouldn't go to Primark because they've got... everyone thinks it's child labour, so H&M they say they have got good values and they have got good ethics. And when it comes out that they had a period of doing labour when it was less than normal wages then I just felt that they don't have anything, they don't have any positive point now. Because people go when they want to go for something cheap they'll go to Primark, if people want to go for something with high quality they'll go to Topshop or Miss Selfridge or Selfridges and if someone wanted to go for the ethics which I think H&M should focus on they shouldn't get all this bad press which has come about from it. And so I think that I won't really shop there anymore just because they've done it once even though they've said that it wouldn't happen again, it could easily happen again, the trust has gone. I think trust is important for a consumer retailer and now the trust is gone I think even if people don't care about the ethics and just think it's just a cheaper version then they'll go then happily. But

I think that's what H&M should have... were focusing on anyway and it got ruined it got tainted, you can't really come back from that.

I: So in terms... you said H&M they say they're ethical and they say they do all these things, how do they say that? In what way as a consumer do you know about those things?

R: I think I remember when it just... going on the website they'd just written about being ethically correct and I remember maybe a couple of years ago now there was a bag or something with an ethically correct bag that if you bought it, it would help towards a certain cause. Then what's the point of helping towards a certain cause if you're not helping yourself in the way that people are working for you? So it can even be controversial in that way. Like I don't... they're trying to build it up now by having all these different Versace ranges, like people coming in and David Beckham being on the front cover for them and I just think that you're just trying so hard now just to try and get people interested when you shouldn't be focusing on having David Beckham splashed across all your stores to get people to go inside. It should be about the values. If you were about a value company you should promote that, you shouldn't be promoting David Beckham boxers which H&M... girls that go into H&M aren't looking for boxers, what's...? They're only going in there because people like David Beckham and they trust David Beckham and they're trying to get that trust back which I find anyway. So I'm not... when I walk past it I'm not bothered I don't feel I need to go in. I don't think oh I like David Beckham, David Beckham wouldn't go for a store that is unethically correct or something. If a celebrity or if a model's not been told about the working conditions they're not going to question it, they'll just model for them. And so it gives the wrong impression to consumers. I know what H&M's trying to do with the Versace range trying to get it in, more people be enticed into going into the store in a way but a cheaper range. But they're bringing these people in I find to try and show that they can be trusted, with all these trusted designers and trusted celebrities because they're a trusted company. But because they've tainted themselves once it's very hard to come back from I think. I think that's what they're trying to do.

I: In store how do you know about the ethics and the values?

R: I think there's little promotions. I think by the till they'll have something saying we're ethically correct blah, blah, blah. I'm not sure... I don't see it on the labels but I remember... I don't know I think it's just a vibe. I don't know why I think that they thought... well I thought they were ethically correct. It must have been a... I must have read it on a website or by the tills of the promotions or in magazines, if they've done any magazines. I remember seeing oh H&M want to go for the more ethically correct way than Primark are going but still a cheaper range. And then when I looked more into H&M because I was doing it for a project a couple of years ago I found out all this controversy about all the stuff, that they'd not been ethically correct and they'd thrown out all these clothes and they hadn't... they'd just been burned and they hadn't been giving it away to other people. And I just lost so much respect, I just... there was no point... I just didn't want to go in and buy anymore from them.

I: Is there any other kind of information about the retailer or their own brand that you see in store do you think?

R: What do you mean?

I: So anything that isn't about the product as such but it's about them as a company?

R: I think Selfridges very much, people go to Selfridges because of the yellow bag, the black writing because it gives a lifestyle more than anything and I think that's what high-end retailers do more than fashion... like the street stores. I think the high-end stores will... it's all about the lifestyle and if you go to that store you're buying into a lifestyle, I think that's their identity.

I: What about you, is it your identity?

R: If I was like a high-end consumer then I would probably go into those stores and it would be because of my lifestyle and it would... that fashion would be my lifestyle. But because I'm not

and fashion isn't really... I go for different pieces not different... not... because I like them not because of the brands really unless they give me a positive experience that is not really about my lifestyle at the moment I would say. I think maybe when I'm older and if I was going for a certain look like French Connection are very much like work pieces I'd probably go to them because it gives that lifestyle of career minded. But at the moment because I'm still a student I think it's just testing the waters in a way.

I: Is there anything else that you can recall about retail brand information because I'm getting the vibe that it's not something you come into contact with?

R: I don't think... I'm trying to think... I know that maybe Topshop try and get that edgy lifestyle across but I'm not really sucked into that. I think I just go for something I like at the moment anyway. When I go probably after university and I get into my own set and my own place, my own friendship group and own work ethics I think I probably cater a lifestyle that will probably be more trend related. But as a student you change so much over the next... over the three years that I've gone from loving one store to now a different one and a different one so I can't really say it's a lifestyle at the moment for me.

I: Okay we'll move on then. So technology, so when you're in a fashion store have you ever... or when you have been in a fashion have you ever experienced any form of digital interaction? So it could be a television screen, any animation or a self service till maybe a touch screen like an ipad or even a computer screen?

R: Not yet no. Topshop do have a computer screen I think so you can see if it's online but it's something I know that will probably be so massive in the future. I think that television screens are probably coming more... in Lipsy when I used to work there the television screen above the till of like Pixie Lott who... so... but I don't think they're using to the best of the abilities. If you were to use a television screen you could do it as in newest trends or the key items or... but at the moment I don't really see it. Maybe in the high-end stores which I'm not going into they might have it because obviously they have more budget and the lifestyle is very much ipads that sort of thing. But in high streets I don't think at the moment they're using it to the best ability.

I: So you mentioned a computer screen in Topshop, have you ever used that?

R: I used it once but I just... I don't see the point of shopping online when you're in a store.

I: Talk me through that experience you had with the reason why you went over to it, what happened when you were with it?

R: I couldn't find what I wanted so I was just making sure it was the right store that I thought it was in. So I went onto the online and it was quite slow and I was just thinking right okay it's really slow I could do this at home. And then I went onto it... found the product I wanted and then it said it was... you could buy it in store and it was in stock in store because that's how they do it I think in Topshop. So I was like right okay in the shop. So I went to the staff and was like, 'Oh do you have this... I think it was a shoe, do you have this shoe in stock?' And she was like, 'Oh I don't think so but check the website on the screen.' And I was like, 'Oh I just did.' She was like, 'Oh okay well I'll go look again for you.' So I went back to this computer screen and made sure that it was in stock in the actual shop and it said it was but then she said there wasn't any in stock anyway. So it gave misinformation, I'd rather have known this before I'd gone out to look for this shoe. So unless it's not updating it regularly then I don't think that they're using it to the best ability. I think there's only one or two anyway so all the people come in I don't really ever see it used because it is a social experience, I don't see why you'd be going on a computer screen to look online when you're in a shop yourself when a staff will tell you if it's in stock or...

I: So after the sales assistant said, no we don't have it how did you feel?

R: I was just like come on what? I was confused more than anything, I just didn't... I was confused because this computer is experienced software, very high-tech was telling me who should have a current inventory of what's going on in each store. Whereas someone else was telling me yes sorry the store... the screen was telling me yes and the staff was telling me no. I

just was thinking well either there's one pair that someone else has reserved and so there is a pair left but it's just been reserved or it is not there. I just got really confused, I just didn't really understand what was going on and I just went home and looked it up online as an actual online transaction more than anything.

- I: Do you think it influenced your future behaviour towards that kind of technology in store?*
- R: I think if you're going to do technology in store I don't think you should be doing it... I don't think there should be a shopping process in the actual technology. I think it should be very much iPad should be giving you... scanning barcodes on mobiles now, maybe you could have a scanning barcode on the products on the labels which you then could be on your phone say for later maybe and then you could buy it later. Or you could have a massive computer screen with the trends or the key things but I don't think you should really have that... you go onto that computer screen and you buy that now while you're already in store because I find that can be very confusing and that's how you get the miscommunication. So it should be more towards visual engagement with the customer than making the customer buy something.
- I: Do you think in general so outside of fashion you're a confident user of digital technology?*
- R: Yeah definitely.
- I: And would you be encouraged to use something in store, do you think confident in approaching that because it's technology?*
- R: I would be but I think it's because of the generation we're in. We're being brought up by technology evolving so quickly that every year the iPad is coming out new versions every year that if you're not involved in that process then it's very rare because I think each household now has their own computers, has mobile devices that children get hold of and use and that's how they grow up with. So if technology goes into that way I'm confident in using it because I've grown up now in that way whereas my parents probably wouldn't be confident in going into the store. I know my mum has no idea what an iPad does. So if she went in and she tried to do it she wouldn't know what to do. But it's because we're growing up with it then I think it's more... that's where we're going. Whereas I don't think you should be... if you're a store that was targeting the older generation then I don't think maybe touch screens would really be what you should go into straightaway. Maybe after a few years everyone's... it's all coming out and more people are becoming technology savvy but I think it's more the younger generation growing up with it and that's where I think high street stores and people aimed at our generation could really go forward in.
- I: What do you think you'd expect from technology in a fashion store? What would you want it to do?*
- R: What would I want it to do? Be able to tell me... because I haven't seen it before I don't know what to expect. It's one of those things that really could go one way or the other. I think that technology maybe making sure that people... I know that customers need to feel more valued each time because sometimes they don't feel valued and if technology can cater to that in any then I think it will help. So I think maybe if you had a little scanning thing that was a say a member that you were at that store at Miss Selfridge if you have one of those little barcode scanning things that you were there and you scanned it in and then you got... maybe if it was the 20th time you were in the store within the last three months then you get discount from it. So making you feel valued when you go in...
- I: That's what you would want, you would want to feel valued?*
- R: Yeah definitely and if technology can cater to that then that's all the better.
- I: Is there anything else you want to add about your experiences with technology?*
- R: I think that's it.

I: *So just for this last bit of the interview I want you to think about the other ways you interact with the retailer but outside of the actual store.*

R: So online?

I: *Yeah, is online something you use regularly?*

R: Yeah, very much more so now than I used to I think because when it first started going online all the stores, on Facebook it was quite basic just saying this is now in store, new stock online, there wasn't much to really engage in. Whereas now they offer like in store promotions if you go in or if you win a competition. And I think that I really started sharing pictures when they come up of the new stock...?

I: *Yeah.*

R: I think it was last year I think me and my friends were all going out for this party that we'd been waiting for a couple of months and because we're on Facebook anyway chatting to each other I think someone went onto I think ASOS Facebook and found a new little black dress and then shared it to my wall. And I was like oh yeah that's a really nice dress and now since then that's what I do. I'll go on if I'm looking at their... down Facebook on the actual online site and I see a nice dress that I know a friend would suit I'd go onto her wall and share it onto hers and be like you'd really suit this.

I: *So you're giving your friend ideas?*

R: Yeah just because I'm on it myself I already know what I like but then I know if I know my friend likes something she's always very particular about a style I'll send it onto her because I know she'd appreciate it. And so that adds to the social experience but I think that's the best way I think I found from Facebook. I wouldn't... I definitely wouldn't want though a whole online experience on Facebook.

I: *Why not?*

R: Just because I think you can't get away, you can't get away from anything, it's all formal structured on Facebook that you wouldn't be able to just look around. On the actual online website you get different things, you get different ways to look at products, you can just browse at your own pace whereas on Facebook if everything's on the same I think I'll just get sick of it. I think just having it all on a Facebook site I just wouldn't be happy.

I: *What drives you to go on Facebook in terms of fashion pitch?*

R: I think if there's any codes that I can get first of all before I go onto the website and then when I go on to get the codes they'll be like different pictures or different trends or competition and then I'll scroll down and then I'll go further into it. But I think that's what drives me, the coding.

I: *So would you say you interact with it at a high or a low level?*

R: I'd say medium at the moment. I think more over the next few months I think I'll be a lot more involved with it just because at the moment I'm studying so I can't always go on it. But when I have the chance I'll be on it and when I'm with my... talking to my friends I would like to just be able to type in a certain retailer and then just look at it because that way I won't have to get a new table out, a new box kind of screen then in that way I will be using it more. Especially if I think if they use more... I don't know if they can, because at the moment if they're able to get a picture on which can rotate the products. I think that would also help because I'd then go onto the store to buy it but I would not want to process any money over Facebook at all.

I: *No? Why not?*

- R: Just because it can be so easily hacked I think even more so than actual firm site which uses different safeguards to actually make sure that it is trusted whereas Facebook so many people I think can hack onto it. So I'd rather be able to browse onto the Facebook if I wasn't shopping and then look and purchase online.
- I: *So talk me through a typical time that you've gone onto a Facebook page for a fashion retailer. So what's the first thing you click on and do you have a standard method of going through it or is it a bit more spontaneous?*
- R: I think I'll probably look on it every few days just to see if there's anything new updated. I'll go onto Facebook check out statuses what people have been up to and then I'll think oh I really want to get some things. So I'll type in the retailer of a certain thing and Miss Selfridge I usually go on anyway because that's my favourite retailer and then I'll usually... if I'm not going on to see a code I'd just scroll down and go to the photos more than anything...
- I: *What are the photos of?*
- R: They'll just be of different products or people wearing the products sort of thing I think celebrities or something like that. And I'll just look through it and just... just because it's very visual, I'm a very visual person so I like it when I can see something so I'll just flick through the photos and then I'll get inspired and then I'll go onto the website that way.
- I: *What about the idea that other people are visible on the Facebook page?*
- R: I don't think I really mind because I know that everyone's going onto that for the same reason. I think it's when on Facebook though people can very easily get bitchy but hide behind a computer screen, they can very much be like this would look good in this size but if you were a size 10 onwards you'd look horrific in this dress or something. Then that I'm really not... separate myself from that because there's no point, I don't see the point of bringing other people down to make yourself feel better but it's so common. It's so common that people do it and I think that it's something that will happen as well... I think that will increase over the more retailers get involved with customers and the more someone will get involved and speak their opinion on the actual retailer site. People can so easily just knick you down and be like, looking from your picture you won't be able to fit in any of that so blah, blah, blah. Because I see it on so many different, maybe not fashion, but so many different other things, it's already happening and it's just a matter of time until it's going to happen onto the actual fashion.
- I: *So you're quite wary of other consumers, what they're writing?*
- R: I don't think I'm wary I just think I know how easy it is to write something that you wouldn't necessarily have the guts to say to someone's face online. I know loads of people do it so I just try and steer away from it I don't... that's why I only go on it for codes and for visual influences rather than to actually write anything down, I won't write anything down on it because I don't... I've got what I needed.
- I: *So once you've been on Facebook and you've looked at fashion retailer's page how do you think that influences your need to go in store from that point?*
- R: It doesn't really. I think that by going on Facebook it influences my need to go on the online store but I only get really... I think when I'm on the online store that's when I'll think about going into the actual store. On Facebook everything's all about finding if it's in stock, finding if it's the right sizes, finding what the fabrics are like, what the quality is. That's where I think the Facebook links well with the site with that. But I think if I see it maybe on Facebook and then I'm walking past the store then I'll think oh actually I could go in but it's very, very rare I think...
- I: *It's not a direct motivation for you...?*
- R: No, it's not a direct motivation to go to the online store but the online store motivates me to go to the physical store. But I think maybe Facebook drives the online store more than the physical stores more than anything.

I: *Is there anything else you want to add about your experiences with Facebook or any other social media?*

R: I think Twitter is becoming more popular everyday now and I haven't actually started using it but I know that so many people are using now. I think there's a massive American thing and now I think that's going to start being used more than Facebook. And I think that once retailers get involved with that area as well which they probably already do that will help but with that. With Twitter I don't think you can... I don't know if there's only certain word limited or there's any way you can put visuals on. I don't know see how they can really interact visually with consumers at that point unless you're just telling them about certain updates. Whereas I think the Facebook one gives more visual and gives you more room for discussion. Whereas maybe that's why Twitter people go on Twitter to look at retailers because you can't get involved in the sessions, you can't get... there's no bitchiness there, there's no judging people because you can't see it, you don't see what people write to you on Twitter I don't think. So maybe that's why a lot of people do go onto the Twitter one and favour it over the Facebook.

I: *Are you encouraged to try out Twitter?*

R: Yeah definitely I think once after my studies are over I will but I think until then Facebook... I've always got Facebook, I don't really go on it loads at the moment but I think Twitter is definitely something I think is... I think social media networks is such phases and such fads that may last a few years but they are... you will get bored of it. After all there was Myspace, there was Bebo and now Facebook's going out of fashion slowly, it's still massive but for Twitter. So I think that retailers going to really have to keep up with social networks over the next... over the years because they're going to constantly change, they're never going to be a constant.

I: *Yeah, anything else?*

R: I think that's everything.

I: *Great. End of recording*

Interview 19

I: *How often do you shop at high street fashion retailers?*

R: Once or twice a month generally because I work on the weekends, so it's usually like after uni.

I: *So would you say that's your free time?*

R: That is my free time, after uni, after lectures I can run into town really, really quickly.

I: *How interested in fashion do you think you are? How interested are you?*

R: I am really interested in it because I study it, so I find it's almost like an extension of what you study. You kind of almost have to go into town and look as well to see what's going on and also because I'm a girl I quite like shopping. [Laughs]

I: *How fashionable do you think you are?*

R: I think I'm quite fashionable. I mean I try, maybe not keep up with the trends but I like to look a certain way, so I think that shopping is a reflection of that. In order to look a certain way you have to go shopping and buy the things.

I: *So what stores do you like to shop in?*

R: Zara is my favourite I would say because I think it mirrors what goes on in the higher end of fashion but it's still accessible. You don't feel like you're in a really big department store where people are looking at you and things like that. It's a lot of an easier place to buy something that you want.

I: *Anywhere else?*

R: I would also say Ted **Baker** but that's only, this is really, really recently though because a friend of mine worked there and she was saying how many amazing things she has there, you have to come in and look at this, this, that and that, so I came in, I just bought a t-shirt. I didn't buy anything major, so that was like a new thing for me.

I: *But that was under her recommendation?*

R: That was under her recommendation.

I: *Okay. And can you think of any of the experiences in store you've had recently? Any one experience that stood out particularly positive or particularly negative?*

R: Okay. I wanted a pair of trousers from Zara and I'd seen them on somebody else and I absolutely loved them and they were like, it's in Zara's like right now, so I went in to get it but because it was so popular it had sold out and they were actually really, really helpful. I think the first sales associate didn't quite know the stock, what I was looking for, so she handed me over to somebody else who did know what I was looking for but because it had sold out, they had to speak to the manager who then called like a store in Trafford to see whether she can get it for me, it turns out it was sold out but a couple of weeks later, she took down my details and she called me back saying we just got it in store, so I went in then and then got it, so I kind of felt that that was a positive experience cause even though they didn't have it then, I was able to later get it. I didn't even think they would remember but they did. It was good. They are really friendly and I never find that you feel afraid to ask them anything because there's just so many of them. There's always someone to like, Oh! Can I just have this in this size. They're not like snotty or anything like that.

I: *So you said you saw some trousers on another person?*

R: Yeah.

I: *Who was that person, was it a stranger or friend?*

R: Sometimes, it can be anyone because I don't mind, I will run up to anyone just along as it's nice but she wasn't a friend, it's just someone I knew but obviously we talk but she had them in a different colour. I asked her if it came in like any other colours because I think hers were like mustard or something. I ended up getting them in like red.

I: *You said that you don't mind going up to anyone and asking?*

R: No. [Laughs] Is that bad? Yeah, I don't mind.

I: *Great. So at that time who were you with? Were you with anyone?*

R: I think I was by myself. Yeah, I was by myself. I mean I think because we're not friends but I'd seen her and I knew of her, so I was like Oh! I love your trousers, it was like being stopped in the street, that kind of thing, so I think I was by myself.

I: *What I want you to do is to think back to an experience you've had inside a fashion store, a recent experience, so you don't have to have purchased anything whilst you were there but you can have and I want you to describe to me what you did in store, anything that you came into contact with. So I have some things here that we'll go through. We'll start off with people since we've just been talking a little bit about sales assistants and what have you and if you can I want you to recall any sensations, thoughts, feelings that you had at the time or if you did anything physical and whether that was with someone else or on your own?*

So can you recall, maybe you want to expand on the example you've just given there or a different one, an interaction with somebody in store, so it could be a sales assistant, another customer, anyone?

R: Can I give a different example?

I: *Yes, you can.*

R: Basically it was for my friend's birthday, maybe like a couple of months ago and I wanted to get him a present, so I went into Topshop to try and find him a t-shirt because I knew they had this t-shirt with like Rihanna on it. It was really cool and I wanted to see if they had like any different other ones, so I'd gone in but because it's men's I wasn't too sure and so I'd gone into the men's wear department and I was looking around, looking around and, you know, you kind of feel like you want someone to come up to you and be like, you know, how can I help you because I really didn't know what was going on. I knew what I wanted but I wasn't too sure and I kind of would have liked like a male perspective at that specific time. It was okay. When I got in there the music was a bit loud. I don't think that it turned me off but because I knew that I was in there for a certain purpose, I didn't really pay attention to it, maybe it was too loud, I don't know but I remember feeling like I wish someone would come up to me. Someone did eventually and when they did, they weren't too sure of the stock and it kind of made me feel like if you don't know what's going on, how am I supposed to know what's going on. We eventually got through it, I think he showed me like a couple of different styles and it took him a while to tell me the prices and what's been popular and, you know, what guys like at the moment and I did buy a t-shirt, I just wished I'd got it from someone else who knew. I mean my friend liked the present in the end like, he thought it was really, really cool but I almost wished that I'd had a different experience so I would have been able to shop with like, you know, if he'd said this is really, really nice, I would have probably gone for that because he was a bit wishy, washy like, yeah, you could just, you know, pick that or pick that, I kind of didn't feel like I had much guidance.

I: *Okay, but you still purchased?*

R: I still purchased because I'd come in for something.

I: *You said you purchased but you wished, you know, someone else... is there a sense of regret there or?*

R: I regret not having a better shopping experience. I think going back to what it is you're studying, you know what it should be that when you don't get it you're kind of like and also I work in a shop and I'm used to, you know, providing that service and when I don't get it, I kind of feel a bit like I could have done that myself, do you know what I mean?

I: *Yeah. So that was someone you approached?*

R: I had to approach them, yeah.

I: *How does it make you feel when they're not initiating, you know, the kind of...?*

R: When they're not coming to me? I feel a bit lost in the shop especially if like I sometimes feel like I do need a bit of help shopping. I do feel a bit like lost in the shop and I feel like can I do it? I know it sounds really stupid but you kind of... Because they know everything they know about the brands. They know about, you know, what's come in, what's new, what's not selling, so I think it would be better if, you know, they are more proactive sometimes and like going up to customers and being like, you know, what is it exactly that you're looking for? Because not every shop is just looking around, some people do actually want to buy stuff and I find that I do shop with a motive to go and buy.

I: *Do you often find, you know, having conversations with sales staff, you do purchase?*

R: Yeah. I'm so swayed. [Laughs] It's so sad. I am so swayed, yeah.

I: *Do you think they persuade you into buying things?*

- R: Probably, yeah. But I think if it's crazy then I'm not going to buy it but if I can afford it and it is something that I like and I know that maybe it might not come into store like very recently or it might not come in like once it's gone, it's gone then I probably would get it. Is that bad? [Laughs]
- I: *No. So that's with the sales assistant?*
- R: Yes.
- I: *Can you recall any experiences with other customers? I say an experience, you know, it doesn't have to be...*
- R: I went sale shopping, does that count?
- I: *As in other customers in store?*
- R: Yeah.
- I: *Yeah, that's perfect.*
- R: But it was Selfridges.
- I: *That's fine.*
- R: The Selfridges sale at Christmas. I went with my mum because my mum wanted to buy a couple of things and I hated it. I hated every second of it purely because it was like so... I'm quite short and I feel really claustrophobic when there's so many people and I feel like people aren't shopping, they're just picking stuff up and they're really aggressive and you can't, you know, like take your time to look for things because people are literally like in your face like grabbing things, so I don't quite like that aspect of shopping where there's too many people in the shop and everyone, it's almost like a winning game, like who can get what, the best, the fastest, kind of thing. I don't like that.
- I: *So that's during a sale time?*
- R: Definitely. I think they are definitely more aggressive.
- I: *What about normal non-sale?*
- R: Yeah, I like it. I prefer non-sale because, you know, if you're trying a coat, like a couple of times I've been in Zara in the winter and I tried on a coat and some people are, Oh! That looks really nice on you or something like that and it's nice, even if you don't buy the coat, it's just nice to know that people, even if you're not with your friends someone else can take the time to be like Oh! You look nice or, you know, I've got that, you know, that kind of thing.
- I: *So you enjoy when they start a conversation?*
- R: Yeah. It's not always. I don't find customers always do that but there has been instances where that's happened.
- I: *So it sounds like cause if you approach people in the street and ask them what they're wearing, you quite like that interaction with people?*
- R: Yeah, definitely.
- I: *Great. What about kind of general characteristics of people. You've already said the sale shoppers are aggressive?*
- R: Yeah.
- I: *Do you find that people generally, other customers are...?*

R: On a normal day?

I: *Yeah, are friendly or?*

R: I think other customers genuinely, I think like go about their business pretty much. I don't think they're there to be like when you go into a shop, Oh! you look nice. I think if the occasion arises they'll say it but I think people do keep to themselves when shopping unless you're shopping with a group of people, if you're with friends then it's a bit different.

I: *Do you often go shopping with your friends?*

R: No. Now thinking about it I don't think I do. I think I'm much more of an independent shopper because you know what's in your mind and you know what you want. I think friends slow you down [Laughs] because I don't know you might be like Oh! I don't know, I don't know but surely you can show your friends when you've bought it and you've mixed in with what it is you were going to wear it with anyway and then get their opinion on it and then if they really hated it you could take it back.

I: *So you prefer shopping on your own?*

R: Yeah.

I: *Okay. Is there anything else you want to add about experiences with people, interactions you've had?*

R: No.

I: *That's fine. We'll move on to environment. So this is anything within the physical environment. It could be things like the smell or sound, atmospherics, lighting or materials, anything design wise that you can visually see, space and layout or maybe visual merchandising and product displays, service areas, furniture?*

R: In Topshop when I went to go and get something for my friend, I found that they are really, really current. It's nice to go in there because I think maybe their lighting, it's like I think everyone's trying to like make their store look the best, almost like a flagship of that town but I thought that was good. I thought their visual merchandising was good as well but I didn't feel like it helped me.

I: *Okay. Why not?*

R: I just thought that because they'd put this whole look together and if that's not the look you're going for then it's completely null and void.

I: *Do you often take inspiration from visual merchandising or would you want to?*

R: If it's interesting I think I'll look at it more than two seconds but I don't think it informs my purchase decisions.

I: *So Topshop isn't that useful for you?*

R: No.

I: *Is there another retailer?*

R: Zara's is quite good especially the one in Manchester because when you walk in, it literally is in front of you. I think because I was shopping for a male like it didn't feel like, I didn't feel anything but I'm thinking back to when I was shopping at Zara, I walked in, in the winter and they had lovely coats and gilets and all sorts of things and I thought Oh! This is so nice. It's almost like a taste of what's in store, so that was, I think that helped because you look at it. You kind of look around and you think Oh! That's really nice and you try and find it in the shop. It makes you kind of stay a bit longer in the store, stay a bit more motivated because

even if you weren't looking for it in the first place, you find that you then are because you've seen it on the mannequin.

I: Do you think that happens a lot?

R: Yeah, it happened to me.

I: Great. Anything else about the environment?

R: I hate when the fitting rooms are dirty. It stresses me out. I can't change. I just feel like sick.

I: What do you mean by dirty?

R: I went to Zara at home and I think it was maybe pre Christmas, maybe they were really, really busy and it was just like dust on the floor and I was like eww, you're standing there like eww and I don't think it creates a good shopping environment because when you're in there you should feel like you want to take your time to try on the clothes and look around and like look in the mirror and see whether it looks alright and I felt like, no, I just wanted to be in and out because it was just so revolting. It wasn't nice, no.

I: Do you often go into fitting rooms?

R: Yeah, I love to try things on, so I would prefer like to try it on there and know that it doesn't fit than take it home and then have to take a special trip back but when in the fitting room I think that sometimes the lighting can be a bit harsh and it doesn't really reflect like real day light and that's a bit annoying because it's so stark, you're just like is this how it really looks and the mirrors are like, I went into a fitting room and the mirror was kind of moved which was nice because you could see what kind of angle you're at whereas if it's stuck on the wall, you kind of have to come out and have a proper look.

I: So what are your favourite fitting rooms? Do you have any?

R: Apart from, I think Zara's is good. I think Reiss is quite nice. No, Reiss is not nice because you have a mirror but your mirror is outside so you have to come outside instead of, you know, how do I explain it, like the mirror is, you have to get changed and come outside to look at yourself as opposed to it being in the fitting room where you can look in the privacy of just yourself and I find that really weird.

I: Why?

R: Because you had to, even like can you imagine if it didn't look good and you have to come out and customers are shopping and then all of a sudden there you are standing in a ridiculous thing.

I: So is it that you have to come out into the whole shop?

R: Yeah, into the whole shop. That's not cool. [Laughs] People are like looking at you.

I: So you'd be worried about the other customers seeing?

R: Yeah. I know I'm like contradicting myself cause earlier I said I like it when, you know, you've got something, I guess if you've got something nice on then you want people to see it but if you haven't got something nice on, it's a bit like, no, I don't want to go out. So, yeah, I remember Reiss was a bit like no, no, no. I can't go outside. [Laughs]

I: So do you think that puts you off trying on clothes?

R: I always try it on though because I'm a big believer in like you have to see what it fits on like, even if I can't see in the mirror, I can kind of gage whether like if it's like trousers or something it fits good, so I always will try it on regardless if there's a mirror or not.

I: Anything else about the environment you can remember?

R: I like with Zara's there's a lot of space. I think with Ted **Baker** especially the one in Manchester it's kind of cooped, I feel like they're trying to do maybe a boutique feel where it's a lot more enclosed, a little bit more private but then again I feel sometimes it's a bit more claustrophobic, you can't quite see all the merchandise whereas in Zara it's a lot more spaced out, aired out, you can walk and like look around and you feel like there are like zones whereas with like more a boutique style it's a little bit more cramped because sales associates are all on top of you, you feel like you can't really shop in peace, if that makes sense?

I: Yeah. Shall we move on?

R: Yeah.

I: The next one is product. So can you recall any experiences you've had with products, so information, the way it's presented, perhaps a feel of quality or any information about where it came from or was produced, anything like that?

R: I know with Zara's clothes they're produced like all over the world really, aren't they? That doesn't really make me think, no, I'm not going to buy it. I never feel like, you know, because I know that they've got to like produce it to a certain standard, so it doesn't matter where they're made from. It's going to be of Zara standard, which is usually quite high. I've never had any problems with it but maybe their bag could be a little bit more, you know, premium. It's just stuck in that like blue Zara bag and most of the time in Manchester when it is raining like you could get soaked through with your bag and it's just like if it was a bit more sturdy.

I: Can you recall any experiences with a particular product that you've had?

R: What happened to it?

I: Yeah. You think back to any time when you've seen a product and you thought something about it or you picked it up and tried it on?

R: Can I refer back to my old example?

I: Yeah.

R: When I did eventually come in to try on the trousers they said were in stock, I tried them on and they were great. They were good. I mean cause I had seen it as well, like once I'd see the girl had it, I went online to see it and it looked great online and when I found it in store it looked good as well, so there was a good correlation.

I: When you're in store do you go straight to the products you think you want or?

R: No, I usually have a bit of a browse around to see, you know, what else is there like because I don't think it's just good to just have one option because if that one option doesn't work then you're kind of just like Oh! okay, so if you pick up things that are similar and take it all in then you can kind of compare it.

I: So can you talk me through a browsing experience that you've had?

R: I wanted a jacket for work. I went into Zara again because it's really cheap and I tried on a couple, I think maybe three or four but because I'm quite short some of them were really, really long and some of them fit quite good. I didn't end up buying one in the end but, yeah, it was okay. I don't remember anything in particular. I just remembered, you know, trying them on and it was okay.

I: How did you know they were there? Did you have to search?

R: They always, I know that every winter they always do a specific like set of blazers because it's wintertime, black blazers looks kind of like a staple so you know that it's going to be there. Sorry what was your question?

I: *How did you know that, you know, how did you find the product?*

R: Because I guess Zara is like in zones almost. You have like Zara women, TRF and Zara basic, so I kind of worked through the zones and picked up, you know, them from each section because I went from almost like high priced to like mid range and picked up the ones that I thought were appropriate for what it was that I was looking for.

I: *And what do you think of the way that they zone the area?*

R: I like it. I think because sometimes with Zara you want something that's a bit more special, so you go to Zara women and sometimes you want something a little bit more basic, like a basic shirt and then you'll go to Zara basic, so it's nice to, you know what price point you're in when it's in zones. I think maybe that's why I shop there because it's so kind of, you know, it's quite clinical I think and your thought processes are a lot more easier and I find that's why sometimes I don't shop in Topshop because I find it just unbelievable. There's just too much, too much stock. It's all really trend driven and I'm like I don't know. I don't know what to pick and it's a bit everywhere.

They have a petite section but once you come out of the petite section, the trend section and they have the boutiques as well and it's just a bit much I think.

I: *Anything else you want to add about any interaction with the products?*

R: I remember I was going to buy, I was searching for a gilet for ages and I was going to buy one from Zara but my friend had one and had one and all the feathers fell off so I didn't buy it and that's the only reason why. I think sometimes when someone has something and it doesn't quite work out, you're like Oh! No I'm not going to buy it even though it was really, really nice but maybe it was just that one batch that wasn't good.

I: *But it put you off wanting to then buy it?*

R: Yeah, 100% and I would have paid for it.

I: *So the next thing we're going to talk about is technology. So in a fashion store have you ever come across and experienced any forms of technology such as perhaps like a TV screen, any animations, self service, kiosk, a touch screen like an ipad or maybe a computer screen in a fashion store?*

R: In a fashion store, I remember Abercrombie and Fitch having one but it was almost like, I think it was quite hard to find but I just remember seeing it and you could flick through the different styles that they had for that season.

I: *What was it?*

R: Abercrombie and Fitch.

I: *What did they have?*

R: It was almost like a screen, maybe as big as an ipad but it was in the wall, maybe it was a computer but it was quite small, it wasn't like a full on desk top, it was like quite a small computer and it was almost in the wall so you had to lean in, almost like an ATM machine kind of thing and you could like flick through, you know, the styles of what they had. I don't know if it was in every single room but in most of the rooms they had it.

I: *Okay. Did you have a ...?*

R: I had a flick because I was like what is this thing, I was so curious. I was just like having a flick but I didn't use it. It was just there.

I: *How did you notice it in the first place?*

R: I walked in the room and it was literally like almost like a little hole in the wall and I was like what is this hole in the wall. It looked like an ATM machine kind of thing but no one was standing there manning it. It was almost like it was there for you to like flick at your own pleasure or what not but it didn't really correlate with what was actually in the room as well. I think because it's such a big store and there's so many rooms, like some of the merchandise that was on the computer wasn't in that room. You almost had to go and find it elsewhere.

I: *So the purpose was product based?*

R: Yeah.

I: *Can you tell me what you did with it? You said you were flicking through?*

R: It was almost like a look book maybe of just like hoodies. I think I saw hoodies and something maybe like a fur parka or something and you literally just flicked through to see and it showed you like what colours are underneath as well.

I: *So what did you think?*

R: I thought that was really cool. I don't think I expected it of them. I really don't think I expected it of them but then I think my friend said she went in and they changed it to almost like applying for a job so you could apply for a job on there and like put your details in, so maybe it's like a multi purpose computer screen but when I was there I didn't see that.

I: *Can you expand on why you wouldn't expect it from them?*

R: Because they're such a kind of, like a young brand, that they cater to young people. I just didn't expect it from them because it just didn't feel because they're quite heritage, it was kind of really up to date and I didn't expect them to have kind of cottoned on to it yet, just yet.

I: *Do you think it was a useful thing to have in store?*

R: Definitely. It definitely kept me there for two minutes more than I probably would have stayed in that room purely because it was there. Yeah, I think they definitely should carry it on. It's interesting.

I: *Have you ever experienced anything else like that or these things in any other store?*

R: No.

I: *So thinking outside of the fashion store now, how about in a supermarket?*

R: Yeah, I shop self service all the time for my food. I love it. Boots as well. If there's a really long queue, even if there isn't a really long queue I'm like obsessed with like tapping, so literally I just take all my stuff even if I've got like loads of shopping I'll just do it self service. I find it easier. I find I like the scanning section of it. I like doing it.

I: *So can you tell me why you're obsessed as you say with the tapping, what is it about it?*

R: Because it's like you're taking on a role of a sales assistant, sometimes it's faster as well. If you've only got a few things you don't want to wait in the queue and like stand there where you can just go to self service and just tap, tap, tap and you feel like you're doing something, you're like in control of your shopping experience I think.

I: *So when you've done that and you've walked off, how do you feel?*

- R: I feel like good.
- I: *Yeah?*
- R: Yeah, that I've achieved it. Sometimes actually I do get a bit stuck and someone has to come over and help me and then I'm like but I did what the computer said that I needed to do but other than that it's fine.
- I: *Okay, great. Any other examples? Do you ever use a mobile, mobile apps when you're in store?*
- R: No. I've used a mobile app, it wasn't my iPhone, just to check Zara's and I felt it was so rubbish, theirs was really bad because you could see things on it but you couldn't pay for it, so it wasn't like a transactional one. I would have loved to have paid for, I think it was like a top I wanted and I would have loved to have paid for it and sent it to store because obviously it wasn't my phone but maybe they've moved it on now. It wasn't transactional. You couldn't pay for it on there which I found really frustrating.
- I: *Anything else you want to add? What do you expect from technology in a shop? You're familiar with the self service, less familiar when it comes to fashion but what would you expect from this?*
- R: I expect to be able to pay with it. I think increasingly you can, with more technology you can because the whole point that you're using technology is to get something out of it. So I think that you should be able to pay with it, maybe, you know, look at what's in store and expect for it to be up to date. I hate when you're on it and just like this isn't in store anymore, so keep on track with what's in store and make it so that what's in store is on the app or whatever it is.
- I: *We'll move on. So this is the last thing. Now this is retail of brand information. This is information about the retailer and their own brand and their own company, so it could be about what they believe in, their values and their ethics, where they've come from such as heritage or anything about their identity or anything that they sell and what they do, all the sectors. For example, they might sponsor a music event or they might do a kind of product that isn't traditionally fashion, can you recall any examples?*
- R: Does it have to be high street as well?
- I: *No, any fashion really, just fashion.*
- R: I know that Mulberry has quite a strong heritage. They're quite like a, not necessarily old. They're from like 1970's or 60's or something like that. They're not that old but they have like a really strong aesthetic like history. I think that does influence their products. I'm not like a purchaser of Mulberry but I think it's really interesting to see how their heritage like impacts on the products they sell and how they sell it.
- I: *Have you ever experienced any evidence of things like that in store, to visually or verbally come across any information about that kind of thing?*
- R: No. In terms of heritage and history?
- I: *Anything like that.*
- R: Or values?
- I: *Just anything information wise about the retailer.*
- R: I don't think they really stick it on a board and say this is what we do, this is our ethics. I think you'll only ever hear something about it if it's bad and in the news. I don't think I've ever liked gone into a store and, you know, seen that it's like this is 100% fair trade or something.
- I: *That's fine.*

R: But maybe it's because I'm not looking for it, like I'm not looking to buy a fair trade t-shirt, so if I'm not looking in that section I'm not going to see it.

I: *So for you it doesn't influence your experience at all?*

R: No.

I: *That's fine. So we're done with these now. Really now what I want us to talk about is just the other ways, some of the other ways you come into contact with a retailer outside of the store, so how do you interact with a retailer when you're outside of the physical store?*

R: I see what you mean like online kind of thing?

I: *Yeah. You go on their website?*

R: Yes, 100% I go on the website.

I: *Is there any other way other than websites?*

R: If they're on Facebook. I have Zara on Facebook. I do have a look but I'm not one to sit there and like everything I say because I'd rather stay anonymous with my shopping, do you know what I mean, but I do, it's nice to know that they're on there and you can have a look at what it is they're doing, what it is they're getting up to.

I: *So what drives you to go on to the Zara Facebook page?*

R: If they come up on my feed as it's like an interesting picture, like I remember once it was almost like street style kind of pictures that they had up and it was like nearing fashion week so I clicked in and it was quite cool because they'd mixed Zara with other pieces, so it showed you what you can do with their products, like you don't have to wear Zara top to toe obviously but it kind of mixed it in and gave it like quite a high fashion context.

I: *What do you do with the page? What kind of things are you looking at?*

R: I'm looking at, you know, like stylistically what they've done. I'm looking at like any new products, any new updates that they might have but I don't think it would, I don't know, I think I'd quickly forget what I've seen. I don't carry it with me to the store, do you know what I mean. It's just like something to do while you're online but I like their website though because if you've seen something and it's not in store you can order it online, which is good.

I: *So would you say going on Facebook influences your drive to store or not?*

R: Not. I think they're quite independent of each other.

I: *Okay.*

R: I think Facebook is more kind of recreational, not that shopping isn't recreational but it's more like something to do in your spare time as opposed to when you're going into the shop, it's more like you're going in for a purpose.

I: *And how do you feel about other customers on the Facebook page?*

R: I think that's fine. I think it's good to see a reaction of what, you know, people are doing, what people like, what people are interested in. I think it's interesting because obviously you're a shopper and you go and do your thing but it's nice to see what other people are getting and other people are buying.

I: *Do you like the way that other people get involved with comments or?*

- R: Yeah, each to their own, they can do what they like but it is, yeah, I think it's okay.
- I: *Would you get involved as well?*
- R: No. [Laughs]
- I: *Why not?*
- R: Because I prefer to stay anonymous, like I don't know, if 87 people liked something, me being the 88 person is not going to really make that much of a difference, so I probably would like it but if it was just, you know, one person and it was me to like it or me to share, it's like not really in my interest, like my dad doesn't own the company or anything, do you know what I mean, so it's kind of...
- I: *So that's with other customers you don't know?*
- R: Yeah.
- I: *Do you ever use Facebook to share about fashion with your own friends?*
- R: Yeah, because actually the other day in the library I was like to my friend Oh! I need like a denim shirt and my friend shared the denim shirt that she had found to me but I found that really, I loved it, I was like Oh! My Gosh! Because it's so hard, I was like send me the link, she said I'll just share on your page, so she shared it to me and I found that was good. I would probably do that in future if someone was in such close proximity to me.
- I: *Yeah, but that's someone that you know quite well?*
- R: Yeah.
- I: *Is there anything else you want to add about your experiences with fashion on Facebook?*
- R: I think that they shouldn't make it transactional because that's not the point of it. I think the point is to get like more of a following and a feel of the brand and leave the transactional side of that to the website to actually in store and focus on those sections making them better. I think in terms of Facebook it should just be more like a feeling, more emotive to kind of catch customers who wouldn't normally buy.
- I: *In what ways do you think, you know, being emotive would be?*
- R: I don't know, like maybe more of like a customer review, so say it was like more videos, like if they could upload because I find my Facebook is kind of quite picture orientated. If it was more emotion or like if it was more like a brand video I would sit there and watch it and then you feel inspired to like, Oh! Maybe I should try it or I can share that on my friend's page if it's really, really cool, that kind of thing.
- I: *But you don't think you would be influenced to go in store?*
- R: I think maybe then I probably would be but I don't think they've moved on enough for me to make that link. I think when they do make it more emotive I probably would be more swayed to go in store, definitely.
- I: *Okay, that's all my questions. Anything else you want to add?*
- R: No.
- I: *We're done then.* **End of recording**
-

- I: *Okay, how often do you shop at high street fashion retailers, in their physical stores?*
- R: I would say, usually a couple of weekends in the month.
- I: *Yeah. And how interested in fashion are you?*
- R: Depends, really. I'm interested in fashion, I wouldn't say I'm interested in catwalk, as in, like, the really high end fashion, but I'm obviously interested in trends that are in at the moment, that kind of thing.
- I: *And which fashion retailers do you like to shop with?*
- R: So kind of, the Arcadia Group, so Topshop, Miss Selfridge, Dorothy Perkins, those ones and then, if I'm feeling flush, maybe, Selfridges or House of Frazer, or that kind of end.
- I: *So when you say, when you're feeling flush, do you mean money, depending on money?*
- R: Yes, yes. Or, if I feel like a treat that's a bit different, or something like that, then I would maybe go to the more, kind of, high end to find something different.
- I: *Cool. And out of those that you've just mentioned, have you visited any of them recently, say, in the last month?*
- R: Yes. So probably well, most of them really.
- I: *Great! And off the top of your head, can you recall which one, or any multiple ones, stood out as, particularly, negative and particularly, positive?*
- R: Okay. I usually like the environment in Miss Selfridge, I don't know whether it's just because I like...I tend to like the clothes in there more, although I do think they go through phases. So yeah, I tend to like the clothes in Miss Selfridge more, but I like the environment, as well. I think Topshop can sometimes – I don't know whether it's the staff, or the fact that it's so big – can be a bit like, I can never really find what I want, because it's too spread out and the staff are quite standoffish, I always feel it's a bit cold when you go in there.
- I: *Okay. Cold as in temperature, or cold as in how the people react?*
- R: Yeah. I just don't feel like it's that inviting. I always think, like, when you walk in it's quite like, well, yeah, like I say, spread out – I don't really know how to explain.
- I: *Okay, that's fine.*
- R: Just big, I think and I don't really always know where to start with it, whereas some of the others, like, Miss Selfridge and Dorothy Perkins, I can kind of get around and they feel like they're a bit more in sections, so I know what I'm looking for.
- I: *Okay. So what I want you to do is think back to an experience you had, that could have been in Miss Selfridge, or Topshop, or any other fashion retailer, but it has to be in store – you don't have to have purchased anything at the time – but I want you to describe to me, what you did in store and what you came into contact with. So I have some things that you may have come into contact with and we can go through them in turn, but feel free to bring in anything that you can remember and I want you to describe whether or not you had any feelings, thoughts, any sensations, at the time, or if you did anything physical and whether that was with other people, or by yourself, okay. So let's start with environment. So think of a retailer, or the last shopping trip you took in store, in a fashion store, and can you recall coming into contact or, you know, acknowledging anything about the environment, so that could have been any of these things, or anything that you can think of?*
- R: So yeah, like I say about Miss Selfridge, I don't particularly... like Miss Selfridge, probably on the lighting element, I always feel like, I think maybe if I'm thinking right, Topshop tends to be a bit more bright, whereas, I feel like Miss Selfridge is a bit more warming, when you go in, again, that might be, because the store is, usually, a bit smaller, but I think it makes me feel like less overwhelmed by the amount of stuff that's in the shop. So yeah, I think generally the size and the lighting of the shop immediately, like, makes me feel how I feel about it.
- I: *Okay.*

- R: And yeah, again, the bit about the space and the layout, I think Miss Selfridge has got enough space to, kind of, walk around things, but things are, also quite close together, so that, when you're looking at one or the other, but I mean, I'm just trying to think of anything else...
- I: *In terms of space, when you get into a fashion store, can you recall how you would navigate around? How do you like to walk around the store?*
- R: I tend to walk, kind of, start with the edges and then, I'll just navigate around the free standing hangers, and what not, yeah, and then, I would always, like, go towards the shoe department, which is just because of what I like the most and what I like shopping for, tends to be shoes, so I'd always go and have a look around there, as well. If ever I do go in Topshop, it is straight to the back, to the shoe department, so yeah.
- I: *So you said you walk around the edges; why do you think you stick to the edges, at first?*
- R: Probably because the free standing shelving, or whatever you call it, does, kind of, make the store feel more cluttered, possibly, but then, also I guess, I'd kind of – I know it sounds a bit silly – but I guess I'd kind of lose my way if I just started, like, with doing that, I know that I've kind of like, seen everything that I want to see if I go around the edges first, so I suppose, if I started going all willy nilly, then, I wouldn't know whether I've covered every base.
- I: *Do you like to make sure you've seen everything?*
- R: Yeah, yeah. Unless, I go in for a particular thing, at which point, then, I'll...that's why I like, probably Miss Selfridge more than, say, Topshop, because I feel, like, the going out stuff is sectioned a bit more, so I know, if that's what I'm going in for, then, that's the area I'm going to. Or, for example, I know, this is the same in Topshop, as well, but if I want the petite section, or something like that, I might go, specifically, to that section, but yeah, I'd say, generally, I want to feel like I've covered everything.
- I: *Great! And would you say that you, often, shop with a product in mind, or is it more impulse?*
- R: Probably fifty, fifty, really, I think probably more impulse, than with a product in mind, only if I try...I try not to have a product in mind, so that I don't...because you never find what you, actually, want, do you, if you have something in your head, so unless I'm going for a particular outfit, for a particular night out, then, other than that, it's just generic shopping.
- I: *Okay. So is there anything else you can recall, maybe, about the visual merchandising or the product displays in Miss Selfridge?*
- R: No, I do think the window is, usually, dressed nicely, in Miss Selfridge, I, always, think there's, kind of, like, and also in Dorothy Perkins, actually, it tends to catch my eye, I think with Dorothy Perkins, because it's a bit more basic, there's always some, sort of, for me, I'm always on the look out for basic cardigans, and stuff like that, so I think the fact that they section their window displays into, like, various, so they'll have, you know, like, outfits and that kind of thing, that, like, attracts me, because I'm like, oh yeah, that's a nice outfit or whatever, I think Dorothy Perkins, probably do that more than some of the other stores, who tend to just mix it up, which, for me, like Topshop, for example, the window displays, I would say, are a bit more like, because I think that's the kind of people that shop in Topshop are probably a bit more out there and eccentric, then the window displays are a bit more like that, whereas, for me, I want to see a window display that's like, I could wear that outfit, which, I think you get more out of some of the less eccentric type stores.
- I: *So certain retailers influence you more than others with their windows.*
- R: Yeah, yeah.
- I: *So when you're in store, do you think that you're influenced by what's on mannequins, but inside of the store?*
- R: Yeah, I think so I think often, if something is on a mannequin you obviously see it, so then you're attracted to it, because it's there on a, kind of, human. I know they're not actually human, but in a live way, rather than being hung on the hanger, so often, I will see something on a mannequin, and then I'll go out of my way to go and find it, but then it does tend to annoy me if it's not laid out, if the mannequin isn't close to where the things are, because then I'm always kind of, like, looking around for it close by to the mannequin.

- I: *Okay.*
- R: So it annoys me having to ask the shop assistant if I can't find it, immediately, and it, also annoys me that, I think some stores get a generic, like, the way they dress the models, don't they, across the country and I think that's quite bad, because I've been in a store a couple of times, when their model is dressed in a certain way, and you've asked where it is and they don't have it any more, because maybe, they've never had it, or they've sold out of it or whatever, but it's still on the mannequin. Well, I don't think that's particularly great when you're using the mannequins to think, would that look good on me, kind of thing.
- I: *Okay. So that's, like, an unpleasant thing for you?*
- R: Yeah.
- I: *Okay. Is there anything else you can recall about, kind of, the general physical environment in fashion stores that impact you or...?*
- R: Yeah. I like it when they've got good fitting rooms with good lighting, and all the rest of it, I can't recall which shops, specifically, but some stores don't tend to have...I mean, I think this can vary wherever you go in the stores, if you go in Manchester city centre, or you go in the Trafford Centre, they can be different, but I think some changing rooms aren't up to scratch and that, often, annoys me, like, I wouldn't use a store, specifically, if I went in the changing rooms and they were just a mess, and that kind of thing, so...
- I: *Okay, so do you use changing rooms when you go shopping?*
- R: Yes.
- I: *Yeah. Can you think back to the last time you were in a changing room? Not, necessarily, who it was, but can you recall being there?*
- R: Yes.
- I: *Can you talk me through, you know, what it was you tried on, what made you want to go and try it on in the fitting room?*
- R: Okay. So I was in Oasis and I was buying a couple of dresses, so I went to try them on and I think the Oasis changing rooms are pretty good, I tend to like it when you get a door, rather than a curtain, because often, when you get curtains and they're falling off, and stuff, it's annoying, so yeah, but then, also I'm a bit split, but it annoyed me, a little bit, when the assistant wanted to really get involved with what I was trying on, and stuff, and started telling me what she thought and sometimes, I like it when they give their opinion, but she was, like, over selling and so yeah, she...although, I bought them, in the end, it was only, because they were, like, on a good deal, otherwise, I felt like she was trying to sell them too much, telling me, like, how they good they looked on me, yeah, so that, kind of, annoyed me, a little bit, when they get too involved.
- I: *Okay. So when you say overselling, what do you mean?*
- R: Just, like, every time I...I was with my boyfriend, so every time I walked out to show him, she would get involved and say, like, oh yeah, that one really looks good on your figure, and all the rest of it, and I don't mind, when they make the odd comment, that's fine, and it's nice of them, but she was, like, explaining to me, how I could wear it, the different occasions I could wear it for and what else was she saying...she was, like, go and look in this mirror, go and look in that mirror and it was just a bit too much, I just wanted to, like, decide for myself whether I liked it or not, you know, I know what...I know it's nice, sometimes, to have a second opinion, but my boyfriend was there, so he would say if it looked horrible, and that, and I know, to a certain extent, as well, what dresses I can get away with and that kind of thing, because I was saying, it was too short and she was giving her opinion and I was a bit, like, well, you don't know so yes, she was a bit too involved, but I don't know whether she was just bored, because I was the only one in there! So yeah, although I like it when they're helpful, it really annoyed...at the same time, it really annoys me when there's not enough people in the changing room that means that, like, if you are on your own, you'd swap something, like, I feel really good, if, I go in a changing room, I'm trying something on and there's somebody out there who I can just say, have you got this in a different size, or have you got this in this colour, or whatever, I find that really useful and I like the assistance, at that

point, but when they start getting too involved and what looks good, and how I could wear it, when I could wear it, where I could wear it, and all the rest of it, then, it starts to annoy me, a little bit.

I: Okay. That brings us, quite nicely, onto interacting with people. So you've already talked about the sales assistants and the fitting rooms and you mentioned, there, that you've been shopping with your boyfriend, do you, often, go shopping with someone else, or do you go on your own?

R: I try and avoid going with him, that was, like, a one off, well, maybe, you know, the odd occasion, I'd say, more often than not, I'd go with a friend, or a couple of friends, or my sister, or my mum, but I will go on my own, as well, like, I'll happily go to Trafford Centre, on a Friday, just, if I've had a bit of a shit week, when I go in the Trafford Centre, it makes me feel better just walking into the Trafford Centre and knowing that I'm going to have a few hours shopping, it just, kind of, releases me, like, makes me feel like, right okay, just forget about the week, and all the rest of it, for a while, just go and have a good shop, so I like to go on my own as well.

I: Would you say, in that circumstance, it's a release for you?

R: Yes.

I: Yeah. And why do you go with friends?

R: I like to go with friends when I'm, particularly, going for something, because then, it's useful to have a friend's opinion, I, also like to go with friends, just because I think if you go for a day shopping, it's not just about the shopping, it's, like, a social thing, as well, maybe, go for, like, a coffee, or whatever, so it's a good way to, like, go out and do something and just, spend some time with friends, as well, so it's nice just, kind of, if you and your friends are all buying bits of stuff and having a nice day and getting some good purchases, then, everybody is just happy, generally, so it's a nice, kind of, environment to be in with friends.

I: Okay. And can you recall an experience, in store, when you've interacted, in some way, with another customer, so whether, well, really, someone you don't know. So rather than going shopping, with friends, you've come into contact with someone who you don't know, but is, also shopping in the same shop?

R: I think perhaps, if occasionally I've picked something up and they've asked me, like, where have you got that from, or whatever, but I would probably try not to engage too much, and similarly, in the way that I was saying, with the sales assistants, I don't really like it, either, when someone else in the changing room starts telling me how I should wear it, and where I can wear it, and all the rest of it. I don't know, I mean, it's nice to say, oh, it looks on you, or whatever, but I'd never go into a full conversation with a stranger, I don't think, in a shop.

I: Why not?

R: Just because I don't really...I wouldn't really feel the need to, I would really feel like...I mean, I'm probably more the type of person who would make an effort with someone who I've met, who I know I'm going to be spending, you know, a few hours with, all that kind of thing, but it's not really me to just start having a conversation with a stranger, even if I'm in the same changing room as them, because it's not really...I don't really feel the need to.

I: So you wouldn't make conversation with them?

R: No; I might say that looks nice on you, but that would be the extent of it, just the odd comment, but like, that would be it, I wouldn't start having a conversation about what I was buying it for, or where I was going in it, or anything like that.

I: Does it happen often, do you think?

R: I don't, to be honest. I think most people just go about their...I think the only other time it maybe happens is when there's big queues in shops, so when people are getting a bit fed up because they're queuing, then they might turn and say, like, oh for God's sake, or whatever, have a conversation with you at that point, but I don't think the conversation would go any more than, I've got somewhere to be, or that kind of thing. I don't think it would go outside of

the fact that you're having a bit of a bitch about the fact that there's a long queue, and all the rest of it.

I: Okay. Is there anything else you want to add about interactions with people, in store?

R: Yeah. I do think sales assistants, generally...I know I've talked about fitting room assistance, but generally, the ones who are just hanging around the store, I really like some stores, I mean, these aren't my regular shopping places, but places like Armani Exchange, or Vera Moda, actually, where I do go in, quite often, they tend to...or Ted **Baker**, places like that, they tend to come to you, as you're shopping, and ask you if you want them to take the ones you've picked up already to the changing room, and I really like that, because I like that I'm not dragged down by what I've already picked up, I like the fact that they're, like, saying, you know, just saying hello, to you, acknowledging that you're in the store, they're not overbearing, in terms of walking around with you, while you're picking, but they're taking the burden off you of, like, being able to carry on shopping and then, go and try on what you want, in the changing room. So I like that better than when you go in some places and the sales assistant are just hanging around talking to each other and they're not that helpful.

I: Talking to each other, as in, staff to staff.

R: Yeah.

I: What do you think when you see that?

R: Yeah, that just really annoys me, because I think...I mean, obviously everyone talks to their colleagues at work, but I think sometimes, you know, when you walk in the store, it is nice to be acknowledged, and I think sometimes, if there's two of them, they'll be just chatting away to each other and not even acknowledging their customers, and I don't think that's really appropriate behaviour. I'd always like somebody to say, like, hi, or good evening, or good morning, or whatever, and acknowledge the fact that you've come into the store, and what not, even though I don't want it to be turned into a full blown conversation! Yeah, and I just feel that they're more approachable, as well, when they're, kind of, doing the odd job, on their own, or whatever, I think sometimes, specifically, I notice it in Topshop when they are, you know, stood together in little clusters, it's really hard if you're looking for something, to go up and say to them, like, have you got this in a different size, or a different colour, or whatever, or have you got this that I've seen on the website, or blah, blah. I think it's harder, I find it harder to go up and interrupt them, than when they're just on their own, doing their jobs.

I: Why do you think that is?

R: Probably because I feel like I'm interrupting them, whereas, like, if they're just on their own doing a job, they'd probably be interested by me, because it's something different for them to do, whereas, because they're standing there chatting I just think, oh, they can't be bothered helping me, because they're having a chat with their friends.

I: So how would you react, would you just not bother approaching them?

R: Well, I'm less likely to buy in store, because I just wouldn't bother approaching them. I just would, probably...unless I'd seen something on the website and it was something I really wanted to know whether it was there, or if I'd seen something and I really wanted to know if they had it in a different size, then, I would, probably go and find someone else, but other than that, I'm less likely to bother, I'm more likely to put it down and just go.

I: Okay. If there's not anything else, we can move on.

R: Okay.

I: So the next one is product, so can you think back to the last time, or one time, where you've come into contact with a product, can you think about what it was that attracted you to it, how you saw it, what made you go over and then, from there, what you did with it?

R: Yes. Well, I'm probably always attracted to things that I like, which obviously is a bit of a silly statement, but if it's something that stands out, to me, as, like, oh, I would wear that, or I think I would wear that, I would usually go over to it, pick it up, have a look at it, when I'm holding it up. I wouldn't ever, like, leave it on the rail with all the others. I never think you can see them properly, I always want to pull out my size as well, because I sometimes think

clothes can look different, based on which size they're in, so sometimes, if a size is completely different to mine and it's at the front of the rail, I'd always look through and find the size for me, to pull it out, so yeah, I don't really know.

I: *No, that's fine.*

R: Usually just try them on, that's probably it.

I: *Would you say you look at a lot of products or you are quite quick and decisive?*

R: I'm, usually, quite quick, like, I know what I'm going to like, I, usually, only try on what I know I'm going to like, unless, I'm having a really long day shopping and I'm just trying on whatever, it's, usually, like, just go around the shop, pick up the three, or four things, that I like, and try them on and usually, they are the ones that I will end up buying them, because I know, I'm going to like them when I pick them up, I'm not really one for trying different things than what I would like.

I: *But you would spend more time with the trying on products, if you were having a leisurely day of shopping.*

R: Yeah. So then, I might be, like, oh yeah, I like that look, or whatever, and I've seen other people wearing and I'll try a different look and if it suits me, then, great!

I: *Yeah. Where do you think you get your inspiration from, for fashion items?*

R: I think for me, quite a lot of...because obviously I'm in uni five days a week and that is quite a fashion environment, because obviously, everybody takes the look very differently, and some people make nil effort, other people make a lot of effort to go every day, so I think...and obviously, that's the type of clothes that I'm wearing five days a week, so I probably see people at uni, or when I go out on my lunch, I see people...I mean, recently, I don't know if you want examples...

I: *Yeah, go for it.*

R: Recently I was out on my lunch, and I saw somebody in, kind of, skinny trousers, rather than, like, the flared ones, you know, your quarter type ones, that are obviously being the kind of, in fashion wear for quite a number of years, but not so much recently, and I think even the woman's trouser suit has changed quite a lot, over the past couple of years, so yeah, I, then, did go and seek out some similar skinny black trousers, so I think it's probably when I...I mean, I know that's just, kind of, my fashion, not my own, kind of, but I still do choose what I wear and so yeah, that's generally influenced by other people in the street, and that kind of thing.

I: *Yeah. How often is it that you're influenced by someone in the same store that you're in?*

R: I'm sometimes influenced by the sales assistants, because they tend to wear the store's products, don't they, but I suppose that's just like more advertising of what's in the store, at the moment. I can't really say, that often, that I'm influenced by people that are also in store, more so because I might think, oh, that looks nice, but I wouldn't know where it was from, or anything like that. I think I'm probably not that influenced by people when I'm out shopping, as much as I am with people at uni who are kind of sporting a certain look. I think with clothes, it's probably easier to replicate than when you see people out in the street and out shopping, and that kind of thing.

I: *Okay. Is there anything else that you want to add about interactions with products?*

R: No.

I: *Okay. So the next one is technology. So when you're in a fashion store, or any fashion store that you've been in, can you recall every coming into anything technology based, or digital, or maybe, TV screens, any animations, maybe, like, a self service kiosk, or a touch screen, or a computer? Have you ever experienced these things in a fashion store?*

R: I don't really think, so much, I mean, I know some of the fashion stores have the TV's up, playing the music channels, and that kind of thing, to be honest, it doesn't really bother me, either way, I don't really have any feelings, other than, it would really annoy me if it was on really loud, but I wouldn't...but other than that, like, I wouldn't go out of my way to watch a television that was in a store, you know, if it was on MTV, or whatever, I wouldn't go out of

my way to do that, I wouldn't...it just has a bit of a nil effect on my really. I think maybe, the only time would be if I was waiting for someone else, outside the changing room, and then, it would be, obviously, maybe, I'd watch a television that was up, then, but other than that, it doesn't influence how I shop, or where I shop, or anything like that. Self service kiosks, I hate!

I: Tell me why you hate them!

R: Does that mean the ones where you do it yourself?

I: Yeah.

R: Like, in supermarket, things like that, as well, that type of thing.

I: Yeah. Something that you're involved, you have to do an action, in order to get a response.

R: Yeah. So I don't like that! In fact, I'd go out of my way not to use, not to serve myself, if you like, I would much rather be served by a person, who I can have a conversation with, who I can, you know, they take off the tags, they deal with giving you the receipt, and all the rest of it, I'm not interested in doing that myself, at all.

I: Okay. What is it about the self service kiosks?

R: I think well, partially, probably because it causes there to be less staff, in the shop, because obviously, stores are replacing them with, I think they say there has to be, like, one staff for every four that you would need, otherwise, or something like that, so that's a shame, I feel, because I think it's good to have sales assistants around the store who can help you and who are available, so that's partly why I don't like them, but also just because I prefer to have the...not the stress, but the, kind of, dealing with that side of things, I just want to give them my card and pay for it. It's not like I'm not working while I'm shopping, you know, I want them to do it, not that it's working, but you know, I don't want to do it myself, I want them to do it for me.

I: Have you ever come across any technology, in store, that's purely for fun and entertainment?

R: I don't think I have, I find it handy when, in stores, like, John Lewis, where they have the...where you can just scan the items yourself and find out the price, because I know that's, kind of, when the tags have fallen off, maybe like dresses and things like that, that have been tried on a couple of times. It's annoying, and especially if it's like John Lewis, where you've got no idea of the range of price, because it can be a significant range. I like to be able to scan, like, the bar code and check the price myself without having to go and wait at the till to find out a price, so those kind of self-interactive things that I do like; but other than that, I don't think I've really experienced anything that's, kind of, separate from it.

I: Okay. In terms of the John Lewis thing, is there any other retailer, you can think of, does something similar?

R: I don't think I've experienced it anywhere else, I'm just...I was just trying to think, when I said John Lewis, I know they definitely do it, because I've noticed it before and to be honest, I think they do it for all their other products, as well, not just the clothing, but I can't think of anywhere where I've found it useful.

I: If you came across it in another fashion store, do you think you would use it?

R: Yeah. And I think it would also be really useful. I know this is really lazy, but it would be really useful if it would, like, add your products up, you know, before you go to the till, so you could, kind of, like, figure out how much you were talking about paying, maybe even one in the changing room, where you could just scan them and it would tell you how much the total you're going to pay is, and stuff, but I guess that's not really of no interest, is it?!

I: But am I right in thinking, in general, in fashion stores, you haven't experienced a lot of technology?

R: Yeah, no, no. I can't even really think of anywhere that they have television screens – maybe Topshop, do they? I think they do, in some! But yeah, I've not experienced it.

I: Okay. What about outside of fashion, then, so obviously, just other products in other retail stores, so maybe supermarkets, or, you know, like, body products or, sports wear, or technology, have you seen technology, uses of technology, in store, in those cases?

- R: No, I can't say that I've, particularly, noticed the use of technology that much!
- I: *Okay.*
- R: I know, generally, like, the sports wear, kind of shops, tend to have the TV's, and that kind of thing, but I can't say I've ever noticed anything that's separate from the normal shopping.
- I: *So can I ask, just going back to the John Lewis example, how did you know what it was, how did you approach it?*
- R: I think they're, probably quite...also I think another reason, probably why I think these are good is, they're on the wall and they're, obviously, interactive, because you can see that the screen, obviously, looks like a computer screen and I think it quite, obviously, says, like, scan here, or whatever, so maybe, I can't...I think maybe, there's a sign, or it says on the screen, or something, like, please scan here, or it might have been that, maybe, the very first time I saw them, I saw somebody else doing it, or something, that made me think, oh, what's that and it, kind of, almost, in a way made me want to go and pick up a product, to see what it did and see if it got it right, and stuff, so yeah.
- I: *Great, is there anything else you want to add about technology?*
- R: No.
- I: *Okay. This last one is retailer's brand information. So it's any verbal, or visual information about the company, so the retailer's own brand really, anything about their values or their ethics, maybe about their heritage, where they've come from, anything about their identity, or possibly sponsorship, what they do in other sectors, like, other products or, like I said, sponsorship. Have you experienced any form of this information in a fashion store?*
- R: I don't think I have.
- I: *Okay.*
- R: No. I can't say that I've ever...because I would actually be interested in, kind of like, the history of how the Arcadia Group built up, where it comes from, what was the first shop, you know, when did he...you know, where did his ideas come from, why did he decide to do the various shops and what he wanted from all of them. I would be very interested in that and if I saw, kind of, like, a story on one of the walls, in one of the Arcadia Shops, I know that I would have, like, been interested and read it, so that's how I know that I've not experienced anything like that.
- I: *Yeah. Why are you interested?*
- R: I think it is just interested in...I think myself, in the job role I am, I'm obviously, like, quite ambitious and stuff, and I'm always just interested in how people have built themselves up, and I mean, obviously, I'm never going to be him, but I'm just interested in what he's come from and how his ideas generated and why the various stores are...I mean, he owns quite a few, but where the kind of lines are between each one, because they do all kind of have a different focus of customers and what not, so I know I would be interested in that kind of thing if it was over there; and I also know that values wise, I have no idea what the values are of any of the fashion retailers. That's probably because similarly, in the job I do, the values of the company are everywhere, you know, we have, like, the tag line under our, like, business name, and I don't ever experience, you never see, like...you know, a bit like the Nike just do it, and that kind of thing, you never see that in fashion retailers, really. There's never any kind of, like, tag lines, or anything like that, that I'm aware of.
- I: *Yeah. How do you feel when you see other types of retailers do it? Again, outside of fashion?*
- R: I think it can be really good if it's, like, a catchy one, and I think yeah, like in a similar way to, like, advertising – I don't know if I'm supposed to go onto advertising. But if a retailer has a catchy advert, you're obviously more attracted to that store, like when asked – for example, I don't know whether it's just because it came with the age that I was, but I do think when they did all their rebranding and all their massive advertising campaign and started with the adverts on television, and that kind of thing, and although that's not instantly telling you their values, it does give you an idea of their values, when they've got, like, the five women; and even now, the latest one has got Gary **Barlow** on it. I think it, kind of, makes you feel warmed towards

the shop, because it's always a nice song in the background, it's a nice advert and even like John Lewis, similarly, always a really good Christmas advert, and that kind of thing. It just makes you feel closer to the shops, and I feel warmer when I go in them, and more like, I don't really know what...like I'm part of a family, I guess, when I'm shopping, like, the M&S and John Lewis, because of their advertising campaigns; whereas there isn't really any of...well, I've not experienced, I can't say that I've particularly noticed if there is any of, like, the high street, you know. I know they're high street, but the non-department stores.

I: *Yeah.*

R: I've not, like, the Miss Selfridge, and the Topshop, and the Dorothy Perkins, I've never experienced any advertising of them, and I think even though, like I say, the John Lewis and Marks and Spencer's adverts don't necessarily say these are our values, but you feel you know the store's values by the way they advertise, and even, whether it's right or wrong, it has the right impact on me.

I: *Yeah, great! Is there anything you want to add about this, then?*

R: No.

I: *Okay.*

R: That's fine.

I: *So we can forget these. So the last bit, really, is how else do you come into contact with a fashion retailer? So you, obviously, go in store, how else would you interact with them?*

R: You mean on the websites?

I: *Yeah.*

R: Probably that's it, to be honest, in store or on line, that's...or, maybe, in the magazines, when they do, like, the odd advertisement, or that kind of thing. I like seeing things in magazines; I like seeing things in magazines that I've already bought! Or, yeah, I like it when magazines do the, kind of, especially, for me, like, the shoe specials and they'll have shoes from a number of the high street retailers, being advertised; then I am interested, and then I'll tend to go on the website and have a look and see if I can see more images of them, or whether they've got them in store. Because usually, I like it when the websites have that function of whether you can tell...I think Topshop website, last time I was on it, had the function that I could check which store had it in, which I think is very useful, because if it's not definitely...like the shoes, it's harder to decide you definitely want it, so it's useful to be able to have a look and see which store it's in, and then go into the store.

I: *Okay. So magazines are an important interaction for you.*

R: Yeah.

I: *Do you ever interact with a fashion retailer social media, so Facebook or Twitter?*

R: Only ASOS, who are obviously online anyway I have liked them in the past, on Facebook, and I've liked them because they come up on my news feed with offers and offers of the week, or offers of the month, or deals, or whatever, and that's, probably that's the only one, I would say, that I've had a look at on Facebook.

I: *Okay. Is there a reason why that's the only one?*

R: I think maybe one time, I just saw an advert for it, down the side, so I just had a look on it and I thought, oh, I'll like that and that's been coming on my news feed ever since, and I think the thing is, for me, when I go on Facebook, I'm just interested in, like, what my friends are doing, and stuff, and that's it, I'll go on Facebook and I'll log out and then I'll do my shopping on line and have a look at the websites and stuff. I think it's kind of, for me, a separate thing, usually, and even if I do see something, on Facebook from ASOS, then I'd still go on the website, or go on the link to the website to go and have a look at it, rather than, like, looking at it on Facebook, and stuff.

I: *Okay. So do you ever...so obviously, you liked it and it comes up in your news feed.*

R: Yeah.

- I: *Do you ever go on their actual page, so click into their home page?*
- R: Rarely, rarely, to be honest.
- I: *Why? What stops you from doing that?*
- R: I don't know really, I think just, because I don't know it as well, like, for me, I know how to navigate my way around a website that's, specifically, like, Miss Selfridge.com, ASOS.com, co.uk, whatever it is, I just, probably find it, I know where I'm up to with them, I know how to do search function, and all the rest of it. I think on Facebook, it's not really an area that...it's, like, if banking came onto Facebook, I'd never use it, I'd always just go onto the bank's website and so that, I don't know, I just keep them, kind of, separate.
- I: *Okay. So after you liked ASOS, that time, do you think it influenced, then, you going on the website?*
- R: Only if it comes up on the news feed and I'm interested in the deal that it's advertising, at that point, then, I would go on the website, yeah, or it might remind me, like, oh, I've not been ASOS for a while, or...and then, I will go on, but I wouldn't click into it on Facebook, I'd think, oh, I'll log out and go on their actual website, I think maybe, because I think I don't know whether this is even right or wrong, because I've never done it, but I think my opinion is that they're, kind of, a dummied down version, on Facebook, I'd rather go on the actual website and know that I'm seeing it all and looking at it all.
- I: *Okay. What do you mean by dummied down?*
- R: Just that you've not got the full range of what they have on the website, or, like, it may even be smaller images of things, and that kind of thing, because it's showing it all on your Facebook page.
- I: *And you're not keen on that.*
- R: No.
- I: *Okay. Is there anything else you want to add about your experiences with Facebook, in terms of fashion retailers?*
- R: No. Except that, I think it is, in my life, quite a separate thing.
- I: *Yeah, okay that's it, then!*
- R: Yeah.
- I: *Great! **End of recording***
-

Appendix 5 Evidence – practitioner data

Stimuli to experiences

“It’s one of the three parts. There’s service, product and store environment (...) Products and/or store design are all part of the three pillars of support, the way things work.” (A)

“So fundamentally, iPhones, iPads all of those sorts of things are fundamentally start to form part of the retail experience (...) all the other aspects of what we would call experience design are ultimately interactivity if you lik...it’s interacting with other people and products with in physical environments.” (B)

“So when you talk about interactivity and stuff that’s when we get on to a subject that’s beyond the interactive thing of technology, it’s the interactive thing, the engagement of brand, product, environment with community and relevance and having the ability of in-store design to be able to do that.” (C)

“...therefore, it’s a sum of architecture, colour, brand, light, product, people (...) Design wise what makes a great experience is actually a good design that facilitates all of that first of all, reflects what the brand value is, that makes the product look good, that allows that staff to work well and makes the customer feel good.” (D)

“...I think it would be really about translating the brand values about what that client is in to a user experience (...) it’s not just about the product is it, it’s about what you’re buying into, you’re buying in to their ethics, their lifestyle, their personality as well (...) you combine all the essential elements together whether it be through materials, lighting, smell that would give the customer some sort of subconscious affinity with the brand (...) I think it’s about building relationships with the brand as well. Obviously you’re talking about quite physical things in the store lighting, materials and touch point and...I don’t think...We would never just view it as isolated elements, I think it’s all part of the big story...”(E)

Dimensions of experience

Cognitive

“...you have to give people, it’s like reading a book as opposed to watching a television programme, your imagination owns the book in a way that you can never own a film or television programme because you look forward to disappearing in a book where as it’s descriptive in other ways. An experiential thing needs to give you somewhere a bit of space in your mind to embrace it.” (C)

“...when we talk about interactivity I think the Sony thing is definitely that but that’s their product, that’s what they do so you interact with the product and you lose yourself in another world of whatever going on.” (C)

“...There’s a whole area in the Virgin store that we call it knowledge or understanding or education across all assets really whether that’s product knowledge or staff understanding more or consumers understanding more...” (B)

“...area at the front which we call experience section of the store...people can buy in to that, think of it as time out if you like but done within the store.” (B)

“So we tried to do was create an environment that you could actually just erm build up on a state of mind that the consumer was in already...we placed in hammocks and beanbags and bench seats, something that would suit the consumers frame of mind and then deliver on it.” (E)

Emotional

“...put together something a bit slicker or whatever to persuade people that this is a special environment where you find something for not a huge amount of money and feeling pretty good about it.” (A)

“So what we do is affect that person when they’re stood in a room, the walls, floor and ceiling are all part of that but the emotions and the senses are the other parts of that really. So what is the role of emotions and senses with in environmental design and how can you effect the emotions and senses, the emotions through the use of the senses in a physical way and experience design is what does that really.” (B)

“Sometimes an experience is giving you space to be engaged with the brand and in doing that you become engaged with the emotional stuff.” (C)

“Louis Vuitton, Prada all those sorts of brands, play heavily on emotional engagement and they’ve got the money to do it and can afford to do it in every sense to engage emotions.” (C)

“...combine all the essential elements together whether it be through materials, lighting, smell that would give the customer some sort of subconscious affinity with the brand...” (E)

“...it makes it even more important for brands and retailers to make the experience in the store even more special or kind of exciting and interesting...” (E)

Sensory

“you're an engaging brand then there’s expectation that you’re going to have an experiential thing whether it’s a store you go in to and you always think that it smells amazing to something else simple (...) You go in to stores and think I really like that store they always have fresh flowers or they’ve always got this and it’s done nicely or the music is always cool and they’re simple things aren’t they (...) experiential design comes in different ways you know you’re appealing to the senses not necessarily to people with a three dimension attack of the product.” (C)

“So what is the role of emotions and senses with in environmental design and how can you effect the emotions and senses, the emotions through the use of the senses in a physical way and experience design is what does that really.” (B)

“... it’s the space where, just inside the doors where you need people to slow down and to start to take in smell, music, warmth you know whatever the....to feel comfortable.” (D)

“... one of our processes is called the experience ladder and its, it really basically it starts with dysfunctional down here and magical at the top (...) magical is for instance is if you err.....Erm I took some people to Borough market and there’s a, I don’t know which, what it’s called but there’s a fruit stall up the back past the fish stall which is over there and this guy sings opera when he’s selling fruit and veg (...) You’ve got the smells, the colour, you’ve got the fruit, the smell of the food, the market. That’s magical. Markets are quite magical anyway because you’ve got the rush you get when you see the food but the colour as well and the smell.” (D)

“...we’re always saying about sensory interactions as welliconic sensory experience so that was really interesting to think about those different interactions.” (E)

“I think it definitely needs to work on a multi sensory level as well so that, which would obviously be subconscious to you, so I think if we were very, very clever we could actually combine the book perfume, combine all the essential elements together whether it be through materials, lighting, smell that would give the customer some sort of subconscious affinity with the brand, I think that would be our ultimate goal really.” (E)

Physical

“...the whole ritual of selection and dialogue and trying things on.” (C)

“...they want to have real experiences when they go to real spaces not go to a real space and then start to interact with something that is not unique or not tactile or not something that’s physical.” (C)

“...great brand experiences are a mixture of so many things. It isn’t just about getting involved in doing something. The sheer act of going out and looking for something to buy is it’s self an experience.” (D)

“...retail is theatre and that’s the great experience so it’s the actual tangible experience.” (D)

“I think in terms of fashion I think it has to be about experience, I think you really have to get leverage on the tactile element of what that proposition is.” (E)

“...so what are the things engage people? So using fun, using physical engagement.” (B)

“...ultimately interactivity if you like erm whether that’s kicking a ball to try on a pair of football boots.” (B)

Social

“...brands in a retail sense, in a physical sense are seeing themselves as, or are actually just a conduit for people to meet like minded people and have a dialogue through the brand or through the retailers rather than the brand having a dialogue with the consumer.” (C)

“A great experience is actually you see something you want to buy actually really wanting something to buy and the people that sold it to you, the brand and the people in the store were actually part of that experience, part of the value of the product.” (D)

“...experience design are ultimately interactivity (...) hosts knitting nights in-store and things like that or training events, just get together.” (B)

“...‘we-tail’... instead of brands talking down...it’s actually brands having a much more peer to peer relationship with them so much more conversational and people saying like saying what they want, brands delivering it.” (E)

Emotional experiences fundamental

“Well it’s all, it’s everything. I mean if you’re not emotionally involved in it why...because if you look at the alternative an emotional purchase as opposed to a practical purchase (...) the emotional side of it is twofold. One is what you, what the brand does to get me involved emotionally and how I feel emotionally about it afterwards and it comes back to this thing about advocacy so this is the most important thing is that you want people to feel emotionally involved with your brand, you trust the brand. You trust the brand even though it’s a bit more expensive, “yeah but it’s made in Italy”. Probably not, it’s probably made in Vietnam but it’s, but even so.....”But it’s their factory in Vietnam and I know they check the quality. It’s the best quality ever in Vietnam or whatever”. You convince yourself that this is better, this is better so it’s worth a hundred pounds more. Now the value of that the emotional value of that is it makes you feel better, it makes you want to, it makes you feel good you want to tell people about it and all of that sort of thing so it adds value. Emotional value is hugely important (...) The point is it’s all about emotional cues, cues to buy.” (D)

“It’s everything, completely, that just ties in with thing I’ve been talking about with the people because an emotional engagement does so many different things, it creates empathy and understanding, it creates a sense of belonging, it justifies a premium that you might have any doubts in your mind about paying more for something than you want to, if you’re emotionally engaged with a brand you’re paying for 25% of it you can’t see but it makes you feel it’s the right thing to do. It’s a powerful thing.” (C)

“So what we do is affect that person when they’re stood in a room, the walls, floor and ceiling are all part of that but the emotions and the senses are the other parts of that really. So what is the role of emotions and senses with in environmental design and how can you effect the emotions and senses, the emotions through the use of the senses in a physical way and experience design is what does that really.” (B)

“...we actually use something called the emotional customer journey (...) people talk about love brand and so it’s like the ultimate goal, they want customers to fall in love with brands and become brand advocates so we’ve created a model about what are the touch points on this journey to love so when you’re introducing the product what do you want to do? (...) when you come up to brand love and advocacy it’s all things like you know reward and recognition and dialogue and things like that. So that’s one thing we’ve started to use which has been really effective (...) I think it’s about building relationships with the brand as well. Obviously you’re talking about quite physical things in the store lighting, materials and touch point and...I don’t think...We would never just view it as isolated elements, I think it’s all part of the big story (...) taking that through to design I guess on that journey, if it was, you would then look at those emotion words and think what physically would deliver that? (...) we will almost try to in a, in a eighty square meter size store, try to create little kind of moments or stories or kind of err different kind of types of emotional area which will suit that brand and suit that type of customer expectation of experience.” (E)

Connections

In store

“If you walk in to Louis Vuitton for instance, hell there’s an emotional trip there when you walk in and you can actually afford the product, maybe you just end up buying a key ring but there’s an emotional connection “this is me, this is yeah I live this life” you know it’s all kind of...Or “I want to live this life”. This sort of connection is being made all the time, staff “how are you?” very personable. That’s an emotional connection but it’s about, that’s what the building does, it’s what the people do and then of course it’s the product. It’s the “yeah this is it”. It’s the moment your skin touches that product suddenly there’s a connection there and it’s an emotion, it’s tactical and emotional. So it’s about a connection with the space, it’s the architecture (...) there’s a connection with the building, connection with the people “they love me, I’m their friend” and all that sort of thing and then it’s a connection with the product.” (D)

“So that’s when you come back to how do you design stores, brands that have stores that are glittering kinds of things, well they have to be glittering in their own way that relates to the way the brand acts and performs to be able to connect everything together.” (C)

“because they, they want to connect. They can look at that and see where their brand isn’t connecting with the consumers in the right way so if they’re not kind of...when you come up to brand love and advocacy it’s all things like you know reward and recognition and dialogue and things like that.” (E)

“...it was like involving the customer and getting them to build that connection to the brand through those little tangible touch points.” (E)

With community

“The other side of it is what we would call experience design so I suppose there are various roles that interactivity plays with in that. One is the connecting up of consumers (...)” (B)

“...then show people what they can then do with those photos in terms of posting them up to social networking sites so connecting up digital aspects through an experience there and driving the community aspect of it (...) So the technology is all there to deliver experience to connect with the community but ultimately to drive the understanding of what you can do with the technology which the brand is selling.” (B)

“So where we are now is that the connection between what you talk about interactive, the connection between how a consumer interface or interacts with a brand now and how the brand

wants to interact with a consumer is completely different to how it was so that brands in a retail sense, in a physical sense are seeing themselves as, or are actually just a conduit for people to meet like minded people and have a dialogue through the brand or through the retailers rather than the brand having a dialogue with the consumer... (C)

“...We launched Vero Moda...It was about using social networking as a tool. It was about launching promotions and keeping in contact and making sure that people sort of reacted, call to action to get people in to the store (...) The keeping connected with your customers is so important (...) it’s the process of how you keep connected with them, telling them, updating them... if you can keep connected in between them coming in to your store, buying something or browsing and then going out.” (D)

Online experiences- drive back to store

“You know and of course there’s a lot more sort of social media, there’s a lot more interaction going that are driving people to stores, special offers you know, networking and everything.” (D)

“We developed a thing for Adidas called miCoach Core Skills which is an in-store piece of physical interaction... The second part to that then drives people to share those results online, communicate those results with their friends to keep connected so that feeds this activity here and ultimately drives people back to the store to undertake the tests again and again and again” (B)

“I’ve got to drop in 2011 is Nike iD. I think they do a really good job of taking it, you know through the lines sort of things. You know you can, you can start your purchase online, you can finish it in store or you can start it in store, finish it online and it’s multi tactile and the actual selection that you do online is supported by what you do in store as well so I think it just works across all different types of touch points and actually it’s quite human the way in which you engage with the website as well. I think that’s really important, I think they do that really well too.” (E)

Antecedents to consumer experiences

Brand message stimuli

“...I guess it goes back to kind of brand values I guess. Some retail experiences you can walk in and leave and not know anything more about the brands values but other ones you can like take, I guess take Howies as a fashion retailer in London like outdoor clothing and they really live and breath their brand values and you work in and you absolutely know what they kind of stand for, what they believe in and we think that that’s really powerful part of creating a customer experience, something that actually resonates and lasts I guess.” (E)

“...That experience would, it would change with every client obviously but I think it would be really about translating the brand values about what that client is in to a user experience.” (E)

“...It’s seen as a great tool for the demonstration of what they do in terms of their own technologies and innovation and things like that.” (B)

“...It’s kind of turning it on its back and saying how can we forget the conventional retail things and interact in different ways that resonate with the product, and with the brand and resonate with what the brand’s trying to do culturally as well.” (C)

“We’re seeing brands behaving like that more and more it’s kind of reaching out to a, doing things beyond their core product and kind of prove their values (...) we talk erm about this thing called, well it’s sort of like brand, brand stretch or brand leap as well so like by proving your values you can kind of put them in to other areas.” (E)

“It needs a brand identity to go with it and normally it does but it needs to have sort of tangible things that people understand you know, what the brand is all about.” (D)

“Those retailers that can get those things right in their own way, it’s about story telling. The best brands have the best stories told in the best ways, beginning, middle and future. You can copy the middle, you can’t copy the beginning because that’s heritage and you probably can’t copy the end because you don’t really know where you’re going because they have the other two. Storytelling is everything really in brands and retailing.” (C)

“Absolutely yeah I think it’s not just about the product is it, it’s about what you’re buying into, you’re buying in to their ethics, their lifestyle, their personality as well.” (E)

Honest reflection of the brand

“Design wise what makes a great experience is actually a good design that facilitates all of that first of all, reflects what the brand value is” (D)

“...If you're an engaging brand then there's expectation that you're going to have an experiential thing whether it's a store you go in to and you always think that it smells amazing to something else simple, it doesn't have to be that complex, it just has to reflect what you are.” (C)

“... where you're experiencing the brands knowledge (...) that's another type of experience which is easier to deliver a more honest and more relevant way of doing things and it's quite rare really in a way, you don't get that in too many stores do you.” (C)

“No I think you're right, there's obviously the whole thing about provenance as well and I think Howies do that very well obviously that's key to food retailing at the moment but it's really making sure that products have a story and that's there's kind of an honesty about the way that you retail” (E)

“Taking it back to fashion if you think about Levi's and their latest erm the craft workers campaign that they did so like they showed their values of kind of people that make things from scratch by collaborating with a load other like minded people. We're seeing brands behaving like that more and more it's kind of reaching out to a, doing things beyond their core product and kind of prove their values (...) Howies do ecological lectures called the Do Lectures which where they kind of campaign for what they believe in outside of their (...) Also we talk erm about this thing called, well it's sort of like brand, brand stretch or brand leap as well so like by proving your values you can kind of put them in to other areas. So like Monocle magazine is very good brand doing this so they are so clear on their brand values they've been able to create, to launch a fragrance, launch a shop, launch a...launch books, everything and it's all true to their brand. It builds up an incredibly strong brand out of it.” (E)

Understanding the brand

“There's a whole area in the Virgin store that we call it knowledge or understanding or education across all assets really whether that's product knowledge or staff understanding more or consumers understanding more around what the brand is doing, what the brand stands for and what it's doing in other areas.” (B)

“It needs a brand identity to go with it and normally it does but it needs to have sort of tangible things that people understand you know what the brand is all about.” (D)

“They just really have to go out there feeling good and feeling that they know a little bit more about the brand or that there's kind of a link with the brand on a cerebral level I guess..... Yeah I guess it goes back to kind of brand values I guess. Some retail experiences you can walk in and leave and not know any thing more about the brands values but other ones you can like take, I guess take Howies as a fashion retailer in London like out door clothing and they really live and breath their brand values and you walk in and you absolutely know what they kind of stand for, what they believe in and we think that that's the really powerful part of creating a customer experience, something that actually resonates and lasts I guess.” (E)

“...It's kind of turning it on it's back and saying how can we forget the conventional retail things and interact in different ways that resonate with the product, and with the brand and resonate with what the brand's trying to do culturally as well.” (C)

Product

Provenance

“...There’s obviously the whole thing about provenance as well and I think Howies do that very well obviously that’s key to food retailing at the moment but it’s really making sure that products have a story and that’s there’s kind of an honesty about the way that you retail (...) With provenance you can trace where a product comes from, what it’s history is, what it’s story is to the point where a cut of beef might actually have the cow’s name on it...”(E)

“If you want to erm check things so like in the food industry you can check things about if you’ve got a product you can dial in the code and it’ll tell you more about where the products come from, more information than it’s got on the product it’s self which is useful.” (D)

“...you’ve got to be credible you’ve got to know about the product (...) Provenance of product is very important in fashion it’s quite important as well so if you were to say this the little Dior jacket (...) if you can say “oh I saw such and such on such and such the other week wearing this one, its really great, it fits you well here and it makes you look thinner”..... “Oh really? Does it?” So there’s lots of little patter you can do (...) If you tell people a little bit more the reason why it’s a cable, what you’re wearing there is a cable knit, and you slip it in, people think one, this guy knows what he’s talking about or she knows what she’s talking about (...) suddenly you think I trust this person and trust is the word if you can get them to trust you. So in the interaction stage, trust is all important. Erm and interaction is either being helpful, knowledgeable and honest actually.” (D)

Emotional experiences with products

“...What the brand does to get me involved emotionally and how I feel emotionally about it afterwards and it comes back to about advocacy so this is the most important thing is that you want people to feel emotionally involved with your brand, you trust the brand. You trust the brand even though it’s a bit more expensive, “yeah but it’s made in Italy”. Probably not, it’s probably made in Vietnam but it’s, but even so.....”But it’s their factory in Vietnam and I know they check the quality. It’s the best quality ever in Vietnam or whatever”. You convince yourself that this is better, this is better so it’s worth a hundred pounds more” (D)

“...Other retailers there’s a conscious conscience of emotion and engagement in the product justifying why you should do it because it’s ethically right” (C)

“...It justifies a premium that you might have any doubts in your mind about paying more for something than you want to, if you’re emotionally engaged with a brand you’re paying for 25% of it you can’t see but it makes you feel it’s the right thing to do” (C)

“I think in terms of fashion I think it has to be about experience, I think you really have to get leverage on the tactile element of what that proposition is. If you look at people like ASOS I mean you can pretty much tell what a garments going to be from what they offer on line but you can’t actually feel it, touch it try it on. You loose a little bit of that emotional value because it’s on a screen and you’re not actually there in the moment and I think that’s a real thing we need to consider and leverage on the high street.” (E)

Tangibly qualities of products

Immersion

“... the Sony thing is definitely that but that’s their product, that’s what they do so you interact with the product and you lose yourself in another world of what-ever going on (...) experience is where you can experience the product, when you’re in there you’re lost and you get a true sense of the product that has to be, there’s no other way of selling that product than that from that point forward.” (C)

“One of the understandings and insights of the Middle East, is there’s very little to do, and more importantly of the few things there are to do they’re not well known and circulated so there’s not very good communication about it. So the brand positioning for Virgin Mobile in the Middle East is erm, err providing occasions if you like, so it basically documents, it delivers events in the area and it

documents all the other events that are going on so that people can buy in to that, think of it as time out if you like but done within the store.” (B)

Physical interaction- discovering information

“We could have a bloke dressed in a space suit here or a typical fairground thing of enabling people to put their heads through a space man and take a photograph of it. We can use that to demonstrate the technology on the phones and how you can change the settings on your phone to take better quality photo and then show people what they can then do with those photos in terms of posting them up to social networking sites (...) On the wall we’ve developed a virtual map of Doha, a three-dimensional map which is a thing you can probably see online erm and that map enables you to err post information to it, events that are going on, Virgin put all of their events on there and in-store it’s a physical thing, you can touch screens and brings up content of what’s going on in that particular event in Doha and where it’s going on and get involved with it remotely through the web or through your phone you can publish data through that map” (B)

“I think when you get in to a pure retail space it gets far more complex with what’s the definition of interactivity because I think, my view is that consumers are not really, they’ve done all the interactive kinds of things pre-visiting the physical space so there’d be different reasons why you’d want to do it. The research and discovery for somebody who’s looking for something specific you go on the Internet (...) So it becomes like with an hour you could almost of built a product up, knocked it down and moved on, discovered it and done something else. When you get in to a physical retail space the expectation is that you’re going to have that kind of knowledge and dialogue and it’s just not there really for a lot of people but I think they want to have real experiences when they go to real spaces not go to a real space and then start to interact with something that is not unique or not tactile or not something that’s physical.” (C)

“The issues we’re facing now are why would you physically move from there to there to go to a shop. If you logically think about it people are going to tell you more about this and you’re going to discover something unexpected that I can’t see in a prescriptive way when you’re searching. So there has to be an element of discover, change and surprise and keep that going so there’s always a reason to go back and find something rare or limited.” (C)

Environmental stimuli

Design relevant to location and community

“...also increasingly brands that we work with are thinking about, it goes beyond the brand and goes back in to the things that we talk about of how can you culturally fit in with where the brand is sitting with in the market (...) there’s an expectation that the brand should understand its community around it, brands have been trying to do this a long time but it’s becoming you know a big issue now (...) A brand going in to a town, a city or country what-ever, being seen to understand what’s sitting around it (...) The shop keepers understand the individual needs of their customers and tailor their shop to that community, they understand that the reasons why and what happens in that kind of place and have the authority to make the store more agile in terms of where things go, why they go there and at what point of the day, or week.” (C)

“...we’re seeing it in the supermarkets, working with a lot of supermarkets, nearly all of the global supermarkets are looking at smaller formats, small locally tailored formats so I guess when like ten years ago or five years ago it used to be all about having the biggest flagship we think it’s going to shift to having the most perfectly, locally tailored store to your customers because it’s all about relevance as well (...) Urban Outfitters is quite a good example as well because they tailor their in-store design to the buildings....I mean sometimes they have a boring building but I can’t remember, it’s somewhere in the world where they have, they have their store in a old cinema and they’ve retained a load of the old features and been really sensitive and they’ve leveraged the old, because they’ve got one of the old school cinema and notifications on the outside and they’ve used that as their shop front. It’s actually like blending in and erm we’ve seen it with Starbucks as well, is a good example you because Starbucks is kind of a plague on the high street and they’ve responded by doing

this 'by Starbucks' concept which is kind of a store so you wouldn't know it was a Starbucks when you walked in, they're trying to pretend that they're a local coffee shop." (E)

"So the brand positioning for Virgin Mobile in the Middle East is erm, erm providing occasions if you like, so it basically documents, it delivers events in the area and it documents all the other events that are going on so that people can buy in to that, think of it as time out if you like but done with in the store (...) There are then things that go on in Qatar in general that we can link in to whether that's sporting events there now and they run a thing called Doha Tribeca film festival, for the Middle East it's a big film festival. So what do we do then, we take the space shift model out and put a row of cinema seats in here, on these screens we show all the shorts from the film festival (...) So the technology is all there to deliver experience to connect with the community but ultimately to drive the understanding of what you can do with the technology which the brand is selling (...) virtual map of Doha (...) Virgin put all of their events on there and in-store it's a physical thing, you can touch screens and brings up content of what's going on in that particular event in Doha and where it's going on and get involved with it remotely through the web or through your phone you can publish data through that map..." (B)

Bringing community together

"...stores that are far more contributing to the individuality of a street or a town, a city or a country that creates individuality,

"Well we're seeing a huge trend towards kind of, kind of this hyper localisation kind of thing erm because... Basically another digital repercussion is that society's become quite fragmented and we're seeing a lot of really smart brands are counter acting that by kind of, kind of bringing people together with in their local community and there are some quite small signifiers of that so things like erm like Waitrose doing their 'community matters' kind of you know green token thing where you can impact kind of have a positive influence on your local community by shopping at Waitrose (...)" "So in our, for instance for the small format supermarkets we start bringing back cues like the village clock out the front because it's those kind of meeting point cues as well so people would, if you're in a small local community you'd "oh meet you here, meet you there" ... that instantly becomes like a community hub..." (E)

"... again that's interactivity, binding in the community, delivering on the brand promise which is provider, facilitator of occasions erm enabling them to do that if you like." (B)

"One of the things we do a lot of banks actually and we try and make banks more interesting and we were first to create erm coffee shops in banks. We introduced Costa in to Abby National so that people could go in to a bank, actually have a reason for wanting to meet at a bank and also if they wanted to make a big ticket decision whether it's a mortgage or insurance or whatever they had somewhere to go and think about it. And it worked very well." (D)

"So when you talk about interactivity and stuff that's when we get on to a subject that's beyond the interactive thing of technology, it's the interactive thing, the engagement of brand, product, environment with community and relevance and having the ability of in-store design to be able to do that. It's kind of a big responsibility on the shoulders of retailers and brands to offer up environments going forward that play a part in replacing some of the lack of places that have a sense of belonging (...) it's more about, in physical retail, engaging and interacting with what's going on, than it is about something that is prescriptive and passive in engagement terms." (C)

Sensory experiences

Reinforcing the brand identity and intended experience

"That's the place isn't it and the place always has a huge role to play so you know people like being in particular places whether that's in a garden to do one type of thing or a high class dining room to do another so place has to match what the experience is that your trying to deliver so you can't deliver a beautiful spa experience out of a shoddy shed." (B)

“...when we did STA travel erm, erm we analysed the way they operated at the moment so it was a very flat customer experience in store you know you walk in and it was like waiting in seats against the wall, there was no engagement, there was no way that customers could engage with the brand and it’s a really strong and vibrant brand. Erm there was no they could actually... You know they might be booking the holiday of a life time yet actually they were just sat there as if they were waiting for the dentist so there was no way they could build up on that excitement. So we tried to do was create an environment that you could actually just erm build up on a state of mind that the consumer was in already and to deliver on that we, we at the pitch we placed in hammocks and beanbags and bench seats, something that would suit the consumers frame of mind and then deliver on it with lots of travel documents, maybe websites so they could go surfing to see what was happening in (...) We often talk about, we even talk about if there’s a consultation desk then what ever you touch or feel has to represent that brand as well. You know we think about is the surface cold, is the surface warm, is the seat really spongy or is it quite hard, all of that really matters because it sets a frame of mind for the customer behaviour.” (E)

“I took some people to Borough market and (...) this guy sings opera when he’s selling fruit and veg. He’s just magical, he’s great and it comes together because you’ve got this guy singer opera and he’s really good singing opera. You’ve got the smells, the colour, you’ve got the fruit, the smell of the food, the market. That’s magical (...) but you can have a magical experience in...a customer can go in to... I’ll use the same thing as Abercrombie and Fitch. If you are that customer it will have been a magical experience (...) Gone in and just smell, they go round with what I call fragrance of buy me and they spray that all over the place and it’s the colours, it’s the darkness, it’s the pumping music, it’s the guys dancing on the balcony out the top there. It’s a rush and that’s really what retail comes...this all comes together to create a rush...” (D)

“So that’s when you come back to how do you design stores, brands that have stores that are glittering kinds of things, well they have to be glittering in their own way that relates to the way the brand acts and performs to be able to connect everything together because consumers are cynical and especially in certain areas of the market, consumers will see straight through it and think well that’s silly or why are they doing that.” (C)

“You go in to stores and think I really like that store they always have fresh flowers or they’ve always got this and it’s done nicely or the music is always cool and they’re simple things aren’t they. Things of well lit stores and environments that use that. Some of the best stores are those that have taken benefit of the existing architecture where it’s been converted in to something else. So experiential design comes in different ways you know you’re appealing to the senses not necessarily to people with a three dimension attack of the product.” (C)

“It’s increasingly important because erm brands want to be kind of really recognisable and iconic in as many ways as possible so it used to be you own an identity but now if you can own a specific type of material like I guess the Apple tables in the Apple store, you’d know it was an Apple table if you saw it anywhere. But if you could own a scent so like if you walk in to Lush you know you’re in a Lush store (...) so it’s about those kind of iconic triggers, broadening it out so you know it is really competitive and also you want people to walk in to the store rather than buy on line so if you can give them as good an experience as you possibly can then that’s going to really keep them coming in to the store (...) I think it definitely needs to work on a multi sensory level as well so that, which would obviously be subconscious to you, so I think if we were very, very clever we could actually combine the book perfume, combine all the essential elements together whether it be through materials, lighting, smell that would give the customer some sort of subconscious affinity with the brand, I think that would be our ultimate goal really.” (E)

“...The New York store is that it was set up to be about Brit fashion and they pictured big London buses and red pillar boxes so to say in case you haven’t worked it out, this is London fashion and from the world fashion capital is what they want the US to see. The difference is we all know Topshop in this country so they’ve put together something a bit slicker or whatever to persuade people that this is a special environment where you find something for not a huge amount of money and feeling pretty good about it, that’s the difference. All of these experiences are about buying into the fashion. I appreciate it’s about buying in to the idea of just fashion and here it is come and get it and come back in a weeks time.” (A)

Link with emotional experiences

“...combine all the essential elements together whether it be through materials, lighting, smell that would give the customer some sort of subconscious affinity with the brand, I think that would be our ultimate goal really.” (E)

“So what we do is affect that person when they’re stood in a room, the walls, floor and ceiling are all part of that but the emotions and the senses are the other parts of that really. So what is the role of emotions and senses with in environmental design and how can you effect the emotions and senses, the emotions through the use of the senses in a physical way and experience design is what does that really.” (B)

People

Influence of other customers

“One of the things though is that, the principle is this you’re queuing at a cash desk, there’s more than one person and there you’re standing still and the moment you stand still you start observing and listening and now you’re watching the two girls in front of you talking about what they did last night, what film they saw, what celebrity or whatever it is and you get a bit fed up with it...” (D)

“Topshop, if you go in to Topshop the music is everything, the crowds, there’s a hum, there’s a buzz, you’re seeing people buying things, it actually makes you..... “They’ve got it, I want it” and so they get you to and so on, so there’s a good feel to everything.” (D)

“You see other people doing things and you know we are sort lemming tendencies. And likewise with shops, that’s why it’s so important when you get somebody to come in to the shop, to look around you should always thank them or be as helpful as possible and when they don’t buy it doesn't matter because while they were in the shop they were attracting other people in. Empty shops don’t sell so you’ve got to get people in and that’s why driving footfall, you know you’ve got to get footfall to get sales to convert it so unless you get people over the threshold, game over.” (D)

Negative influence of sales staff

“You can get intimidated by an environment and the staff could be rubbish and the other way round you know.” (C)

“If you can image you go in to a great store, it could have great products but when you’re served by the staff that turn you completely off that will upset you and the result is you won’t go back there. Or the result is you will condemn them...” (D)

“If any brand or retailer, number one at the top of their list to get right it would be that, service because I think we’d all agree that you can go to the most local, seemingly unappealing little restaurant that’s owned by somebody that’s absolutely amazing at what they do, make you feel welcome and recognise you and give you a consistent, because they’re the owner and they care about it, that is above everything. If it is a designer restaurant and it’s cold and people are passing through, it’s a franchise, doesn’t matter how brilliant the design of the environment is, if the service isn’t right it’s not going to work because it’s not consistent.” (C)

“...There should be a beautiful window display because that’s what gets you in-store, should be a beautiful thing in the store where you don’t feel intimidated because that gets you through the door and then staff that don’t make you feel rubbish and make you feel great, that’s great.” (C)

Expert knowledge

“...It has to be giving something they want, it has to be giving value and it has to be something they expect you to give them. So you wouldn’t go in to a erm, err a Virgin record shop and expect them to talk to you about sport for instance because they don’t value your opinion on that thing because

you're not respected in that area so it has to be something they expect you to have the ability to talk about." (B)

"When you go in to a physical sense there's an expectation that the knowledge about your product, you and your staff, everybody that works for you is as knowledgeable about the product on a visit to the stores as if you could find it searching yourself, so that's one thing" (C)

"So browsing is very important, slowing people down and getting everything in the right place then interaction as I say, you've got to be credible you've got to know about the product. Erm we say that providence, if you can, provenance sorry..... Provenance of product is very important in fashion it's quite important as well so if you were to say this the little Dior jacket that Jackie O, the Jackie O whatever it is the Jackie O jacket which you know.....Or...Or anybody that's seen on television wearing one. If you can say "oh I saw such and such on such and such the other week wearing this one, its really great, it fits you well here and it makes you look thinner"..... "Oh really? Does it?" So there's lots of little patter you can do" (D)

Genuine service

"We're very keen on it being genuine and real things and I think that's why brands like Howies work so well because they do things like they use the staff as, to be advocates for the brand so they get them to...They have a big wall which is like ten favourite things that we love and it's the staff that kind of pick, pick these brands and stuff and the staff write stories around every product, how they use them, they love them so that's one really powerful tool to use like leveraging the staff as kind of staff advocates." (E)

"...You look at people like Waterstones as well the members of staff there actually give their input and their recommendations..." (E)

"...You certainly can't design an experience around technology, I don't think because you're advocating responsibility away from dialogue and something where you get empathy and a genuine personal thing..." (C)

"I think things where you are dealing with experts and dealing with people that understand their product and you go in and get the kind of experience that is a two-way dialogue experience if you like, where you're experiencing the brands knowledge and you're experiencing service and advice, and the whole ritual of selection and dialogue and trying things on and the way it's packaged and that's another type of experience which is easier to deliver a more honest and more relevant way of doing things..." (C)

"If you tell people a little bit more the reason why it's a cable, what you're wearing there is a cable knit, and you slip it in, people think one, this guy knows what he's talking about or she knows what she's talking about, she knows.....If she says this is the latest, this is really popular because it's got a bit of whatever and it's based on such and such, just throw it in when ever not just spiel it off like a book but suddenly you think I trust this person and trust is the word if you can get them to trust you. So in the interaction stage, trust is all important. Erm and interaction is either being helpful, knowledgeable and honest actually." (D)

"The other thing about interaction which comes to what we sort of call the departure area is we call it cash desk theatre which is when you've made that decision, somebody's told you, got the size for you so they'll actually say "try, take them both I know these sizes come up small". Little things like that you're not saying take this because you won't fit in to it but take this because I think they come up small. Erm they're helpful but put across nicely, also when, being honest about something that doesn't look great or, actually customers quite like that as well." (D)

Paying more

"...Each individual person understands the individual department and individual product so the knowledge, trust and the knowledge you're getting is one off, if they're telling me that, then I trust

their opinion, therefore that product may cost more somewhere else, but that adds value because I trust that that's an edited choice for me." (C)

"...When you're a customer it's actually one of the key ingredients that turns you on or off, makes a sale or makes you decide to buy or makes you decide not to buy. And it could be somebody actually the way they served you thought "that's great, informed" and they told you so much about the product, they sort of interacted with you well, you got on well, you know they sort of befriended you as they should do, helpful and you thought "yeah this is good, I don't mind paying". (D)

Peer to peer relationship

"...Massive map wall at the back of the store where everyone could write if they'd had a personal story, from where they'd been, they could write it and stick it on so it was like involving the customer and getting them to build that connection to the brand through those little tangible touch points (...I think that's really interesting because I think we build STA, the environment as, it wasn't dictatorial, it wasn't saying "we know we've been there you know listen to us". It was like saying, it's almost like "yeah we're really enthusiastic about travelling and we can share that with you and you know what why don't you share it with us as well?..." (E)

"I think that the way that brands engage with consumers has changed quite dramatically over the last five years that I know of it has gone far from being the brands like you say that are shouting down at customers and almost being very corporate, very dictatorial to....And it's more, customers are becoming more savvy due to the Internet, you know they can shop around, there's more options for them now but I also think a little bit about the way the economy is going as well I think that were finding ourselves on more of a level, we have to be a bit more honest, a bit more transparent and erm just talk to each other." (E)

"...we've just done our trends for 2011 and one of them is about 'we-tail' which is about instead of from me to we so instead of, instead of brands talking down to consumers and saying you know "you will buy this because I've told you to" it's actually brands having a much more peer to peer relationship with them so much more conversational and people saying like saying what they want, brands delivering it, them asking them what do you think about this like Starbucks does it, Marmite does it with their Marmarati....I can't think of any fashion brands that do it...Actually Urban Outfitters have just started to do their 'we're listening' thing where they want customers to say, say what they're doing. So I know....I think it's so embedded in our design that we probably can't separate it out but from a trend point of view it's definitely something that we're nurturing internally to kind of intellectually engage on the same level and nurture that from brand to customer, actually talking to each other and working, bouncing off each other rather than....Because consumers are so savvy to marketing and branding and stuff, they need to really buy in to it out of choice rather than bombardment." (E)

"So where we are now is that the connection between what you talk about interactive, the connection between how a consumer interface or interacts with a brand now and how the brand wants to interact with a consumer is completely different to how it was so that brands in a retail sense, in a physical sense are seeing themselves as, or are actually just a conduit for people to meet like minded people and have a dialogue through the brand or through the retailers rather than the brand having a dialogue with the consumer, it's a very different thing" (C)

Technology stimuli

Presence

Sector dependant

"...We're seeing it more in those involved in the sportswear industry as opposed to the proper fashion industry if you like and it's definitely very evident there because it's seen as a great tool for the demonstration of what they do in terms of their own technologies and innovation and things like that." (B)

“You can in mobile phone shops and technology shops yes of course there will be a dependence on a degree of technology....” (A)

“It depends on the sector and I guess it’s the development of different types of retail where interactive technology will play a larger than smaller part. We’ve done loads of work in the mobile phone sector so obviously there you could, if you’re looking to look at technology and research things then you know the interactive thing will tell you about all of the things that work. It’s an investment thing really but it’s specific to what sort of sector you’re in.” (C)

“There’s the whole gaming scenarios, there’s the Apple experience and all those sort of things are great and people at Apple are probably the most involving sort of, indulgence you could have in that sort of sector and people like it...” (D)

Fashion

(negative case) “They will use it in the right situations so you wander in to the Apple store, it’s a technology store and you expect to play with the technology, but you don’t expect that when you go to buy a dress.” (A)

“Every one talks about kiosks in stores so yes they have a place but a very small place and actually you find that Topshop, River Island, these type of retailers, if you have a look around you they’re doing what they’ve always done” (A)

“In terms of fashion I think it’s happening to a degree we’re seeing it more in those involved in the sportswear industry as opposed to the proper fashion industry” (B)

“You don’t see a vast amount of fashion retailers that are lasting interactivity, people like Prada and people like that have used technology but they tend to be brands that use the architecture as much as the technology to make a statement about the brand in any one location. If they were doing it somewhere like Tokyo where building a full architectural building is an expression of what they are, all most like that statement in that environment gives them the presence they are looking for and then the technology is used in different ways. They might spend more on a stair case than actual spend on a shop like putting different screens in each of the threads that interact in different ways” (C)

“The other one is Levi’s where they went down the thing of, we did in the store in San Francisco, we did a body scanner so you went in to these booths and you put a Lycra suit on and it scans your body and then that data went to their manufacturing plants and they made you pair of jeans exactly to fit your body shape (...) But if you’re talking about interactive technology it is starting to happen, the Converse thing and I think Nike do a similar thing.” (C)

“...but for fashion, give me the rush of perfume and err the look of the store and the great looking product and the nice staff and that will do it for me more than anything. I mean there are lots of tricks in the changing rooms using cameras, using mirrors but using cameras to help you see so in the screen in front of you, you can see behind. All of those tricks you could use but you know I think retail is theatre and that’s the great experience so it’s the actual tangible experience.” (D)

“It’s kind of helpful interaction isn’t it I guess (...) All Saints store how they use the ipad in there so you can just, rather than actually having to physically scroll through a million t-shirts you can kind of flick through them on the ipad kind of thing and order it to your home if you wanted...” (E)

“I think technology or interactive stuff works really well for fashion when you’re outside of the store because some of the best websites where you are looking at products and looks and being able to look at garments and textures and everything else, they’re all there in a combination of fits and finishes, sizes and all the rest of it, videos and imagery and moving imagery is great kind of, when you get in to store that becomes a different dimension because you’re looking at being able to, you should be encouraging people to try the product because that’s how you get them to buy it so you’re back to that sort of thing of the really basic and fundamental things of good retailing which is making the product irresistible, tactile, easy to try on and making the service” (C)

Future of technology in store

“I mean I do think there’s erm this erm polarisation of people wanting more. It’s going to be very important.” (D)

“So fundamentally, iPhones, iPads all of those sorts of things are fundamentally start to form part of the retail experience, people already use smart phones themselves within stores to cross check prices (...) Absolutely they’ll start to form an integral part of it.” (B)

“*[Do you think that consumers are more willing to use technology in a shop more than ever before?]* Yeah I think so yeah. I think people, with the advent of all the new technologies, people are far more willing.” (B)

“...The screens in store we’re finding are becoming smaller and smaller and smaller and they’re becoming more personal” (E)

Role of technology

Aid selection

“We call it blurring the lines so it’s about the things that you do in-store and how it makes it easier to access all the digital content that you’ve got on-line, and how the on-line store makes it easier for you to purchase products out of the physical store.” (B)

“It’s kind of helpful interaction isn’t it I guess, we obviously didn’t design it, but the All Saints store how they use the ipad in there so you can just, rather than actually having to physically scroll through a million t-shirts you can kind of flick through them on the ipad kind of thing and order it to your home if you wanted so it’s just about making...” (E)

“... I guess it’s more about the consumer using it to find out more about, to kind of refine their search rather than to push messages in your face erm because I think we’re getting bombarded with messages now, we don’t need it in a retail space. By the time a customer has entered the space they’ve already made most of the decisions of what they want, they don’t need to have more messages so we’re just using technology to aid that process.” (E)

“I mean there are lots of tricks in the changing rooms using cameras, using mirrors but using cameras to help you see so in the screen in front of you, you can see behind. All of those tricks you could use but you know I think retail is theatre and that’s the great experience so it’s the actual tangible experience” (D)

Drive understanding

“...Two elements that are really about knowledge. So this one erm is called an X table which works a little like Microsoft’s surface. So you can come up to and put a phone on it and it will recognise what that phone is and it’ll bring up all the data related to that phone. I can put two phones on there and it will bring up all the data related to both those phones.” (B)

“...The technology is all there to deliver experience to connect with the community but ultimately to drive the understanding of what you can do with the technology which the brand is selling” (B)

“If the product isn’t there, you can actually do a three sixty on the product and focus on the product and do all those sorts of things. There’re great. If you want to erm check things so like in the food industry you can check things about if you’ve got a product you can dial in the code and it’ll tell you more about where the products come from, more information than it’s got on the product it’s self which is useful.” (D)

“We’ve done loads of work in the mobile phone sector so obviously there you could, if you’re looking to look at technology and research things then you know the interactive thing will tell you about all of the things that work.” (C)

“So I guess it’s more about the consumer using it to find out more about... to kind of refine their search rather than to push messages in your face” (E)

Purposeful and engaging

“So in-store when we did some audit work with err, when we were working with Intel, we realised that in-store non of the retailers were using the screens, they were just static screens so what we said was look guys you knows, there’s a shop window there you could use, use the screens to tell people what you’re doing, you know why you’re using Intel, sponsor it and they did that and it was very effective.” (D)

“...At least use different technology and different ways of doing things as opposed to just clicking things on and off.” (B)

“Because like brands and design agencies go bonkers for technology and they’re like “right we’re going to put big screen everywhere, we’ve got to have a big plasma screen” and that is not kind of beneficial kind of use of technology.” (E)

“...The word interactive always has to have the word human before it because...that is not kind of beneficial kind of use of technology because we would never use technology where it isn’t relevant or it doesn’t have a human benefit out of it” (E)

“So it’s about increasing the options and the service, the engagement and the reasons to go there because it’s unique and it’s about physical delivery than it is about just people in front of screens or other things that might be all well and good but aren’t actually adding anything you couldn’t do if you were fifty miles away somewhere else.” (C)

“in physical retail, engaging and interacting with what’s going on, than it is about something that is prescriptive and passive in engagement terms if that makes sense through technology or through other things” (C)

Engage the physical, cognitive and social experience

“...More importantly it's the start of an ongoing digital relationship so putting a laptop in a corner with a mouse isn't something that engages people” (B)

“...It's a physical thing, you can touch screens and brings up content of what's going on in that particular event in Doha and where it's going on and get involved with it remotely through the web or through your phone you can publish data through that map” (B)

“...They want to have real experiences when they go to real spaces not go to a real space and then start to interact with something that is not unique or not tactile or not something that’s physical.” (C)

“...That’s technology obviously whenever we interact with anything, what ever it is it has to feel engaging, it has to feel part of the brand you know” (E)

“...You certainly can't design an experience around technology, I don't think because you're advocating responsibility away from dialogue and something where you get empathy and a genuine personal thing to something that may fail or may go out of date.” (C)

“So the interaction bit is important if you.....If you think the customer is going to interact, I mean you know what's going to engage them? Are they really going to buy something off of a screen rather than talk to you or if it's self service what is it going to do to sell that product?” (D)

Does not define in store experience

“it’s not the technology it's the content that will drive it and once the content is sorted and organised properly then the actual deliverance of it in physical environments will be fairly straightforward through fairly robust technology at that point.” (B)

“So technology for technology sake no. Technology to add to the experience great” (D)

“...Women are probably to a degree less likely to engage technology for technology sake and I think most people, we try not to use technology for technology sake, it has to have a benefit if it hasn't got a benefit or a reason for somebody to engage with it and they won't fundamentally.” (B)

“...We're definitely moving away from, to your point gratuitous use of technology sort of for the sake of it” (E)

“...Yeah we want any kind of interaction human helpful and easy rather than arduous, pointless” (E)

Limitations

Unreliable technology

“Firstly it's exhausting, secondly you don't have time and thirdly about twenty percent of the equipment wasn't actually working. Which leads me to the conclusion that until such environments have the ability of equipment there's not much point of doing all of this. They don't enjoy the in-efficiency, they get efficiency when at home on the web but when they wander in to a store they don't.” (A)

“...you certainly can't design an experience around technology, I don't think because you're advocating responsibility away from dialogue and something where you get empathy and a genuine personal thing to something that may fail or may go out of date.” (C)

“Anything you put in-store as a layer has to enable you to do something quicker, better and with more service element or else it will never work.” (C)

“All Saints in erm in Spitalfields and they've got a screen on the floor and I started playing with it and actually it wasn't working very well and yet it was just going round and round and round and the guy, I asked the guy and he said “oh yeah it's not working”, “When it does work what does it do?”, “Well when it does work it'll tell you if we've got the item you want in stock”. “OK, well I would have asked you actually and you could have gone and looked for it”. (D)

“It has to be robust, it's got to be simple, it's got to work every time 24hours a day, 7 days a week. We found that using cutting edge stuff isn't going to work it needs to be stuff that's well proven and solid and it's what you do with it as opposed to what it does.” (B)

“The other one is Levi's where they went down the thing of, we did in the store in San Francisco, we did a body scanner so you went in to these booths and you put a Lycra suit on and it scans your body and then that data went to their manufacturing plants and they made you pair of jeans exactly to fit your body shape. But the problem with it is, is that the expectation is that you can't be a quarter of an inch wrong, or by 5mil out and then people are disappointed then.” (C)

Consumer acceptance

“They will use it in the right situations so you wander in to the Apple store, it's a technology store and you expect to play with the technology, but you don't expect that when you go to buy a dress.” (A)

“I think there is a difference in shopping mission for people and women are probably to a degree less likely to engage technology for technology sake and I think most people, we try not to use technology for technology sake, it has to have a benefit and if it hasn't got a benefit or a reason for somebody to engage with it and they won't fundamentally...”(B)

“But to some people it's actually quite intimidating and that's part of the problem is intimidation is, you want people...the problem is erm interaction, screen interaction, people either don't...they're actually afraid of it, can't be bothered with it, it could be slow.” (D)

Appendix 6 Evidence - consumer data

Stimuli to the consumption experience

Experienced technology in fashion store

“...they have those computers where you can sort of go on their online store and order online, they’re quite good I’ve used them once or twice.” (1)

“In All Saints, the one in London, I know they’ve got iPads around where you can...I think you can see a lot of where the clothes come from and they have a lot of history on there about All Saints. It links to the website but I think it’s a different kind of website, it’s got more information about the products and you can do product search and see what it’s made from and stuff.” (11)

“In Mango they have a big TV screen, like, on the wall and it shows Mango’s clothes but, like, on a catwalk and it just replays again and again (...) Just television screens and things and stuff to do with the shop otherwise I can’t really think.” (12)

“...they’ve, kind of, put, like, a tablet, in the room, where you can go and search to see if they had items in store, you can search, I think, it was, like, an on line shop, but, in another store and it was quite cool and we went on that (...) That All Saints experience was, probably, one of a few times that that’s ever happened.” (13)

“...I’ve been in fashion shops where there’s been television screens. I always get so distracted and I’ll just sit there and watch the TV.” (14)

“Topshop do have a computer screen I think so you can see if it’s online but it’s something I know that will probably be so massive in the future. I think that television screens are probably coming more... in Lipsy when I used to work there the television screen above the till of like Pixie Lott.” (18)

“It was almost like a screen, maybe as big as an iPad but it was in the wall, maybe it was a computer but it was quite small, it wasn’t like a full on desk top, it was like quite a small computer and it was almost in the wall so you had to lean in, almost like an ATM machine kind of thing and you could like flick through, you know, the styles of what they had (...) It was almost like a look book maybe of just like hoodies. I think I saw hoodies and something maybe like a fur parka or something and you literally just flicked through to see and it showed you like what colours are underneath as well.” (19)

“...was in Debenhams erm yeah and erm there wasn’t a queue but there were a few people and like almost next to me that’s why I noticed it, there was this computer and it was to order products (...) It was one of those things you could order like the products that weren’t available in the shop so they could be delivered to your home or the shop.” (2)

“...when I was walking past erm French Connection, they have these big screens up and it’s not really inside the shop and I was outside the shop but they were in the window.” (2)

“I find it handy when, in stores, like, John Lewis, where they have the... where you can just scan the items yourself and find out the price, because I know that’s, kind of, when the tags have fallen off, maybe like dresses and things like that, that have been tried on a couple of times...” (20)

“Touch screen surfaces, when I went to the Kurt Geiger shop but it actually didn’t go far enough for me because it didn’t have the pricing on it or any information on it, it just had the pictures of the merchandise on it ...” (3)

“...it was actually in Next I think, I can’t remember where it was, it might have been the London one, or I don’t think it was in the Manchester one, but there was actually a self service stock checker (...) Where for things like, especially for things like shoes again, because if you haven’t got the right size, big box to bring down, you can actually check before you even ask, you can scan the bar code whatever and see if your size is in...” (4)

“I think there’s a new thing actually in Top Shop. I personally can’t do it because I don’t own an iPhone, or a smart phone with Android software on or whatever it is, but there’s a new thing in Top Shop where it’s called Scavenger and you basically download the app on your smart phone...” (4)

“I’ve seen televisions, with music videos and things on, in shops.” (6)

“I think they’re iPads that are like style advisor iPads that kind of show...I think they show outfits. But also, you have access to the website on there as well. I’ve never actually used one though.” (8)

“I’ve seen one any way and it’s near the shoe department and that’s basically if you can’t find something in store you can order from that screen to be delivered home so that’s definitely. Obviously there are screens within different stores, I’m pretty sure it’s Topshop on Oxford Street has screen showing Topshop Unique catwalk shows and things.” (9)

Never experienced technology in fashion store

“I don’t think I have to be honest.” (10)

“I’ve seen TV screens somewhere; can’t remember where. But in a fashion store? No.” (15)

“I don’t think so, no.” (16)

“I can only think of the ones that you get in Boots, but it wouldn’t really – not fashion ones.” (17)

“I can’t think of any fashion stores where I’ve seen technology apart from at the tills.” (5)

“I don’t think I have, no. I’m trying to think of television screens though. I always just think of like the high end brands that have the iPads, but the high street stores that I go to aren’t that technologically advanced yet.” (7)

Motivation to experience - Draws consumer’s attention

Sales staff-

“...the woman had send they might have some more online and I think this is before I had a mobile phone with access to the Internet so we went over to that to have a look to see if there was things online.” (1)

“I asked if they had this particular bag in the shop and she said to go on the...they’ve, kind of, put like a tablet in the room where you can go and search to see if they had items in store (...) because she said “have you tried on the tablet?” And I said “no”, and she took me to it.” (13)

“I couldn’t find a size in a certain, I think it was a dress so I asked a sales assistant whether there was any in the back and they said no but they showed me where the screen was ...” (9)

Other customers-

“...there’s a sign, or it says on the screen, or something, like, please scan here, or it might have been that, maybe, the very first time I saw them, I saw somebody else doing it, or something, that made me think, oh, what’s that? And it, kind of, almost, in a way made me want to go and pick up a product, to see what it did and see if it got it right...” (20)

“...the hype around them, like I saw other people going over to them and touching them and I wanted to go and do the same.” (11)

“From the Urban Outfitters, I think it was a guy who was having a look, and I think he was on his own. And if I remember rightly, he had like headphones on and he was very much in like his own world [laugh]. But then I think in Topshop, I’ve seen more groups of girls having a look and kind of going through it together.” (8)

“...if I would been there myself I probably wouldn’t have stopped and done it, I’d have been more like single minded about what I was doing but that fact that I was with....” (3)

Visual engagement

“In a fashion store, I remember Abercrombie and Fitch having one but it was almost like, I think it was quite hard to find but I just remember seeing it and you could flick through the different styles that they had for that season.” (19)

“It’s just because I hadn’t seen it anywhere else before (...) So them having just the iPad was good because I’d just never been on an iPad before. So it was necessarily looking at the stuff that’s on it to do with the shop, it was just the technology that they had, I’d never seen it before...” (11)

“...there wasn’t a queue but there were a few people and like almost next to me that’s why I noticed it, there was this computer and it was to order products (...) because I’m inquisitive some might say nosy!” (2)

“Ever experienced? Yes, I’ve seen televisions, with music videos and things on, in shops. I can’t quite remember which shop it was actually. But I have seen televisions screens with that on, and also they had like the stores looks of the season, type of thing, just flashing up every so often.” (6)

“In Mango they have a big TV screen, like, on the wall and it shows Mango’s clothes but, like, on a catwalk and it just replays again and again which I think is quite nice because you get to see the outfits and then you look in store for the dress that’s on the models and stuff like that and it lets you see, I don’t know, makes it seem, like, I don’t know, maybe more expensive than it is because it’s, like, in a catwalk and it looks posher, looks nicer I guess maybe (...) Just by the till (...) I think it would be better more at the front because it would be something that you see as you walk in whereas it’s normally when people watch it as they’re paying, they’ve already bought their stuff so it could probably be set out a bit better.” (12)

Curiosity

“It’s just because I hadn’t seen it anywhere else before (...) I’d just never been on an iPad before. So it was necessarily looking at the stuff that’s on it to do with the shop, it was just the technology that they had, I’d never seen it before so...” (11)

“I had a flick because I was like "what is this thing?" I was so curious.” (19)

“I’m inquisitive some might say nosy! (...) Well I saw it and thought “that’s interesting I wonder what it does?” (...) I saw it and I was intrigued by it” (2)

“...the very first time I saw them, I saw somebody else doing it, or something, that made me think, “oh, what’s that?” And it, kind of, almost, in a way made me want to go and pick up a product, to see what it did.” (20)

Presence of brand message stimuli

Never experienced in store

“I don’t think I have (...) I also know that values wise, I have no idea what the values are of any of the fashion retailers.” (20)

“...in an actual store I can’t really recall anything (...) in store I can’t really relate to a time when I’ve thought “oh they’re about this or they’re about that” (...) in most of the high street stores I wouldn’t really read what their values are because I think a lot of high street store are just high stores they don’t actually have strong values.” (9)

“I think M&S have quite a lot of ethical things going on; but maybe that’s for the websites more. I can’t really think of shops that I’ve gone in that I’ve seen a lot of stuff.” (15)

“Completely a case of being in the media. I don’t think I’ve ever noticed, I don’t think I’ve ever seen, not from memory that I can think of, of a case of them highlighting how ethical they were.” (17)

Other mediums for brand message stimuli

“...retailers that have had things in the press about their, where they source from and they’ve had problems in the past with that...” (1)

“Not in store but I have on their website.” (10)

“...get most of my information from that off the internet.” (11)

“I think M&S have quite a lot of ethical things going on; but maybe that’s for the websites more.” (15)

“I remember when it just... going on the website they’d just written about being ethically correct.” (18)

“I got information about the product in the store but information about these things I got from reading information online (...) you do immediately get the information like you when they’ve got a small snippet of information underneath the profile picture. I don’t know what that’s called but sometimes it gives you like their values instantly like “we’re a fashion retailer” also for example “we’re looking to use ethical products” whatever People Tree or something like that (...) you can go on Facebook and you can find literature about you know who they are and stuff or you get a sense of who they are as well.” (2)

“Marks and Spencer for example, I don’t know whether it’s just because it came with the age that I was, but I do think when they did all their rebranding and all their massive advertising campaign and started with the adverts on television, and that kind of thing, and although that’s not instantly telling you their values, it does give you an idea of their values (...) It just makes you feel closer to the shops, and I feel warmer when I go in them, and more like, I don’t really know what...like I’m part of a family, I guess, when I’m shopping, like, the M&S and John Lewis, because of their advertising campaigns.” (20)

“I find information like that you’re more likely to find on things like the internet and websites.” (4)

“I don’t think they really, well I haven’t noticed that they really communicate like their heritage or history. I’d say that’s something they do more online (...) white stuff, they have quite a lot of how they’re a British retailer, and they’re very proud of being British, and they’ve done quite a few campaigns, showing their British heritage.” (8)

“...online it’s a lot more prominent...” (9)

Experience of brand message stimuli

Social responsibility- ethical practices

“I know in the past I’ve seen in Topshop they did the whole, was it a fair-trade thing? It was something to do with the cotton. I think the cotton was fair-trade, I remember seeing that (...) I remember seeing now and again little signs that sort of say where they’ve been made, sort of in these nice working environments and stuff. I can’t remember quite what it was but it was to do with the fact that they value their workers and so therefore they source from places that had good working conditions.” (1)

“New Look occasionally if they’ve got like Fairtrade, because I remember seeing on the top of the rails, a little bit, like a little poster saying, it’s on the labels as well, but on the top ‘This is a Fairtrade product’ all our cotton and everything’s organic.” (10)

“Could it be Topshop and Urban Outfitters have started doing, like, recycling vintage clothes and then they sell them so it’s like, saving the environment and stuff like that but they charge, it’s really, like,

over expensive, like, unreasonable prices for just a vintage top. But I think that's more for fashion because they're quite high fashion now I would say is, like, vintage clothing and stuff like that." (12)

"H&M did a conscious cotton, or something, I think, they do something conscious, now, conscious something and, then, who else...yes, that was H&M and that was in the summer..." (13)

"No I mean I know on the Primark bags they have like a recycled sign don't they and it's all paper, because remember they had those horrible plastic ones didn't they but the paper ones are equally as annoying, but still they're recycled." (14)

"I think H&M has caused me to have negative and positive experiences when it comes to values and ethics (...) H&M says we don't do that we're very proud on the way we treat everyone fairly but then it comes out maybe, I don't know, a few months later I found out on the news that they had been doing it or they had been doing some sort of illegal something or other (...) But I think that's what H&M should have... were focusing on anyway and it got ruined it got tainted, you can't really come back from that 9...) I think there's little promotions. I think by the till they'll have something saying we're ethically correct blah, blah, blah." (18)

"In Primark they have an organic cotton range and they have information on their swing tags about the organic you know about... providing you with information about it's made from organic cotton which is obviously better for the environment (...) so that particular range makes me feel that the values for that like say the identity of the...perception of that sort of like sub brand in Primark or that range in Primark are looking after the environment or they're interested in being perceived to be looking after the environment..." (2)

"Primark have got signs up about their corporate social responsibility and their ethical practice, I know that." (3)

"...things like H&M the fact that they put a label on the particular top I bought as organic cotton, that made me think "Oh they must stock other organic products" or "they must take an interest in stuff like that"..." (4)

"The one that comes to me is the H&M with the...eco cotton thing, I can't really think of the name, what it is now, but they usually have a big push on the organic cotton (...) And I thought it was good that they bringing things like that into stores, rather than just being...having no, kind of showing any values or things like that, I think it is nice for them to add that part to their retail..." (6)

Community causes

"I know that in American Apparel they sell t-shirts that say, 'Legalise Gay' (...) they, sort of, promote what their attitude is by selling products to do with that (...) I think it's good. It's a good way of promoting...promoting, like, the values and stuff but in a way they're making money out of it too (...) I think it's quite nice that they show their, like, they're creating their image through their product it's quite a clever idea I think (...) gave me a bit of a connection that makes me feel, like, they're quite caring or ethical and they, like, care about the people, I think they try and...I think that's the image that they, sort of, try and go for." (12)

"M&S, not just for fashion, but, they have their, kind of, plan A, plan B scheme and I know that they did...they worked with Oxfam and they did...you'd get M&S vouchers if you went and donated X amount of clothes to Oxfam, which I thought was really nice." (13)

"Well I think it makes it seem like they're not just a clothes shop, they're there to help other things as well, if that makes any sense. They're kind of there to support the community and everything, which is nice obviously. And with things like the breast cancer badges, in Dorothy Perkins, it just kind of makes you realise that they can have such an impact on things like that." (6)

Brand history/ heritage

“Apart from things like maybe Levi’s that often put the date on things, I can’t really recall many other retailers that have ever told me about their story no especially not high street really.” (1)

“Mulberry put a lot more on their heritage and things.” (1)

“In All Saints, the one in London, I know they’ve got iPads around where you can...I think you can see a lot of where the clothes come from and they have a lot of history on there about All Saints.” (11)

“Levi always have things on the wall, or on their tags about their, like, history and heritage, they talk about their brand a lot. So I guess that helps their, like, identity. Hollister as well, they make...they also talk about their, like, brand, their heritage and stuff like that. They were founded in like 1800s something round about that.” (18)

“Just places like Hollister and Abercrombie they always want to tell you about their heritage brand and whatever, like Jack Wills (...) They’ve got posters everywhere and it says all over their hoodies like established whenever, and then there’s the whole like store layout gives you that impression of what they want you to think of the brand and stuff...” (16)

“I know that Mulberry has quite a strong heritage. They’re quite like a, not necessarily old. They’re from like 1970’s or 60’s or something like that. They’re not that old but they have like a really strong aesthetic like history. I think that does influence their products.” (19)

“white stuff, they have quite a lot of how they’re a British retailer, and they’re very proud of being British, and they’ve done quite a few campaigns, showing their British heritage.” (7)

Brand image

“I think Top Shop, like ‘cause obviously they’ve got the Top Shop Unique range as well, I think that gives it a bit of an edge to be a bit of a better High Street store, ‘cause there’s a bit of an actual designer fashion edge to it.” (10)

“...the brands had the thing on, like the logo, like that, you associate that with old, Western films, like American and then cowboys, and they stay with that sort of theme the whole way through. It’s just nice to see the arts side of it as well, like the visual side, it’s just refreshing to see something that’s not so mass appeal, like mass targeting...” (11)

“Well it creates, like, an emotional connection, like, an image sort of thing to do with the brand. And that helps you, like, if you want...if you like that image then you shop at their shop because you want to be a part of their, like, attitude, like, their values, their, sort of, image that they create or then if you don’t, then you don’t.” (12)

“...went into Jack Wills, I don’t like buy in there because it all looks like...I don’t like the big labels and stuff but there was a coat and it had fabulously British written on it and it looked like it was British, you know that kind of military cut like distinct to England kind of.” (14)

“I think Selfridges very much, people go to Selfridges because of the yellow bag, the black writing because it gives a lifestyle more than anything and I think that’s what high-end retailers do more than fashion... like the street stores. I think the high-end stores will... it’s all about the lifestyle and if you go to that store you’re buying into a lifestyle, I think that’s their identity.” (18)

“I can think of places like erm Fat Face, I’ve not been in in a long time but you almost get the feeling there they’re all about the outdoors, skis, snowboard type sports. You almost feel like you’re in a holiday lodge or something with all the, everything’s really like set up to make you feel like you’re in like a ski lodge or something like that and it makes you understand I guess, you’re in a right setting and it makes it, it communicates what they’re all about (...) if I was to walk in there and not know who they were I would get an idea from walking in, what their identity what they’re about sort of thing.” (5)

“Jack Wills but I’ve been in before and I do find in there, which I personally don’t like, like the dim light sort of feel but it does add to this kind of college, university type feel and you can see where

they're going with it. I can go in there and think like the wooden shelves and everything and tables and desks lamps whilst it's not something I personally would find a comfortable shopping experience I do think it's quite, almost like a theatre the way they've set it out and the way they want you to feel and that is like through and through communicating what they're about and what their brand is all about." (5)

"Would All Saints count as one? I do find well just from walking past there and from all of their stores I tend to find you almost, as soon as you walk past you tend to get that, it makes you stop and think with all the sewing machines in the window or whatever they have they do, it is all set up very industrially and it does make it feel like this good setting and almost kind of like a work wear type feel like working people, erm and that's communicated quite well there." (5)

"I think Urban Outfitters is an exception, because they're very much targeting the indie consumer and it's a lot about music. They often kind of have... I don't know, I really notice their music when I go into their stores, just because normally it's not really something that I pick up on, rather than Urban Outfitters, it's all kind of like rocky/indie music. And they often have gigs in their store as well; like they have small bands in there performing." (7)

"Well, the first thing that comes to mind is that I went to New York recently and I went to the Topshop over there. And on the walls of the escalators or on the wall by the escalators, they had huge pictures of things to do with London. So they would have an underground sign and I think they had like a pug [laugh], and they had, you know, shop windows and kind of British flags and kind of all things that were very traditionally British (...) But I think that is them showing, you know, this is where we come from, this is what we're about, this is the style that we portray, the London or British style." (8)

"...there is White Stuff, I think it was a White Stuff store had just opened in Brighton. And I went in with my family, and in the changing rooms, they had done each changing room individual. So each one was different and all of them were based around Brighton and the sea, and the beach. Which I felt was really nice, like it just...it made that store quite individual. And everybody who's from Brighton will have walked in and just been like oh my God, look, it's like seagulls and there's like a telescope, and the colours were like the colours that they paint the like - I don't know what they're called - like railings, it's like a specific greeny colour. And so it was instantly recognisable as okay, that's what it is. And I just thought that was a really good touch, you know. It wasn't something I'd really seen in any other stores to that extent." (8)

Brand values

I know that in American Apparel they sell t-shirts that say, 'Legalise Gay' (...)I think it's good. It's a good way of promoting...promoting, like, the values and stuff..." (12)

"...the image, the brand identity that you get from the environment of the shop. Rather than like written information you know we only use suppliers from such as such I can only think that they're more focused on fashion because that's all I'm seeing around me rather than ethical things and their value is to bring fashion yeah (...) in H&M and what you're faced with is millions of products so their value there would just be to bring fashion with a wide choice to people you know anyone really because any one can afford it so I wouldn't you know.... I don't about their ethics because I haven't read any information about that erm so yeah their identity would be they're aiming at such and such age group and they're just about fashion really." (2)

"H&M did a conscious cotton, or something, I think, they do something conscious, now, conscious something and, then, who else...yes, that was H&M and that was in the summer, so, that, kind of, tells you something a little bit about their values..." (13)

"The one that comes to me is the H&M with the...eco cotton thing, I can't really think of the name, what it is now, but they usually have a big push on the organic cotton, things like that (...) I thought, 'Oh that's quite...' I thought, 'That's quite interesting,' to be honest. It was just kind of interesting more than anything. So I did go and have a look over, to see what there was. And I thought it was good that they bringing things like that into stores, rather than just being...having no, kind of showing any values or things like that, I think it is nice for them to add that part to their retail..." (6)

The nature of consumer experiences in fashion stores

The nature of sensorial experiences

Aural

Presence and Tempo

“...at Top Shop you’ve always got music in the background and I always notice the music over the people (...) I think it’s such a nice atmosphere like, especially if the music reflects like the store and what you think you’re going to get when you buy from it, like it makes it seem much nicer and a bit more of an experience to shop than just grabbing something and running. You like want to stop and enjoy the music, like browse through the clothes, all of that.” (10)

“I think that's because the bright lights and the music, the loud music, and the motion is kind of quite youthful. Because it's very much our generation isn't it and kind of it gives off like a party feel almost.” (14)

“I think music is a good thing but not too stressful. Yeah, that’s what I was going to say: if it’s really like crazy, crazy music – maybe it’s just me – but it makes me more stressed about shopping.” (15)

“I think if you’re just wandering around in a silent shop it’s a bit like... it’s not very uplifting so it’s good when there’s music.” (16)

“TV’s up, playing the music channels, and that kind of thing...” (20)

“I just prefer some standard background music really obviously that kind of fits the store but nothing too in your face nothing like heavy metal or...easy listening but something that’s also like you know...nothing too relaxed because if you’re shopping for a night out you want up beat music in the background it kind of gets you in the mood a bit (...) it’s alright to have the background so it’s not silent basically.” (9)

“I noticed that the music had like a certain funny, it was like a... it had a high tempo to it but it had like slow sort of words (...) it was also like quite calming because it was like the lyrics and everything were slow so that made me feel a little bit calmer even though there was lots of things going on with the visual stuff the music made me feel calmer and that made me feel happier.” (2)

“The sound, if they have music, it’s the kind of music that’s not overbearing, like, you know, where is it with really loud music...oh yeah, I went into Lipsy, really randomly, I don’t really go into Lipsy, but, they had, like, a Pixie Lott, something to do with Pixie Lott they like endorse Pixie Lott, or something, and there was, like, a DJ in Lipsy and it was really, really odd and random and, like, blaring out Pixie Lott music, who I don’t like anyway, and it was, literally, like a club in there, like, couldn’t hear yourself think and I was, like, what are you doing?” (13)

Fit

“...a DJ in Lipsy and it was really, really odd and random and like blaring out Pixie Lott music, who I don’t like anyway, and it was, literally like a club in there, like you couldn’t hear yourself think and I was like, “what are you doing?”...” (13)

“I noticed that the music was fashionable which fitted in to the brand...” (2)

“...downstairs to kind of like, it’s more like the teenage brand, and that was a lot more kind of brighter, and I think... did they have different music downstairs? It just felt a bit more upbeat, and it kind of matched in with the bright colours of the teenage brand downstairs.” (7)

“I just prefer some standard background music really obviously that kind of fits the store (...) Topshop sometimes they like to play like alternative or up and coming music so it makes them, I would feel it makes them feel a bit more fashion forward.” (9)

Volume

“It’s just sometimes it is very loud and when you’re trying to think about so many things (...) then thinking about everything then the music’s on top of that, it’s very overpowering (...) you’ve got the sound on top, like the really loud music, you just can’t...it seems like you can’t think of things logically.” (11)

“The sound, if they have music, it’s the kind of music that’s not overbearing, like, you know, where it is with really loud music (...) blearing out Pixie Lott music, who I don’t like anyway, and it was, literally, like a club in there, like, couldn’t hear yourself think and I was, like, “what are you doing?”...” (13)

“...it was loud then it made me feel a bit like, “Oh, turn it off”...” (15)

“TV’s up, playing the music channels, and that kind of thing, to be honest, it doesn’t really bother me, either way, I don’t really have any feelings, other than, it would really annoy me if it was on really loud.” (20)

“...it was the music was really really loud like sort of you couldn’t hear when talking to the person next to you (...) it’s so loud which I found quite uncomfortable really because I, just literally yeah it was almost like couldn’t concentrate.” (5)

Olfactory

“Yeah it was bad! It was like oh I’ve never seen anything like it. It doesn’t smell overly nice (...) It’s just like, mmm, I don’t really want to buy my clothes from there really because you think maybe that’s got a smell on it as well.” (10)

“The only thing with the smell, when it gets in the changing rooms sometimes it gets a bit sweaty and it’s like “urgh” (...) I usually find when I go on weekends that’s the main problem, the changing rooms especially. So I stay away from there.” (18)

“Quiet times (...) I think when it’s a more relaxing atmosphere you’re also less likely to rush buy and then end up taking it back if it doesn’t fit you, you’re more likely to try it on because the fitting rooms are obviously less loud, less busy and smelly and dirty.” (4)

“It always smells of like leather I think which I’m a big fan of leather, so I like the smell of leather.” (4)

Visual

Low visibility- lighting and product placement

“...it makes it difficult if you are specifically looking for jewellery, because it kind of gets in the way like if people are buying things, you can’t really see properly.” (8)

“...all of the layout of all the clothes and rails and things like that were all really close together (...) there’s so much stuff in your like eye line it’s difficult to pick out individual products (...) it was more like it was difficult to focus on individual products.” (3)

“with the clothes, sometimes they put clothes behind other clothes, usually they’re the things that are on the internet that are on trend but you can’t see them because obviously there’s a big coat in front of it, like if it’s a t-shirt behind. So you’re in the rail, trying to get to the back, and I always feel like I’ve missed things in Top Shop” (11).

“Primark’s... you can’t really look at them, you can’t try them on, there’s no mirrors, you can’t even see if they look nice.” (10)

“I think so because I want to see what I’m buying, I want to be able to look at it and see the colour properly and when you’re at places like Hollister you just can’t see a thing which is pointless.” (16)

“...when you walk in its very dark, you can’t really see the clothes very well.” (9)

High visibility- lighting and mirrors

“Yeah I think it was just... I don’t know if it was the mirror or the lighting of the area that made it look a bit better than it did when I got it home, or whether my uni mirror was just not that good.” (10)

“Primark it’s just...it has got a section but they’re all like it’s dark and...but New Look it’s like lights...it feels like the floor like lights up the shoes.” (14)

“...you can see through the whole thing you sort of get lead through it and it’s quite light, all the lights in Oasis are like day light lights like this that’s good.” (3)

“I say it’s quite spacious, there’s a lot of, like, lighting quite bright as opposed to Hollister which are really dim and dark. It’s quite...there’s lots of mirrors which like enhance its I don’t know the spacious sort of atmosphere, like for right quite a lot of room. I think they have like, white floors or tiles anyway so it seems quite bright maybe. What else would I say. The fitting rooms they all have massive mirrors like even on the doors like when you go in and they’ve just surrounded by mirrors and that like, also enhances how like, bright and light and spacious I’d say.” (12)

“I think it’s very important and I think as well shops that...they need like in the fitting room obviously they will have mirrors but they need big mirrors outside because if you’ve got something on looking at it close is different to looking at yourself far away. And again Primark not so great, like they don’t have big mirrors.” (14)

“Yeah, I think they’re really clever with how, quite a lot of the stores I think, Topshop as well, they’re kind of clever with the mirrors. I think they kind of, do you know what I mean, they pick certain ones and they pick special lighting.” (17)

“...the mirrors are like, I went into a fitting room and the mirror was kind of moved which was nice because you could see what kind of angle you’re at whereas if it’s stuck on the wall, you kind of have to come out and have a proper look.” (19)

High visibility ‘catches attention’ - Product and environment

“...it was just on the end and had like a little, I think it had a little tag on it or something which drew my attention to it and then, it was a nice colour, I think the colour as well...” (10)

“like a big sale sign and it’s just, it’s like you can’t walk past and it’s bad but it’s like I always think H&M have really like standing out sales signs...” (14)

“I do think the window is usually dressed nicely in Miss Selfridge (...) it tends to catch my eye, I think with Dorothy Perkins because it’s a bit more basic, there’s always some, sort of for me (...) that like attracts me.” (20)

“...at the very front of the store there was like a couple of models with the new season fashion on, and it just kind of caught my eye, because it was quite bright (...) so that really caught my eye actually because they were really bright at the front of the store, and they looked quite attractive, and kind of brought me in to looking at those products that were around...” (6)

“they had like hooks on the wall that they hung bags on, which I thought worked really well, just like to have just like a single hook with one bag on it, and that was really like it kind of caught your eye.” (8)

“... catch my eye that I think stand out quite a bit or a pattern that I think looks nice on a rail I think that if it stands out on a rail it would look nice on a person.” (9)

“Pretty noticeable, I think there are a couple of them and they’re like in a space so you can see and there’s people there looking.” (16)

“...they always have this turkey animation and it kind of moves (...) I think that’s really clever animation because you do look, and you do notice (...) it catches your attention.” (17)

Imagery

Creative adaptations

“...you’ll see the mannequin wearing it and you wouldn’t necessarily put them together but that can also influence, not necessarily whether I’d purchase that but a fashion choice for myself so I might see stripes being worn with denim and maybe like a red scarf or whatever and I might think “oh well I’ve got those maybe I could try that” because that would influence me as well.” (5)

“I never buy what they’ve put on the hanger because I think other people will but I register the look and then I’ll kind of try and replicate it somehow” (14)

“when I go into a shop I usually think about...look at a dress for example, and I think, ‘Oh well I’ve got those few shoes, they would like nice with that, or that bag would go with that,’ and that’s what’s going through my head when I’m shopping.” (6)

“I’ll see something that will go with it and then I think “oh these also at home would go with that” and that’s how... my process is.” (18)

“I would say I use my creativity and problem solving because I’m like where as could you get that and I make those links with the products that I look at and I think “oh I wonder what sort of time of year it is, when would they hit the sales”.” (3)

“So you know you start thinking “What would this go with?” so I didn’t like that but it was quite good in a sense laid out by this bag, it was also in another colour which would have gone better with my boots that I’d just bought and the coat that I’d just bought and everything.” (4)

“I kind of thought, “Oh, that’s quite interesting” (...) You think, “Oh well I could put that with such”...” (6)

“...because I’m quite knowledgeable about fashion and know what I like, I kind of can put outfits together myself quite easily.” (8)

New product ideas

“...it plants a little seed in your mind ‘Oh that looks nice together’ and then you go look for it and then you come across more things...” (10)

“...if you buy a dress and say they put a jumper over it, you wouldn’t think to put that jumper on that dress but actually it looked really nice on that (...) So you’d then end up buying both instead of just one.” (10)

“I like to look around just to get ideas of things in shop windows and stuff, just see what everyone’s doing basically and see if I can get my own ideas together (...) I’d say the product displays in the windows are good, I think, for Top Shop, because they do entice me in, they do give me ideas of what I should be wearing at this time (...) I think the windows outside give a better visual idea of things rather than you’re looking at a mannequin and saying “yeah, that’s what I want to look like”, it gives you more of an idea of how to do things.” (11)

“...visual displays of mannequins and what they’re wearing and stuff which is quite good because they give you, like, outfit ideas and what you’d want.” (12)

“I think mannequins are good because they let you know, you can see how the outfit is put together and how you’d wear it for those reasons.” (12)

“You know when they have like a rail and say they have like all the sizes in this black dress. And next to it they’ll have this fur jacket but they’ll...on the front one of the black dress they’ll put the fur jacket on it with a necklace that they also sell, so you think oh actually that looks kind of good.” (14)

“you can see straightaway without having to look round the store what potentially you could wear it with and how it looks.” (15)

“They have different outfits but quite interesting ones you wouldn’t really think of putting together” (16)

“I like the mannequin like having something that gives ideas of what to wear, what to buy.” (17)

“So usually it can be a store that can have some shorts teamed with a nice top that will go with it and I think oh actually that does go and I’ll put it together and that’s what I’ll buy. So when they do that that’s... I’m more influenced to buy it that way.” (18)

“... I go to that shop it’s because I think they’re one of the most fashionable retailers on the high street and I think that’s a good place to get inspiration for clothes like outfits and things.” (2)

“Top Shop, the way they might section off each area to with trends, do you know what I mean, so like if they’re going for a certain look then they’ll put different items that they think fit into that look. I quite like that because you know if you pick up a few items you can see other items around that might go with it that you hadn’t considered before...”(4)

“Presentation wise as well I do like, I know I said I like them in sections I do like when they put things together which from working back at French Connection in a study last year, in their store they seem to put a lot of things together so they’ll put together like jeans and a top and a scarf like all of the same rail and that will almost erm, that just makes me stop and think “ah that’s an interesting combination”...” (5)

“...it can show how you’d combine the products they were selling, kind of give you outfit suggestions, even though I wouldn’t really by like three new products, but it kind of shows you different ways to wear one of the items.” (7)

“If you’re looking at like inspirational imagery or, yeah, just looking for ideas, then, you know, you’ll do that with people...” (8)

Visualisations of future usage

“I was looking for a product with the occasion in mind so when I saw a product that was appropriate for that situation I had images in my mind about how it would look when I was at the occasion and that situation” (2)

“I think if you see something on a mannequin, you can kind of picture your head on the mannequin” (13)

“I quite often like to see the clothing up on the wall, or displayed, I think that helps me a bit more to visualise what it would look like on” (15)

“The product displays in Top Shop are really... like the wall hangers that you can see, the way they are put on the wall you can actually see how the product hangs...” (10)

“...they have pictures where, like, their racks and stuff, they have rails of someone wearing, like, a picture of their American Apparel model wearing that piece of item then you see how they wear it and how it looks on and stuff so I think that’s good as well.” (12)

“I think so, yeah, it means that you can, actually, see what it will look like, on you, rather than, kind of, imagining it.” (13)

“I always look at window displays before I go in a shop, always (...) I always think Mango do really good window displays and so do Zara, like they’re always quite creative, like they have big backdrops

or like lights and they always try and make the models as well look like they're doing something that you would do if you were wearing what they had on." (14)

"...if it's going to be practical. Like, you know, certain dresses you have to get a different colour bra and things like that thinking of what you can wear it with." (16)

"I think it was a yellow dress and they had a model in that same dress with a backdrop and that's why I went in because I thought... because usually you don't really see what it looked like on someone. And I like how you could actually see what it looked like on the model." (18)

"...“Oh well that's how it looks” you know what I mean almost like on a human figure, “I can't imagine that being practical for me”...” (4)

"And even though it was only £5, I was like, “I would never wear it”...” (6)

"...they'd teamed it with like a lace blouse and a little jumper over the top and I thought "that looks nice together". It didn't particularly make me want to buy those products but for inspiration as how to wear the skirt once I'd bought it." (9)

"I think visual merchandising can make products look really cheap. I don't really like the way that the visual merchandising is placed in River Island. I don't really like it when they put clothes on models are really unrealistically unwearable on a day to day basis." (9)

The nature of cognitive experiences

Attitudes

Positive attitudes with environment

Aesthetics- Interesting and different

"I really like their fittings and the way they style the environment and I like their products a lot so the products fit very well in the environment so it just makes it a very interesting shop to go into." (1)

"...when I go in All Saints I go to just have a look around and it's like a hip place to go in. It's very different to normal...like high street, it does, when you go in you can tell that they are appealing to the mass, they have so many different styles, but whereas All Saints it does stick to that one, that grungy leather style. And the shop's there are very interesting and nicely decorated, I just like walking through just to get the feel of the shop basically (...) they stay with that sort of theme the whole way through. It's just nice to see the arts side of it as well, like the visual side, it's just refreshing to see something that's not so mass appeal, like mass targeting." (11)

"It's a bit quirky, the inside is quite interesting the way they lay it out, the displays are often slightly different, like they might use old suitcases or something." (15)

"I think, it's nice, like, it's, kind of, refreshing to see something different, rather than, like, a bubble gum, you know, high street store, like, colours and manikins, it's nice..." (13)

"They're like made of wood and they really fit in with the shop and I think that they are really something that really stands out in general." (2)

"White Stuff store had just opened in Brighton (...) they had done each changing room individual. So each one was different and all of them were based around Brighton and the sea, and the beach. Which I felt was really nice, like it just...it made that store quite individual (...) And I just thought that was a really good touch, you know. It wasn't something I'd really seen in any other stores to that extent." (8)

"...I think Office it's a bit...it's kind of individual." (14)

Positive- lighting

“I say it’s quite spacious, there’s a lot of, like, lighting quite bright as opposed to Hollister which are really dim and dark.” (12)

“...Zara yeah, no it was really...it was nice, it was like bright, well lit.....like welcoming kind of.” (14)

“Bright so you can see anything (...) I want to see what I’m buying, I want to be able to look at it and see the colour properly and when you’re at places like Hollister you just can’t see a thing which is pointless (...) It’s just frustrating because you just want to know what it is and you can’t even go to a light it’s just dark everywhere. I’d rather it was just bright; the whole atmosphere thing doesn’t really interest me.” (16)

“I think it makes the place look more attractive to go into as well (...) Bright, so you can see everything.” (17)

“In Topshop when I went to go and get something for my friend, I found that they are really, really current. It’s nice to go in there because I think maybe their lighting, it’s like I think everyone’s trying to like make their store look the best, almost like a flagship of that town but I thought that was good.” (19)

“I like it when they’ve got good fitting rooms with good lighting...” (20)

“...you can see through the whole thing you sort of get lead through it and it’s quite light, all the lights in Oasis are like day light lights like this that’s good.”(3)

“...they were really bright, really good lighting actually, the fitting rooms. Because I always think – a lot of – some fitting rooms are quite dull, so you can’t get a true sense of what it looks like, or what the colour’s like on you and that kind of thing. But they were really good, like daylight almost, lighting, which is good.” (6)

“I think it was a bit kind of darker downstairs; I liked the natural style of lighting that was on the ground floor.” (7)

“I think when you’re trying things on you want the lighting to be bright.” (8)

“...a kind of low level or kind of a warmer light rather than just like a harsh bright light I think is really nice.”(8)

Fitting rooms- positive

“...it’s rather than, like, a peg and you’ve got (...) a bar going across the room and you can hang up everything much easier and, like go through it and there’s a seating area to put your bag...” (13)

“I went into a fitting room and the mirror was kind of moved which was nice because you could see what kind of angle you’re at whereas if it’s stuck on the wall, you kind of have to come out and have a proper look.” (19)

“So they were quite big. They had a big fabric curtain that kind of you pulled across, and I quite liked that. I prefer doors because being quite self-conscious, I always feel like with curtains, people can see through the cracks (laugh) so. Whereas with the door, it’s like you know, you’re properly shut in. But they were quite big curtains, so they were good.” (8)

“...they had big mirrors. And then outside, it also had a big mirror. So I went there with a friend and kind of like I could come out and we could look at the clothing together, which was quite nice.” (8)

“I say it’s quite spacious, there’s a lot of lighting quite bright as opposed to Hollister which are really dim and dark. It’s quite...there’s lots of mirrors which like enhance it’s I don’t know the spacious sort of atmosphere (...) The fitting rooms, they all have massive mirrors like even on the doors, like when you go in and they’ve just surrounded by mirrors and that, like, also enhances how bright and light and spacious I’d say (...) Yeah I like that.” (12)

“...don’t really mind the Topshop ones because they tend to have quite nice big mirrors and they have big mirrors outside as well which I like because obviously you can have the mirror in your changing room but it’s nice to have one outside as well because you can walk out and see what it looks like outside the changing you know if you walk up and down, see what it’s like from far away, so I quite like that.”(9)

“TK Maxx have really good doors because they're like magnetic when you shut them and M&S because they have like a little hook.” (3)

“I think the Oasis changing rooms are pretty good, I tend to like it when you get a door, rather than a curtain, because often, when you get curtains and they're falling off, and stuff, it's annoying.” (20)

“...they were really bright, really good lighting actually, the fitting rooms.”(6)

“I quite like the ones in H&M because they have variable lighting so that's quite good.” (9)

“They're like really clean and new and they've got loads of mirrors, they're just like perfect what you'd want in a fitting room I think.” (16)

Negative- lighting

“The lighting in there is always quite bright I feel but not too (...) a good thing. New Look lights are horrible it's like this, like strobes it's too bright...” (1)

“...we did both feel a bit queasy because the light's so dim...” (11)

“...sometimes with dim lighting you can go to, I don't know, you buy something, you try it on in the dressing room and you think, oh yeah it looks really nice, and when you go back to your house and try it on in the real bright light you realise different shade doesn't look so, they make it look better so you can see what your actual product is when it's a bright light.” (12)

“I don't really like, in shops, and you've got, like, fluorescent lights, just, because, I think, I don't know, if you hold something up to yourself and you don't think you look nice, you're not going to want to buy it, kind of thing.” (13)

“Primark it's just...it has got a section but they're all like it's dark and...but New Look it's like lights...it feels like the floor like lights up the shoes...” (14)

“...it's quite stark lighting, it's very bright so obviously you can see it, it's not necessarily like an atmosphere there created...” (15)

“I think that sometimes the lighting can be a bit harsh and it doesn't really reflect like real day light and that's a bit annoying.” (19)

“I felt like the lighting has changed to make it sort of more moody (...) I didn't really like it because I would generally always be inclined towards a lighter environment area. I just think it felt a bit oppressive.” (3)

“The lighting is quite bright and harsh really, I don't really like looking in the mirrors in shops because I find the lighting quite harsh.” (4)

“I do find in there, which I personally don't like, like the dim light sort of feel but it does add to this kind of college, university type feel and you can see where they're going with it.” (5)

“...what's that one that has really, really dark lighting? (...) that is awful.” (8)

“...when you walk in its very dark, you can't really see the clothes very well. The music was on really loud and it just wasn't a nice atmosphere to be shopping in really, you couldn't see the clothes that well and yeah it just wasn't great to be honest.” (9)

“...this was so dark you could barely see the colours properly (...) too harsh a lighting isn't great either because then when I went down to the changing rooms to try something on the lighting was harsh and very unflattering so I just didn't want to buy anything at all I just wanted to get out basically.” (9)

“I went to the Jack Wills store and that's quite a new store but obviously that's trying to fit in with their brand but I mean it was a downstairs fitting room so there was no natural light what so ever

which you tend to find in a lot of shops but when you're underground it tends to feel very dark and dingy..." (9)

Fitting rooms- negative

"Yeah it was bad! (...) It doesn't smell overly nice..." (10)

"The ones in Primark are just like trumpy I don't like them, they're just really like grubby, you don't want to put your bag down, and in New Look they're not really very good either I don't think." (16)

"They're just not very clean like there's just all bits on the floor and you wouldn't want to put your bag there, and the curtains aren't nice, they're just like cheap material." (16)

"The only thing with the smell, when it gets in the changing rooms sometimes it gets a bit sweaty and it's like urgh." (18)

"I hate when the fitting rooms are dirty. It stresses me out. I can't change. I just feel like sick (...) it was just like dust on the floor and I was like "eew", you're standing there like "eew" and I don't think it creates a good shopping environment because when you're in there you should feel like you want to take your time to try on the clothes and look around and like look in the mirror and see whether it looks alright and I felt like, no, I just wanted to be in and out because it was just so revolting. It wasn't nice, no." (19)

"I think some changing rooms aren't up to scratch and that often annoys me like I wouldn't use a store if I went in the changing rooms and they were just a mess..." (20)

"River Island in Preston and their fitting rooms were tiny there was barely any room even to turn around in the changing room, they were really dirty, there wasn't a stool for you to sit down on and I didn't really like that either." (9)

"...Primark where just everything's just hanging around and clutters and gathers dust and everything." (10)

Attitudes towards human stimuli

Negative towards staff- personal manners

Arrogant

"I just think it's such a pretentious place and just like everybody in it is so like...and they...this sounds...I sound nasty when I say this but everyone who shops there thinks they're really like fashionable and original but if you see someone in Top Shop clothes you know it's from Top Shop..." (14)

"...one actually bumped right in to me and I just thought that you know they weren't paying enough attention to the fact that people were in that shop to spend money and that they were more like, acting like models rather than like there to provide a service or more like ambassadors for the brand (...) So they were just a bit rude and a bit arrogant and "oh I work for Topshop and I've got all these nice clothes on" instead of "can I help you" sort of thing." (2)

Unapproachable

"Well more often than not it's places like H&M and Topshop sometimes where they just don't look you in the eyes, literally, they take the clothes off you count how many they are and that's it there's just been no contact and the same on the way out give them the things and took them off you, no thank you or good bye or..." (1)

"Again it creates a better shopping experience and I know a lot of the times when I've had a bad experience it's down to the sales staff being unapproachable or stand offish or just generally rude because it's not very nice." (1)

“I don’t like when you walk in they’re like busy talking to another sales assistant, and you have to like “excuse me can I have your attention” kind of thing.” (16)

“... there’s two of them, they’ll be just chatting away to each other and not even acknowledging their customers, and I don’t think that’s really appropriate behaviour (...) I notice it in Topshop when they are stood together in little clusters, it’s really hard if you’re looking for something, to go up and say to them like have you got this in a different size (...) I find it harder to go up and interrupt them (...) because I feel like I’m interrupting them (...) because they’re standing there chatting I just think, oh, they can’t be bothered helping me, because they’re having a chat with their friends.” (20)

“I went to Dorothy Perkins, me and my friend went into the shop and there was two sales assistants stood right by the sale, but they were chatting to each other, they didn’t kind of make eye contact with us or anything. Because they were talking to each other, and then didn’t kind of seem that enthusiastic to help, not that we needed help, but they didn’t kind of seem approachable...” (6)

“If I don’t feel comfortable with a sales assistant or if I think they look like they can’t be bothered and think they don’t really want to be there I won’t want to hassle them.” (9)

Unenthusiastic

“...you’ll stand at the counter and there’ll be no-one there for ages, and it’s like they don’t prioritise the fact that you are buying something from them and you’re giving their company money.” (14)

“A lot of the time they’re just kind of like a bit machiney, like they’re friendly but they’re not really friendly (...) on automated sort of system, as in they’ll be like, “Hi, it’s over here” (...) you don’t necessarily feel like...personal service. And then when people do give you a bit more of a personal service and they’re, like, bothered about what you want then you do feel a bit more looked after.” (15)

“...sometimes you go in and if you’re asking for help in changing rooms, to get something else, you can find that they’re just not, they’ll do it but they’re not willing to do it. You feel like you’re causing them a hassle by doing it.” (17)

“Just their attitude; they’re just like “Um...”, and then they’ll ask somebody else or – you know what I mean? They’re just not like enthusiastic, not like “Yeah, of course”; you know how some people are just really keen to help?” (17)

“...you can also tell that they’re just kind of, they’re very kind of, business like is not the word, but they put stuff on the shelf, they do the tills. I don’t think, like John Lewis, I think they’re taught to be really over friendly and chatty.” (17)

“...they’ll just stand there and won’t even acknowledge you. They’ll just... you know when sales assistants are bored and they’ll just stand there and look and they’re not really out to get sales because they’re not actually bothered about working for the company then they’re just... they’ll be daydreaming or something and not really caring.” (18)

“I regret not having a better shopping experience (...) I work in a shop and I’m used to, you know, providing that service and when I don’t get it, I kind of feel a bit like I could have done that myself...” (19)

“I think erm my view is the more like you Primarks, New Looks those sort of ones are more, there’s less of a sort of a personal communication really there’s more of a they’re there to do their jobs. If you were to ask where something was they could probably point it out but they wouldn’t necessarily be able to recommend a trend or something like that.” (5)

Unfriendly

“...if they were just friendlier (...) I don’t like approaching them when they look really busy because if they’re really busy they you don’t want to stop them from doing what their doing...” (12)

“Just, being, like, not bothered or they don’t really smile at you when you get to the till, they don’t even say hello and, then, kind of, just, like, twenty quid please, I don’t know, I just find it a bit rude that they don’t even look at you and say, Hi, that’s quite common, I think, but, worst time...it’s, probably just Primark.” (13)

“...the staff are quite standoffish...” (20)

Positive attitudes towards personal manners of staff-

Approachable-

“That they’re just very friendly, smiley, just greets you really really nicely. She was just really, this particular one that I’m remembering was just really really chirpy and just sort of like “hello!” a bit quirky and quite fun so she was more approachable than someone that wouldn’t be smiley for example and didn’t greet you. “ (1)

“if I’ve walked in and they’ve smiled at me I think “OK well they look approachable I’ll just go and ask them” because that will effect whether I will ask anything as well.” (5)

Enthusiastic

“I like it. Just getting an outsiders, strangers opinion who obviously doesn't have to be really nice to you is quite a nice thing and shows that they enjoy their job and are doing their job rather than just standing there and saying “thank you for those and there you go”...” (1)

“I think with the amount of you’d pay for something in there I think they have to give that service because they’re high end high street...” (11)

“...just that I got to try new stuff and she was quite keen on me trying the new store locator of the product, which, I thought, was quite nice, although, she could have just tapped on the computer and done it herself, not, like, I was quite happy that she got me involved in finding the thing, that was quite nice.” (13)

“This is really random, right, so John Lewis, I always think that; they’re always really keen to help everybody, but I think they’re kind of pushed to have really good service and care for customers...” (17)

“...in a way, I think what was nice, she wasn’t trying to sell you anything, she was just generally really interested, and we were already buying it so there was nothing for her to kind of push us to buy, but she was just really interested in what I was making and what I was doing, so that was really nice. She was a really nice lady.” (17)

“...it depends if you’ve been wanting to be at that store and you actually... you’re glad you’ve got the job or you’re happy that you work there it reflects in how you talk to customers I think. So I think that’s in Miss Selfridge I think there’s a couple of people that I know are always helpful and so I always just associate them with being happy. So I’ll go to them, I’ll actively seek them out when I need something.” (18)

“...somewhere like French Connection somewhere like that where I would feel more like they’d perhaps be more happier to help me out if I were to say to them “Oh could you tell me what this would go well with?” or something like that I’d get more of a erm a response that could yeah be comfortable with.” (5)

“...she was good. Obviously she made a bit of conversation rather than just serving me again. She made a joke of the situation, she was quite cheery (...) when I’m at the till and things I’d rather be talking to somebody than stood in silence. I think that if you build a relationship with people then obviously it makes the shopping experience, because obviously I shop on my own it makes it more enjoyable...” (9)

“I think it’s quite nice also on the till just like I guess personally, I think it’s nice to have a few personalities. If you’re buying something and they say “Oh I’ve got this” sometimes it’s nice to

compare notes as such, it's quite nice if they engage in conversation with you, and you'll get people on the tills that are very much like shove things in your bag as quickly as they can and like "Goodbye"...” (4)

“I think it's nice. I think, especially when you're at the till, I prefer to have, like a little...even if it's just a comment, 'Oh, have you had a nice day today?' That kind of thing. It just makes you feel a bit more, 'Oh yes, thanks, it's been really good.' ...” (6)

“...the girl at the till, when I bought the dress, was really nice, and she asked me about a store card and that kind of thing. She was really nice, and said, 'Oh that's a lovely playsuit.' So that was nice to hear.” (6)

“I got to try new stuff and she was quite keen on me trying the new store locator of the product, which, I thought, was quite nice, although she could have just tapped on the computer and done it herself, not, like, I was quite happy that she got me involved in finding the thing, that was quite nice.” (13)

Friendly

“...always really friendly staff, I think, in French Connection, yeah, and they always take your clothes, I think, it's quite nice that they take your clothes, for you and take you in to the dressing room, rather than, oh, that one's free.” (13)

“Top Shop is always quite friendly, because they're all students (...) you're going to see people of the same age and it's quite nice...” (13)

“It's a lot more friendly and like they often compliment you like if I'm buying something and they'll say oh that's a good choice or I like your jewellery or you look really nice today or something and I know they're probably paid to say that but it's still...you leave the shop then thinking that your purchase was worthwhile, you look alright in it and you want to come back.” (14)

“They are really friendly and I never find that you feel afraid to ask them anything because there's just so many of them. There's always someone to like, Oh! Can I just have this in this size. They're not like snotty or anything like that.” (19)

“It was nice, they actually had someone on the door as well, which is quite good, just polite hello, goodbye, but also, like I said, someone visually there that you can ask for help.” (4)

“There was a lot of staff around, adjusting rails and helping customers (...) seemed really nice, and they were all really happy and smiling. So that kind of...you know made me enjoy it a bit more.” (6)

“...the sales assistants, I felt they were really friendly. They weren't too kind of pushy, they kind of left you alone to do the shopping.” (8)

Negative towards staff-lack of efficient service

Inaccessible

“...you can never ever find anyone just walking around asking if you're alright in Primark or H&M.” (13)

“...also it really frustrates me when I want to question or I want to ask someone a question and there's no one to be seen. (...) In Topshop I'll go in and I've got some tights but they've got... the price has come off or something or it's the last one and I remember going telling my boyfriend just stand around because he's annoyed anyway, I was just okay like, 'I'll just go and ask someone.' He was like, 'Go and ask someone.' And there was no one there...” (18)

“...sometimes when it’s busy in a shop you spend your life having to walk around trying to find someone (...) it’s just less convenient isn’t it, you know, if there’s someone clearly, you have to then look around and see who’s got the Top Shop thing round their neck, or the store badge on or something.” (4)

Unhelpful

“...sometimes maybe I’d wished I’d never asked because the response they do give me is so limp and not very good or helpful.” (11)

“I think Top Shop maybe the most negative just because I think their staff aren’t as interested in you as everyone seems more unfriendly. I don’t know, Top Shop are quite busy, they’re normally, like, running around not that helpful.” (12)

“I’ll say, oh, where’s that jumper in the window, they just, sort of, point vague in the distance, over there, and he runs off to do something else...” (13)

“I think the general thing of shop assistants is that they aren’t that friendly, in general, and not necessarily that helpful.” (15)

“Rude staff, that would really put me in kind of a... Like if you ask staff for help with sizing... I find this is the only thing with Topshop, sometimes you get -not always, some of them are really helpful.” (17)

“...unless you’re willing to really spend something I think because it’s more high-end clothing, more pricier they’d wouldn’t come up to you if you were wanting to spend.” (18)

“I think when they’re not helpful... because they’re not helpful if I have to try and actually go up to them to ask a question I know that I don’t want the staff to keep asking me each time, are you okay, are you okay? But if they saw me walking around and looking at a couple of items if they came and said, oh is there anything I can help you with? I’d feel a lot better than them going straight to the woman next to me who’s just arrived who’s got a designer bag on her shoulder and then it’s well you don’t really want me to buy from your store do you?” (18)

“I was getting frustrated with no one being around and then in the end I just didn’t buy it because... there was someone rushing past. I went, ‘Excuse me...’ ‘Oh I’ll be back in a second’ and they didn’t come back. And I was just like there’s no point, I might as well go now and just save everyone more frustration...” (18)

“When they’re not coming to me? I feel a bit lost in the shop especially if like I sometimes feel like I do need a bit of help shopping (...) I feel like “can I do it?” (...) Because they know everything they know about the brands. They know about, you know, what’s come in, what’s new, what’s not selling, so I think it would be better if, you know, they are more proactive sometimes and like going up to customers and being like, you know, “what is it exactly that you’re looking for?”...” (19)

Unknowledgeable

“I think the sales assistants in Primark didn’t really know what they were doing and didn’t really understand, like I asked... I found like one top in Primark and I wanted to find... it was in a small size - I wanted to find it in my size but they had no idea where it was from (...) and they just didn’t seem very clued into what they were” (10)

“I wish someone would come up to me. Someone did eventually and when they did, they weren’t too sure of the stock and it kind of made me feel like if you don’t know what’s going on, how am I supposed to know what’s going on.” (19)

“I almost wished that I’d had a different experience so I would have been able to shop with like, you know if he’d said this is really, really nice, I would have probably gone for that because he was a bit wishy, washy like, yeah, you could just, you know, pick that or pick that, I kind of didn’t feel like I had much guidance.” (19)

“I think it really depends on sales assistants. I think sometimes you can get really sales assistants that make you feel uncomfortable or who aren't very knowledgeable. And I think that can really affect how you feel about your experience in a store.” (8)

Positive towards staff-good service

Accessible

“...sometimes when it's busy in a shop you spend your life having to walk around trying to find someone, but Warehouse they had someone on the door as well which was good (...) If you have like a customer desk easily seen with people stood there it's always nice, or someone on the door you know there's always going to be someone there so you can just go straight there.” (4)

“I always find there's quite a lot of staff there so you do get quite good customer service” (9)

Helpful

“Sometimes if they don't have things in in Top Shop they take you over to the desk and order it in for you and stuff, and it's just more helpful.” (11)

“...she was really helpful, the woman that I asked her to get me another size and she gave me her opinions.” (12)

“...she was, like, okay, I'll just go and pop down and find it and they all said bye to me when I left like all the sales staff because they got involved, like “oh, do you know where this bag is?” And, they came up to me, like “just one minute, I'm going to get the bag”. Yeah, really, really nice time.” (13)

“I went to the till the guy on till was saying about, because I'd given him my student discount, you know my student card, and he gave me like this thing, because “he was oh I don't have family in Manchester, you can have this” and it was like a friends and family discount thing. So that was good.” (16)

“The lady was really helpful, and she said, “if you go to another Accessorize you're more likely to find it”...” (17)

“They were really helpful; the actual ladies were really good, the staff were really nice, and that's probably the only reason why I bothered to stay (...) I think if the lady hadn't kind of responded in any helpful way, I would've just left but she did kind of show me to different places...” (17)

“...but because it was so popular it had sold out and they were actually really, really helpful. I think the first sales associate didn't quite know the stock, what I was looking for, so she handed me over to somebody else who did (...) she took down my details and she called me back saying we just got it in store, so I went in then and then got it, so I kind of felt that that was a positive experience cause even though they didn't have it then, I was able to later get it. I didn't even think they would remember but they did.” (19)

“I had a nice interaction with the lady there you know she was really helpful, “oh yeah I think you can I'll just check” so she asked her other colleague if you could use student discount and you could so we had a little conversation about that and I gave the voucher and the money and off I went on my merry way. “ (2)

“I really like some stores (...) they tend to come to you, as you're shopping and ask you if you want them to take the ones you've picked up already to the changing room, (...) I like the fact that they're, like, saying you know just saying hello to you, acknowledging that you're in the store, they're not overbearing, in terms of walking around with you, while you're picking, but they're taking the burden off you of, like, being able to carry on shopping and then, go and try on what you want, in the changing room. So I like that better than when you go in some places and the sales assistant are just hanging around talking to each other and they're not that helpful.” (20)

“I love my jeans that I’ve got I’m really pleased that I had that interaction with that sales assistant and I just said “you know what I haven’t got a clue, can you help me?” and she did and she like got me loads of stuff and the like she wasn’t pushy or anything like that...” (3)

“I went to Top Shop they were really helpful. This is in the Trafford Centre. They were really helpful when I asked for another size and things like that.” (6)

“...she was very friendly and very helpful, and just kind of led me to the trousers, and when she found them she almost seemed as pleased as me. She said ‘Oh, there they are!’...” (7)

“I felt like see was quite...she picked up on how I felt about things quite quickly. So I tried on a skirt, and although she said she really liked how it looked on me, she quickly picked up that I was not keen on it. And I think I felt like she didn’t quite get my style in terms of the things I like but I think she was quite good about, yeah, reading me if I wasn’t liking them and then kind of not pushing it. She wasn’t pushy at all.” (8)

Knowledgeable

“...it really makes me happy if they’ve given me so much information and they go the extra mile. I’m more likely to buy from that shop again and maybe give them a good review and stuff.” (11)

“...before I’d go and get a size myself or ask my friend to go and get it but you should probably ask them because they know where it is (...) if they’ve been hired then they must be fashionable enough to be hired by a store that cares about it’s image then they probably do know what looks good and what doesn’t and stuff. And they probably know how it’s meant to be look on and stuff like that and how you’re meant to wear it.” (12)

Sales staff- Pushy

“I hate that sort of sales technique when they’re very invasive and they’re coming to you.” (11)

“...if they’re over bearing and they, kind of, like watch what you’re doing (...) Like, kind of imposing, won’t leave you alone, you know what I mean, like, if you go and try and buy something, "are you alright, blah blah blah" and they just won’t leave you alone...” (13)

“...obviously, they’re going to push you to buy something else, they’re quite...not cheeky, but, it’s just the way it’s done, like, they’re going to... “oh, do you want this with that, or this with that”...” (13)

“I try to avoid sales assistants because I don’t ever want to get in to that situation and I think that transcends different shops really because you never want to feel like you’re being pushed in to being sold something so I’d guess I’d just rather not engage in a conversation...” (2)

“...someone asked me again like someone with a bit... she seemed a bit more managery type and I just thought that was a bit annoying really because I was pretty much the only person in the shop and I felt like I was being hounded” (2)

“...the assistant wanted to really get involved with what I was trying on, and stuff, and started telling me what she thought (...) I like it when they give their opinion, but she was, like, over selling...” (20)

“I do like sales assistants who are friendly and who are welcoming as such, I don’t necessarily like people or sales assistants over hounding, I just mean as in if you just generally want to look “Are you okay?” that’s nice enough for them but then for them to continue “Can I do anything?” (...) I sometimes like to be left what I want to do and if I want help then I’ll ask for it.” (4)

“sales assistants in general I do prefer them erm to be more, not to be sort of in your face, constantly trying to help you (...)as soon as you walked in they’d be trying to give you a basket and they’d try and give you freebies or try and tell you what’s on offer that sort of thing and you almost feel like I know that’s their job but it’s almost like a rehearsed speech they just came out with sort of thing like erm “no I’m alright, just leave me alone” and that can put me off going in to places and make me sort of less inclined maybe to make a purchase.” (5)

“...if I’m trying to shop I don’t really like it when people come over and pester me because I’d just prefer to shop on my own.” (9)

"I think for me personally, I prefer to do it on my own. I don't like to feel like someone is kind of hovering, watching what I'm doing." (8)

Dishonesty- staff

"...although I doubt they'd say it wasn't because they wouldn't lie to everybody and stuff for their store." (12)

"I work in Mango and sometimes people ask me, like, 'oh is that...how do you think this looks?' and I'll be, like, 'yeah'. Because we have to do personal sales, I'll be like, 'yeah it's good', even if it doesn't (chuckles). Yeah, so they definitely must do the same I reckon." (12)

"I always think, at the back of my mind, they're always just trying to sell you stuff, they're not, necessarily, looking for your best interests, it's more like them getting a bit of money." (13)

"...they often compliment you like if I'm buying something and they'll say "oh that's a good choice" or "I like your jewellery" or "you look really nice today" or something and I know they're probably paid to say that..." (14)

"I just tend to think that the shop assistants might give you more of a biased view just because they want to sell stuff." (15)

"I've never heard sales staff say something looks awful, because they can't really say that. (...) So I do sometimes you know, if I like something and then they say "oh that's really nice", I would just kind of take it, fine, but quite often you put something on and you think "oh, that's not right", but they'll kind of be like "yeah, that's great", and you know that they have to push it a little bit." (17)

"I won't just ask the sales assistant if it looks good on me I'll ask someone else who's also trying on... even if I don't know them just because I know sales assistants want the sales." (18)

"I know that if they asked a sales assistant and then they asked me I want to give them an honest opinion whereas I know that maybe the sales assistant isn't as truthful." (18)

"I wouldn't trust a tactic and that's when you need to evaluate whether this person is just bored and they're just trying to be helpful because obviously quite a lot of people look bored when they're occupying the fitting room you know like I'm using my own judgement here to describe how they might feel but I think if I was in that situation you know and someone was trying something on I think I'd try and strike up a conversation with them and I think you know that's what she did and I think what she said was truthful so... but I think at the same time you've got to be careful because I think sometimes they could just be trying to get you to buy the products but especially if they're brand products like you know if you were in a smaller boutique shop..." (2)

"I just kind of think that they'd say it was nice anyway, no matter what it looks like." (7)

"I know there's always like a worry that they're not being honest with you just to get a sale, but (...) I think it could be. I think it depends a lot on commission. You know, if they were getting paid commission for it, then they might be a bit pushier or a bit more...yeah, a bit less honest about things." (8)

"Obviously shopping assistants say it sometimes but they're paid to say it really." (9)

Negative case (dishonest) - staff as honesty

"...if I was shopping on my own and didn't have a friend with me, you do sometimes need that second opinion, but then you've got to trust that they will give you the right opinion and not just saying it to make a sale (*do you trust?*) Generally yeah, because I think it's because I would say to someone 'Oh I think you could find something better' if it didn't look nice on them, but I just trust that everyone would do that to me." (10)

"I suppose you're right if you think about it I probably would believe the customer more. But I don't know why I just believe them, I don't know if they have to say it but I feel like they're being genuine" (14)

“...I think what was nice, she wasn’t trying to sell you anything, she was just generally really interested, and we were already buying it so there was nothing for her to kind of push us to buy, but she was just really interested in what I was making and what I was doing (...) I think it’s quite a nice way to do it, because you know they’re not trying to push you to buy anything, so you know that it’s a complete, honest opinion.” (17)

“I won’t just ask the sales assistant if it looks good on me I’ll ask someone else who’s also trying on... even if I don’t know them just because I know sales assistants want the sales.” (18)

“...felt like she was quite honest about things. So I tried something on, and although I really liked it, she said, “you know I think it washes you out” (...) I think it reflects well on the retailer if the staff are honest...” (8)

Honesty- friends/ family and other customers

“I go shopping with my mum a lot and my mum always tells me the truth (...) my mum’s more truthful because sometimes I’ll buy things and then I’ll be, like, I don’t need it or I don’t really like it that much.” (12)

“I think it’s always nice if you go shopping with a friend, or you bump into a friend when you’ve got stuff in your hand because you can then ask their opinion, “Oh I picked up this, do you like this?” especially if it’s your friend because you’d want them to tell you the truth type scenario.” (4)

“I think it’s quite good. I think it’s quite a nice way to do it, because you know they’re not trying to push you to buy anything, so you know that it’s a complete, honest opinion.” (17)

“I won’t just ask the sales assistant if it looks good on me I’ll ask someone else who’s also trying on... even if I don’t know them just because I know sales assistants want the sales. Whereas I know a random customer would.” (18)

“I think they wouldn’t say anything is they thought it looked silly they wouldn’t say anything at all.” (5)

“I stepped out of the changing rooms to look in the far away mirror, just to get a better view really, and there was a lady there with a pram, and another lady there, and they went, ‘That looks really nice on you.’ I was like, ‘Oh thanks!’ So that made you feel, that made me feel better straight away, because I was like, ‘Oh you don’t even know me but yet you’re saying that looks nice, and that’s quite good really because you didn’t have to say that.’ If it looked horrible, they could have just ignored it, and walked away.” (6)

“I have, and I think I’d take that on board more than the sales assistant (...) Just because an item would have to be particularly good for someone to say, ‘Oh, I really like that’ for like when they’re shopping, when they’re just like an onlooker.” (7)

“...if it’s just a member of the public trying something on as well then yeah it’s quite nice because it makes you want to buy it a bit more.” (9)

Attitudes towards product stimuli

Overwhelming- range of stock

“Miss Selfridge is a bit more warming, when you go in, again that might be because the store is usually a bit smaller but I think it makes me feel like less overwhelmed by the amount of stuff that’s in the shop.” (20)

“I think some shops are always very overwhelming and it’s just like where to look.” (7)

“I don’t like seeing loads and loads of stock, like, everywhere, I don’t know, it, kind of, freaks me out.” (13)

“...when I went to H&M (...) the layout of all the clothes and rails and things like that were all really close together (...) did make me feel a bit overwhelmed, over faced because there’s so much stuff in your like eye line it’s difficult to pick out individual products.” (2)

“I find that’s why sometimes I don’t shop in Topshop because I find it just unbelievable. There’s just too much, too much stock (...) don’t know what to pick and it’s a bit everywhere.” (19)

“there’s stuff everywhere, there’s too much space filled with too many clothes you can’t almost focus your attention on anything.” (9)

Negative case: “Even though it’s not a huge store, it feels like there’s still lots of stuff to browse, and just the way it’s laid out, it’s not too daunting and you can just kind of go from one island to the next.” (7)

Chaotic

“I just went to a mirror there, but it looked like other people had been trying on in the mirror as well and there was like stuff on the floor, just looked a bit...and it’s like Primark (...)it felt like you can just...it is a bit of a junk house...” (15)

“It’s very unorganised I think; everyone always says, you know, there’s either a size 18 or a size 8. It’s quite often messy.” (15)

“I hate going to stores that look like a jumble sale and they often look that way so I’m very much deterred a lot of the time from going in (...) I don’t like the way the clothes are presented in sales. They’re often all over the floor and they’re not merchandised together like in a style or in a group.” (1)

“Everything’s just really untidy, like obviously because there’s so many people in there the staff can’t keep it tidy so there’s just like piles of stuff and everything everywhere and I don’t really like that when I’m trying to find something.” (16)

“Messiness (...) I just like it to be clean and easy to shop, and not having to kind of faff around, searching through rails of stuff.” (17)

“I’m less inclined to go over because I think it’s less attractive to the eye (...) if you’ve got nice ordered colour blocks basically I’ll go over (...) the fact that they hadn’t been tidied and put into order I’d be less likely to go across...” (4)

“...it wasn’t really merchandised very well, everything was a bit everywhere. Top Shop was more orderly, which I think I just prefer shopping in a more orderly place.” (10)

“There’s just piles of stuff, like, piles of T shirts, I don’t know, I just think it’s hellish!” (13)

“I like having lots of choice but it was a bit messy and a bit... so it was good in a way because it had lots of you know lots and lots and lots of product but the way that it was laid out was a bit chaotic.” (2)

“...most of it was in the sale section, which I generally don’t like shopping because it can be a bit crazy, and things are not very well organised.” (8)

Positive- Organised

“...there’s not loads of stock everywhere and it’s, kind of, in size order, which I like, as well, so, you can just quickly get it, instead of rooting around, checking all the different sizes. (13)

“...like everything to be neatly put, so you can just go and get it...” (17)

“...Top Shop they never have like many clothes there as say Primark would, they’ve got hundreds and hundreds of garments waiting to go onto the shop floor, whereas Top Shop, it never seems to have that many (...) It makes it seem that they’re more on top of it than... I don’t know if they’re a better retailer or better, when things go back (...) you just think ‘Oh there’s a bit more care put into their retailing’ as like management wise compared to like Primark where just everything’s just hanging around and clutters and gathers dust and everything.” (10)

“I hate shopping sales and all that; I like everything to be neatly put, so you can just go and get it...” (7)

“I do like Warehouse in the Arndale Centre because it’s quite airy, it looks neat, everything’s organised so that’s an attractive in its way, you know, you can shop properly because you can see it...” (4)

“...visually it was, like I said, it’s quite a nice layout, it looks very structured and quite organised, you know, everything seems accessible if you want to mess round a bit in the mirror trying different options.” (4)

Pos attitudes towards visual merchandising

“I mean Urban Outfitters have interesting displays (...) It’s a bit quirky, the inside is quite interesting the way they lay it out, the displays are often slightly different, like they might use old suitcases or something.” (15)

“I like how they set up the mannequins and stuff so it’s quite interesting to go and they change it quite a lot (...) They have different outfits but quite interesting ones you wouldn’t really put together and they change quite a lot and I just like how it looks.” (16)

“Yes I think so, you can kind of guess where things will be, like if you’ve seen it on the website you can be like “Oh I think that’ll be over there with all that stuff that looks similar”...” (16)

“I always think Mango do really good window displays and so do Zara, like they’re always quite creative, like they have big backdrops or like lights and they always try and make the models as well look like they’re doing something that you would do if you were wearing what they had on...”(14)

“...the display was quite nice, how they were folded, and it looked quite effective the way they were laid out together.” (7)

“Things like cardigans, I suppose it’s important to display all the different colours, so I think that’s quite good to have folded, and you can always... It’s really obvious because it’s just there in front of you, rather than you wouldn’t have to go up onto a shelf and struggle to pick up the product.”(7)

“...to have that kind of visual representation of, you know, the look that they’re going for, or things that they think you might like, I think is really good. So yeah, I thought that was quite clever.” (8)

“I think like even though Top Shop has like some of their advertising campaigns in the store, the posters, compared to Primark which never does, it makes it look better and the windows of Top Shop have got better displays in them than Primark, it’s less cluttered and much nicer.” (10)

“Visual merchandising I think they use it well, I know there’s always some pieces in the window that I like to see.” (18)

“...product displays in Urban Outfitters. I really really like those, they’re really good. They’re like made of wood and they really fit in with the shop and I think that they are really something that really stands out in general and it makes you feel really positive towards the retailer towards the brand and that makes you feel happy...” (2)

Attitudes towards Technology

Positive- functionality

“...it was nice the fact that we were able to have a look for it (...) it was nice to give someone the opportunity to look on the online store whilst they were in the actual store.” (1)

“...they’ve, kind of, put like a tablet, in the room where you can go and search to see if they had items in store, you can search, I think it was like, an on line shop but in another store and it was quite useful.” (13)

“It was almost like a look book maybe of just like hoodies. I think I saw hoodies and something maybe like a fur parka or something and you literally just flicked through to see and it showed you like what colours are underneath as well (...) I thought that was really cool.” (19)

“...it’s just it’s bridging that gap between in store and online because online there’s probably you know more products available, more products in the warehouse sitting there for you to order from whereas in the shop there’s only a limited number and they stock a limited number of each size so erm yeah I thought that it was bridging the gap between shopping in store, you’ve still got all of your experiences in the store shopping but also erm shopping online you know you get the convenience of being able to... or more and more likely to order the product in your size.” (2)

“I was enjoying the outcome, the purpose of it because I really wanted to get it because I knew my boyfriend really wanted it so it was very pleasing because it meant I could get that product...” (2)

(And how did you find it to play with? Was it easy or...?) “Yeah it was easy.” (2)

“I find it handy (...)where you can just scan the items yourself and find out the price (...) I like to be able to scan, like, the bar code and check the price myself without having to go and wait at the till to find out a price, so those kind of self-interactive things that I do like.” (20)

“...if you haven’t got the right size, big box to bring down, you can actually check before you even ask, you can scan the bar code whatever and see if your size is in, I think that’s quite helpful to the customer, almost like they don’t have to waste time asking and also the shop assistant doesn’t have to waste time.” (4)

“..it was quite nice in a sense you could check it yourself instead of constantly having to go to the desk when it’s busy “Oh will you scan this for me and see if it’s got my size or not” or like ask the shop assistant for her to go up, bless her, and then come back down “Oh sorry we haven’t got them” at least you know, it’s just a handy little device, it makes shopping a little bit more convenient.” (4)

“...it was good it was helpful because it merged the online and in store experience. Obviously merged the stock as well so yeah it was good. It was useful.” (9)

“But I think the whole process of using it is very simple. It was quite easy to find products on it and then to put them in the basket and to make a sale. And you kind of didn’t need any assistance to do it, although, you know, there is generally somebody around who can help you if you need it. It is something that you could do quite easily on your own.” (8)

“But I think the ease of use of it and stuff felt quite good, like, you know, it was easy to use, it wasn’t complicated, and that made me feel like okay, yeah, you know, this is something that I can do really easily by myself, you know, in a store.” (8)

Interesting

“I’ve been in fashion shops where there’s been television screens. I always get so distracted and I’ll just sit there and watch the TV (...) it keeps you in there longer, it’s kind of smart (...) It definitely kept me there for two minutes more than I probably would have stayed in that room purely because it was there. Yeah, I think they definitely should carry it on. It’s interesting.” (14)

“I just thought that was interesting (...) I just went “ooh what’s this?” had a look at it, yeah so I saw it and I was intrigued by it, interested and excited and then my thoughts were that’s really good, interesting, a positive thing for erm a retailer to use.” (2)

“...that sort of stayed with me because it was like an animation video screen and I watched it because I thought it was really interesting.” (2)

“...it was quite interesting, because I hadn’t seen it in many shops before (...) it just caught your eye when you saw it...it kind of made me look up at the outfit to see what they were showing and things. So that was quite interesting really.” (6)

“I kind of thought, “Oh, that’s quite interesting”. Again, it’s a bit like the Facebook thing isn’t it? You think, “Oh well I could put that with such...” So it was quite interesting to see.” (6)

“I liked it, it’s different, instead of rooting around everything trying to find it (...) it’s kind of like searching for the handbag that you want and that’s quite nice (...) Because, it makes it something different, something, like, out of the blue and more interesting than the normal routine.” (13)

“It’s just because I hadn’t seen it anywhere else before, I think anything like that is...anything technological in a shop is very stimulating for people (...) So them having just the iPad was good because I’d just never been on an iPad before. So it was necessarily looking at the stuff that’s on it to do with the shop, it was just the technology that they had (...) I did like watching them, I think it’s interesting (...) It was just interesting to be there, a bit more interesting than men’s suits.” (11)

Innovative

“it has remained in my mind that French Connection do quirky and interesting and fun things (...) more valued actually it did have a lasting effect on me because I see the brand now as a big sort of quite avant-garde like trying to push the... pushing more interesting ideas forward so yeah so that sort of stayed with me....” (2)

“Because it’s quite innovative and forward thinking you kind of think maybe everything else is.” (14)

Well I think nowadays they kind of have to I think for some brands I would see it working better than for others. Like for some reason I think why don’t Topshop have ipads in its shop? Because they’re so innovative (...) I still see them as being a leader, quite a pioneer in their quite, they do sell some quite highly, fresh designs don’t they and they will push for new sort of styles and stuff like that so I think they should really have, they should really have ipads...” (2)

“Because it’s all still new, you know, it’s not something that you see everywhere or something that lots of people are, you know, experiencing and playing, and it can be quite fun to just try something different and just, you know, see how it works.” (8)

“I don’t know, it’s something new, it’s something, like I said personally not every shop has, so then if you see a shop that has got it you want to try it because if it’s good then you don’t want to be missing out do you? So it’s just... and it’s also nice to see what it actually is about.” (4)

Fashionable

“It gave more of a feeling of a higher fashion brand because they were on the catwalk from fashion week or whatever so that was nice.” (1)

“Mango they have a big TV screen, like, on the wall and it shows Mango’s clothes but, like, on a catwalk and it just replays again and again which I think is quite nice because you get to see the outfits and then you look in store for the dress that’s on the models and stuff like that and it lets you see, I don’t know, makes it seem, like, I don’t know, maybe more expensive.” (12)

“I always just think of like the high end brands that have the iPads (...) I don’t know if that’s just an association; you just kind of presume that they would have that technology there.” (7)

Negative attitudes with Technology

Lack of physical experience

“I played with it but I’ve not necessarily read the things that are on there (...) Because I’m more likely to see the product firsthand and touch it, feel it.” (11)

“I don’t really like it, I don’t want to be using a computer; because if I did that I’d be online and do it. That’s why I don’t do it online is because I need to see it, I need to try it on, because [laughingly] most things don’t fit me if I buy them online. I need to have that experience of it’s mainly the touch thing as well; I don’t like to see it all on a flat screen because I can do that anywhere. So I’m not really bothered by it (...) Again, it’s not the way I shop, I don’t shop and look at a particular item, I walk around [laughs] and see what I like. And I don’t often go for one particular thing; and if I did then I’d probably just go to where I think that would be found.” (15)

“I used it once but I just... I don’t see the point of shopping online when you’re in a store (...) it is a social experience, I don’t see why you’d be going on a computer screen to look online when you’re a shop yourself when a staff will tell you if it’s in stock” (18)

“I think a lot of fashion is whether it suits you, like if you were going to buy the product it doesn’t matter whether it looks good on the screen, you’re going to try it on and then only buy it if it looks good on you. Obviously with regards to presents or gifts or stuff you’re buying for other people.” (17)

“I don’t think so, no. It’s not something that I really use, because I think, you know, for me personally, if I’m going to go on the website, then I’m going to do it at home. If I’m in the store, I’m in the store because I want to see the things and feel them, and try them on and look around. I don’t really want to sit down and look at a website that I can do at home.” (8)

Misleading

“...it said it was... you could buy it in store and it was in stock (...) So I went back to this computer screen and made sure that it was in stock in the actual shop and it said it was but then she said there wasn’t any in stock anyway. So it gave misinformation, I’d rather have known this before I’d gone out to look for this shoe (...) I was confused more than anything, I just didn’t... I was confused because this computer is experienced software, very high-tech was telling me who should have a current inventory of what’s going on in each store (...) the screen was telling me yes and the staff was telling me no (...) I find that can be very confusing and that’s how you get the miscommunication.” (18)

“It was almost like it was there for you to like flick at your own pleasure or what not but it didn’t really correlate with what was actually in the room as well. I think because it’s such a big store and there’s so many rooms, like some of the merchandise that was on the computer wasn’t in that room. You almost had to go and find it elsewhere.” (19)

“I hate when you’re on it and just like this isn’t in store anymore.” (19)

“... I went to the staff and was like, “Oh do you have this”... I think it was a shoe, “do you have this shoe in stock?” And she was like, “Oh I don’t think so but check the website on the screen.” And I was like, “Oh I just did.” She was like, “Oh okay well I’ll go look again for you.” So I went back to this computer screen and made sure that it was in stock in the actual shop and it said it was but then she said there wasn’t any in stock anyway. So it gave misinformation, I’d rather have known this before I’d gone out to look for this shoe.” (18)

“It was almost like it was there for you to like flick at your own pleasure or what not but it didn’t really correlate with what was actually in the room as well. I think because it’s such a big store and there’s so many rooms, like some of the merchandise that was on the computer wasn’t in that room. You almost had to go and find it elsewhere.” (19)

“...expect for it to be up to date. I hate when you’re on it and just like this isn’t in store anymore.” (19)

Discreet positioning

“Well, it wasn’t, they didn’t even make a big deal out of it, they just literally were attached to the walls and corners.” (11)

“I think it would be better more at the front because it would be something that you see as you walk in whereas it’s normally when people watch it as they’re paying, they’ve already bought their stuff so it could probably be set out a bit better.” (12)

“I don’t know, I didn’t really realise what it was like, to look for stuff...” (13)

“In a fashion store, I remember Abercrombie and Fitch having one but it was almost like, I think it was quite hard to find...” (19)

“It was just on a wall as well and I thought that was a waste...” (2)

“...I asked a sales assistant whether there was any in the back and they said no but they showed me where the screen was (...) wouldn’t have originally because I didn’t really know what its use was for.” (9)

Attitudes towards brand message

Positive- retailer heritage- Interesting/ nice

“I think GAP’s quite a good one, heritage wise, because obviously it’s so old and they started off as kind of workmen’s clothes like that, so I think that’s quite an interesting one.” (17)

“I know that Mulberry has quite a strong heritage. They’re quite like a, not necessarily old. They’re from like 1970’s or 60’s or something like that. They’re not that old but they have like a really strong aesthetic like history. I think that does influence their products (...) it’s really interesting to see how their heritage like impacts on the products they sell and how they sell it.” (19)

“I was interested, because I am interested in M&S like as a brand, but yes I suppose I’ve always thought of M&S as like a good quality brand so it would probably strengthen that.” (16)

“It’s quite nice to think I’m buying in to an English brand rather than a fashion accessory from the US for example something like that. It’s just nice, adding that background to the brand especially when you’re paying those kind of prices having a bit of background, knowing a bit more about what they’re about and where they’ve come from (...) It just kind of gives it a more humble background, it’s just a bit nicer for that reason (...) it’s almost like it’s stuck to its roots that brand rather than portraying itself as something else that it isn’t.” (1)

“You kind of build a bit more of a relationship with them. I don’t know, it feels like a bit warmer, and kind of a bit more personal; you kind of know what their roots are. I just think it’s nice to know that background.” (7)

Positive- ethical beliefs and practices- good/nice

“I think it’s good. It’s a good way of promoting...promoting, like, the values and stuff.” (12)

“M&S, not just for fashion, but, they have their, kind of, plan A, plan B scheme and I know that they did...they worked with Oxfam and they did...you’d get M&S vouchers if you went and donated X amount of clothes to Oxfam, which I thought was really nice.” (13)

“I always like the idea that the retailer is trying to do something like that. It’s a nice thing to do because obviously these people are getting more money for their products.” (1)

“...it was a nice thing to see, it obviously sent me back to remembering the press about it and sort of realising that they now have changed their values and their working, the way they work was a nice

thing to see. The fact they were then advertising that to the customers walking round was a nice thing. I think it might have been GAP.” (1)

“I thought it was quite nice to be a part of something that’s not, you know, bad for the environment, or bad for the workers, no, it was a nice thing to see, it was, like, a nice change.” (13)

“...it’s nice to see that they’re trying to make a difference some how.” (9)

“I thought it was good that they’re kind of pushing to sort of make their company quite ethical, because they are quite a big company I think its good.” (15)

“I was like that’s quite good because organic is something positive I guess with the continuing consumerism and everything so organic for me would be a pleasant surprise like I said.” (4)

“I thought it was good that they bringing things like that into stores, rather than just being...having no, kind of showing any values or things like that, I think it is nice for them to add that part to their retail.” (6)

Caring persona

“I think, what was it...Dorothy Perkins had the breast cancer badges, maybe, I can’t quite remember. And you think, ‘Oh that’s really good that they’re supporting that,’ type of thing (...) Well I think it makes it seem like they’re not just a clothes shop, they’re there to help other things as well, if that makes any sense. They’re kind of there to support the community and everything, which is nice obviously. And with things like the breast cancer badges, in Dorothy Perkins, it just kind of makes you realise that they can have such an impact on things like that. (...) I think it just says more about the company, that they’re more than just a...they’re interested in better things, not better things that’s the wrong word...they’re interested in making, having an impact, I guess, on things.” (6)

“...gave me a bit of a connection that makes me feel, like, they’re quite caring or ethical and they, like, care about the people, I think they try and...I think that’s the image that they, sort of, try and go for.” (12)

“...that particular range makes me feel that the values for that like say the identity of the...perception of that sort of like sub brand in Primark or that range in Primark are looking after the environment or they’re interested in being perceived to be looking after the environment.” (2)

“I think there’s thinks like with Fair Trade as well, people almost think “Oh a little bit more expensive” but for a company to invest into like organic or Fair Trade, you know, sometimes it also reflects back to like where the products have also been made as well and in a fair process or in a pokey factory somewhere (...) it does make you stop and think almost like “Oh well actually where do they get all their clothes from, do they really care about the customer and the actual quality of product or is it more about them making profit?”...” (4)

Reflects Better on retailer

“...it was just sort of a sign saying we’ve started sourcing from elsewhere. But I remember it made me feel better towards the brand and towards the products much more.” (1)

“...it makes you view them in a better light because you do hear about like the stories about the factories and the unethical practices there.” (10)

“It’s a little bit better because you don’t know where these clothes come from, oh my days, like you don’t know where they come from do you so it’s probably good that they recycle a little bit.” (14)

“I think you have a better quality attached with this concept so it’s like “Oh they’re branching out, they’ve got different things on offer, they’ve got your normal clothes, they also stock organic” you know what I mean like, they’re trying to cater for more people. I think it generally reflects better on the company, the fact that they’ve invested into something else.” (4)

Negative attitude- Dishonest

“Topshop like to be a bit quirky and a bit individual it was almost a bit of a try hard, trying to be individual, trying to care almost thing rather than them actually wanting to stock these things. That might just be me being a bit dubious and a bit critical but I kind of like they were doing it to try and make more of a statement than to help these cotton people.” (1)

“I think they’re doing it more for the profit instead of, like, they actually care about the environment (...) It probably is helping the environment but I doubt that’s the reason why they’re doing it. They’re probably just doing it to make money because they know there’s loads of indie people around.” (12)

“...in a way they’re making money out of it too. So it’s a bit ironic.” (12)

“Quite nice, but, then, it was only there for a couple of months and then left, so, it was a bit, like, why do it, just as, like, a short range? Yeah, I was a bit, like, dubious, a bit (...) it was that, kind of, time, when everyone was going on about, like, non eco friendly bags and, like, the workers and outsourcing and how bad it is and stuff like that, so, I think, they’re just trying to, I don’t know, maybe get more money out of people thinking they’re good.” (13)

“... it had fabulously British written on it and it looked like it was British, you know that kind of military cut like distinct to England kind of. And I looked inside and it was like made in Italy and I was like I don’t know I couldn’t buy that, I couldn’t buy that, it was like advertising being British and then it’s like made in Italy (...) it’s kind of like lying to you isn’t it, like fabulously British but we didn’t make it here, I don’t know, it can’t be British fabric or anything like that.” (14)

“...then sometimes I wonder actually how much impact it does have...you know, how green they really are.” (15)

“H&M says we don’t do that we’re very proud on the way we treat everyone fairly but then it comes out maybe, I don’t know, a few months later I found out on the news that they had been doing it or they had been doing some sort of illegal something or other. And I was really disappointed and I remember thinking that I felt a bit cheated in a way because I’d gone in, because I’m very much... it’s like when organic or something in a way you go in thinking it would be and then you find out it’s not so you feel cheated in that way (...) so I think that I won’t really shop there anymore just because they’ve done it once even though they’ve said that it wouldn’t happen again, it could easily happen again, the trust has gone. I think trust is important for a consumer retailer and now the trust is gone I think even if people don’t care about the ethics and just think it’s just a cheaper version then they’ll go then happily. But I think that’s what H&M should have... were focusing on anyway and it got ruined it got tainted, you can’t really come back from that.” (18)

“...thought but it’s probably a load of bollocks but I thought it was interesting.” (3)

“I do think a lot of it is to get the brand looking like it’s doing something good really, more PR I’d say.” (9)

Perceived Value

Experiential value- escapism

“I quite like it, it’s kind of like a therapy for me because I quite like my iPod in and just going around and, yeah (...) happy (...) because, it’s, like, a bit of a sanctuary.” (13)

“I will go on my own, as well, like, I’ll happily go to Trafford Centre, on a Friday, just, if I’ve had a bit of a shit week at work, when I go in the Trafford Centre it makes me feel better just walking into the Trafford Centre and knowing that I’m going to have a few hours shopping, it just, kind of releases me, like, makes me feel like, right okay, just forget about the week, and all the rest of it, for a while, just go and have a good shop, so I like to go on my own as well.” (20)

“when I shop I don’t, I just kind of get lost in shopping so I don’t really... I can just go about, walk about on my own (...) I just find it a lot more enjoyable because I don’t have to think about any body else (...) I go in to my own little world really.” (9)

Functional Value

Comfort

“I just have a look and if it feels alright then I’ll try it on (...) Like nice quality fabric, nothing that’s going to be itchy or anything like that.” (16)

“With jeans, again it’s less, it’s kind of more important about how they feel because you’re going to be wearing them so much, and the same with things like jumpers; I hate itchy fabrics.” (17)

“I think it’s important to me how the clothes feel, and if they’ll be comfortable next to the skin.” (7)

Durability

“Some of it wasn’t amazing but it was much nicer than Primark. Like in Primark they’ve got like £50 coats I was like I’d rather go to Top Shop and buy a £50 coat ‘cause it will probably last me longer than like a Primark £50 coat, and it didn’t feel very nice and it wasn’t that wow for a Primark to spend £50.” (10)

“...was looking at a coat with my mum and it had a fur collar around it, it was like a forties inspired coat with the fur collar in. My mum looked at the collar and she was like; well, you need to look at these things because the collar’s not going to zip off or take off so you can’t...and once you get that ruined it’s an eighty five pound coat then the coat’s ruined.” (11)

“I’m thinking about keeping warm or just going to lectures, like I needed to buy some boots the other week because my feet were getting wet, it is a very practical thing, like everyday life.” (2)

“...how long it will last; I’ll spend more money on things like boots, and probably not buy kind of cheapest boots because I know that they won’t last, but if it’s something like a jumper or something that I’ll probably only use a few times in the winter, I’d probably spend less.” (17)

“I analyse everything that I buy. So in the end I decided against buying it because although it was a nice top and at a cheaper price than what it was originally because it was in the sale, I’d seen how easily it had puckered and I was also thinking if one of those jewels falls off then the whole top is essentially ruined. I checked the care label and it was hand wash and I’m not a fan of hand washing.” (4)

“I don’t buy clothes a lot, and so I’m more willing to buy more expensive things and see kind of the long term that, you know, this will last me for a long time.” (8)

Worth- quality and price

“To me it justifies, it gives me justification of whether I can buy it or not. First of all if I can buy it and second of all if this product is worth that price by feeling it I can sort of tell, try to tell the quality to see if again I think it’s worth it.” (1)

“I think you feel, well sometimes you don’t feel like you’re getting... Top Shop can be over expensive and you don’t always feel like you’re getting like your monies worth from it.” (10)

“Yeah, it’s like I just weigh up in my mind whether it’s worth the money or if I could get a similar item say from like you know even Primark or H&M or New Look even for a little bit less. I suppose student discount helps but it’s still it’s like weighing it up. Like I bought shoes there the other week and they’ve already gone funny and they were like £25 whereas like I’ve got Primark ones that are still going strong with it.” (10)

“I suppose one of them was fairly good value for money it was just like a skater dress, with like a jersey and it was like £20 and it was alright, it was okay but the quality was fairly good...” (10)

“I think with the amount of you’d pay for something in there I think they have to give that service because they’re high end high street, but not quite designer I wouldn’t say, but they are expensive for

what they are. And I think they have to push that technique because people will be going in; it's all right, but I don't think it's worth this much. So I think their service in there is what is expected for that price." (11)

"I'd say quality is very...a big thing for me as well, because I think my mum's a lot like that, my mum looks at quality and whenever I was looking at a coat or shoes she'd always look at the soles and the thickness of the coat to see if it'll last. And I think that's very much been passed onto me because I always really want the quality for money. But even in Top Shop sometimes I'm thinking I'm not going to pay that for that sort of quality." (11)

"...some things I think are really over priced; Mango is definitely over priced because it's not got very good quality." (12)

"Definitely for, like, with money you want to go with something that's good quality, you're paying for the quality as opposed to...I'd rather spend my money on quality as opposed to loads of things that are a bit rubbish that are going to, like, won't last too long." (12)

"I don't like to feel like I'm being ripped off and I think a lot of shops kind of do (...) I think that's another reason why I don't like Top Shop because it's just so overpriced but I do like designer things but...and that I can understand paying a lot of money for, like if I want a really nice coat to last me for a lot of years I'll definitely, definitely go to a designer or a well...somewhere that I know makes it well and spend more money." (14)

"Yes, but I'm verging more towards quality because I realise that I do spend a lot of money on little things in Primark; and then where I get a lot more wear out of things that are a bit more expensive, a bit more hard-wearing: so I try." (15)

"...if you're trying to tell people that you're a good quality retailer then you shouldn't be putting out clothes that may look amazing and a sequined dress that looks absolutely gorgeous but the quality is shoddy." (18)

"I liked the material, looked at the price it was quite cheap compared to what I thought it would be so I picked it up and went and paid for it." (9)

Worth- time and effort

"Cause I don't always think it's worth like waiting in a queue for 20 minutes, when I might not actually end up buying it then I've got to queue for... if I do like it then I've got to queue for the tills so I'll just go back like on a Wednesday afternoon when it's like empty and do it then (...)I just thought what's the point like, I'm not going to search round for 20 minutes to find a top that I might not even like, and well why should I buy it from a company." (10)

"I feel angry then and I'm just like either I will buy something on impulse, I'll just feel; oh, just get it to the counter as quick as possible and get out, or I'll just put it down and just can't be bothered." (11)

"...you're thinking about what you want to look like and what you want to buy and stuff, what look you're going for, then you've also got contrasting factors that you're really hot and you're thinking; is this worth being in here? (...) Is it worth getting all stressed and hot about this?" (11)

"Just because, I don't know, I've never bothered, just, because, it's not worth it, to me, I know that sounds really bad, but, it's not, like, I don't go in there to buy, like, I won't go in there to buy jeans, I did buy this coat, in there, that's, because, I could just whip it on, just, because, it's a hassle." (13)

"There's always a queue, especially, if you're cold and you've got loads of layers, you've got to take it all off and put it on and I sound really lazy, I think, that's, probably, it, I'm too lazy to go and put it on, I'd rather just buy it, yeah, because, I don't buy, like, the nicer stuff in there, anyway, so, I'm not going to waste my time taking loads of stuff in." (13)

"I remember I was stood at the counter for ages trying to get someone to serve and I just thought like it's not even worth buying this item anyway and you have time to think about why it's not worth it then don't you?" (14)

"I think the last place I went to was Primark. I can't...it was a Saturday afternoon (...) like the centre walk way that you walk down was just full of people and it just makes it, it was quite almost like I thought when I walked in "can I actually be bothered to try and get through all this and look or is it just worth, shall I just turn round and go?" (...) it was boiling it just sort of, yeah I just got put off I think by erm, by all that and yeah didn't really want to stay." (5)

"Whereas somewhere like Whistles, I might go in and see things I really like but look at the price and think, you know, I can't justify it. And so it's worth going into the sale and having a look through." (8)

Symbolic benefits- confidence

"...that gives me confidence in what I'm wearing, and I think people saying you look nice and asking where you've had things from it shows that you have good style in a way, like people are wanting to wear what you want to wear, so you're going to continue buying..." (11)

"I'll try and tend to shop outside Primark because also my thoughts of my clothes that I buy from a different shop have a different psychological value to me; so if I buy something from Top Shop that's the same as something in Primark I'll value it more and maybe even wear it more because in my mind it's a better thing (...) It's the psychological idea of it being more expensive and being from a better shop, so you feel a bit more happy to wear it and you feel a bit more confident wearing it." (15)

"I think they wouldn't say anything is they thought it looked silly they wouldn't say anything at all. So the fact that they've actually said something would make me think "oh yeah that's actually made me feel alright about it perhaps" and maybe I would feel a bit more like I would want to purchase it, feel more comfortable in it." (5)

"I think it also depends on how much you're spending. I think if you're spending a lot of money, then you kind of want someone to give you a second opinion. Whereas if you're just buying something like a t-shirt from somewhere, then it's not so much of a big deal (...) I think, you know, if you're spending a lot of money, then you want to know that it's right." (8)

"...if somebody does, especially if you're on your own because I shop on my own it kind of verifies what you were thinking so it almost makes you buy it or want to buy it a bit more." (9)

Lifestyle Affiliation

"I think I suppose that they're trying to create this kind of quirky atmosphere in store, I often, sometimes want to dress a bit more quirky and bit more fun and feminine and I kind of feel they've got that kind of look going on in the store so when I go in there I kind of feel like their lifestyle, that they're creating in there might be transferred to me if I sort of wear the clothes." (1)

"Well it creates, like, an emotional connection, like, an image sort of thing to do with the brand. And that helps you, like, if you want...if you like that image then you shop at their shop because you want to be a part of their, like, attitude, like, their values, their, sort of, image that they create." (12)

"I'll try and tend to shop outside Primark because also my thoughts of my clothes that I buy from a different shop have a different psychological value to me; so if I buy something from Top Shop that's the same as something in Primark I'll value it more and maybe even wear it more because in my mind it's a better thing." (15)

"I think Selfridges very much, people go to Selfridges because of the yellow bag, the black writing because it gives a lifestyle more than anything and I think that's what high-end retailers do more than fashion... like the street stores. I think the high-end stores will... it's all about the lifestyle and if you go to that store you're buying into a lifestyle, I think that's their identity." (18)

"...yeah it makes you feel, doesn't make you feel cool but it makes you feel cool because you're there and you're part of it because it's like Adidas is such a like my dad's got a little Adidas bowler bag with the flower on it and its heritage, the music and all the sampling of all the old music in the

Warehouse Project and it's sort of music lifestyle street events oh and look I'm wearing a pair of Adidas trainers." (3)

Negative case: "It doesn't really change my perception at all, and I know they exaggerate it anyway because they want to give like a lifestyle impression so it doesn't really change anything. If I don't like the clothes I don't really care about the heritage." (16)

Cognitive Search Activity

Space hinders search process

"It's really difficult sometimes to find things, and it's too big as well. If want to find something it's really hard because it's such a big store. It's good obviously because it's got more stock but when I want to find something it's really hard". (16)

"It's just a big empty space it seems. It doesn't seem like they've really thought out the design very well. I just, I don't really know where to go, it doesn't lead you in one direction (...) it's just a bit much and it's just a bit overwhelming I think, going into that store." (7)

"...so many shops are just kind of like one floor or like big open spaces, and it can be a bit overwhelming." (8)

"I don't know whether it's the staff, or the fact that it's so big, it can be a bit like, I can never really find what I want, because it's too spread out and the staff are quite standoffish (...) Just big, I think and I don't really always know where to start with it." (20)

"...you go to a place like Top Shop, like the one on Oxford Street, there's too many things that you like and you just don't know where to start." (12)

"I prefer smaller stores anyway because it's easier for me to see all the items rather than Selfridges there's so many different floors that sometimes I just don't have the time to look around each thing." (18)

"Selfridges they've got smaller areas for each brand and it's a lot more manageable whilst you're shopping you can go in that area try it on and if not go somewhere else and move on to the next shop in the store." (9)

Space facilitates

"...it's easier to get around and when it's more spacious you can see things that you like, like, over, you'd be, like, oh yeah I like that jumper over there, or something when you're looking around as opposed to it all being, like, clogged in together." (12)

"I think having a bit more of an open area where you can look round... For example, Zara is quite open plan, isn't it, and you can more have a wander round like you're walking through a room rather than you walking through aisles in a supermarket (...) Just a bit more relaxed, feel like it's a bit more space, I can sort of stand back and look at something rather than be right up close to it." (15)

"I like with Zara's there's a lot of space. I think with Ted **Baker** especially the one in Manchester it's kind of cooped (...) you can't quite see all the merchandise whereas in Zara it's a lot more spaced out, aired out, you can walk and like look around ..." (19)

"Next is good for the environment because I feel like, and River Island because I feel like quite high, the ceilings are quite high and like its, you've got a bit more space in between things like I like the way Next is laid out because do you know what I mean when I say like you fan like, the fixtures and fittings there's space between where the fittings end and top of the ceiling so you can sort of see across the whole shop (...) you can see through the whole thing you sort of get lead through it." (3)

Zoning facilitates

I remember seeing in the shoe area they'd put it all by colour and I really liked that (...) I just liked how it was all grouped." (16)

“They have their own separate section but also like designs, styled by like designs but different colour options.” (4)

“I also like the way, for example moving onto another shop Top Shop, the way they might section off each area to with trends, do you know what I mean, so like if they’re going for a certain look then they’ll put different items that they think fit into that look. I quite like that because you know if you pick up a few items you can see other items around that might go with it that you hadn’t considered before but they deduce it sits in that trend so that’s quite good.” (4)

“I like well Dorothy Perkins I like because in most stores everything is sectioned and I know where it’ll be so there’s always the shoes at the back, accessories just by it.” (5)

“...Zara is like in zones almost. You have like Zara women, TRF and Zara basic, so I kind of worked through the zones and picked up, you know them from each section (...) I like it. I think because sometimes with Zara you want something that’s a bit more special, so you go to Zara women and sometimes you want something a little bit more basic, like a basic shirt and then you’ll go to Zara basic, so it’s nice to, you know what price point you’re in when it’s in zones. I think maybe that’s why I shop there because it’s so kind of, you know, it’s quite clinical I think and your thought processes are a lot more easier...” (19)

“I do like Selfridges particularly for the fact that everything is in one area and it’s just a lot more accessible (...) they’ve got smaller areas for each brand and it’s a lot more manageable...” (9)

“I think kind of breaking it up into sections and I think also, you know, it gave them the chance to be able to put like a certain look or feel into one room, and so you could walk in there and think okay, yeah, this is an area I like or this is, you know, I’m not going to find anything here.” (8)

Technology facilitates

“...when the tags have fallen off, maybe like dresses and things like that, that have been tried on a couple of times. It’s annoying, and especially if it’s like John Lewis, where you’ve got no idea of the range of price, because it can be a significant range. I like to be able to scan, like, the bar code and check the price myself without having to go and wait at the till to find out a price, so those kind of self-interactive things that I do like.” (20)

“...it was quite nice in a sense you could check it yourself instead of constantly having to go to the desk when it’s busy “Oh will you scan this for me and see if it’s got my size or not” or like ask the shop assistant for her to go up, bless her, and then come back down “Oh sorry we haven’t got them” at least you know, it’s just a handy little device, it makes shopping a little bit more convenient.” (4)

“I couldn’t find a size (...) they showed me where the screen was and basically it’s like an extension of their website and we went to, we located the dress on that so we ordered it.” (9)

Technology hinders

“I went back to this computer screen and made sure that it was in stock in the actual shop and it said it was but then she said there wasn’t any in stock anyway. So it gave misinformation, I’d rather have known this before I’d gone out to look for this shoe (...) I was confused because this computer is experienced software, very high-tech was telling me who should have a current inventory of what’s going on in each store (...) you go onto that computer screen and you buy that now while you’re already in store because I find that can be very confusing and that’s how you get the miscommunication.” (18)

“It was almost like it was there for you to like flick at your own pleasure or what not but it didn’t really correlate with what was actually in the room as well. I think because it’s such a big store and there’s so many rooms, like some of the merchandise that was on the computer wasn’t in that room. You almost had to go and find it elsewhere.” (19)

“I went to the Kurt Geiger shop but it actually didn’t go far enough for me because it didn’t have the pricing on it or any information on it, it just had the pictures of the merchandise on it.” (3)

Navigational strategies- enlisting help

Sales assistants

“... if there wasn't a size out then I'd go and ask if there was, because I used to work in La Senza and I know from working there that they usually have the other stuff in the back (...) I'd know that by asking you're going to get what you want, so I'd rather ask and them go and check rather than not ask and go without something that I might really want in my size...” (11)

“... they have twenty percent off days or nights where students can go in and it's like a student lock in or whatever. I ask more about them than anything else (...) and maybe Top Shop shoes, if I wanted to know about the quality, because they are quite expensive, maybe if they've had any returns on that just for something that maybe a strap had broke or something.” (11)

“I asked them where the trousers were and they showed me and I went straight to trousers and looked through there.” (12)

“...she said she was going to go and find it for me because it wasn't actually on the shop floor because there was only like one left so she had to go in the stockroom.” (13)

“...you can never ever find it in store, so, I'll say, “oh where's that jumper in the window”...” (13)

“...their staff are always dressed in what's in the shop, it's like I've asked a member of staff where they've got what they've got on...” (14)

“I'd rather ask them than look I would say “Do you know where this dress is?”...” (16)

“As soon as I couldn't see it straight away, I just asked the lady (...) I asked someone and she got them down anyway.” (17)

“I went to the staff and was like, “Oh do you have this...” I think it was a shoe, “do you have this shoe in stock?”...” (18)

“I'll ask if some things in stock or I've something else or I'll say “do you have an alternative?” and I think on a few occasions as well I said “is this selling well?” or something like that and that can almost make me think is it you know is it on trend or is it a popular...” (5)

“I would usually go and ask somebody where it is. If I really, really wanted it. But yes, so I would feel a bit curious to where it is, I guess, but I'd usually just go and ask people.” (6)

“I don't mind approaching staff if like I need help with something or, you know, if I want to ask if they've got another size in things.” (8)

“I'm very much one of those people that if I have a question or if I need to find something I would go and ask straight away...” (9)

Technology and sales assistants

“...because, she said, “have you tried on the tablet?” And, I said, “no” and she took me to it.” (13)

“I couldn't find a size in a certain, I think it was a dress so I asked a sales assistant whether there was any in the back and they said no but they showed me where the screen was (...) I wouldn't have originally because I didn't really know what its use was for.” (9)

“I asked if they had this, particular, bag in the shop and she said to go on the...they've, kind of, put, like, a tablet, in the room, where you can go and search to see if they had items in store, you can search, I think, it was, like, an on line shop, but, in another store and it was quite cool and we went on that.” (13)

“I went to the staff and was like, “Oh do you have this”... I think it was a shoe, “do you have this shoe in stock?” And she was like, “Oh I don't think so but check the website on the screen”...” (18)

“...they didn’t have the size I wanted in Next so I had to go to another counter where you can order things to...it’s like that Debenhams kiosk thing but the thing is the guy did it for me but he showed me on the computer like you know when he was typing in the information so that I could check that the information was correct so that involved me looking through the catalogue, choosing the product, choosing the product number...” (2)

“Next I think, I can’t remember where it was, it might have been the London one, or I don’t think it was in the Manchester one, but there was actually a self service stock checker (...) I’ve used that because there was a pair of shoes I was looking for a wedding outfit.” (4)

“...the woman had said they might have some more online and I think this is before I had a mobile phone with access to the Internet so we went over to that to have a look to see if there was things online.” (1)

Spatial knowledge

“I think so, you can kind of guess where things will be, like if you’ve seen it on the website you can be like “Oh I think that’ll be over there with all that stuff that looks similar”...” (16)

“Unless, I go in for a particular thing, at which point, then, I’ll...that’s why I like, probably Miss Selfridge more than, say, Topshop, because I feel, like, the going out stuff is sectioned a bit more, so I know, if that’s what I’m going in for, then, that’s the area I’m going to.” (20)

“I can sort of start off and think “right well today I only want to look at shoes” so I’ll know exactly where to go where as other days and think “well I want to look at dresses, I want to look at cardigans and coats” and sort of go round (...) I think I just like that familiarity which ever I go in to whether it’s back at home or here or any where I always know it’s going to be in different sections it’s not going to be all mixed in together...” (5)

Hedonic

Browsing

“I don’t know if I did think about it or I was literally walking through whole areas of the store just sort of, because I think of was browsing for anything so I was looking at everything...” (1)

“...it makes it seem much nicer and a bit more of an experience to shop than just grabbing something and running. You like want to stop and enjoy the music, like browse through the clothes, all of that.” (10)

“I didn’t consider Fuse when it was downstairs but when it’s upstairs with all the other clothes I just wandered in to that part of the shop.” (2)

“...re-done the shop and it looks really nice I remember feeling quite uplifted to that and sort of trying to find out where all the new clothes are and bits because obviously they’re moving it all around so I was like “oooh”, finding new areas.” (1)

“I like things to be busy like I find it...well it depends what I go for, it depends but I think when there’s a lot of things going on like you’ve multi coloured things and little jewellery and shoes and that I think it makes you...it makes you almost feel like...it’s comments like treasury almost, like you’ve got to search for what you want.” (14)

“I would have like to have stood there and explored it a bit more but I didn’t get chance...” (3)

“The fact that it’s kind of in different rooms makes it quite interesting to walk around because it’s like you don’t know what’s going to be in that room until you get there. And it’s across three floors, so you’re kind of walk in on the middle floor, and then there’s stairs down to like a basement area, there’s a little door off to another room, and then there’s like more space upstairs. So it’s kind of like you’re exploring it a bit (...) like it’s just kind of you’re discovering it.” (8)

“Because it’s all still new (...) experiencing and playing, and it can be quite fun to just try something different and just, you know, see how it works.” (8)

Devise Route

“I like going round and looking at the whole store...” (10)

“I always feel like I’ve missed things in Top Shop when I’m walking around because I don’t think...they obviously would have thought about the way people are walking around, but I feel like I have to do the rounds three times to get a good idea of what’s in the shop.” (11)

“I think I quickly assess where things are and I know where I’m going to and what colours to go to.” (11)

“I often walk round that – and I’m quite sort of thorough with my shopping because if I’m really looking for something – but I often walk round and I walk round again and then see something else that I haven’t seen.” (15)

“I just like started from the front and made my way back on both floors because I wanted to make sure I looked at every bit because I wanted to find a certain thing, so I probably looked at every stand and everything that there was.” (16)

“I would go through every, not every rail, but I always kind of start, go round and like look at everything. I wouldn’t necessarily touch everything, but if I see something I like I kind of pull it out and have a little look. But I would always, I normally, if I am going shopping properly, would go round the whole store. I wouldn’t just kind of walk around and then see if something catches my eye; I’d actually look at most things.” (17)

“The layout is quite easy as well because you just travel your way around, there’s only a few stands and then most of it’s around the side and you just work your way around.” (18)

“I would say it caused me to not go to the areas where it looked particularly messy and particularly crowded by people and by like clothes on the floor and you know the rails all being too close together so I think it sort of dictated my route around the shop.” (2)

“I tend to walk, kind of, start with the edges and then, I’ll just navigate around the free standing hangers (...) I know that I’ve kind of like seen everything that I want to see if I go around the edges first so I suppose if I started going all willy nilly then I wouldn’t know whether I’ve covered every base.” (20)

“...you can sort of see across the whole shop where as in Selfridges you can’t, you’re where you are if you know what I mean you’re not sort of navigating your way across the whole thing and I prefer that and it’s a bit like that in Primark as well you can sort of navigate your way you can be in the casual bit and be like “right lets go over to the knit wear at the other side of the shop” and sort of see in your minds eye where you’re going to be going.” (3)

“I tend to walk in, scan shops and then you can normally, obviously they have them in different areas or different trends so just go to the areas that look most desirable to me, walk over obviously and just scan the rails and if there’s anything I like then I’ll just like home in on them (...) I tend to scan the shop a lot more so obviously I get caught up in scanning the shop really.” (9)

Understanding

Sales assistants

“he recommended to me (...) the suede spray, it’s like, “you’ve got to really look after these, because, they’re not bad quality, but, they’re a fabric that’s going to wear, so, it was, like, better get the suede spray”...” (13)

“I’d just rather not engage in a conversation with them unless they have information that I want you know regarding a particular product or something like that.” (2)

“...she was, like, explaining to me, how I could wear it, the different occasions I could wear it for...” (20)

“I have asked (...) that can almost make me think is it you know is it on trend or is it a popular...” (5)

Product presentation

“I think mannequins are good because they let you know, you can see how the outfit is put together and how you’d wear it for those reasons.” (12)

“I was just walking down the street (...) if I saw a certain kind of floral print I could think “oh that’s nice” and I might see it again in a different store or it might make me think, if I see like a teal colour or something I might think “oh well that’s maybe quite in at the moment” and that can influence my almost understanding of what’s on trend as well erm by seeing what places are putting in their windows.” (5)

Brand message – brand identity and ethical practices

“Yeah it was a nice thing to see (...) sort of realising that they now have changed their values and their working, the way they work was a nice thing to see.” (1)

“It’s quite nice to think I’m buying in to an English brand rather than a fashion accessory from the US for example something like that. It’s just nice, adding that background to the brand especially when you’re paying those kind of prices having a bit of background, knowing a bit more about what they’re about and where they’ve come from.” (1)

“I did think to the back of my mind, like, I’d rather buy that, than go and buy that white T shirt, there, and go and buy their normal white T shirt, now, because, I can see where it’s come from.” (13)

“...it is a benefit because it helps you make an informed decision because if I got home I’d bought something and I actually later on read on the label that is made from organic cotton and it was produced in the UK rather than Bangladesh or something like that, I would feel more pleased about the product, that’s really good probably no one has been exploited for that although it wouldn’t be fair-trade in the UK it would be organic but whatever I would feel happy about it.” (2)

“H&M the fact that they put a label on the particular top I bought as organic cotton, that made me think “Oh they must stock other organic products” or “they must take an interest in stuff like that” (...) I was like that’s quite good because organic is something positive I guess with the continuing consumerism and everything so organic for me would be a pleasant surprise like I said. I think you have a better quality attached with this concept so it’s like “Oh they’re branching out, they’ve got different things on offer, they’ve got your normal clothes, they also stock organic” you know what I mean like, they’re trying to cater for more people. I think it generally reflects better on the company, the fact that they’ve invested into something else. Because I think there’s thinks like with Fair Trade as well, people almost think “Oh a little bit more expensive” but for a company to invest into like organic or Fair Trade, you know, sometimes it also reflects back to like where the products have also been made as well and in a fair process or in a pokey factory somewhere. I think if a product is advertised or messaged to the company that it’s been made somewhere decent and respectable I would find that more impressive and positive than if they stocked a product where they’d had it made dirt cheap somewhere just for the business as such.” (4)

“I can think of places like erm Fat Face (...) you almost get the feeling there they’re all about the outdoors, skis, snowboard type sports. You almost feel like you’re in a holiday lodge or something with all the, everything’s really like set up to make you feel like you’re in like a ski lodge or something like that and it makes you understand I guess, you’re in a right setting and it makes it, it communicates what they’re all about (...) White Stuff are quite similar as well they have that sort of thing and erm images perhaps like skis on display and those sort of things make you sort of understand a bit more about, if I was to walk in there and not know who they were I would get an idea from walking in, what their identity what they’re about sort of thing (...) It makes me decide whether I’m in the right shop or not like if I’m looking for something or that sort of type.” (5)

“I do find well just from walking past there and from all of their stores I tend to find you almost, as soon as you walk past you tend to get that, it makes you stop and think with all the sewing machines in the window or whatever they have they do, it is all set up very industrially and it does make it feel

like this good setting and almost kind of like a work wear type feel like working people, erm and that's communicated quite well there." (5)

"...like the dim light sort of feel but it does add to this kind of college, university type feel and you can see where they're going with it. I can go in there and think like the wooden shelves and everything and tables and desks lamps (...) through communicating what they're about and what their brand is all about." (5)

"...on the walls of the escalators or on the wall by the escalators, they had huge pictures of things to do with London. So they would have an underground sign and I think they had like a pug (laugh), and they had, you know, shop windows and kind of British flags and kind of all things that were very traditionally British (...) I think that is them showing, you know, this is where we come from, this is what we're about, this is the style that we portray, the London or British style..." (8)

"I like going in there just to have a look what's there, even though I would never be able to afford the clothes, it's just nice to get a feel of what they are about." (11)

"I think if it's good, it's kind of a good excuse to buy it isn't it, because you feel like you're doing something; not only are you getting good product but you're also kind of helping something else." (17)

"I think values and ethics, with things like the breast cancer and the organic...that's the only two things I can think of actually, but with those type of things, I think it just says more about the company, that they're more than just a...they're interested in better things, not better things that's the wrong word...they're interested in making, having an impact, I guess, on things." (6)

The nature of emotional experiences

Negative emotions

Angry/ stress- atmospherics

"...once I'm in there I'm all hot and bothered and annoyed (...) I would never try anything on because I just get hot and there's always a queue and it's just like a stressful situation, I wouldn't want to go in (...) I feel angry then and I'm just like either I will buy something on impulse, I'll just feel; oh, just get it to the counter as quick as possible and get out, or I'll just put it down and just can't be bothered" (11)

"I went into Lipsy (...) there was like a DJ in Lipsy and it was really, really odd and random and, like, blearing out Pixie Lott music (...) it was literally like a club in there like you couldn't hear yourself think and I was like, "what are you doing?" (...) It's quite nice to hear a bit of Christmas music but not in November, yeah, but it wasn't too loud or too quiet [What happens, or how do you feel when it's too loud?] I don't know, annoyed again, I keep on using annoyed, not annoyed but a bit like, "oh, get me out of here" not my scene." (13)

"It's just frustrating because you just want to know what it is and you can't even go to a light it's just dark everywhere. I'd rather it was just bright; the whole atmosphere thing doesn't really interest me." (16)

"I think that sometimes the lighting can be a bit harsh and it doesn't really reflect like real day light and that's a bit annoying." (19)

"... when I'm in there I don't necessarily feel... I feel probably a bit more stressed in there (...) I think music is a good thing but not too stressful. Yeah, that's what I was going to say: if it's really like crazy, crazy music – maybe it's just me – but it makes me more stressed about shopping" (15)

"I didn't feel in the mood I think because it was so erm, busy and warm and yeah because it's been freezing outside and then I got in and then it was boiling it just sort of, yeah I just got put off (...) it was so loud and it was really really bright (...) I think I just felt like I couldn't just relaxed and browse I felt almost quite, it made me feel quite like unsettled" (5)

Angry/ stressed- Space and other customers

“If it was like, I don’t know, a random Tuesday afternoon where there’s no kids about or there’s not many people in there and it’s cool and my mindset is all okay and I haven’t been annoyed then.” (11)

“...there wasn’t as much space (...) I felt cramped in there and I just want to get out to be honest even though there wasn’t that many people in there, you just feel a bit hemmed in don’t you? (...) that pissed me off that they’d moved in to a smaller space (...) so that for me made it a bad experience but Urban Outfitters fucked me off by moving that sale thing making me feel more like that because it was more cramped in. If hadn’t have been so cramped it I wouldn’t have felt those emotions quite as, in such a concentrated way.” (3)

“I don’t like how they’ve placed the changing rooms and the till so close together, because the till goes out, is in the middle of the store but goes out so when there’s a queue they’ll cut off the layout so you have to walk around people which gets a bit frustrating then.” (18)

“...the busyness of it as well makes you a bit stressed.” (15)

“I don’t like it when it’s too busy and everyone’s cramped into a store then I can’t enjoy a social experience. Like I wouldn’t be able to just chat with my friend and just relax because it would be too busy trying to fight my way through all these other people (...) I’ll only go if my friend wants to go on a weekend I’ll go but I always think it’s too busy, it’s too rushed, you can’t really relax and enjoy ...” (18)

“I’m quite short and I feel really claustrophobic when there’s so many people and I feel like people aren’t shopping, they’re just picking stuff up and they’re really aggressive and you can’t, you know, like take your time to look for things because people are literally like in your face like grabbing things, so I don’t quite like that aspect of shopping where there’s too many people in the shop...” (19)

“Quiet times because you can like look at things I think, take things in a lot more, everything’s generally a little bit more relaxing isn’t it, you don’t have the heightened tension of trying to get through people or trying to get to clothes, trying to find your size, and then having to queue to try it on, or queue to pay for it.” (4)

“Well, there was a lot of people around the sale, so I kind of started to get a bit like, I don’t know...a bit on edge, I don’t know, is that the right word?” (6)

I get frustrated when people look in the same rack as you and people...and there’s a massive queue” (12)

“I’d rather they weren’t there. I don’t go shopping on Saturday’s anymore because it annoys me; I get really frustrated when there are people in my way.” (16)

“...you have to walk around people which gets a bit frustrating then (...) I think usually it’s when it comes to the weekend that’s why I avoid it because that’s when the queues start and that’s when people get frustrated.” (18)

Anger- sales staff

“Yes, some shops annoy me because as soon as you walk in the door they want to know if you want any help and I know they’re trying to be good customer service but it’s just like “Leave me alone, I just want to look” (...) It’s like irritating because it’s just like “If I want help I’ll ask you, I don’t want you to come and ask me ever ten seconds”...” (16)

“...it annoyed me, a little bit, when the assistant wanted to really get involved with what I was trying on, and stuff, and started telling me what she thought (...) sometimes, I like it when they give their opinion, but she was, like, over selling (...) I felt like she was trying to sell them too much, telling me, like, how they good they looked on me, yeah, so that, kind of, annoyed me, a little bit, when they get too involved.” (20)

“...they’re willing to help, I don’t like when you walk in they’re like busy talking to another sales assistant, and you have to like “excuse me can I have your attention.” (16)

“...it can be really irritating if you’ve got a bunch of giggly girls (...) times I might be a bit like “this is a bit frustrating”...” (17)

“...there was two sales assistants stood right by the sale, but they were chatting to each other, they didn’t kind of make eye contact with us or anything. Because they were talking to each other, and then didn’t kind of seem that enthusiastic to help, not that we needed help, but they didn’t kind of seem approachable, like the other store did (...) I was just a bit like, ‘Well I wouldn’t go over to those two people.’” (6)

“...they were talking to each other across the tills. So, yes, so that annoys me, when they’re talking to each other across the tills, because that’s the one time, really, that they’ve got the chance to make an impression on the buyer...” (6)

“...that just really annoys me (...) when you walk in the store, it is nice to be acknowledged, and I think sometimes, if there’s two of them, they’ll be just chatting away to each other and not even acknowledging their customers, and I don’t think that’s really inappropriate behaviour.” (20)

“... I do find myself getting more bad customer service so if it’s not professional or just feel like you’re not valued at all it almost makes me think like I don’t know, you’re like, I see them as almost the face of the company, the retailer because they’re representing them (...) in the back of my head it would annoy me.” (5)

“...a lot of the times when I’ve had a bad experience it’s down to the sales staff being unapproachable or stand offish or just generally rude because it’s not very nice. And as I used to work in a shop and I know you’re not meant to be like that it annoys me really when that happens.” (1)

“I feel a bit frustrated though because I’m actually walking around to see if they’ll actually come over (...) it really frustrates me when I want to question or I want to ask someone a question and there’s no one to be seen.” (18)

“...it really annoys me when there’s not enough people in the changing room that means that, like, if you are on your own, you’d swap something.” (20)

Undervalued - sales staff

“I think it makes me really frustrated because it’s kind of like they don’t care.” (8)

“I think if you go to the more higher end they’re better at it than, you just feel like in the lower stores you are just part of their little... you’re not valued you’re just there to buy and that’s it.” (10)

“I think you feel more valued as a customer in Top Shop compared to Primark where quite often they don’t say hello or goodbye, it’s just like – there you go (...) to then see someone not bother, well why should I bother buying from your store when I could go somewhere else and get treated better, and more valued than when you don’t really care!” (10)

“...they’re just so rude, it’s, just, annoying, like, you know, I’m paying money for it, why can’t you say, “Hi?” It’s kind of like they don’t value their customers...” (13)

“...you’ll stand at the counter and there’ll be no-one there for ages, and it’s like they don’t prioritise the fact that you are buying something from them and you’re giving their company money.” (14)

“What I mean is they’re on automated sort of system, as in they’ll be like, “Hi, it’s over here” (...) but you don’t necessarily feel like...personal service. And then when people do give you a bit more of a personal service and they’re like bothered about what you want then you do feel a bit more looked after.” (15)

“...sometimes you go in and if you’re asking for help in changing rooms, to get something else, you can find that they’re just not, they’ll do it but they’re not willing to do it. You feel like you’re causing them a hassle by doing it.” (17)

“...if they saw me walking around and looking at a couple of items if they came and said, “oh is there anything I can help you with?” I’d feel a lot better than them going straight to the woman next to me who’s just arrived who’s got a designer bag on her shoulder and then it’s well you don’t really want me to buy from your store do you?” (18)

“I think like a nuisance in a way. I feel like I shouldn’t have asked that question and that’s what I felt in Topshop. I felt like a nuisance because everyone was being so busy and no one had time and when I went to ask for someone they said I’ll be back in a few seconds and they weren’t and I felt like a nuisance then.” (18)

“...I find it harder to go up and interrupt them, than when they’re just on their own, doing their jobs (...) because they’re standing there chatting I just think, “oh, they can’t be bothered helping me, because they’re having a chat with their friends”....” (20)

“...do find myself getting more bad customer service so if it’s not professional or just feel like you’re not valued at all, it almost makes me think like I don’t know, you’re like, I see them as almost the face of the company, the retailer because they’re representing them...” (5)

“Whereas if they completely ignore you...I’ve been in stores before where they’ve carried on chatting to the person on the till next to them, and you’re just like, ‘Oh right, sorry, I’m wasting your time here aren’t I?’ (...) It makes you feel a bit like you shouldn’t be there, but actually you should be there...” (6)

“I think it makes me really frustrated because it’s kind of like they don’t care.” (8)

Negative cases- feeling valued – sales staff

“I think it’s quite nice that they take your clothes, for you and take you in to the dressing room, rather than, “oh, that one’s free” [how does that make you feel?] Kind of, like, valued I guess that they want you to shop there rather than, oh, just another customer, I think.” (13)

“...a bit embarrassed, I felt bad, because they were all running around after me, but also really nice. I feel like my money, not my money, like, the fact that I went in there was kind of more appreciated than...because, I could have gone into Urban Outfitters and got that bag for thirty quid, but then I didn’t and I had a better time in All Saints.” (13)

“...when people do give you a bit more of a personal service and they’re, like, bothered about what you want then you do feel a bit more looked after.” (15)

Well, yeah, in H&M at the till I was asking – it wasn’t really about H&M – but I was asking where a shop was; and they did make an effort to sort of, “Oh, erm...”, and they asked their friend and stuff, rather than just going, “Oh, I don’t know where it is. Sorry” (...) I thought that was quite good and I felt a bit more valued as a customer.” (15)

“...the lady who served me was really friendly and helpful and they do the thing where you can review your purchase online and say how your service was and I just felt at home I thought “right well she made an effort to really make me feel like a valued customer.” (5)

Uncomfortable- sales staff

“I notice it in Topshop when they are, you know, stood together in little clusters, it’s really hard if you’re looking for something, to go up and say to them, like, have you got this in a different size, or a different colour, or whatever, or have you got this that I’ve seen on the website, or blah, blah. I think it’s harder, I find it harder to go up and interrupt them, than when they’re just on their own, doing their jobs.” (20)

“...it just makes you feel really uncomfortable and like they’re watching everything you do, like everything you pick up, the way you look at a garment, you just think they’re like second guessing you and I just don’t like it.” (10)

“It made me a bit awkward because it’s a bit empty and I think, ‘well not many people shop in here and they’re just, they don’t really look like they’re doing much.’” (12)

“...fitting room staff as well when they're taking the numbers and all that I think that's important. Because sometimes you feel really awkward like if you've got four items or something and they're like “oh four items” and it's just like “sorry”...” (14)

“I find the staff are always super on trend like yeah, and I always feel a bit like.....but you do look around and see other customers who look just like you like they’re not completely on trend sort of thing but I think I just think “ahhh they must be thinking why...” not sort of all the time but I think “I feel a bit uncomfortable now because I’m just here in like my jeans” (...) yeah I do feel uncomfortable is a good word because like, yeah and if I wanted to go ask them a question or something I’d probably feel as bit more, less inclined to go and ask...” (5)

“I don’t like an empty store because it feels like all the shopping assistants are just kind of looking at you, and I don’t know, you’re the only customer in store...” (7)

“I think sometimes you can get really sales assistants that make you feel uncomfortable or who aren't very knowledgeable. And I think that can really affect how you feel about your experience in a store.” (8)

“...when the shops are just horrendously sweaty and stuff like someone coming up to you and asking if you’re all right and if they could show you this, then it’s just the worse thing. And I think there’s a lot of pressure to buy then (...) I hate that sort of sales technique when they’re very invasive and they’re coming to you.” (11)

“They’ve got your size, if they then stand over you and if you don’t want the shoe I find that quite “Oh I don’t really want the shoe and I’m going to feel a bit stupid that actually I don’t want it” because they’re stood there (...) It’s almost like quite, not intimidating that’s the wrong word, but like a little bit pressurised as such.” (4)

Disappointed- products

“I really liked the product and it looked nicer (Laughter) hung up than it did on me, so I was attracted to it because it looked nice on the wall, but it didn’t look as nice on me (...) Disappointed – I really liked it, and I was looking for just a plain, black blazer for a while. So yeah, it was a shame it didn’t look as good on me as it did on the mannequin.” (7)

“It was a lovely, like, dress, and it would have looked nice, probably, on somebody else, but it just didn’t suit my figure. So I was a bit disappointed after finding such a good bargain.” (6)

“I was almost a bit disappointed because it’d got like glittery bits sown in to it which is not, like from a far it looked alright and then I got nearly and was like “oh ok”. I wouldn’t choose something like that.” (5)

“I initially thought “Oh this bag isn’t going to go” I was a bit like “mww” so it was a bit of a downer as such.” (4)

“I’ll look through it anyway just at the end and that takes up time and at the end of looking through all of it even though they’ve been mismatched the sizes there still isn’t the size I wanted.” (18)

“No because on that day I remember being a bit gutted because there wasn’t much stuff in apart from these shoes that I saw (...) A bit disappointed that I’d not found anything that I liked.” (1)

“No they’d run out of it in-store (...) it was nice the fact that we were able to have a look for it, it was just a bit gutting, disappointing when they didn’t have it.” (1)

Positive emotional experiences

Joy- friends/family

“I think when I do shop with my mum or with my friends then you get a positive experience out of it whereas when I shop on my own it’s just normal experience. So I think it does... because then you get more excited because then I can choose it for my mum as well and she gets excited as well...” (18)

“It just makes it a bit more of a fun experience. It’s nice to be able to see something and ask how they think you’d look in it...” (1)

“I think it’s fun, it’s more fun being with friends...” (10)

“Whereas with my friends we can go to Top Shop, H and M, and everyone’s happy because you’re in the places that they want to be as well.” (11)

“...it's a lot funnier like it's just a happy experience because you can laugh about things.” (14)

“...then when I tried something on, you know, she...I showed her, and it kind of...she kind of helped me with how I could possibly wear it or style it. So yeah, it was quite fun shopping with her...” (8)

“I think when you're just browsing, it's more of a social experience like, and it's just quite fun to go with...yeah, with friends and just wander around, and not really have much purpose.” (8)

“I do yeah, I love shopping on my own, but...I prefer going shopping with like one other girl, I think that's my favourite situation (...) I like the fact that it's...it's a lot funnier like it's just a happy experience because you can laugh about things and you encourage each other.” (14)

“...but because there was somebody else it was funny because I was able to communicate with her about it so we were like “Car blanket! Why would you want to wear that?” (...) it was definitely more fun because she was there because if she hadn’t have been there it would just have been like “oh look car blanket” and I wouldn’t have been able to tell anyone.” (2)

“...if I’m shopping for fun it’s nice to shop with people (...) browsing rather than shopping and purchasing, it’s more fun to go with other people and ...” (2)

“...if I would been there myself I probably wouldn’t have stopped and done it, I’d have been more like single minded about what I was doing. Being with someone else I think you enjoy it and are more likely to take in the environment because it’s more of a social trip isn’t it where as if you were just on your own I’m more like product focus I would say.” (3)

“...that was quite enjoyable because it, it’s nice when yeah you are with someone else and like I said before about them pointing out things or them seeing what you’re looking for erm, find something or whatever.” (5)

joy- shopping alone/ stressful with friends and family

“I quite like going on my own actually sometimes just because I can get whatever I like, someone tailing and, like, tagging along behind me. I like to go and do my own thing, look and see what I like.” (12)

“...like a social thing, but then I quite like it it’s kind of like a therapy for me because I quite like my iPod in and just going around (...) happy (...) Just because it’s like a bit of a sanctuary.” (13)

“I will go on my own (...) it makes me feel better just walking into the Trafford Centre and knowing that I’m going to have a few hours shopping, it just kind of releases me like makes me feel like right okay, just forget about the week...” (20)

“...when I shop I don't, I just kind of get lost in shopping so I don't really... I can just go about, walk about on my own (...) I just find it a lot more enjoyable because I don't have to think about anybody else.” (9)

“It's definitely not a social experience because, as I said, I find it easier to shop on my own just because I know what I'm like as in trying everything on and then buying one thing; and then someone having to wait for me. So I feel very stressed if other people are with me.” (15)

“Yeah I do yeah definitely unless it's too busy then I'd rather just go on my own because I don't like it when it's too busy and everyone's cramped into a store then I can't enjoy a social experience.” (18)

“...when I go shopping for a particular product I find it just a lot easier and lot less stressful to go on my own.” (2)

“I don't like going off in a rush or erm with other people when they want to go in to different ones and that sort of thing. I prefer to go on my own and just enjoy it.” (5)

“...if I really need to get something specific, then I need to go on my own, because otherwise I might get a bit bad tempered if things don't fit!” (6)

“I think I didn't have as much browsing time because I feel [Laughter], I know that he'll go up to the men's and take about five minutes, and I just kind of like to take my own time and just have a browse, so that probably affected me, that's why I like to go shopping by myself.” (7)

“Now thinking about it I don't think I do. I think I'm much more of an independent shopper because you know what's in your mind and you know what you want. I think friends slow you down...” (19)

Reassured- friends/family

“Just to reassure, so if there's an item I'm not...because it's quite expensive as well just to say, like, “do I need this, do I want this” and then they can reassure me that, “yeah, yeah no you do” (...) It's good because I like...because I can never be too sure, like, confident I need someone there to reassure me that it's the right thing to buy.” (12)

“...got my friend to say that she liked them, like, assured myself (...) they don't have to be with you, all the time, to get that kind of reassurance, when you're buying stuff, that you quite like...” (13)

“...you encourage each other as well like if they like something and I'm like "oh I don't know if I should get it". It's just an encouraging situation like you're saying "no you look really good in it get it"...” (14)

“Yes, I think I need that reassurance to kind of think, ‘Oh what do you think of that?’ (...) it always helps to be like...if someone's like, “Oh it's a really nice dress that, it'll really suit you,” type of thing. So I think it's just a self-confidence thing, like a confidence thing. If they say, “Yes, that looks really good,” you're like, “Oh, okay”...” (6)

Reassured- other customers

“...it like confirmed my decision about the product, OK that's another persons point of view so I will buy that product because it's nice to have somebody else's point of view because I don't know sometimes, just for confidence really for a confidence thing because I guess your own personal judgement's probably quite accurate but sometimes well if you're not sure about a particular detail about something it's good to get somebody else's point of view.” (2)

“...it might be because I'm trying to decided between two things, it might be because there's one aspect of a garment that's niggling me that I'm happy with it but I just want someone else to validate it for me.” (3)

“It makes you feel a bit better than if someone you knew said it because I know that if my mum or friends was saying it they've got this emotional attachment almost and they'll know that that will

make me want to go for it whereas somebody who wouldn't even, but then I think they wouldn't say anything is they thought it looked silly they wouldn't say anything at all." (5)

"... "That looks really nice on you." I was like, "Oh thanks!" So that made you feel, that made me feel better straight away, because I was like, "Oh you don't even know me but yet you're saying that looks nice, and that's quite good really because you didn't have to say that"..." (6)

Positive- joy- atmospherics/ music

"It's much more kind of, all so like loud, like busy – not busy, it's not the word – like in a good way, like buzzing." (17)

"Because it was really upbeat and it was a song I recognised (...) I often find myself dancing in shops if I like the songs..." (1)

"I think it's such a nice atmosphere like, especially if the music reflects like the store and what you think you're going to get when you buy from it, like it makes it seem much nicer and a bit more of an experience to shop than just grabbing something and running. You like want to stop and enjoy the music, like browse through the clothes, all of that." (10)

"...the television screens, obviously with the music coming up, it kind of lifts the mood of the store and makes you a bit...I don't know, but it was like chart music, so it was kind of...it made you want to, it was just like happy music you know? So you can just sing along to it and stuff..." (6)

"It just felt a bit more upbeat, and it kind of matched in with the bright colours of the teenage brand downstairs." (7)

Technology- joy

"...they were entertaining because I walked past them and I literally spent quite a long time looking at them" (2)

"I was enjoying the outcome (...) it was very pleasing because it meant I could get that product and he wouldn't be disappointed. I felt happy that the technology was there (...)it made me feel positive that it was there but more positive that the outcome, of the outcome. Just trying to think how I felt positive to it really. I felt happy and I felt contented, no I felt more than contented I felt happy and pleased." (2)

"I just went "oooh what's this?" had a look at it, yeah so I saw it and I was intrigued by it, interested and excited and then my thoughts were that's really good, interesting, a positive thing." (2)

"...it kind of made me look up at the outfit to see what they were showing and things (...) television screens are the main one that I've seen in fashion (...) You think, "Oh well I could put that with such..." (...) the music coming up, it kind of lifts the mood of the store..." (6)

"I think it can be quite fun. Because it's all still new, you know, it's not something that you see everywhere or something that lots of people are, you know, experiencing and playing, and it can be quite fun to just try something different and just, you know, see how it works." (8)

"...something quite fun to do while you're going round store and little perks, little special offers." (4)

Positive emotions- feeling good/ less guilty

"It does make me, I do like, it does make me feel quite good because I do like when they really make an effort to make it, to set the scene, to make it feel like that." (5)

"Happy, I was happy about it. Yeah other than happy no other real feels just a sort of a well that's really good sort of feeling (...) a sign saying we've started sourcing from else where. But I remember it made me feel better towards the brand and towards the products much more." (1)

“I think if it’s good, it’s kind of a good excuse to buy it isn’t it, because you feel like you’re doing something; not only are you getting good product but you’re also kind of helping something else.” (17)

“...I found the organic cotton range and I do remember feeling happier about that because I felt less guilty about buying from Primark (...) because I do think they are sort of damaging the environment, they are producing too many clothes and a lot of them are ending up being wasted and what happens to all of the chemicals used in the production or are the workers getting paid well blah blah blah so by buying organic it made feel that’s one less thing to feel guilty about so I feel happier (...) I would feel more pleased about the product, that’s really good probably no one has been exploited for that although it wouldn’t be fair-trade in the UK it would be organic but what ever I would feel happy about it.” (2)

Stronger emotional connection- brand heritage and image

“Well it creates, like, an emotional connection, like, an image sort of thing to do with the brand. And that helps you, like, if you want...if you like that image then you shop at their shop because you want to be a part of their, like, attitude, like, their values, their, sort of, image that they create.” (12)

“You kind of build a bit more of a relationship with them. I don’t know, it feels like a bit warmer, and kind of a bit more personal; you kind of know what their roots are.” (7)

The nature of physical experiences

Extrinsic actions

Touch products

“...always feel the clothes as I’m walking around; that’s what I like about the stores opposed to online. I always like to feel the clothes.” (7)

“I’m quite...very feely with clothes [laugh] with touching them (...) I like to touch things, I like to feel things, and if they don’t feel right, then I won’t try them on.” (8)

“I saw something that I quite liked normally I’d just pick it up.” (9)

“I went to the sale and picked up a couple of things (...) I didn’t really know whether I would suit playsuits, with my figure and things, but I just thought I’d try it anyway. Just to see what it was like. So I picked up a couple of things.” (6)

“I think I did touch it and then I was just sort of erm....realised that yeah it wasn’t what it looked like from a far.” (5)

“I always see something I like and then when I pick it off the hanger.” (5)

“I felt it, it felt quite good, sometimes you feel the type of material and you think oh wash this a few times and it might go a bit, you know, stretched or shiny or whatever, I was quite convinced it wouldn’t with this case, you know when you have a good feel of the product.” (4)

“I pick clothes and stuff up when I go shopping and I have a good look at it and I look at how it’s sort of made, the quality of things and I look a lot at price that’s one of the first things I go for so if I’m touching, if I go in to a shop I’ll like touch the product first of all see how it feels and then I’ll look at the price.” (3)

“...normally I do I will touch a lot things when I go in store (...) Because I like to touch the fabric before I do anything, with any thing I will feels thing and even if I’m interested in the product I have a feel of what’s going on with lots of different products just because I interested in fabrics and stuff like that.” (3)

“I think I would wear that, I would usually go over to it, pick it up, have a look at it, when I’m holding it up. I wouldn’t ever, like, leave it on the rail with all the others. I never think you can see them properly, I always want to pull out my size as well, because I sometimes think clothes can look different, based on which size they’re in, so sometimes, if a size is completely different to mine and it’s at the front of the rail, I’d always look through and find the size for me, to pull it out.” (20)

“Rather than look I have to feel the products when I go round because I don’t know why I think it might be just a habit or something but I’m really into the textures.” (18)

“...the fabrics quite important to me yes so I sort of pick it up and have a look before I try it.” (16)

“I can sort of stand back and look at something rather than be right up close to it; and then if I want to I can go and feel it (...) I always do: that’s the first thing that I do when I see something is feel it; I think it definitely gives you an idea of what it’s going to be like.” (15)

“...if I see an item I’ll pick it out (...) their fabrics in Zara they always look like something and when you touch them they’re something else so I’m always touching their clothes (...) I like to feel it because if you’re going to wear it you want to know what it feels like definitely.” (14)

“I quite like feeling fabric and, like, holding clothes up, against myself, and trying stuff on, not always trying stuff on, but, like, I don’t know, the whole thing, like, feeling the fabric.” (13)

“I always like to touch things but I don’t know why, I just go through and then I’ll, like, touch them and look at them (...) you can feel, like, the, I don’t know, the material and you look at it a bit more and you’re like, oh yeah I like that.” (12)

“By the feel of things, I’d go up to it and feel how thick it was, maybe look at the label, what it’s made from.” (11)

“I picked up a pair of, a pyjama set that was really cute. It had a little pair of shorts with a little top and I picked it up, put them together and sort put them against me...” (1)

“...I walked up to the first bay, I’m very much a feely person I like to feel the clothes even if I don’t really like them that much but I like to feel them (...) I’m obviously thinking about the touch, if it felt like high quality I often sort of relook at the product.” (1)

Trying on products

“I tried on a few dresses (...) you can sit down and try your shoes on, whereas Top Shop have got the areas (...) I’ve picked up a top and they’ll go ‘Oh that’ll look nice’ and then you go try it on.” (10)

“...you try it on in the dressing room (...) I always like to try them on just in case they don’t look too...” (12)

“I did buy this coat, in there, that’s, because, I could just whip it on.” (13)

“...if I try it on and it looks good then there’s no hope like I have to get it.” (14)

“I went by the mirror, where there was already loads of clothes as well, and then I just tried it on.” (15)

“I love to try things on, so I would prefer like to try it on there (...) I always try it on though because I’m a big believer in like you have to see what it fits on like, even if I can’t see in the mirror, I can kind of gage whether like if it’s like trousers or something it fits good, so I always will try it on regardless if there’s a mirror or not.” (19)

“I became physically involved with that product because I went to try it on (...) I tried the product on and like I knew that it just needed to a little bit smaller so I didn’t need to try on it so I just picked it up and took it to the counter to pay.” (2)

“I was buying a couple of work dresses, so I went to try them on.” (20)

“...pick up the three, or four things, that I like, and try them on.” (20)

“I always try as much stuff on in the mirror. It’s quite annoying people just start to strip off but if you go to buy a coat or bags or shoes you can try it on the shop floor.” (4)

“...so it’s always nice, you know, and also try it on and see how it looks.” (4)

“I see something I really like and then I’ll try it on.” (5)

“I usually try things on. But I can’t...I don’t like going into stores and buying things without trying them on.” (6)

Test quality

“I’m in contact with a lot of products when I’m shopping erm I touch a lot of stuff because I want to know even if I’m not interested in buying I still want to know about the product.” (3)

“I don’t know it’s almost like I’m trying to test the quality of them. I don’t know I’ve always done it for some reason I just walk up to them, I probably like them a little bit but I feel them and often find myself carrying on and walking and feeling more.” (1)

“I hold it up and I check all the quality, so I always do that.” (10)

“...always look at the soles and the thickness of the coat to see if it’ll last (...) see it first and like it, then feel for the quality, look at the labels.” (11)

“...when I felt them looked quite good quality.” (4)

“I’ll touch it to see the quality of material.” (9)

Not easily touched

“you find your own size, squat in the store and, like, try and put it on, the whole experience is nicer than, you know, having to root through...” (13)

“...I think that’s quite good to have folded, and you can always... It’s really obvious because it’s just there in front of you, rather than you wouldn’t have to go up onto a shelf and struggle to pick up the product.” (7)

“It’s like things like where they put their shoes, I think that’s really important, like really important and that sounds really silly but if you walk into a shop and the shoes are like...are either like all on the floor or something or too high up or not displayed well or really tucked out of the way I never see the point...” (14)

“...they’re really packed onto the clothing rails, so you don’t...you have to kind of pull something out to look at it, and then it’s really difficult to get it back in.” (8)

“...the way they were displayed, you couldn’t actually reach them, because they’ve got so many jeans so they had similar pairs but different colours at the bottom, and then the other ones were really high up. So display wise they were quite hard to reach.” (17)

“Sometimes shops have things really high up and it just puts me off buying it because I can’t feel it...” (15)

Extrinsic- avoidance experiences

Walk away from

“It’s better just getting out rather than standing in the queue (...) we ended up just going straight out (...) you’ve got the sound on top, like the really loud music, you just can’t...it seems like you can’t think of things logically. I think that does affect me in terms of if I’m going to buy something because it just gets me to the point of snap and you’re; oh, just get out” (11)

“...it makes me miss out the sale section entirely because straight away I see it, get disappointed there’s a sale on because it’s taking up a lot of area and room and looks ugly and I just take a complete detour away from sale areas because of that.” (1)

“it caused me to not go to the areas where it looked particularly messy and particularly crowded by people and by like clothes on the floor and you know the rails all being too close together so I think it sort of dictated my route around the shop.” (2)

“I’m less inclined to go over because I think it’s less attractive to the eye (...) if you’ve got nice ordered colour blocks basically I’ll go over (...) the fact that they hadn’t been tidied and put into order I’d be less likely to go across...” (4)

“...sometimes I can be a bit intimidated by the sales assistant. If they’re by a rack I don’t want to go to that rack, so I’d go somewhere else maybe or just, like, try and avoid them.” (12)

“I thought maybe I need to get out quick because you know the longer I’m in there the more they’re going to think I’m going to buy something and I don’t want to let them down so I just escaped so yeah my physical behaviour was that I ran away.” (2)

“In fact, I’d go out of my way not to use, not to serve myself.” (20)

Intrinsic actions

Expressive movements

“I remember there was music on, I’m pretty sure I started dancing at one point (...) I often find myself dancing in shops if I like the songs.” (1)

“You like want to stop and enjoy the music, like browse through the clothes, all of that.” (10)

“Touched them, hugged them (...) I was like, strutting around.” (13)

Satisfy curiosity

“It’s just because I hadn’t seen it anywhere else before, I think anything like that is...anything technological in a shop is very stimulating for people (...) So it was necessarily looking at the stuff that’s on it to do with the shop, it was just the technology that they had, I’d never seen it before.” (11)

“...sometimes if it just looks like an interesting fabric I’ll feel it.” (15)

“...we came across an interesting garment that was made of like car blanket and it was in one of those things that you see and you have to touch, you just have to feel it because you think is this going to exactly as I imagine it to be and it was (...) I think my thoughts about it because I wanted to check whether my thoughts were correct I think.” (2)

“Because I’m inquisitive some might say nosy! Yeah so I just thought that was interesting (...) I just moved the thing and “oh that’s what it does”...” (2)

“I’m in contact with a lot of products when I’m shopping erm I touch a lot of stuff because I want to know even if I’m not interested in buying I still want to know about the product.” (3)

“I’ve read it because I’m interested (...) I just saw it and thought “oh I wonder what that says”. I think I probably saw like the title of it (...) I didn’t become physically involved with it but I did change my behaviour in terms of going to read it.” (3)

“I did go and have a look over, to see what there was.” (6)

“... it's all still new, you know, it's not something that you see everywhere or something that lots of people are, you know, experiencing (...) see how it works.” (8)

Play

“You just like design them and choose the colours and stuff and put how many stripes you want on them and stuff like that. I think I was in there with my family and while they were all looking round I just had a little play on that (...) Because it was there, I was in the store and it was quite interesting, quite enjoyable to do but I wouldn't really go in the store just for that, I was only there because I was with people who were going there.” (16)

“It's entertaining, it was quite fun to do, but I wouldn't say necessarily it actually helps you find your way, but it is just kind of one of those things that you kind of fiddle around with (...) we kind of both played around with it for a bit.” (17)

“I used I played with it but I didn't use it for its purpose erm but I had a look at it (...) physically I just had a play with it. I just moved the thing and “oh that's what it does”...” (2)

“Yeah, I think it can be quite fun. Because it's all still new, you know, it's not something that you see everywhere or something that lots of people are, you know, experiencing and playing, and it can be quite fun to just try something different and just, you know, see how it works.” (8)

Involuntary Physical experiences

Body temperature

“Primark was just really hot I think it always is in that one though. Like we went down to the men's, the shoe (...) is horrific.” (10)

“Like if it's hot and everyone's crowded and if the music's loud I do feel a bit queasy, I have to get out sometimes quick. And I think as well with the weather outside you wrap up warm to go to the shop and then it's so hot when you get in there, and it's horrendously hot.” (11)

“...the actual shop was quite warm, it was a bit too much on the warm side for because I just come in from the cold so I was already wrapped up and then taking all my stuff off and then I wouldn't be able to look at the stuff I want to see. So I kept my stuff on which made me feel a bit hot. So I wasn't comfortable...” (18)

“I'm not a big fan of fitting rooms because I always find them quite small and like hot.” (4)

“Primark where I go in quite a lot I always find it in there far too hot like when you go down to the shoes downstairs I always find it absolutely boiling and it does make it quite like, you almost feel like you've got to rush because it's busy (...) I do find in there that it is just always so warm and so erm, like a factory almost (...) I didn't feel in the mood I think because it was so erm, busy and warm and yeah because it's been freezing outside and then I got in and then it was boiling...” (5)

Health issues- negative involuntary physical experiences

“The loud music sometimes makes me feel a bit sick (...) we did both feel a bit queasy because the light's so dim and the music's so loud and, again, it was hot in there (...)So we didn't buy anything, we literally went around and then came straight out (...) thinking I've got a headache, I'm so hot (...) it's very overpowering.” (11)

“...especially around Christmas time, it's so bad, no, it's fine, if it's something, like, it's quite exciting if you're trying to get something, but if you just want a chilled out shopping experience you don't want to be like punched and kicked.”(13)

“...if it’s really like crazy, crazy music – maybe it’s just me – but it makes me more stressed about shopping [laughs] I’m like, ‘Oh, no’, because music reflects my heart rate [laughingly] I’m sure it does.” (15)

“I hate when the fitting rooms are dirty. It stresses me out. I can’t change. I just feel like sick.” (19)

“...they just had these massive sofas (...) I was literally knackered when we were in there so I just lolled all over it (...) I was so tired by that point that I was just like, I didn’t really care I just sort of flopped on to it.” (3)

“I went to pick it up thinking it was just like a really like differently like, a shoe with like a really innovative fabric but it was actually like stone and it like braised, it hurt my hand a bit when I picked it up.” (3)

The nature of social experiences

Direct social experiences- dialogue

Consumer initiated- product information and product location

“I wanted to double check before I went and bought something so I had to go to the desk and ask someone.” (4)

“I’m trying something on and there’s somebody out there who I can just say, “have you got this in a different size, or have you got this in this colour”...” (20)

“... if there wasn’t a size out then I’d go and ask if there was, because I used to work in La Senza and I know from working there that they usually have the other stuff in the back (...) I’d know that by asking you’re going to get what you want, so I’d rather ask and them go and check rather than not ask and go without something that I might really want in my size...” (11)

“... they have twenty percent off days or nights where students can go in and it’s like a student lock in or whatever. I ask more about them than anything else (...) and maybe Top Shop shoes, if I wanted to know about the quality, because they are quite expensive, maybe if they’ve had any returns on that just for something that maybe a strap had broke or something.” (11)

“I asked them where the trousers were and they showed me ...” (12)

“...you can never ever find it in store, so, I’ll say, “oh where’s that jumper in the window”...” (13)

“...their staff are always dressed in what’s in the shop, it’s like I’ve asked a member of staff where they’ve got what they’ve got on...” (14)

“I’d rather ask them than look I would say “Do you know where this dress is?”...” (16)

“As soon as I couldn’t see it straight away, I just asked the lady (...) I asked someone and she got them down anyway.” (17)

“I went to the staff and was like, “Oh do you have this...” I think it was a shoe, “do you have this shoe in stock?”...” (18)

“I’ll ask if some things in stock or I’ve something else or I’ll say “do you have an alternative?” and I think on a few occasions as well I said “is this selling well?” or something like that and that can almost make me think is it you know is it on trend or is it a popular...” (5)

“I would usually go and ask somebody where it is. If I really, really wanted it. But yes, so I would feel a bit curious to where it is, I guess, but I’d usually just go and ask people.” (6)

“I don’t mind approaching staff if like I need help with something or, you know, if I want to ask if they’ve got another size in things.” (8)

“I’m very much one of those people that if I have a question or if I need to find something I would go and ask straight away...” (9)

Ask for opinions- reassurance- and styling advice

“It’s nice to be able to see something and ask how they think you’d look in it.” (1)

“I know in the past if I’ve been on my own I have asked the sales assistant on the changing room what she thought of how I looked and they’ve sort of given me an opinion. A few times I’ve done that. But otherwise not really, if I can tell a sales assistant looks approachable and they were quite nice to me when she put me in the changing room I’ll sort of go out and ask her.” (1)

“I’d tried on two jumpers and I just didn’t know which colour to buy and I said, “which colour do you think suits me?” (...) it’s just to get someone else’s opinion really and I was just like...I think I knew before I asked her that I was going to buy the yellow one, but me asking her just gave me...if she was going to say the yellow one it would have given me a bit more confidence.” (11)

“...I got a small and I thought it was too big for me and she was, “Yeah I think”, and then I tried the other one on, she was, like, “Yeah that looks better”. So I did, sort of, because...I did, sort of, ask (...) It’s good because I like...because I can never be too sure, like, confident I need someone there to reassure me that it’s the right thing to buy.” (12)

“...got my friend to say that she liked them, like, assured myself (...) I called up my friend before I bought it and I was, like, “oh, you know, it’s a bit expensive, shall I do it?” she was like “yes, go on, you have to”, so yeah definitely ask my friends advice.” (13)

“I need a second opinion often when I try clothes on, so I did ask one of them and they said it was nice (...) Usually just, “What do you think? Do you think this looks okay? Do you think it’s really worth buying?” (...) if I’m with friends I ask them about 20 times. And it’s just like a whole thing for me, that I need another opinion.” (15)

“Not busy, because you’re just always having to around people. No, obviously not empty because then you’d worry why no one was in there, but definitely busy to some extent; I like to have people around sort of in the changing so I can ask them.” (15)

I’ve done it a few times: again it’s just because I go on my own; but it’s usually in the changing rooms and I’m looking at something, and I’m like, “I like it but is it really nice?” (...) So, yeah, I often ask customers...” (15)

“I don’t really ask other people because they’re not going to tell you it looks bad (...) I ask like a friend if I’ve got a friend or my mum with me, you know, I wouldn’t ask a stranger for their opinion.” (16)

“I won’t just ask the sales assistant if it looks good on me I’ll ask someone else who’s also trying on... even if I don’t know them just because I know sales assistants want the sales. Whereas I know a random customer would...” (18)

“I want, when I ask for other people’s opinions when I’m shopping I do want it erm and I want to be told, if someone thinks I look stupid I’d rather be told (...) for example if I’m out of my comfort zone (...) I have asked another customer before to see what they’d say and I’d had like quite a big discussion.” (3)

“...there’s one aspect of a garment that’s niggling me that I’m happy with it but I just want someone else to validate it for me (...) I might say to someone “do you think my knees look funny in these trousers” or like something like that, it’d be quite a specific thing (...) I was just like “oh what do you think?” and had a proper chat with her.” (3)

“I will buy that product because it’s nice to have somebody else’s point of view because I don’t know sometimes, just for confidence really for a confidence thing because I guess your own personal

judgement's probably quite accurate but sometimes well if you're not sure about a particular detail about something it's good to get somebody else's point of view." (2)

"... when you've got stuff in your hand because you can then ask their opinion, "Oh I picked up this, do you like this?" especially if it's your friend because you'd want them to tell you the truth type scenario." (4)

"I were to say to them "Oh could you tell me what this would go well with?" or something like that I'd get more of a erm a response..." (5)

"I need that reassurance to kind of think, 'Oh what do you think of that?' Because I just like to know that I'm...that it's not weird, the complete wrong end of the scale! (...) it always helps to be like...if someone's like, 'Oh it's a really nice dress that, it'll really suit you,' type of thing. So I think it's just a self-confidence thing..." (6)

"...I think it also depends on how much you're spending. I think if you're spending a lot of money, then you kind of want someone to give you a second opinion. Whereas if you're just buying something like a t-shirt from somewhere, then it's not so much of a big deal." (8)

"...then I'd be like "oh, what do you think?" And also, then when I tried something on, you know, she...I showed her, and it kind of...she kind of helped me with how I could possibly wear it or style it." (8)

"...if somebody does, especially if you're on your own because I shop on my own it kind of verifies what you were thinking so it almost makes you buy it or want to buy it a bit more." (9)

"I'd say, more often than not, I'd go with a friend, or a couple of friends, or my sister, or my mum (...) I like to go with friends when I'm, particularly, going for something, because then, it's useful to have a friend's opinion..." (20)

Social identity theory

"I think in Primark there's a certain...there's different segments of people that do shop there, there's people that are like...I'm going to split it into this working class that they go in there for the cheap clothes because maybe they can't afford the high street stuff, which is fair enough. And then there're the people like me who are going in there because I'm a student (...) because they're not all like you, you go into Top Shop and a lot of the people in there are a lot like you, but you go into Primark and you come into contact with people that are maybe not so like you." (11)

"Top Shop is always quite friendly, because, they're all students, I think, most of them are students, kind of, like, a...it's, kind of, like, you're going to see people of the same age and it's quite nice..." (13)

"...for somewhere like Primark I wouldn't really ask anyone there because a lot of the staff are foreign and I find it more difficult to communicate with people who don't have English as their first language, because I think there's a lot of cultural differences and I wouldn't necessarily value their opinion as much as someone who is a peer of mine because obviously they would know what looks good and know what doesn't." (15)

"...if they were in the shops I'd probably go and look but they have to be fashionable they can't just be ethical I don't want any of this hippy (LAUGHS) you know they've got to be keeping with the fashions." (2)

"I don't take it to heart, I'd accept it as yeah...because I'm obviously not going to ask someone who I don't feel is appropriate to giving me advice like I wouldn't ask someone who looked really chavvy for example. You ask, you would naturally go towards a reference group wouldn't you? (*What do you mean by reference group?*) Well someone that seems to be your kind of style, you're kind of age." (3)

“Just because they’re busy doing their own shopping and I’m doing my own and I don’t know them so I don’t know if their opinion...not that an opinion doesn’t count but I don’t know what their fashion sense is like.” (12)

Social influence- friends and family

“Well, if they were to say something just like they didn’t like something or they didn’t like a colour or style or whatever, I wouldn’t be too bothered about what my friends think, to be honest with you (...) Whereas my family, if I showed my mum and my mum was like; oh, I don’t really like that, I’d feel funny buying it because it usually would be with her money.” (11)

“But with friends they can persuade me to buy more stuff and be, like, ‘Yeah you need it blah blah blah’. Whereas my...but my mum’s more truthful because sometimes I’ll buy things and then I’ll be, like, I don’t need it or I don’t really like it that much. My mum, like, my sister like that, she’s like, ‘I’m pretty sure you’ve a top exactly the same to that’, and stuff. So my mum’s probably a more wiser choice if I want to save money but then friends is a better choice is I want to get loads of stuff.” (12)

“...if I go shopping with my friends and they’ve all got something and I’ll just pick something up and buy it because then I want to, like, buy something too.” (12)

“I think the people that you go with affects what you’re going to buy or what you...what sort of thing you’re doing, like if you go with one friend that’s a girl there’s no doubt that you’re going to come away with something because you’ve got time to think about it...” (14)

“I often see things and I think oh I absolutely love that and then if someone’s like “urrhh” and then you’re like “oh yeah actually” and then you talk yourself out of it (...) you encourage each other as well like if they like something and I’m like “oh I don’t know if I should get it”. It’s just an encouraging situation like you’re saying “no you look really good in it get it”, and you talk them out of worrying about the money, like they’re like, “I’m in my overdraft”, and it’s like “well it doesn’t matter because you’re not going to eat this week” or whatever, do you know what I mean.” (14)

“...that I need another opinion, maybe, like before I go out, with clothes on from home I’ll ask someone if it looks okay. So the opinion thing is a big decider of whether I buy something – especially if I’m with my mum [laughs] she is the one that will tell me if something is bad or good, or if it’s okay, she says don’t buy anything unless it’s really good.” (15)

“Definitely I think if I’m looking don’t know whether to buy it or not and they say it looks nice I’m like “Oh, okay.” But if they aren’t sure then it would make you... when you have something and people don’t like it you’re like “Oh I don’t know if I like it as much anymore”...” (16)

“I’ll be with somebody else and they’ll say “oh no” you know like someone else’s opinion that can affect how I...but often as well sometimes you know I’ll be like “I still like it so I’ll just go for it” sort of thing (...) Usually my mum. If it’s something like that she will say, she’ll be honest and say “oh no” (...) it does have quite an impact like I say it can affect, and I often as well especially when I shop with my mum she will often pick out products and so “what about this?” and I’ll say or be like “oh no” you know “I wouldn’t wear something like that” that sort of thing but then more and more you think “well if somebody else is suggesting it...” it makes me double think and think “well maybe I should just try it if I’m going to try something else on?”...” (5)

“I was with my friend, and she said, ‘Just go for it.’ So I just kind of thought, ‘Okay’ (...) I’d brought a few things, we’re like, ‘Oh, what do you think of this? What do you think of this?’ So we just kind of talked to each other about, you know, “Oh yes, you should definitely get that!” That type of thing, you know? She’s the one who encouraged me, “Yes, just try on that dress, that playsuit on”...” (6)

Give compliments

“Sometimes, if they put something else, or like if you’re in a changing room and I’m like walking out and something looks nice on them, I’m like “Oh that looks nice” I was like “You should get that”...” (10)

“I have been in shops before and I've been like I love your leggings or something, and they're like oh thanks, and then they'll tell me where it's from (...) I've done it both, or if someone's trying something on I'll often be like that looks really nice. Because it does, I'm not going to lie to them, like if I think it genuinely looks nice I'll tell them.” (14)

“I think it’s also nice sometimes if you go into a changing room, I have had experience where I’ve tried a dress on, you walk out and then there’s another girl that’s walked out in the same dress and sometimes you can have a bit of banter between you like “Oh it looks nice on you” so that’s quite nice, interaction with people.” (4)

“when someone’s got a really nice dress on, I’ll just be liking staring at them, going, ‘Oh I’ve got to say something now!’ Like, ‘Yes, that’s lovely!’ So, yes, I’ve done that before.” (6)

“I think if they were kind of trying something on and it looked really good, and the sales assistants were saying it looks really good, I might go “oh yeah, it looks really nice on you”...” (8)

Other initiated conversation

Offering help

“I picked up these shoes I absolutely loved a lady came over and said “Oh hello you ok?” and greeted me with a smile then obviously asked me if I wanted to try the shoes on or not.” (1)

“...when I went to the till the guy on till was saying about, because I’d given him my student discount, you know my student card, and he gave me like this thing, because “he was oh I don’t have family in Manchester, you can have this” and it was like a friends and family discount thing. So that was good, a good experience.” (16)

“...you get a sales assistant asking if you’re alright when you go in or do they say...no they say...I think they say to you “do you need any help?”...” (2)

“...they tend to come to you, as you’re shopping, and ask you if you want them to take the ones you’ve picked up already to the changing room...” (20)

“...we’ll go round and then that other person will be like “well I found this” and that can be nice as well because other people are finding things that they think you’d like as well.” (5)

“...as you walked in they’d be trying to give you a basket and they’d try and give you freebies or try and tell you what’s on offer.” (5)

“I tried something on, and although I really liked it, she said, you know, I think it washes you out.” (10)

Too much help

“...someone asked me again like someone with a bit... she seemed a bit more managery type and I just thought that was a bit annoying really because I was pretty much the only person in the shop and I felt like I was being hounded” (2)

“...if they’re over bearing and they, kind of, like watch what you’re doing (...) Like, kind of imposing, won’t leave you alone, you know what I mean, like, if you go and try and buy something, "are you alright, blah blah blah" and they just won’t leave you alone...” (13)

“I do like sales assistants who are friendly and who are welcoming as such, I don’t necessarily like people or sales assistants over hounding, I just mean as in if you just generally want to look “Are you okay?” that’s nice enough for them but then for them to continue “Can I do anything?” (...) I sometimes like to be left what I want to do and if I want help then I’ll ask for it.” (4)

“sales assistants in general I do prefer them erm to be more, not to be sort of in your face, constantly trying to help you (...) as soon as you walked in they’d be trying to give you a basket and they’d try and give you freebies or try and tell you what’s on offer that sort of thing and you almost feel like I know that’s their job but it’s almost like a rehearsed speech they just came out with sort of thing like erm “no I’m alright, just leave me alone” and that can put me off going in to places and make me sort of less inclined maybe to make a purchase.” (5)

“...if I’m trying to shop I don’t really like it when people come over and pester me because I’d just prefer to shop on my own.” (9)

“Yes, some shops annoy me because as soon as you walk in the door they want to know if you want any help.” (16)

“I don’t want the staff to keep asking me each time, “are you okay, are you okay?”...” (18)

“...the assistant wanted to really get involved with what I was trying on, and stuff, and started telling me what she thought (...) so every time I walked out to show him, she would get involved and say, like, “oh yeah, that one really looks good on your figure”, and all the rest of it, and I don’t mind, when they make the odd comment, that’s fine, and it’s nice of them but she was like, explaining to me how I could wear it the different occasions I could wear it for (...) when they start getting too involved and what looks good, and how I could wear it, when I could wear it, where I could wear it, and all the rest of it, then, it starts to annoy me...” (20)

Greetings

“She was just really, this particular one that I’m remembering was just really really chirpy and just sort of like “hello!” a bit quirky and quite fun so she was more approachable than someone that wouldn’t be smiley for example and didn’t greet you.” (1)

“I remember there was a girl on door who sort of smiled at me when I came in to the shop, greeted me.” (1)

“...in Top Shop compared to Primark where quite often they don’t say hello or goodbye, it’s just like – there you go.” (10)

“...they actually had someone on the door as well, which is quite good, just polite hello, goodbye.” (4)

“If you’re buying something and they say “Oh I’ve got this” sometimes it’s nice to compare notes as such, it’s quite nice if they engage in conversation with you, and you’ll get people on the tills that are very much like shove things in your bag as quickly as they can and like “Goodbye” as such.” (4)

“It was the woman that had served me about 3 minutes before so she was like “back again?” (...) she made a bit of conversation rather than just serving me again. She made a joke of the situation, she was quite cheery. Made me feel quite comfortable (...) when I’m at the till and things I’d rather be talking to somebody than stood in silence. I think that if you build a relationship with people then obviously it makes the shopping experience, because obviously I shop on my own it makes it more enjoyable like also in the changing rooms.” (9)

Seeking help

“I’ve had people come up to me in shops and ask me where I’ve had things from (...) that gives me confidence in what I’m wearing, and I think people saying you look nice and asking where you’ve had things from it shows that you have good style in a way, like people are wanting to wear what you want to wear, so you’re going to continue buying what you think you want.” (11)

“...they’ve come up to me and asked me where it was that I’ve found it, in the shop (...) “where did you get that?” ...” (13)

“I’ve had people ask me my opinion which I think is quite nice...” (16)

“...occasionally I’ve picked something up and they’ve asked me, like, where have you got that from...” (20)

Offering compliments

“...when I’m looking at something when I’m on my own I’m just like oh I like this and then there’s someone next to me who’s already looking at it and she goes, ‘Oh do you like this as well?’ And you say “oh yeah, yeah I do” and then that encourages me to actually buy it.” (18)

“I came out and a customer, another customer in there was also trying stuff on. She said that the dress looked really really nice (...) I’d you know spent some time with that product you know spending my time trying it on so I quite invested in it already but that fact that a customer said that made me feel like positive and like made me feel like I looked quite good in that product, made me think more positively about the product again so I bought it.” (2)

“with an Oasis sales assistant where I was trying on a product and she said you know that they’d be selling really fast, it’s a good price that kind of stuff and she sort of coaxed, encouraged me with that product any way it was a really good price and she was right I don’t think it was a sales tactic I think she was just being nice erm so she yeah she said that the product looked nice and I bought that again.” (2)

“I’ve picked up a top and they’ll go ‘Oh that’ll look nice’ and then you go try it on.” (10)

“...they often compliment you like if I’m buying something and they’ll say oh that’s a good choice or I like your jewellery or you look really nice today or something and I know they’re probably paid to say that but it’s still...you leave the shop then thinking that your purchase was worthwhile, you look alright in it and you want to come back.” (14)

“I’m quite an open person, you know, I quite like randoms. [laughs] I don’t mind – some people might find it a bit weird – but if someone goes, “Oh, that looks really nice”, I’m like, “It’s nice, isn’t it?” ...” (15)

“Yes sometimes like people will just be like “Oh that looks nice on”...” (16)

“...quite often people, you know when you’re in the changing rooms and somebody will be like, “that’s nice”” (17)

“I tried on a coat and some people are, “Oh! That looks really nice on you” or something like that and it’s nice, even if you don’t buy the coat, it’s just nice to know that people, even if you’re not with your friends someone else can take the time to be like “Oh! You look nice” or, you know, “I’ve got that”, you know, that kind of thing. “ (19)

“I’ve come out and they’ll say “Oh that looks nice”...” (5)

“...the girl at the till, when I bought the dress, was really nice, and she asked me about a store card and that kind of thing. She was really nice, and said, “Oh that’s a lovely playsuit”...” (6)

“I stepped out of the changing rooms to look in the far away mirror, just to get a better view really, and there was a lady there with a pram, and another lady there, and they went, “That looks really nice on you.” I was like, “Oh thanks!” So that made you feel, that made me feel better straight away, because I was like, you don’t even know me but yet you’re saying that looks nice, and that’s quite good really because you didn’t have to say that.” (6)

“I have before if it’s been a dress or a colour or something and they’ve been like “that suits you”...” (9)

Passive social experiences

Proximity

“If they’re by a rack I don’t want to go to that rack, so I’d go somewhere else maybe or just, like, try and avoid them (...) I get frustrated when people look in the same rack as you.” (12)

“There’s just a lot of it and two people can walk down, or three people can walk down to the next, like, I don’t know, area, without being, like, jostled or elbowed.” (13)

“I’d rather they weren’t there. I don’t go shopping on Saturday’s anymore because it annoys me; I get really frustrated when there are people in my way.” (16)

“There was slightly less people, it was more you could shop instead of fighting to get to a product like you could actually see it, instead of there being loads of people crammed in, it was better, less people, more space everything.” (10)

“Quiet times because you can like look at things I think, take things in a lot more, everything’s generally a little bit more relaxing isn’t it, you don’t have the heightened tension of trying to get through people or trying to get to clothes.” (4)

“Well, there was a lot of people around the sale, so I kind of started to get a bit like, I don’t know...a bit on edge.” (6)

Quantity

Physical contact

“It depends how busy it is or like if it’s like packed then you’re going to anyway, you’re just going to stumble into...” (10)

“...some people are more abrupt to pushing you out of the way (...) then if someone was to bang into me I wouldn’t be happy, and then maybe if there was a huge queue, like I said before, I’d probably be more likely to put it down and go (...) Just because maybe it’s not a nice environment to be in if...do you know what I mean?” (11)

“I don’t like how they’ve placed the changing rooms and the till so close together, because the till goes out, is in the middle of the store but goes out so when there’s a queue they’ll cut off the layout so you have to walk around people which gets a bit frustrating then.” (18)

Too many is bad

“...but if it had have been busy, weekend and sale for example I can’t stand customers mindsets most of the time when they’re like that because they’re out for each other, for themselves. It’s just a horrible experience.” (1)

“It’s quite often messy; it’s always really busy – depending on what time you go – but it’s usually always busy; queues are big; quite often the changing-room queues are big (...) definitely not too busy because that puts me off so much; like I try and avoid Primark on a busy Saturday because it’s just so random.” (15)

“I would never go in there on a Saturday just like full stop because it’s just so busy (...) I don’t go shopping on Saturday’s anymore because it annoys me; I get really frustrated when there are people in my way.” (16)

“I don’t like Primark queues; I hate Primark queues [Laughter]. I don’t know anyone that likes them to be honest. And that is somewhere that’s quite hectically busy.” (17)

“I don’t like it when it’s too busy and everyone’s cramped into a store then I can’t enjoy a social experience.” (18)

“Well, there was a lot of people around the sale, so I kind of started to get a bit like, I don’t know...a bit on edge.” (6)

“I’ll just go back like on a Wednesday afternoon when it’s like empty and do it then.” (10)

“If it was like, I don’t know, a random Tuesday afternoon where there’s no kids about or there’s not many people in there and it’s cool and my mindset is all okay and I haven’t been annoyed then, yeah, I think I would try something on.” (11)

“Yeah I considered trying it but I couldn’t be bothered because that shop was too messy and chaotic so if it hadn’t have been like that like on a Monday morning or if I’d not been shopping for a reason like yesterday (...) the whole thing of Monday morning tidying up at the weekend and getting everything back in to order so really it could be any time it doesn’t necessarily have to be Monday it’s just that when the shops quieter and cleaner looking and there’s not many people around.” (2)

“...that you didn’t necessarily have to queue up for, for example a busy Saturday afternoon if everyone was round it I wouldn’t think about using it I’d go straight to a shop assistant, but say one night after work, Tuesday night quite quiet, it was there I might be quite inclined to have a go on that and just use that instead of going to ask someone.” (4)

Empty store

“I think if there is no one at all it’s really uncomfortable to shop.” (10)

“...not empty because then you’d worry why no one was in there.” (15)

“I feel quite uncomfortable when I’m on my own in a store, because I feel like everybody’s watching me and then I can’t make a decision about what I want to get.” (6)

“I don’t like an empty store because it feels like all the shopping assistants are just kind of looking at you, and I don’t know, you’re the only customer in store.” (7)

Fewer people

“At that particular time it wasn’t that busy so it was a nice shopping experience.” (1)

“There was slightly less people, it was more you could shop instead of fighting to get to a product like you could actually see it, instead of there being loads of people crammed in, it was better, less people, more space everything (...) if there’s like a handful of people but you’ve got space to look at things and there’s still a bit of an atmosphere in there it is much nicer.” (10)

“...prefer that there is people there. I think you get kind of, not hectically busy but just other people about is quite nice.” (17)

“Quiet times because you can like look at things I think, take things in a lot more, everything’s generally a little bit more relaxing isn’t it, you don’t have the heightened tension of trying to get through people or trying to get to clothes, trying to find your size, and then having to queue to try it on, or queue to pay for it.” (4)

“Not busy, because you’re just always having to around people. No, obviously not empty because then you’d worry why no one was in there, but definitely busy to some extent; I like to have people around ...” (15)

“...I’ll only have a really good experience if it’s not really, really busy so on a weekend I wouldn’t enjoy it. But if it was maybe on a weekday but four-ish, five-ish so it’s still quite busy, I don’t like it when it’s empty either and then you have space to move around (...) I only really enjoy shopping when it’s quieter and definitely not weekends.” (18)

Social influence- people as inspiration

“...sometimes when you see someone shopping and I think “oh I wish I could look that good, I wish I’d chosen those clothes or whatever” I do have a look at what they’re buying, they’re picking up and I’m thinking maybe I could get a sense of their style and what they’re trying to choose by looking at

them, just kind of glance around and “oh they’re looking at that product” so you know off I go, I’ll go and look at that product and evaluate that product to see if I like it or not so sort of like trying to glean information from them I guess but really without actually engaging in a conversation I don’t want to go up to them and go “I really like your outfit, I really like your sense of style, I really like your sense of fashion” (...) I like your style I’m going to have a look at that product too.” (2)

“...their staff are always dressed in what's in the shop, it's like I've asked a member of staff where they've got what they've got and they've said oh it's in here and it's this season.” (14)

“I remember I was walking towards H&M and I saw somebody in there shopping who looked really nice and I thought...like in H&M.....so like I went in because I thought “actually they look nice so I'll shop where they're shopping”...” (14)

“I do look at them and the way they dress and think “Oh how would they wear it, how I would wear it.” I think if you walk out, sometimes if you walk out in a fitting room because you’re trying something on and you catch someone else in another top that you wouldn’t necessarily have thought of trying on but you see it on them, it looks nice on them.” (4)

“I might be, like, oh yeah, I like that look, or whatever, and I’ve seen other people wearing and I’ll try a different look and if it suits me, then, great! (...) I’m sometimes influenced by the sales assistants, because they tend to wear the store’s products, don’t they, but I suppose that’s just like more advertising of what’s in the store, at the moment.” (20)

Need to be individual

“...because you do know they’re mass market but then when you see it there they definitely are, you don’t want to think a whole football stadium’s going to be shopping at the same place as you.” (11)

“I don’t know if I mean odd, like, I think, H&M, you go in there and you just see, like, seas of stuff and it’s not, like, it could be your stuff, because, it’s just so much of it and you picture everyone else having the same thing.” (13)

“...there are millions of these, like, green Zara coats out, now, and I really wanted one, but, I was, like, no, because, everyone else has it! (...) They’re really, really nice, they’re, kind of, like, Burberry, and I was, like, God, I really wanted one, but, now, everyone’s got them.” (13)

“ I said, it was over there, then, I was, like, damn! (...) Because, they’re going to go and buy it!” (13)

“I always like to wear things that I think that other people won't be wearing. I think that's what's the most important thing about fashion because that's what it is, it's like its self reflection isn't it so everyone's individual anyway.” (14)

“I never buy what they've put on the hanger because I think other people will but I register the look and then I'll kind of try and replicate it somehow.” (14)

“Sometimes I like to be purposely like different and sometimes I just like to blend in and be more accepted.” (2)

“I think if you’re in a fitting room and you’re the fifth person to walk out with it on and you see everyone else in it that almost, being snobby or whatever, sometimes that sort of like “Maybe I won’t buy it” but again that’s all to do with your own identity isn’t it? (...) It’s more like if you’re in a queue and you look behind you and the girls got the same top as you’re buying it’s “Oh great, we’re going to look like twins.” I don’t like looking like twins.” (4)

Moderating variables

Personal variables

Student life- budget

“More browsing, I’d say, because at the moment being a student you don’t have that much money so you have to prioritise what you’re going to buy and when you’re going to buy...” (11)

“Yeah more recently because I used to live with my parents and so they’d help me, like, money wasn’t really a thing. But now I’ve got to budget like food, going out, travel, so definitely, I wouldn’t really think about it before but now if I buy something I’ll feel guilty...” (12)

“I think I do wear certain trends but I wouldn’t say I’m high fashion; just because I don’t have time or money for it at the moment because of student life.” (15)

“I think it’s good but I think at the same time, I mean, at the moment I don’t think I’m necessarily... I don’t necessarily shop with enough money to make those decisions – but maybe I do, I don’t know – but my purchases aren’t necessarily based on ethics at the moment.” (15)

“... I just really wanted so new clothes (...) so it made me feel shit that I still didn’t have any money to buy any.” (3)

“...the only reason I don’t go shopping more is because I don’t have any money, I would shop more if I could afford to.” (6)

“Less so since I’ve been to uni’ because of money.” (17)

“I mean obviously I think you get what you pay for, but at the moment, just because I’m a student, money, I have to kind of go the other way and just go with something not too bad; like I think if you go to Primark and you buy something cheap, it’s going to last as long, not that long, so I think Topshop prices is what I would normally aim for if I can go shopping.” (17)

“I thought yes I have a dress, I like it, it’s within my budget so I don’t feel guilty about buying it. So I felt pleased with myself.” (2)

“I don’t mind paying a lot of money for stuff if I know I’m going to get a lot of wear out of it, so for example things like winter boots and coats, you know, you’re going to wear more than once. But say like a nice going out top I would really exceed something like £40, but, a, that’s because of the budget I live on.” (4)

“Because I don’t have very much money as a student, and yeah, I kind of look at the product, and the second thing I’d look at is the tag and the price, and if it’s just out of my budget I’d just leave it. I’d just think ‘no way’ (...) I suppose I do to a certain extent, but I don’t know, being a student and not having a very big budget for clothing, I just kind of go for price.” (7)

Influx of money

“I can remember I’d just been paid and I remember saying it’s always the time when I’ve been paid that I don’t see anything I want. So I was disappointed that there wasn’t anything in there.” (1)

“Depends how much money I’d got in my bank but probably, like, once a month or something, maybe more around Christmas time.” (12)

“I kept on seeing these shoes, like, on all the adverts, and, I, like, saw them on line and, then, I went into the Arndale, when my student loan kicked in, and I was, like, okay, I’m going to buy them (...) I haven’t got a massive disposable income to go and spend, like, three hundred pound on shopping, if it was thirty quid, I think, or the one off things, like, the one pair of shoes you’ve wanted for six months or one handbag that you’ve seen for ages and really want it, I’m prepared to spend to get that, but, only...not crazy, like, hundreds and hundreds of pounds, but, stretching it just a little bit and buy it.” (13)

“... I’m feeling flush, maybe, Selfridges or House of Frazer, or that kind of end.” (20)

Mothers versus friends

“It's just an encouraging situation like you're saying "no you look really good in it get it", and you talk them out of worrying about the money.” (14)

“My mum, like, my sister like that, she's like, ‘I'm pretty sure you've a top exactly the same to that', and stuff. So my mum's probably a more wiser choice if I want to save money but then friends is a better choice is I want to get loads of stuff (...) now if I buy something I'll feel guilty and then my mum will be, ‘how much is it?’ And I'll have to say it's a lower price than it was and stuff like that.” (12)

“Whereas my family, if I showed my mum and my mum was like; oh, I don't really like that, I'd feel funny buying it because it usually would be with her money.” (11)

Situational

Time constraints- affects shopping behaviours such as trying on and search activity

“Well, often I'm under a time constraint of my own doing. I think when I'm buying clothes there's a lot of things that I think about and I have to take it all in...” (15)

“... if I've got the time I definitely would. I don't like buying things; I think you're less apt to buy it if you buy something that you don't know what it looks like on...” (17)

“I'd say about twice a month. It varies quite a lot, depending how much free time I have.” (7)

I think if I had the time, I maybe would, but yeah, I suppose it depends how much I really liked it.” (7)

“I didn't go through the whole store because we were on our lunch break and we kind of were a bit short for time.” (8)

“I prefer smaller stores anyway because it's easier for me to see all the items rather than Selfridges there's so many different floors that sometimes I just don't have the time to look around each thing.” (18)

Day of week

“I'll just go back like on a Wednesday afternoon when it's like empty and do it then.” (10)

“If it was like, I don't know, a random Tuesday afternoon where there're no kids about or there's not many people in there and it's cool and my mindset is all okay and I haven't been annoyed then, yeah, I think I would try something on.” (11)

“...definitely not too busy because that puts me off so much; like I try and avoid Primark on a busy Saturday...” (15)

“I would never go in there on a Saturday just like full stop because it's just so busy (...) I don't go shopping on Saturday's anymore because it annoys me; I get really frustrated when there are people in my way.” (16)

“Selfridges I'll only enjoy the experience if it's a certain time or a certain day because I'm quite particular on... I'll only have a really good experience if it's not really, really busy so on a weekend I wouldn't enjoy it. But if it was maybe on a weekday but four-ish, five-ish so it's still quite busy, I don't like it when it's empty either and then you have space to move around (...) I only really enjoy shopping when it's quieter and definitely not weekends (...) I think usually it's when it comes to the weekend that's why I avoid it because that's when the queues start and that's when people get frustrated.” (18)

“Yeah I considered trying it but I couldn’t be bothered because that shop was too messy and chaotic so if it hadn’t have been like that like on a Monday morning or if I’d not been shopping for a reason like yesterday (...) the whole of Monday morning tidying up at the weekend and getting everything back in to order so really it could be any time it doesn’t necessarily have to be Monday it’s just that when the shops quieter and cleaner looking and there’s not many people around.” (2)

“...you didn’t necessarily have to queue up for, for example a busy Saturday afternoon if everyone was round it I wouldn’t think about using it I’d go straight to a shop assistant, but say one night after work, Tuesday night quite quiet, it was there I might be quite inclined to have a go on that and just use that instead of going to ask someone.” (4)

Shopping motivation

Task orientated

“So it isn’t very often that I have like a mission of one garment in many shops, its more I have a mission of getting a garment specific to that shop and if it’s not there I’ll just go to another shop to get something I’ve seen in there...” (1)

“It depends how busy it is or like if it’s like packed then you’re going to anyway, you’re just going to stumble into them but it depends if I’m in like a shopping frame of mind. If I just literally want to just get in and get something out then I just won’t pay attention to anyone.” (10)

“I already knew, I wanted to get some...a pair of high waist back trousers and I like American Apparels trousers (...) Happy because it’s what I wanted to get, that’s my...yeah the item that I had planned out to get and then I got it so yeah I was happy, pleased with it.” (12)

“I was looking for a black bag but I always knew because when you’ve got it in the back of your mind and you can’t get rid of it and I went into Urban Outfitters and I was so close to buying something for thirty quid I was like, “no, I can’t do it I have to have that one” and s, I went into All Saints and got it.” (13)

“I was in a good mood because I was looking for something in particular so I wanted to find something (...) looked all around because I wanted a certain thing (...) at every bit because I wanted to find a certain thing...” (6)

“I wanted a pair of trousers from Zara and I’d seen them on somebody else and I absolutely loved them and they were like, "it’s in Zara’s like right now", so I went in to get it...” (19)

“Basically it was for my friend’s birthday, maybe like a couple of months ago and I wanted to get him a present, so I went into Topshop to try and find him a t-shirt because I knew they had this t-shirt with like Rihanna on it (...) I find that I do shop with a motive to go and buy.” (19)

“...was shopping for a particular product and I already knew when I wanted to wear that product so I was looking for a product with the occasion in mind so when I saw a product that was appropriate for that situation I had images in my mind about how it would look when I was at the occasion and that situation

“I’ve used that because there was a pair of shoes I was looking for a wedding outfit.” (4)

“Probably fifty, fifty, really, I think probably more impulse, than with a product in mind, only if I try...I try not to have a product in mind, so that I don’t...because you never find what you, actually want...” (20)

“...start off and think “right well today I only want to look at shoes” so I’ll know exactly where to go where as other days and think “well I want to look at dresses, I want to look at cardigans and coats” and sort of go round and then almost put an outfit together as well being able to pick.” (5)

Task accomplishment when shopping on one’s own

“I quite like going on my own actually sometimes just because I can get whatever I like, someone tailing and, like, tagging along behind me. I like to go and do my own thing, look and see what I like.” (12)

“I’d rather go with someone but if I have to get something I don’t mind going on my own.” (12)

“If I just literally want to just get in and get something out then I just won’t pay attention to anyone (...) I like going round and looking at the whole store, but sometimes like if I’m in a quick shopping in and out, I will just go to one section (...) It just depend like if I’m on my own...” (10)

“Occasionally, yeah, yeah, I’d say so but, again, I’d rather go on my own than with anyone, because I reckon I’d get more done anyway.” (11)

“When I know I want something I go by myself generally because I get more done (...) Probably if I want something I’d rather go on my own or with one other person, I don’t really like going in a group because you just wander round you don’t buy anything.” (16)

“I don’t really mind when I shop on my own like I just get on with it (...) I was on my own I’d probably only go to one shop and get what I wanted and then leave and go home.” (18)

“...when I’m being particularly like task focused it’s better to go on my own.” (2)

“...just on your own I’m more like product focus I would say.” (3)

“If I’ve got something that I need to buy, I’d rather go on my own and just get it done.” (6)

“...if I really need to get something specific, then I need to go on my own, because otherwise I might get a bit bad tempered if things don’t fit!” (6)

“I prefer going shopping alone but it depends. If I know what I want to get, I go by myself (...) normally if I have a goal in mind I go by myself, just if I just want to pop in for half an hour or an hour...” (7)

“...it depends. I think if I’m actively looking for something, I would rather go on my own (...) I think when I’m on my own, I just...and I want to look for something, then I just want to look for that and so I would just go to all the shops that just sell that.” (8)

“...sometimes I do go just on my own because it is more, it can be faster.” (5)

Recreational

Leisure and social activity with friends and family

“...if I’m with my friends and more ambling and shopping, I think you do pay more attention to your surroundings then, and to people and everything else (...) I think it’s fun, it’s more fun being with friends.” (10)

“...but I think when you’re actually shopping, if you’re in the mood to go out and spend a day shopping, then it’s nice to chat to people.” (17)

“...if I’m shopping for fun it’s nice to shop with people, not really shopping but browsing well I guess that is shopping but shopping and browsing rather than shopping and purchasing, it’s more fun to go with other people and that might lead in to a purchase as well there’s always that chance that it would...” (2)

“...if I would been there myself I probably wouldn’t have stopped and done it, I’d have been more like single minded about what I was doing. Being with someone else I think you enjoy and are more likely

to take in the environment because it's more of a social trip isn't it where as if you were just on your own I'm more like product focus I would say. Not necessarily on a product I want to buy but the products in the store not necessarily the environment around me." (3)

"But with my friends then we'll go to make it a day out so we'll go to more shops and then we'll go... have lunch and it's more... it's also like a catch-up because I'm so busy I'm not really going out as much because I'm studying so then I'll go out maybe on a day with my friend. And it just adds to the whole experience of me and her getting closer because we're so busy at the moment that that's really our only time to get what we need anyway yet still being able to chat and catch up." (18)

"... if I'm on my own I can just go in and buy it and then I could do that so easily on a website. It's more about when I go shopping in town it's more about being with my friend and just catching up. Honestly it's so taken for granted when people... the social experience of shopping and then I think once more people shop online just individually you'll miss that experience and you won't realise it until it starts to go. So that's why I always... that's what I appreciate about brick and mortar stores anyway." (18)

"I also like to go with friends, just because I think if you go for a day shopping it's not just about the shopping it's like a social thing as well maybe go for like a coffee, or whatever, so it's a good way to like go out and do something and just spend some time with friends, as well, so it's nice just kind of, if you and your friends are all buying bits of stuff and having a nice day and getting some good purchases, then everybody is just happy generally so it's a nice kind of environment to be in with friends." (20)

"I do like the idea of just going out to a shopping place for the day and erm it being like a sociable thing and having lunch and being to go and do things together....and also you do go in to stores that you wouldn't necessarily go in to so like I know going back to, going with parents going in a store that necessarily I wouldn't shop in because it's something for older women or it's not something I'd ever be interested in..." (5)

"...if it is like a spontaneous thing, then I like going with people." (6)

"...but if it's like a social experience, I go with friends, or like my boyfriend because we'd been out for lunch..." (7)

"I think if I am just browsing, then I would rather go with friends or family (...) think when you're just browsing, it's more of a social experience like, and it's just quite fun to go with...yeah, with friends and just wander around, and not really have much purpose." (8)

Experiences with other retail channels

Retailer's website

"But most often with me I browse online, I find things and then go to the shop to get them (...) More often than not I go on browse, if I see something in the shop, if it's an actual shop, if it's not pure play I try to remember each of the products and I'll often try to get in to the store, the actual store to buy them just because you get them straight away (...) only if they've promoted a product that I really like and I think I have to go in and have a look." (1)

"...if I know like I've seen something on the website and I want to go and look at it in the store just to... 'cause like I go on the Top Shop website every day, the new in section and if I see something I really like I then go in and have a look at it, and like look at the quality and everything else, and then go and try it on (...) well usually online first, but then if I'm in store I will look for it (...) Browsing and then I'm going to go and get it in store." (10)

“...all the time, I'd say I do that a lot before I even go in the store now (...) it's just nice to browse because you get an idea of what you want and then you can think about what you'd like and then you can actually go to the shop and buy it.” (14)

“I don't like to buy off websites; but it would only be if it was a special offer or something and you went on the website and then maybe I'd probably go in the store and buy it.” (15)

“... usually Topshop I'll go on their website and find something I want and then I'll go and find it and try it on, so I'll have like a particular dress that I want to try on (...) I went into Topshop I tried on a dress I'd seen on the website...” (16)

“... once I'd see the girl had it, I went online to see it and it looked great online and when I found it in store it looked good as well, so there was a good correlation.” (19)

“I track a lot of stuff on line, like that's usually my first point of call, I'll look at the website first and see what products I like, or you know something I spot, and then you go in store, you know what I mean, to like look at it in the flesh as such, or try it on. So I'd wanted a winter coat, I'd spotted this winter coat on the website, I wanted to go in and, you know, face value as such.” (4)

“...going into Warehouse then because I was looking for a bag. I'd had my eye on a bag etc. from online, so I walked in....” (4)

“Being up with the latest trends, and kind of researching trends online and finding out the latest trends from there, and going in store and purchasing the items in fashion.” (7)

“I think I'd first go to their online store, and maybe if I did like a product I'd then go in the store to look at that product and try it on and see how it fits.” (7)

“If I see something in Stylist I'll probably go round the shops and look for something like that.” (18)

“I think when I'm on the online store that's when I'll think about going into the actual store.” (18)

“...if I like something online I'll go into the store to feel the product (...) that's why if I'm not sure about something online I think “oh I really, really like it”, I'll go into the store, feel it.” (18)

Social media leads to store

“...if I see something on their Twitter I would be more inclined to go and find it if I liked it in store.” (10)

“...you see the products, you see the sign, you see what they're advertising, fabrics and things, and you just think you want to see it. Like there's only so much online can do, there is like...until the day that they can have 3D that you can touch I don't think online will win over on in store, I don't think personally (...) I think in my head I think of a time that I can go shopping, like I keep saying to myself I need to go shopping.” (14)

“Firstly its, if they're advertising a product that you can only get in store or if they're advertising an event or something in store then yeah I'll go in (...) it makes me feel more positively about the store because I'm more engaged with it you know it's not just a store that I perhaps walk past once a month, it's a store that's actually on my mind because it's in front of me on my computer so it's sort of like enhancing the amount of time I spend thinking about that brand (...) as it's sort of visiting me through Facebook all the time it's sort like putting itself on me then erm it makes me think about the brand more often or the retailer more often so if I am shopping then I'm more inclined to go to that retailer because it more...I've spent a longer time thinking about it (...) if I'm thinking I need a top to wear for Saturday night or something I'm going to more easily recall that particular brand because I've been on Facebook that day and probably more likely to visit that shop because I've got more knowledge of it, I'm more familiar with it (...) I'd only have to make a purposeful trip to go to that retailer if they had a promotion on or an event on I think that Facebook was telling me about but also you know if I did have a shopping mission where I needed to accomplish then I'd be more likely to think about that retailer because it's at the forefront of my mind because of Facebook because I'm

faced with it more often (...) sometimes I go away and I'll think about it and sometimes I will just go straight to the shop especially if I'm going in to town any way..." (2)

"...if they Tweet about certain stuff like "Check out this nice new product" and attach a picture and I look at it and I like the picture I'm like "Oh my god I'm going to have to go in store and look at it now"..." (4)

"Well, with the H&M, there was, like I said, that metallic picture of all the tops and things like that, and I wouldn't have wanted to go in store to look for anything metallic, but then this weekend, I was like, 'I really liked that top, I want to go and find it.' So it kind of encouraged me to go, just because it looked nice. And I wouldn't have thought of buying things like that, but then seeing so many good comments about it, and people had bought it and worn it with it with and it looked really nice...I thought, 'Oh I might give it a go and see...' (...) Well, when I went shopping the other day, I knew I wanted to go to Dorothy Perkins and H&M actually, because I'd seen so many things on the...not just the H&M Facebook page, but the H&M website as well, and the Dorothy Perkins website and Facebook page. And to be honest, they're the two main shops that I go to because...well because I am on Facebook, it kind of encourages me...I don't know, it kind of encourages me more to go there." (6)

Social media leads to online visits

"I suppose if I see their Facebook and a thing comes up that might encourage me to go on their online store I know it would do that and maybe to go on the mobile but not so much to go in to the store (...) if they've promoted a product that I really like and I think I have to go in and have a look..." (1)

"I think I'd be more inclined to like immediately go onto their... online, and then if I was going to the store anyway then go. I wouldn't... I think just 'cause I don't have enough time just to then go straight to the store." (10)

"No, I'd say mainly not just because a lot of them are, like, 20 percent off online orders. So it doesn't really persuade me to go inside the shop because a lot of the...they rarely have, like, offers on shop or on sale." (12)

"It doesn't really. I think that by going on Facebook it influences my need to go on the online store (...) I think maybe Facebook drives the online store more than the physical stores more than anything." (18)

"I think it persuades me to go to their online store more than it does to their physical store (...) I don't know, it's not often that I like something enough to go into the store." (7)

"I guess for me, I often feel like there's a bit of a disconnect between Facebook and the store (...) I think because I often see Facebook as being more to do with a website. So I would link up Facebook more with the retailer's website. And I think a lot of retailers link to their website (...) I think if I saw something on Facebook that I liked I'd be far more likely to go to the website. But also because you can do it instantly. You know, to go into a store, you might have to wait for a weekend, and are you going to be near one of those stores? Whereas the website, you can just go on and buy it and be done in five minutes." (8)

"If I'm on Twitter then it would be to go online, very rarely would I go in store." (9)

Experiences in store lead to online experiences

"...they just caught my eyes a little bit and then I ended up trying them on. And then didn't by them that day because I wasn't sure; then I went online and bought them. And it ended up that there was 25% off online so a heck of a lot cheaper (...) when I was talking about Marks & Spencer, I was looking at these shoes in the store and I was about to buy them and then I thought, 'Oh, I'm not sure, I'm not sure, I like them but then there could be other ones at TK Maxx.' So I went home and then I thought, 'Let's have a cheeky look at the website just to see if I've seen the whole range of boots', because they were 35 quid, but then they were 26 in the sale, so I thought, 'Oh, good.' And I saw that

and then so I just thought, 'I'll buy them', without even going to TK Maxx, because there was an offer on." (15)

"I'll look online I think because I've actually already seen it and felt it in the store so I'll look online. But it was out of stock as well online as well so I couldn't get it then but usually I'll buy it online (...) And that's why if I'm not sure about something online I think "oh I really, really like it I'll go into the store, feel it and then try and see if there's a discount". Like they usually offer on Facebook discounts if you put in the code, so I usually go back online and buy it (...) So I think touch and feel is probably one of the biggest reasons that I'd rather go to the store than do it online (...) I think I wouldn't be able to understand if I went and bought this burnt orange blouse online I could have, in my head, I could have completely thought of a different way it would look or a different way it would feel when it actually came in the post and then I wouldn't have been happy with it. Whereas in the store I was attracted to the way it felt and that's what made me want to buy it. Because I know there're so many different tops you can get in the burnt orange colour blouse but the fact that it was a different feel and different texture and it draped right back that's what made me want to buy it. Whereas you can't really portray that online I don't think." (18)

"If I saw it in store and I really liked it I would go online and have a look at it like that French, I tried a French Connection dress that I really liked for a wedding and actually it did go down to like £60 in the end from like £165 but I went in to the store, tried it on, tracked it online (...) I had that experience with it in store I knew that I could buy it anywhere else but if I hadn't have tried it on I could have... if I'd have just seen it online I wouldn't have been as committed to the product so I think it is about making some form of commitment seeing things in real life make you more committed than if you'd just seen them online." (3)