

**Exploring Consumers' Experiential Responses and Shopping Intentions
toward Visual User-Generated Content in Online Shopping Environments**

A Thesis submitted to The University of Manchester for the degree of PhD in Textiles Design,
Fashion & Management in the Faculty of Engineering and Physical Sciences

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School of Materials

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Exploring Consumers' Experiential Responses and Shopping Intentions towards Visual User-Generated Content in Online Shopping Environments

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Abstract

The purpose of this study is to explore online consumers' experiential response towards visual user-generated content in online shopping environments for fashion online shopping.

The Stimulus-Organism-Response (S-O-R) framework has been widely used in online shopping environment studies to examine the effect of website attributes on online shoppers' internal affective and cognitive states, and shopping behaviour (Kawaf and Tagg, 2012). Recent literature in the field proposes a more holistic approach towards online experiences (e.g., Pentina, Amialchuk, and Taylor, 2011) which is conceptualise to mediate the relationship between website attributes and behavioural responses. Consumer experiences are considered to be a critical concept in consumer behaviour and marketing for understanding consumers and to create competitive advantage in online retailing (Schmitt, 2010). Building on existing online shopping environment research, the study conceptualises online experiences for fashion online. This study seeks to investigate online consumers' experiential responses (aesthetics, relational, emotional, Flow experience and interactivity) towards two visual user-generated stimulus: (1) Looks - photographs of individuals modelling their own fashion, and (2) Outfits - digital collages displaying an assortment of products centred around a theme. They are both features which have been created by community members in an online social shopping community, ASOS Fashion Finder.

The context of this study was exploratory and utilised a mixed methods approach where 13 photo-elicited interviews (PEI) with female online shoppers of ASOS, aged 18-34, were conducted to identify and understand consumers' online experiential responses and online shopping intentions towards the two visual stimulus. Using the same sample criteria, an online survey with 555 responses was also conducted to measure and test relationships between consumers' experiential responses and shopping intentions.

The results of this study provides insight to the experiential states of fashion online consumers for online retail marketing, and contributes knowledge to research literature and theory on online shopping environments and customer experiences.

Declaration

The work presented in this thesis has been submitted as part of the PhD in Textiles Design, Fashion & Management degree at The University of Manchester. No portion of the work referred to this 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.

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Chapter One: Introduction

1.1. Introduction

The online shopping environment for fashion is dynamically changing into a digital social space for young female consumers (Dennis et al., 2010). It is no longer an environment for just shopping and buying fashion online, but an environment where fashion consumers socially share fashion product information, personal outfits, styles, reviews and opinions to an online community of fashion shoppers and internet users. Marketers have recognised that online shopping for fashion has become exceedingly social and experiential, for example, the rise of online social shopping has been acknowledged in the research literature (Dennis et al., 2010; Holsing and Olbrich, 2012; Olbrich and Holsing, 2012). To date, there is little research that examines the online social shopping environment and its impact on shopping behaviour. More specifically, content created by consumers on fashion has become a popular tool for social sharing and shopping in social shopping environments in fashion (Olbrich and Holsing, 2012; Holsing and Olbrich, 2012). An exploratory study using mixed method approach to investigate social features for fashion online shopping and to identify consumer experiences serves the purpose of this research study.

1.2. Research Context

Online retail sales has continue to show strong growth where in 2014, the online retail market was estimated at £38.3 billion with forecasts to reach £69.6 billion by 2019 (Mintel, 2014). Clothing and footwear, alongside electrical goods and electronics are the leading product categories bought online, where it accounts for more than half of all online retail sales (Mintel, 2014). It is also reported that up to 70% of clothing and footwear was purchased online in the last 12 months (Mintel, 2014). Subsequently, retail websites are a valuable platform for fashion retailers, and increasing attention has been paid to their design (Kawaf and Tagg, 2012). Novak et al. (2000) suggest that designing compelling online environments is crucial for gaining competitive advantage in online retailing, where well-designed websites can provide better shopping experiences for consumers (Demangeot and Broderick, 2006). Experience is considered to be a kind of economic offering that can create competitive advantage because of its difficulty to imitate (Pine and Gilmore, 1998; Hsu and Tsou, 2011).

The online environment today can be perceived as consumer-driven landscape facilitated by social media and networking sites (Holsing and Olbrich, 2012). Tools have become available

on the web enabling consumers to create and share user-generated content (Holsing and Olbrich, 2012), typically in the fashion industry, and the current study takes interest in exploring the potential growth of social media and networking sites as a channel for fashion online shopping. Fashion retailers such as ASOS, and luxury brands like Burberry, have been in the forefront of selling via social media channels such as Pinterest, Polyvore, Instagram, and blogs (KeyNote, 2012). Retailers are seen turning these social channels into potential retail channels for fashion retailers (KeyNote, 2012). Subsequently, online social shopping i.e., the merge of online shopping and social networking, has emerged and is growing in research interests (Grange and Benbasat, 2010; Dennis et al., 2010; Olbrich and Holsing, 2012; Holsing and Olbrich, 2012). It is also becoming more prominent in industry where Conlumino (2013) reports 34.5% of shoppers use social media for pre-purchase decision making, whilst 20.9% of shoppers do actually use social media sites for shopping, and a small 3.9% of consumers have bought products using social media.

It can be argued that social factors will have major influences on online shoppers' shopping behaviour. In fashion, online social shopping sites have already emerged for fashion shopping e.g., Polyvore, Motillo, Fasholista etc, where they provide consumers with a more novel way to shop in comparison to traditional retail websites. It is evident that there are new social features in today's online shopping environment which will provide competitive advantage to and the opportunity to integrate social experiences into online shopping for both multi-channel and pure play retailers, however, to date, there has been little research that has examined social stimulus in online shopping environments (Kawaf and Tagg, 2012).

1.3. Research Problem

Online shopping for fashion has increasingly become more social with the help of social media and online communities. Online social shopping sites are key examples of platforms where consumers can interact and share fashion product information, styles, reviews and opinions to an online community of fashion shoppers and internet users (Dennis et al., 2010). The online shopping environment has essentially evolve, becoming more social and experiential; however, there has been little evidence of research literature on online shopping environments that addresses the growing numbers of social factors as stimulus of online shopping environments, and ultimately, their influence on consumers' shopping behaviour (Kawaf and Tagg, 2012).

1.4. Research Literature

The fashion online shopping environment has become a digital social space (Dennis et al., 2010) where consumers can participate in social activities such as, sharing product information, personal styles, reviews and opinions to an online community of users (Karakaya and Barnes, 2010; Belk, 2013; Chen et al., 2012). Subsequently, consumers are creating and contributing content online (Daugherty et al., 2008), and in fashion, visual forms of user-generated content (UGC) have become potential and powerful social elements for fashion retailers which can change the nature of the online shopping environment (Holsing and Olbrich, 2012; Olbrich and Holsing, 2012; Kawaf and Tagg, 2012). Visual UGC can promote social interactivity, engagement, and community development for fashion consumption online (Dennis et al., 2010; Olbrich and Holsing, 2012). To date, literature on the social dimensions of online shopping environments is under-researched despite the popularity of social media and networking sites, and growing online communities (Kawaf and Tagg, 2012). This calls for research attention as the impact of social cues on consumers' shopping behaviour is critical for fashion e-tailers and academics to understand, given the growing social web driven by social media and technology.

Literature on online shopping environments have mainly examined design and ambience factors (Kawaf and Tagg, 2012), such as search and navigation features (Lohse and Spiller, 1999), image, colour, and backgrounds (Ha et al., 2007), and music (Kim, Kim and Lennon, 2009). Other factors which have been examined include product presentation factors (Kim and Lennon, 2008), and product interactivity factors on websites, particularly for fashion apparel (McCormick and Levitt, 2012; Ashman and Vazquez, 2012). With regards to the social factors, a small number of studies have looked at individual social factors on websites, such as, virtual sale assistants (Sautter et al., 2003), and avatars (Haubl and Trift, 2000) which play the roles of sales personnel to assist customers with online shopping. Increasingly, product reviews features have also gained research attention, where researchers have looked at the effects of positive eWOM (Hennig-Tharau et al., 2004) and using product reviews to create persuasive consumption (Zhang et al. 2010). These social elements of the web are all forms of user-generated content (Pan and Zhang, 2011), which is defined as media content created by general users of the Internet rather than by paid professionals (Daugherty et al., 2008).

UGC can be a source to creating competitive advantage in fashion online shopping environments, for example, engaging online consumers to contribute content, and integrating these content onto fashion e-retail websites can create pleasurable and more realistic experiences for online shoppers (Holsing and Olbrich, 2012; Pan and Zhang, 2011; Daugherty et al., 2008). It has been well recognised in experiential marketing literature that customer experience is a source of competitive advantage itself (Schmitt, 1999; Schmitt, 2010; Schmitt and Zarantonello, 2013). In retail environment literature, consumers' experience i.e. emotions and cognition has been frequently explored as intervening states that mediate shopping behaviour. Scholars have used the Stimulus-Organism-Response (S-O-R) framework to examine the effect of environmental attributes on shoppers' internal affective and cognitive states, and shopping behaviour in both physical and online contexts (Kawaf and Tagg, 2012). In more recent literature, research interests has focused on more holistic approaches to examining customer experiences in online environments (Pentina et al., 2011), by investigating online shoppers' "experiential states" (Rose et al., 2012).

1.5. Research Aim

The aim of this study is to explore the impact of two fashion visual user-generated content features, Looks and Outfits, which are popular on a fashion social shopping site, ASOS Fashion Finder, on consumer' experiential responses and shopping intentions for fashion online shopping. The study adopts a holistic approach to exploring consumer experiences derived from existing studies on customer experiences in experiential marketing (Schmitt, 1999; Schmitt and Zarantonello, 2013); and seeks to explore consumers' visual, emotional, relational, cognitive and interactive experiential responses as intervening internal states which mediate online shopping intentions.

1.6. Research Objectives

The objectives of the study are as follows:

1. To examine the Online Shopping Environment for fashion, and identify the key dimensions and attributes; in particular, the types of visual user-generated features currently practiced by fashion e-retailers and present on social e-shopping websites.
2. To examine online consumer experiences and review experiential components that constitutes to online customer experiences.

3. To develop and test conceptual frameworks for a mixed method research exploring online consumers experiential responses and shopping behaviour.
4. Identify and explore online consumers' experiential responses and behavioural intentions stimulated by visual user-generated content for fashion online shopping using qualitative research approaches.
5. Test and measure a model on consumers' experiential responses as an intervening internal state, which mediates online shopping intentions using quantitative research approaches.
6. Develop managerial implications and recommendations for fashion e-retailing.

1.7. Research Outcomes

The outcomes of the study are:

1. An in-depth understanding of the Online Shopping Environment for fashion, its dimensions and attributes; and the definition of online customer experience and its key components adopted in marketing and consumer behaviour research.
2. Identified the types of experiential responses and shopping behaviour online consumers have when stimulated by online user-generated visual stimuli.
3. Empirically tested a qualitative and quantitative research model exploring consumers' experiential responses and shopping intentions stimulated by visual user-generated content of fashion for fashion online shopping.
4. Managerial implications and recommendations for fashion e-retailing based on the qualitative and quantitative findings of the research.

1.8. Research Methodology

This study is a two part exploratory research using qualitative and quantitative methods to identify and understand online shoppers' experiential response towards fashion stimulus on websites. The study adopts the Stimulus-Organism-Response (S-O-R) model (Mehrabian and Russell, 1974), and adapts it with theoretical concepts from the works of Pentina et al. (2011) and Rose et al. (2012) to explore experiential states as the intervening organism that mediates behaviour.

A qualitative study is firstly conducted to explore fashion online consumers' experiential responses towards two fashion visual user-generated stimulus called Looks and Outfits, from a popular social shopping site (Olbrich and Holsing, 2012), ASOS Fashion Finder. The

purpose of the qualitative study is to identify the experiential dimensions consumers have when stimulated by fashion content. A purposive sample using 13 female online shoppers of ASOS, aged 18-34, was recruited via email invites at the University of Manchester, and photo-elicited interviews were conducted. The interviews explored consumers' experiences and shopping behaviour towards the two visual stimuli, which were analysed separately using a three stage thematic analysis procedure to identify key themes which reflected participant's experiences and shopping behaviour.

A second study using quantitative methods was conducted to measure and test any relationships between online shoppers' experiential states and shopping behaviour when stimulated by the two visual stimuli explored in the qualitative study. The same sample criteria is used from the qualitative study i.e., UK female online shoppers of ASOS aged 18-34. Utilising online questionnaire as the data collection method, participants were also recruited via email invites at the University of Manchester, as well as using an external online consumer panel. A total of 555 responses were collected and statistical analysis using SPSS and AMOS was conducted to run EFA, CFA and SEM.

1.9. Chapter Summary

The online fashion shopping environment is becoming more social and experiential with social networking, and online social shopping, the merge of social networking and online shopping (Olbrich and Holsing, 2012; Holsing and Olbrich, 2012; Dennis et al., 2010) is clearly evident in fashion. The problem fashion e-retailers face is to understand what social factors influence consumer's shopping behaviour. Moreover, online shopping is about experiences (Rose et al., 2011; Rose et al., 2012), and it important for online retailers to understand the effect of social factors on consumer experiential states, which can mediate their online shopping behaviour. The literature in online shopping environments presents little research on studying social factors as environmental stimulus, as well as research on a more holistic approach to measuring consumer experiences and shopping response (Kawaf and Tagg, 2012). This research seeks to investigate this gap in the research literature.

Chapter Two: Fashion E-Retail in the UK

2.1. Introduction

The following chapter sets out to define fashion e-retailing and identifies the different types of e-retailers present in the UK, as well as providing an introduction to the current state of the UK's fashion e-retail market. At the end of the twentieth century, the Internet began to revolutionise the retail industry (Dawson, 2000; Dawson, 2001), and fifteen years on, online retail now accounts for £38.3 billion of retail sales (Intel, 2014). The UK is home to a leading online market (Intel, 2015), where the majority of retailers have transactional websites, selling products and services to consumers online. E-commerce inevitably dominates sales for both traditional retailers who are operating multi-channel strategies, and pure play retailers. Interestingly, fashion is the most popular product category purchased online in the UK (Intel, 2013c), and the UK's e-fashion market continues to grow with further opportunities for e-retailing driven by factors such as technology, broadband and Wi-Fi accessibility, and changes in consumer attitudes towards online shopping. The following sections reviews e-retailing for fashion.

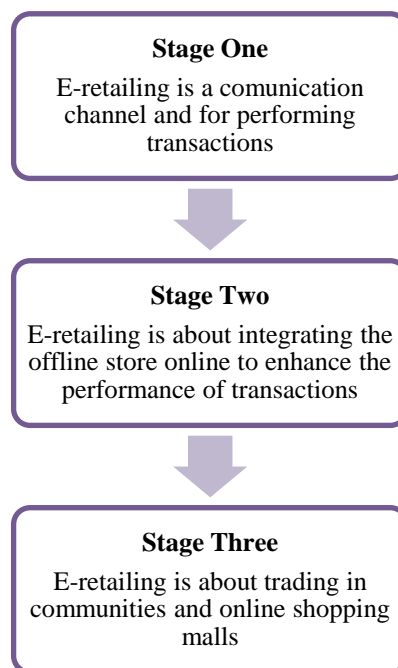
2.2. Definition of E-retailing

The term e-retailing, short for electronic retailing, is used interchangeably with terms such as internet retailing (Jones and Biasiotto 1999), online retailing, and e-tailing in research literature and industry reports, and is used to describe electronic non-store retailing (Jones and Biasiotto 1999). E-retailing will be the term used throughout this study, and Dennis et al. (2004, p.2) provides a more elaborate definition outlining it is about "the sales of goods and services via Internet or other electronic channels, for personnel or household use by consumers" Similarly, Kennedy and Coughlan (2006) also define e-retailing as "the sale of products and services to the consumer market over the internet" (p. 517). E-retailing is essentially a form of e-commerce (electronic commerce) that concerns electronic transactions from business to consumers (B2C) (Dennis et al., 2004).

Early views of e-retailing saw it as a form of shopping involving electronic communication technology being used at the offering, ordering and/or payment stage (McGoldrick, 1990). Doherty et al. (2003) noted that e-retailing was seen as a communication channel to provide product and retail store information to customers and to perform transactions. According to Kennedy and Coughlan (2006), e-retailing can be described as having undergone three stages

of change (see Figure 2.1). The first stage of e-retailing is described as the communication channel as outlined by McGoldrick (1999) and Doherty et al., 2003). The second stage of e-retailing was about the integration of offline stores to online i.e., recreating physical stores settings to an online shop, which can be seen as multi-channel retailing that is operated by many fashion retailers today. However, e-retailing is dynamic and Kennedy and Coughlan (2006) further outline a third stage which foresees e-retailing as an activity about selling and buying in communities. The third stage promotes the ideology that e-retailing will shift from operating online shops to selling in consumer participative portals and creating online shopping malls (Kennedy and Coughlan, 2006), for example, like eBay and Amazon. In contemporary e-consumer behaviour and e-retailing literature, it is clear consumer participation in communities to buy and sell product and brands directly or indirectly is evident. Amazon and e-Bay are key examples, whilst specifically for fashion, ASOS, Polyvore, Motilo are pioneers.

Figure 2.1. E-retailing: an evolution



Source: Author's adaptation from Kennedy and Coughlan (2006)

2.3. Fashion e-retailing in the UK

The UK's retail industry has undergone considerable changes in the last decade in terms of retail operations and strategies. The Internet, along with the development of Information and Technology (IT) has facilitated this change where e-retailing became a prospective channel for retailers (Fenech and O'Cass 2001). Websites were initially used to serve as a

communication tool (Hart et al., 2000) to promote organisations to web users than oppose to being used for direct sales (Fenech and O’Cass 2001). Today, the online market is shared by multi-channel retailers and pureplay retailers who sell directly to consumers. Traditional retailers with traditional brick-and-mortar stores have adopted multiple retail channels, and embraced the Internet (Marciniak and Bruce, 2004). Multi-channel retailing has dominated the retail industry (Intel, 2012), and the Internet has been the key retail channel driving multi-channel retailing (Intel, 2011). Electronic retailing, or e-retailing, as a result sees different types of e-retailers emerge which are discussed in the following sections.

2.4. Multi-channel retailing

The transition in retailing from traditional brick-and-mortar retail formats to brick-and-clicks was brought about by the Internet. Retailers began adopting multiple retail channels to sell their products to customers (Marciniak and Bruce, 2004), which eventually saw the rise of multi-channel retailing dominating the retail industry (Intel, 2012).

Multi-channel retailing is about the selling of products through several retail channels to customers than oppose to a stand-alone brick and mortar store (Schoenbachler and Gordon 2002). The Internet has been the key contributing factor that has driven multi-channel retailing (Intel, 2011), where prior to the Internet, retail channels included brick-and-mortar (i.e., physical) stores, catalogue or mail order, telephone, and TV (Marciniak and Bruce, 2004), and post Internet, the Internet itself became the key channel driving multi-channel retailing (Intel, 2011). It has opened up windows of retail opportunities for retailers to sell through, for example, selling through newer channels such as via mobile and tablets, and also via social media. Table 1 gives examples to a number of fashion retailers which operate multi-channel strategies.

Table 2.1. Multi-channel retailers and their channels

Multi-channel retailers	Retail channels operated
<ul style="list-style-type: none"> • Marks & Spencer • Next • John Lewis 	<ul style="list-style-type: none"> • Catalogue/Mail order • Brick-and-Mortar store • Online website • Mobile
<ul style="list-style-type: none"> • Topshop • River Island 	<ul style="list-style-type: none"> • Brick-and-Mortar store • Online website • Mobile • Tablet
<ul style="list-style-type: none"> • JD Williams 	<ul style="list-style-type: none"> • Catalogue/Mail order • Online website • Mobile

Academics e.g. Dennis et al. (2002), suggested the future of retailing would lie in multi-channel strategies, where retailers will incorporate the Internet into retail strategies to combine online and offline shopping activities through a brick-and-click approach (Kennedy and Coughlan 2006). As a result, different types of e-retailers are present in today's market, such as brick-and-click retailers, non-store internet retailers, and the extension into pure-play e-retailers. Multi-channel retailers who sell fashion in the UK include Marks & Spencer, John Lewis, Next; and also grocery retail chains such as Tesco, Sainsbury, and ASDA (Intel, 2011).

2.5. Types of e-retailers

As a result of multi-channel retailing, different classifications of retailers have emerged in the literature, aimed to define different type of retailers that are currently present in the industry. The following sections discusses these in more detail.

2.5.1. Brick-and-click retailers

Before understanding the meaning of brick-and-clicks, the term brick-and-mortar was first used address the more traditional or otherwise real word shopping (Monswé et al., 2004). In other words, brick-and-mortar stores referred to traditional stores with a physical store presence on the high street or shopping mall. These have also been referred to in the literature as offline stores. After the Internet become more widely accessible, retailers began operating offline and online, and the term brick-and-click, or clicks-and-mortar (Ashworth et al., 2006) emerged to define retailers operating traditional physical stores with an online presence, which can be done by using separate or integrated retail strategies i.e., multi-channel retailing (Ashworth et al., 2006), for example the fashion retail examples outlined in Table 1 above.

2.5.2. E-retailers

As outlined in section 2.2, different terminologies have been used to define e-retailing i.e., Internet retailing and online retailing, and subsequently, different labels e.g., Internet retailers, online retailers, and e-retailers, have also been used interchangeably to address retailers who sell goods and services over the Internet or other electronic channels to consumers (Dennis et al., 2004). This study adopts the term e-retailers to address online retailers in general. In a sense, the meaning of e-retailer is very broad, as it is generally used to refer to retailers with just an online presence and no physical store presence. Key examples may include auction retailers such as eBay, who also sell fashion clothing, and also former catalogue retailers

which have moved away from catalogue and mail order retailing to become e-retailers such as those under the Shop Direct Group (i.e., Very, Isme, Littlewoods, K & Co, and Woolworths) (Mintel, 2013b). However, the term e-retailer can also include retailers with physical store presence who also have an online presence i.e., brick-and-click retailers.

2.5.3. Pure-play e-retailers

The literature has introduced a different term to address e-retailers which are purely online only, for example, ASOS, BooHoo, and Miss Guided. These are called pure play e-retailers. Marciniak and Bruce (2004) define pure-play retailers as "a retail organisation which uses electronic data transmission as a sole means to sell directly to a consumer" (p. 388). In other words, pure-play retailers are those with pure online presence and no physical storefront (Ashworth et al., 2006; Ashman and Vazquez, 2012).

2.6. Omni-channel retailing

Recent literature in e-retailing has began to acknowledge increasing interests in omni-channel retailing, which can be perceived as the next phase from multi-channel retailing. While multi-channel retailing concerned retailers operating multiple retail channels to sell their goods and services to consumers, these channels operate independently from one another. In other words, consumers' experiences when shopping in one channel e.g., the physical store, is different and unrelated to their experience when shopping on the website of the same retailer. With growing numbers of retail channels available today, a new level of retailing has began to emerge, and that is omni-channel retailing. Omni-channel retailing is about providing seamless retail experience across all retail channels and enhancing the relationships between retailer and consumers (Brynjolfsson et al., 2013). It is suggested that there will be the need for seamless integration of multi-channel services where in-store and online shopping complement one another (Mintel, 2011).

2.7. The fashion e-retail market

Online shopping is the second most popular online activity engaged by internet users on personal computers, portable mobile phone and tablet devices (Mintel, 2013a). Fashion is the most popular product category brought online (Mintel, 2013c), and the online market for fashion clothing and footwear strongly grows year on year with a current estimated valued of £7.1 billion in 2013 (Mintel, 2013c). With forecasts to double and reach £14.8 billion by 2018 (Mintel, 2013c), the significance of the online fashion market underlines the critical

importance for fashion retailers to be involved in growing dynamic e-retail channels such as E-commerce, M-commerce, and even "T"(tablet) and "S" (social) -commerce as the way forward for contemporary and future fashion retail success.

2.7.1. Market leaders

In multi-channel retailing, Next leads the market for online sales of clothing followed by M&S, grocery retailer ASDA's George label, and department stores such as Debenhams and John Lewis coming forth (Mintel, 2013c). On the other hand, the sales of fashion clothing on pure internet based retail websites, eBay is the leading e-retailer for fashion purchase online, followed by Amazon and pure-play e-retailer ASOS (Mintel, 2013c). In terms of e-retailers specific to selling fashion, ASOS is the leading pure-play e-retailer in the UK, targeting young 16 - 24 year old fashion conscious consumers, as well as attracting the 25 - 34 consumer demographics (Mintel, 2013c), who are also recognised as the key online consumers and also key users of social media.

2.7.2. Mobile and tablet commerce

Retailers are optimising their websites for mobile and tablet browsing, extending content of online sites and producing more engaging user experiences (Mintel, 2011). It is argued that mobile technology will transform the retail landscape, creating "fast shopping" experiences in which consumers can check and compare prices, meaning retailers will need to respond quickly by providing in-store Wi-Fi to facilitate connectivity, daily deals, instant communication etc. to remain relevant and competitive and as updated in technology as their customers.

2.7.3. Social commerce

In 2011, social media already started to have impact on e-retailing, where consumers click through from social media sites to make a purchase, and is also encouraged by retailers (Mintel, 2011). In 2011, Topshop was the leading fashion retailer with over 250,000 Facebook followers, followed by ASOS and New Look joint second and River Island in third place (Mintel, 2011). It is evident social media is growing for fashion e-retailing as fashion retailers (above) indicate. It is argued that social media are essential tools for fashion retailers to connect with customers to communicate and share product reviews, advice and ideas in a creative and engaging way as well as providing a route to generate transactional traffic (Mintel, 2011). Interestingly, it Mintel (2013a) reports that fewer consumers are directly connecting with brands through their own channels such as websites. Instead, consumers are

seeking recommendations from professional sources, people they know, or other internet users. In fashion e-retailing, fashion bloggers have long been influential sources in the fashion industry, providing personal recommendations, reviews, and styling advice to consumers.

2.8. Chapter Summary

Fashion is the most popular product category purchased online in the UK (Intel, 2013c), and the UK's online fashion market continues to grow with further opportunities for e-retailing driven by factors such as technology, broadband and Wi-Fi accessibility, and changes in consumer attitudes towards online shopping. E-tailing has evolved in the past several years from being a communications channel to integrating offline and online shopping experiences i.e., multi-channel retailing (Marciniak and Bruce, 2004), and is now, as Kennedy and Coughlan (2006) conceptualises, e-tailing is about trading in online communities, which is evident today in the fashion e-tailing sector. Key examples include the growing presence of pure play e-retailers which have a pure online presence and no physical storefront (Ashworth et al., 2006; Ashman and Vazquez, 2012) are noticeably growing in the fashion e-retail sector (Intel, 2012). Some of the key pure play e-retailers include Amazon and eBay, and in fashion, ASOS, Boohoo, Miss Guided, and Very for example.

Chapter Three: The Fashion Online Shopping Environment

3.1. Introduction

The online environment for fashion is evidently growing, and this sees the online environment for shopping constantly evolving to accommodate consumers' needs and expectations for a website that allows them to shop efficiently, as well as to receive pleasurable experiences. Technological developments, applications and software have played a significant role in sculpting the online environment to bring together the experience of physical and virtual shopping. Early literature on online shopping environments focuses more on the design and atmospheric qualities of websites, however, there is a call for examining the social factors which have emerged in the online shopping environment, especially in the fashion online shopping environment (Kawaf and Tagg, 2012). The following chapter reviews the literature on the online shopping environment for fashion online shopping and explores the key dimensions and components.

3.2. Defining the Online Shopping Environment

In the literature, the online shopping environment is also referred to as the online buying environment or e-servicescape (Kawaf and Tagg, 2012; Lee and Jeong, 2012). Demangeot and Broderick (2007) outline that the term "online shopping environments" can be used to describe the specific type of interface that consumers interact with when navigating retail websites for shopping. For example, the individual online cues or attributes which form retail websites, such as navigation features (Dailey, 2004) and visual content (Demangeot and Broderick, 2007). Existing studies on online shopping environments have looked at online atmospheric (Eroglu et al., 2001; Eroglu et al., 2003; Sautter et al., 2004; Manganari et al., 2009; Koo and Ju, 2010; H. Kim and Lennon, 2010), website design (Katerattanakul, 2002; Wu et al., 2014), and interactive features on retail websites (Fiore and Jin, 2003; McCormick and Livett, 2012). These are considered the key dimensions of the online shopping environment (Kawaf and Tagg, 2012), however, it is evident a new dimension consisting of a new set of attributes have emerged on retail websites, especially for fashion e-retailing. Kawaf and Tagg (2012) suggest that there is a growing social dimension made up of social networking and communication factors in the online environment for fashion shopping.

In summary, the online shopping environment can be perceived as a digital space composed of design, ambient, interactive and social factors that consumers interact with when shopping online on the retail website. The following sections in this chapter will review pertinent literature on each of the dimensions outlined above with regards to fashion online shopping.

3.3. Dimensions of the Fashion Online Shopping Environment

With the growth of online shopping, academics have recognised the need to understand a new retail environment, the online environment. Kawaf and Tagg (2012) reviews pertinent literature on online shopping environments, and identify that dimensions or categorisation of online environmental cues are grouped in the same way to its physical counterpart. Table 3.1 presents a comparison of the relative dimension and attributes which can be identified between the offline and online environment from the literature.

Table 3.1. Offline and online shopping environment dimensions and cues.

Retail Environment	References	Online Shopping Environment	References
Design factors e.g. Architecture, layouts, window displays, merchandise presentations, fixtures, decorations, signage	Baker (1986); Turley and Milliman (2000); Baker et al. (2002); Kent (2007); Barnes and Lea-Greenwood (2010); Moore et al. (2012); McCormick and Levitt (2012); Dennis et al. (2012)	Website design factors e.g. Navigation, Search, Product viewing	Lohse and Spiller (1999); Childers et al. (2001); Siddiqui et al.(2003); Mummalaneni, (2005); Demangeot and Broderick(2006); Dennis et al. (2009); Penz and Hogg (2011)
Ambient factors e.g. Colour, lighting, image, music, scent, textures	Kotler (1973);Baker (1986); Bitner, (1992); Yalch and Spangenberg, (1990); Ballantine et al. (2010)	Online atmospherics e.g. Colour, backgrounds, animations, music, signage	Eroglu et al. (2001); Dennis et al. (2009); Sautter et al. (2004); Mummalaneni, (2005); Parsons (2011)
Social factors e.g. Retail employees Other shoppers	Baker (1986); Bitner (1992); Baker and Cameron (1996); Turley and Milliman (2000); Baker et al. (2002); Kent (2007); Kim and Kim (2012); (Nguyen et al. (2012)	Online social factors e.g. Social Media, Blogs, Product reviews, Virtual assistants, Online communities	Dennis et al. (2009); Kawaf and Tagg (2012); Chan and Li (2010); Dholakia et al. (2004)
-	-	Product Interactivity factors e.g. Product presentation, 2D/3D views, Mannequins, Models, Catwalk	Kawaf and Tagg (2012); McCormick and Levitt (2012); Ashman and Vazquez (2012)

As Table 3.1 illustrates, the dimensions of the retail environments can be seen replicated online with the addition of a product interactivity dimension, which is not present or necessary in physical retail environments. Kawaf and Tagg (2012) outline the interactive

dimension, especially in fashion shopping, is due to the inability to touch and try on clothing. The types of interactive cues classified refer to product presentation features used on fashion websites for product viewing e.g., two and three dimensional views, 360 degree views, mannequins, models, catwalks and so forth.

3.4. Website Design Dimension

A significantly important dimension of online environments is the design elements. A well designed website with quality user interface and features can generate trust (Roy et al., 2001) and positively impact online traffic and sales (Lohse and Spiller, 1999). It is also argued that website design is central to determining the atmosphere that consumers will experience online (Penz and Hogg, 2011).

Numerous studies have examined the design of websites or online stores for shopping purposes. Lohse and Spiller (1999), for example, examined website design in terms of merchandise, service, promotion, navigation, and interface variables - the "store presentation" e.g., menu bars; colour; homepage design; site information; images and image size. Their study concludes that navigation is a design priority, whilst promotion, online store size and store presentation were have negative or no effect.

Similar design attributes have been found in a number of studies to present taxonomy of website design attributes. Eroglu et al. (2003) proposed two categories of online environment attributes; high task-relevance cues and low task-relevant cues. The former refers to visual and verbal descriptors that facilitate consumers' shopping goals (e.g., pictures of merchandise, descriptions of merchandise, price, terms of sale, return policies, and navigational aid); whilst the latter concern site details which do not aid consumers' shopping goals, such as, colour, borders, backgrounds, typestyles and fonts, animation, music and so forth (Koo and Ju, 2010). Interestingly, Eroglu et al.'s (2003) high task-relevance cues are more website design related, whilst the low task-relevance cue can be perceived as online atmospherics attributes. A number of studies have provided elaborate taxonomies of website design attributes. For example, in e-servicescapes, Kim, Kim, and Lennon (2006) identified 81 online service attributes on websites selling women's apparel. Their categories included: browsing options, search engines, payment and shipping methods, privacy features, personalisation, promotions, virtual community, and product descriptions for example. Kuo and Chen (2011) on the other

hand, categorised website design attributes into six groups. These are: user interface design, function, service, picture, security, and information (see Table 3.2).

Table 3.2. Website design for online shopping websites and customers' needs.

Website design	Customer needs
User interface design	• Advertisement display
	• Front size
	• Font colour
	• Easy function keys
	• Webpage typesetting
Function aspects	• Page colour combination
	• Advanced search
	• Keyword search
	• Shopping cart
	• Purchase history
	• Bundle sale recommendations
	• Flexibility of payment mechanism
	• Flexibility of delivery mechanism
	• Product categorisation
	• Comparison with similar products
• Bookmarks of products viewed	
Service aspects	• Refund/barter availability
	• Online customer support
	• Warranty/maintenance
	• Customer service line/email
Picture aspects	• Authenticity of pictures
	• Resizability
	• Clearness of pictures
Security aspects	• Security/privacy
	• Payment security
	• Delivery security
Information aspects	• Real-time information updates
	• Completeness of product information
	• Explanation of all kinds of processes
	• Member centre
	• Q&A
	• Information for product evaluation

Source: Adapted from Kuo and Chen (2011)

Kuo and Chen (2011) taxonomy provides a useful website designing tool for all types of businesses, however, on fashion websites, Siddiqui et al. (2003) identified a number of essential website attributes that consumers value when shopping online for clothes. These include product pictures and information; multi-media (e.g., video clips, fashion shows); product views and interactivity (e.g., close-up zoom and 3D view); navigation (e.g., search); communication features with retailer; features to check stock availability; delivery information (e.g., charges, return process, tracking feature); and security (e.g., online payment security).

In online shopping environment studies, researchers have generally focussed on navigation (Childers et al., 2001; Demangeot and Broderick, 2006; Dennis et al., 2009; Lohse and

Spiller, 2000; Koo and Ju, 2010), layout and functionality (Goode and Harris, 2007) as design attributes of online shopping environments for fashion (Kawaf and Tagg, 2012). Navigation on websites is vital for online stores (Penz and Hogg, 2011), as it is essentially interfaces on a website which enables users to navigate around the website, search and complete functional tasks such as making a purchase. Lohse and Spiller (1999) outlines that navigation can features such as hyperlinks into the online store, product links, checkout, scrolling menu or lists, and list boxes, for example.

3.5. Online Atmospheric Dimension

A major determinant of effectiveness of websites for online shopping is outlined to be attributed to by atmospheric qualities (Eroglu et al., 2001). The level of atmospheric qualities on websites is considered to influence consumers' website usage for online shopping, as well as the shopping results, for example, satisfaction, repatronage, amount spent and time spent in the virtual store (Eroglu et al., 2001). There has been numerous studies exploring the online atmospheric qualities or ambient factors (Mummalaneni, 2005) of websites for online shopping e.g. (Eroglu et al., 2001; Mummalaneni, 2005; Sautter et al., 2004; Manganari et al., 2009; Ha et al., 2007).

Atmospherics was first discussed by Kotler (1973) as a marketing tool in physical environments, where the atmosphere of a place can have a considerable influence on consumers' purchase decision over the products themselves. The concept takes into account the importance of creating an atmosphere in environments which appeal to the human senses for sight, sound, scent and touch. As a result, retailers aim to appeal to all the senses through ambient, structural, social and aesthetic elements in the physical retail environment (Eroglu et al., 2001). However, it is clear that some of the atmospheric properties in physical retail environments are lacking in the online environment (Eroglu et al., 2001), for example, scent and touch. Sautter et al. (2004) outlines that the senses in online environments are constrained by technology to a predominantly visual and auditory appeal (Eroglu et al., 2001; Sautter et al., 2004). As a result, studies on online atmospheric have focused on online cues which are visual and audible by nature, for example, Manganari, Siomkos, and Vrechopoulos (2009) presents the online store environment to comprise of atmospheric cues such as colour (i.e., background colour, and colour schemes), amount of white space, music, and font. Similarly, Ha, Kwon, and Lennon (2007) who examined online shopping websites from an online visual

merchandising perspective, noted atmospheric cues such as music, video, colour, and signage and promotion.

3.6. Product Interactivity Dimension

In the fashion online shopping environment, a distinct set of website attributes is evident as Kawaf and Tagg (2012) notes. As previously outlined in section 3.4 on website design, Siddiqui et al. (2003) had identified a number of attributes that consumers expect to be present on clothing websites. One of these were interactive product viewing features, such as zoom in/out and 3D views. Product interactivity is a vital attribute on websites selling clothing because of the inability to try products on, shopping online has therefore always been associated with a degree of risk (H. Kim and Lennon, 2010). Consequently, interactive features which enable consumers to evaluate products have become fundamental features on apparel websites. A taxonomy of online visual merchandising cues developed by Ha et al. (2007), identified product presentation features was a major category to which many of the cues examined were grouped into. Some of the interactive product presentation features include product views, display methods, colour and method presentation, detailed views, colour swatch, and mix and match (Ha et al., 2007). Other research have also examined similar features such as image zoom and 360 degree rotations (Lee et al., 2010; H. Kim and Lennon, 2010), and catwalks (Ashman and Vazquez, 2012).

3.7. Online Social Dimension

In retail environments, people are the key social factors where the presence of others i.e., other shoppers and sales staff, as well as staff's appearance and behaviour, is found to play an important role on consumers' shopping behaviour (Turley and Milliman, 2000; Kim and Kim, 2012). In early studies on the online shopping environment, the notion of an online social dimension is disregarded due to the fact there is no visible presence of others whilst shopping online (Eroglu et al., 2001). In other words, online shoppers do not interact with other online shoppers or even with sales staff. However, facilitated by technology, the online environment is continuously changing where social factors for online environments have emerged. Eroglu et al. (2001) proposed that social factors for online environments can be substituted by representational formats online, and enable consumers to engage in interpersonal interactions (Sautter et al., 2004).

A literature review of fashion online shopping environments by Kawaf and Tagg (2012), they concluded that greater attention needs to be placed on examining the social dimension for online shopping environments and more so, the different types of social environmental stimuli which are clearly practiced by fashion retailers. Accordingly, the literature presents a number of studies which have looked at avatars (Holzwarth et al., 2006; Haubl and Trifts, 2000), virtual sales assistants (Keeling et al., 2007; Sautter et al., 2004), and more recently, "live chat" features on websites which play the role of sales personnel in assisting customers with their online shopping. Online communities have also become a significant social attribute of the online environment which has been widely researched (e.g., Bagozzi and Dholakia, 2002; Dholakia et al., 2004; Chan and Li, 2010; Kim and Jin, 2006). Other social factors also acknowledged include; online product recommendations (Hsiao et al., 2010; Senecal and Nantel, 2004; Baier and Stüber, 2010), online reviews (Jiménez and Mendoza, 2013; Pan and Zhang, 2011; Kim and Gupta, 2012), blogs (Tran et al., 2012; Baxter and Connolly, 2013), and social media (Wang et al., 2007; Park and Cho, 2012; Huang and Benyoucef, 2013). These are all important social aspects of today's fashion online shopping environment. The preceding sections will discuss these in more detail.

3.7.1. Virtual sales assistants

Sales personnel are important for customer relationship building. Positive relationships between sales staff and customer have been found to lead to customer loyalty, purchasing and positive word-of-mouth activity (Kim and Kim, 2012). However, Keeling et al. (2007) highlights that due to the lack of human contact in online environments, building customer-salesperson relationships are hard to obtain.

Sautter et al. (2003) outlines the need for shopping agents who essentially mimic the role of sales people in physical stores online. With reference to Haubl and Trifts (2000), shopping agents is defined as "an interactive tool designed to help shoppers process product information and make purchase decisions online" (Sautter et al., 2003, p. 16). Haubl and Trifts' (2000) study on recommendation agents on websites, and Holzwarth et al.'s (2006) study of avatars on footwear websites already shows e-retailers have integrated virtual presence of salespeople in e-retail store design (Sautter et al., 2003). Effectively, the role of virtual assistants can "facilitate search or support choice and will likely influence consumer's affective and cognitive states" (Sautter et al., 2003, p. 16) in online shopping environments.

3.7.2. Online communities

Reviewing the works of Bagozzi and Dholakia (2002), and Park and Cho (2012), it is suggested that online communities are "computer-mediated social space in which content is produced by members through continuous communication processes" (p. 401). Similarly, a definition of virtual communities provided by Rheingold (1993), where a virtual community is "a social aggregation of people carrying out public discussion long enough, with sufficient human feeling, to form webs of personal relationships in cyberspace" (Rheingold, 1993, p. 146), also emphasises communication and interactivity with others online. Chan and Li (2010) finds that experiential interactivity and reciprocating behaviours (defined as "a voluntary and discretionary behaviours in terms of giving help to not only those who help the giver but also other members in the virtual community who need help and who would provide assistance on request" (Chan and Li, 2010, p. 1034)) affects consumer's co-shopping intentions, in other words, consumers who develop social ties, experiences fun, and exhibit reciprocity will collaborate with others consumers in the community to purchase online. Park and Cho (2012) identified that consumer will turn to online communities for information prior to purchase, where consumers' commitment to an online community is an important predictor to use the community as an information source for purchase decision making for apparel. Online communities essentially involves the coming together of people with similar interests, but for a specific purpose (Tuten and Solomon, 2013), and in fashion e-retailing, it can be assumed to shop with other like-minded shoppers who have similar interests for fashion or brands.

3.7.3. Online reviews

To date there is little on customer reviews as an environmental factor in online shopping environments, but authors have examined customer reviews as eWOM, where researchers have looked at shopper's motivations for engaging in eWOM (Hennig-Thurau et al, 2004), the persuasiveness of eWOM on consumption (Zhang et al., 2010), and emotional expressions in online reviews (Kim and Gupta, 2012). According to Forester Research, only a small percentage of US consumers credit advertising for truthful content, and consumers would turn to information sources such as product reviews and rating by peers instead (Park and Cho, 2012). Bailey (2007) highlights that in Europe, more than half of consumers check product reviews prior to purchase of electronic goods online, and 30% of purchase decisions are based on online ratings. In fashion e-retailing, product reviews left by consumers would

convey personal views, opinions, and consumption experiences of products, and this contributes greatly as a social aspect of online shopping environments.

3.7.4. Social media and networking sites

There are many forms of Social Media which exist in today's online culture. Social Media can be identified as a range of "internet-based applications that help consumers share opinions, insights, experiences, and perspectives" (Kaplan and Haenlein, 2009, p.565). It is built on interactivity "involving activities like creating and commenting on blogs, sharing contents or communicating with friends" (Kirtiş and Karahan, 2011, p.262), as well as with others in the larger online community. Fashion e-retailers can be seen engaged in a number of different social media and networking interfaces (see Table 3.3) such as Facebook, Twitter, Pinterest, YouTube, and also mobile social sharing application like Instagram, where consumers can like and share product and information with others in their social network.

Table 3.3. Types of social media channels.

Type	Social Media Channel	Visitors per month	Source
Social Networking Site (SNSs)	Facebook	7 billion	Experian (2012)
	Google+	61 million	
	LinkedIn	86 million	
Blogs	WordPress		
	Blogger		
Micro-Blogs	Twitter	182 million	Experian (2012)
	Tumblr		
Photo-Sharing Sites	Pinterest	104 million	Experian (2012)
	Instagram	10.2 million	
	Flickr		
Content Communities	YouTube	800 million	YouTube (2012)
	Polyvore	17 million	Polyvore (2012)
Fashion/Style Communities	Lookbook	4 million	Lookbook (2012)
	Chictopia	1.5 million	Chictopia (2012)
	Motilo		

Social media channels such as Facebook and Twitter are commonly used mediums across the globe, however, individual countries will also have their own versions of similar platforms. For example, strict internet censorship in countries like China means Social Media platforms like Facebook and Twitter are blocked, but instead replaced by Chinese versions, i.e., RenRen and Weibo. Nevertheless, this study analyses the types of Social Media channels which are used in the UK online environment and those which provide to be potential mediums for fashion retailers.

3.7.4.1. Social networking sites

A Social Network is defined as “a site that facilitates peer-to-peer communication within a group or between individuals through providing facilities to develop user-generated-content (UGC) and to exchange messages and comments between different users” (Chaffey and Ellis-Chadwick, 2012, p.513). In other words, social networks can be perceived as communication hubs (Tuten and Solomon, 2014), and sites such as Facebook are providing tools, applications, and features to encourage social sharing of content with others (Tuten and Solomon, 2014).

Example: Facebook

Founded in 2004, Facebook is by far the most popular and commonly used social networking site on the web. With around one billion monthly users as of October 2012 (Facebook.com, 2012), and 7 billion monthly visitors (Experian, 2012), Facebook leads the social media web with the mission to make the world more open and connected (Facebook.com, 2012). The key characteristics of Facebook enables users to create profiles that features personal information and interests, as well as having the ability to "like" statuses, comments, updates, and the range of medias (e.g., photos, and videos) posted on individuals', friends' or more recently, company or brands' wall (Smith et al., 2012).

3.7.4.2. Blogs

Blogs are a stem of Social Media which has enabled internet users to create content and discuss topics of interest to audiences in the blogosphere. In literature, blogs are most commonly cited as online diaries (Leung and Goldstein, 2008; Gunter et al., 2009; Chittenden, 2010; Park et al., 2010), which are regularly updated personal websites that contains entries dated and posted in a reverse chronological order (Liu et al., 2007; Guadagno et al., 2008; Leung and Goldstein, 2008). Blogs are very much conveyed as an online medium for documenting personal content akin to a diary, as Nardi et al. (2004) addresses the functioning of blogs as tools for documenting and tracking personal online records (Hsu and Lin, 2007), life events, and provide comments and opinions to a limited audience, i.e., family and friends.

Blogs became an online phenomenon for content creation (Liu et al., 2007) and information diffusion (Wilde, 2008), encompassing a range of social and interactive elements for user engagement (Chaffey, 2009). Blogs can be defined as online diaries (Leung and Goldstein, 2008; Chittenden, 2010; Park et al., 2010); as a new form of journalism (Guadagno et al., 2008) enabling self-publication and content creation (Hsu and Lin, 2007); or a

communication tool (Kim, 2005) for interpersonal communication and social interactivity amongst users (Keng and Ting, 2009).

In fashion, blogging has brought dynamic changes and influence to the fashion industry, essentially democratising fashion (Leung and Goldstein, 2008; Chittenden, 2010). Individuals can freely express and discuss own personal views, opinions, and interest on latest fashion trends and styles (Leung and Goldstein, 2008). Today, the majority of high street and also luxury retailers and brands own a retail blog to promote and inform customers about products, corporate news and events, and engage with the vast online community of fashion consumers. Blogs are an important social feature of fashion online shopping environments, and development in interactive tools and web interfaces, have led to fashion e-retailers e.g., ASOS, to integrate blogging features into shopping, promoting co-creation with fashion consumers.

3.7.4.3. Micro-blogs

A popular form of social media is micro-blogging, which is a form of social network for broadcasting news, particularly short posts or updates in a text messaging format with short character limits (Murphy, 2008). (Coeckelbergh, 2011, p.127) outlines in more detail that micro-blogs are for allowing "... *people to publish short text (sometimes a photo, a video, or an audio fragment) in order to update their status [...], share information, ask questions, or communication between two or more persons*". In today's online environment, Twitter can be perceived as the most commonly associated micro-blog platform (Burton and Soboleva, 2011) used by consumers but also retailers.

Example: Twitter

In 2006, Twitter was founded and it was a form of micro-blogging site as outlined by Murphy (2008) which allowed people to publish "tweets", reply, and "re-tweet" posts which is limited to 140 characters (Smith et al., 2012). Echoing from Java et al.'s (2007) study, Coeckelberg (2011, p. 128) outlines four main intentions for the use of Twitter: (1) Daily Chatter, (2) Conversations, (3) Sharing information, and (4) Sharing news, in which Daily Chatter is the most common as people tend to talk about their daily routines or what they are doing. On the other hand, Burton and Soboleva (2011) highlights the marketing communication aspects for Twitter, where Twitter can be described as a tool for different forms of communication - internally with organisational staff, but also externally to communicate with the

organisation's customers. Essentially, Twitter provides to be an online listening tool, as well as a highly interactive communication platform (Burton and Soboleva, 2011).

3.7.4.4. Content communities

Communities are outlined to be where groups of people who share similar values and interests in a particular area come together to build and share their knowledge through interacting with other members in a community (Cervellon and Wernerfelt, 2012). In social media, Kaplan and Haenlein (2009, 2010) describes social media channels like YouTube as a form of content community where the key objectives is to share a wide range of media content, i.e., text, images, photos, and videos between users (Kaplan and Haenlein, 2010). Despite the definition being similar to that of social networking sites or social media in general, content community social media are different in terms of no personal profile page is required, or otherwise only basic information is given, i.e. name, gender, and when the user joined (Kaplan and Haenlein, 2010). YouTube is thereby an example of this type of social media (Smith et al., 2012).

Example: YouTube

Founded in 2005, and receiving over 800 million visitors a month (Youtube.com, 2012), YouTube is a content community social media which enables users to "*post, view, comment [...] and link to videos on the site*" (Smith et al., 2012, p.104). The type of videos or content which can be found on YouTube includes a mix of professional videos for example, organisational ads and promotion videos, which are stated to be the most viewed (Smith, Fischer, and Yongjian, 2012), and also user-generated videos by individuals which are the most commented-on videos (Smith, Fischer and Yongjian, 2012).

3.7.4.5. Image sharing sites

Image sharing sites are sites purely for sharing images. They allow users to share their own images or images from the web.

Example: Pinterest

One of the few photos sharing social media which have sparked popularity amongst internet users is Pinterest. According to a report by Experian (2012), Pinterest is the third most popular social network in the United States behind Facebook and Twitter, and receives around 104 million monthly visitors (Mashable, 2012). Characteristically, Pinterest is a

virtual pinboard which enables users to organise and share the beautiful things found on the web, as well as to discover new things and get inspiration from people who share similar interests (Pinterest.com, 2012). The focus of Pinterest is that users can cut and “pin” pictures of anything which interests them from the web onto boards and organised according to chosen categories (Patino et al., 2012).

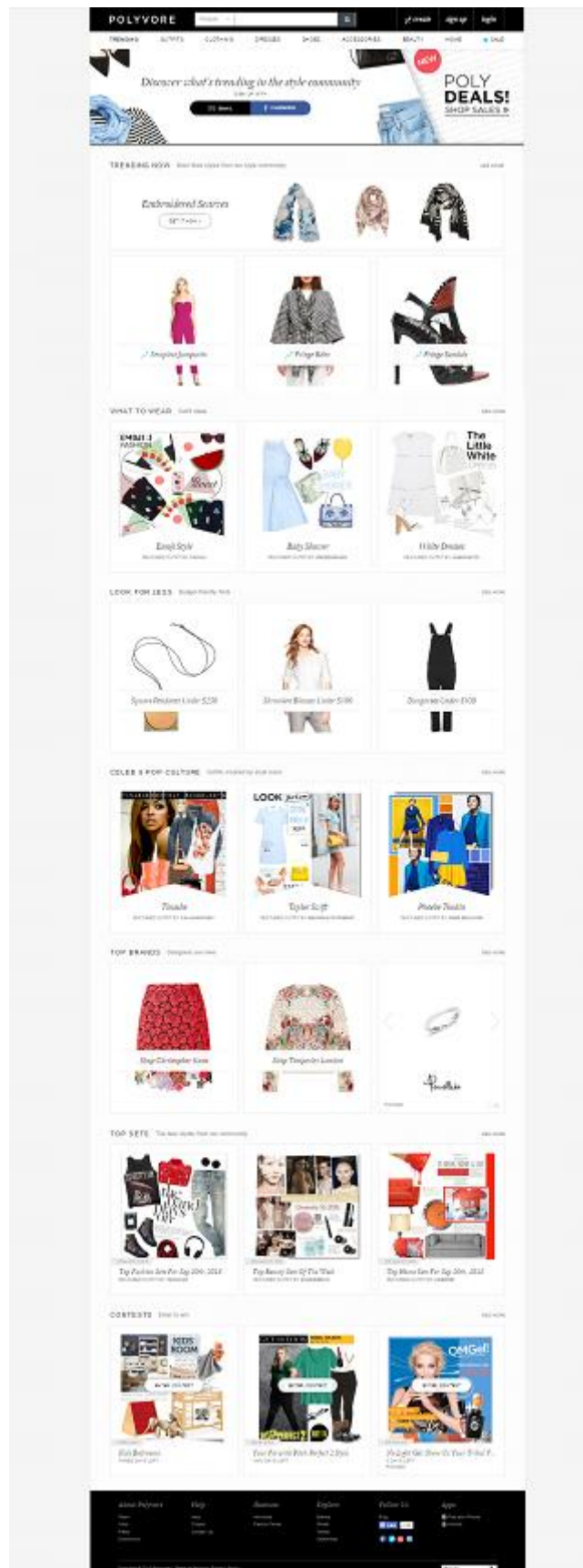
3.7.4.6. Community-generated galleries

Community-generated galleries can be perceived as online communities where community members create and share content, mainly visual content onto the site.

Example: Polyvore

Amongst the growing number of online communities, one which has been recognised for its creative fashion flare and is the web’s largest fashion community is Polyvore (Purdy et al., 2012). Founded in 2007, Polyvore was said to attract around 6.5 million users a month according to Purdy et al. (2012), and Holsing and Olbrich (2012) noted Polyvore has over 13 million users in 2010. Visitor numbers are increasing year on year, where as of November 2012, the site attracted over 17 million monthly users (Polyvore.com, 2012). The key characteristics of community platforms such as Polyvore is that content is contributed by “*a vibrant community of creative and stylish people*” (Feldstein and Wilson, 2010, p.6561), where fashion individuals clip images, mostly of clothing or styles from various websites to create collages, or “sets” (Ibid, 2010) (see Figure 3.1). These digital collages are generally about “*clothing, accessories, and lifestyle products from many different retailers and brands*” (Purdy et al., 2012, p.37). Aside being a large fashion community platform, Polyvore is also an emerging example of social shopping site (SSC), which is outlined to be an integration of social networking and online shopping (Holsing and Olbrich, 2012).

Figure 3.1. Polyvore homepage.



Example: Lookbook

Lookbook.nu, founded in 2008, is described as a “*user-generated and community-curated gallery*” (Lookbook.nu, 2012) that showcases everyday personal fashion styles and photography from individuals all over the globe (see Figure 3.2). With monthly traffic of 4 million visitors a month, Lookbook.nu is a niche platform for individual fashion and content creation and in no doubt an online fashion community for unique street style fashion where trendsetters can connect with one another. People who use Lookbook are generally young female consumers with interests in or specialising in photography, fashion design, blogging, and modelling (Lookbook.nu, 2012).

Figure 3.2. Lookbook.nu homepage.



Interestingly, in fashion retail, a number of retailers have adopted the “Lookbook” concept in their own ways on their website. Spanish retailer, Zara is an example who has developed “People!”, where Zara collaborates with their consumers to create weekly looks modelled by the individuals. Consumers can participate by sending in photos of their looks that must include a minimum of two items from Zara’s current season range, and Zara will select several looks on a weekly basis to publish onto their website. Other fashion retailers which use similar concepts include Mango (Mango Street), and Uniqlo (Uniqlooks).

Example: Chictopia

Similar to Lookbook.nu, Chictopia is another fashion community and social sharing site aimed for fashion bloggers and inspiration seekers (Chictopia.com, 2012). With 1.5 million

monthly visitors, Chictopia also revolves around street style and wearable everyday fashion. In addition, Chictopia also promotes selling of fashion by individual users.

Example: Motilo

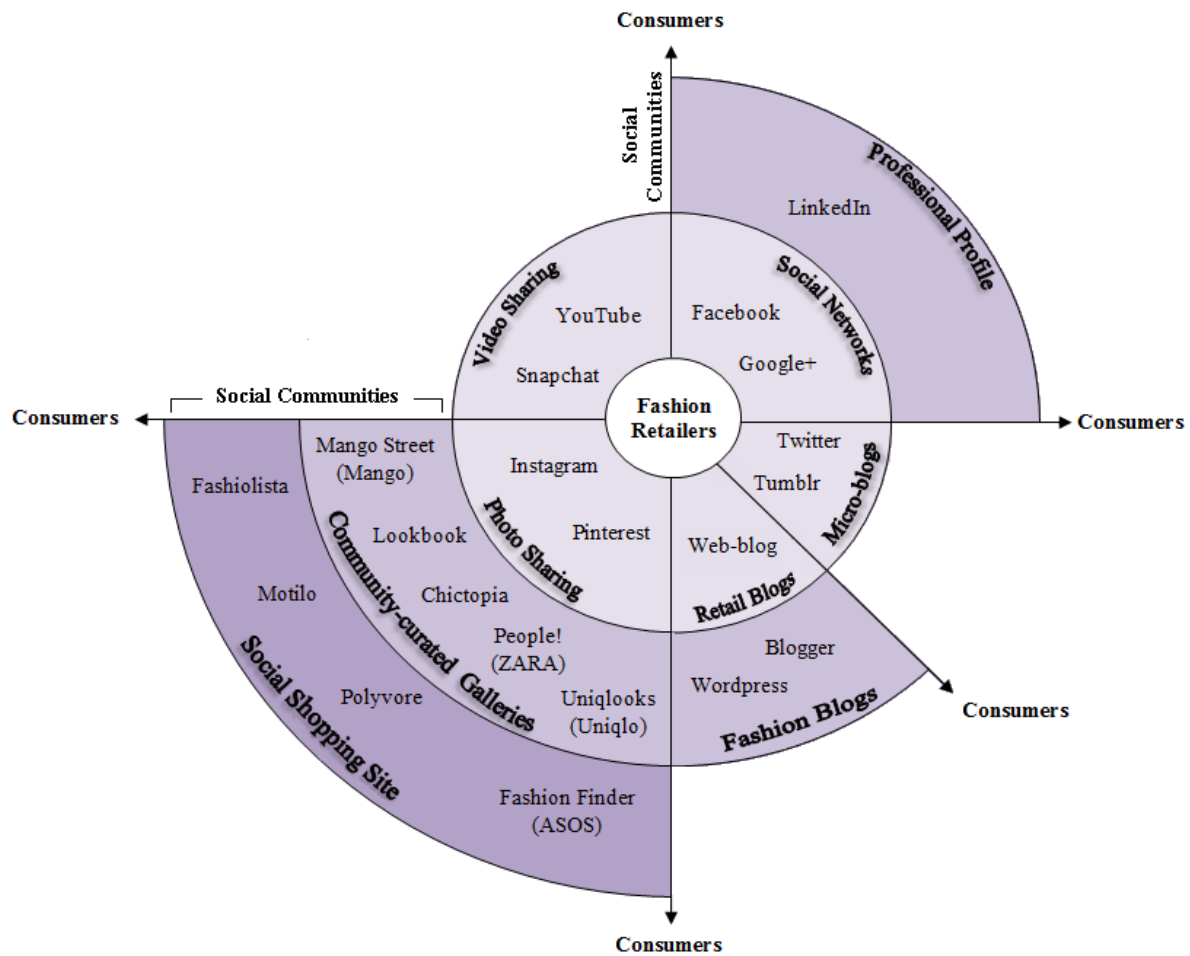
Another recently emerged UGC social media and networking platform for fashion is Motilo. Launched in 2011, Motilo is a growing online fashion community and social shopping site, but also an online fashion retailer (Batista and Ng, 2012) where consumers can create their own looks by using the pieces of fashion available in Motilo's shop and the innovative styling features and applications on the site. The shop itself contains hundreds of fashion items and brands from international websites all over the world, and content are updated daily (Motilo.com, 2012).

3.7.4.7. Categorisation of fashion social media platforms

The social media discussed above are those which have been adopted by fashion retailers. These are presented in Figure 3.3. Social networks, micro-blogs, blogs, photo-sharing and video sharing social media can be perceived as the core types that are not only used in fashion, but also across all industries. From photo-sharing social media, the model extends into social communities such as community-curated galleries and social shopping sites. These all have a common characteristic, that is, they all revolve around visual elements and concerns aesthetics.

Visual forms of social media have created an important social dimension in fashion e-tailing. The presence of photo-sharing social media, as shown in Figure 3.3, has allowed other social channels and networking platforms to develop. It is suggested that visual social media channels have flourished in the online fashion environment, because fashion is highly visual and is linked to aesthetics. The aesthetics of fashion concerns design and consumption (Eckman and Wagner, 1995), where people evaluate clothes by colour, detail, texture, and how clothing appears on the body. According to Eckman and Wagner (1995), the focus is on the judgement of attraction, rather than on expression. However, with social media today, fashion online emphasises more on the expression of individual fashion, whilst attraction through visual images is what makes fashion thrive online.

Figure 3.3. A Social Media and Communities Model in fashion e-tailing.



Key:

	<p>Centre and inner most level: Main stream Social Media platforms used by retailers for Marketing. Social Media are categorised according to their characteristics.</p>
	<p>Second level: Extension of the inner most level based on Social Media categories where consumers create and curate content on social interfaces provided by retailers.</p>
	<p>Outer most level: Next level of social interfaces - social shopping sites, where consumers not only curate content but can also shop products from consumer-generated content.</p>

As a result, online platforms that provides users with tools to curate content i.e., community-curated galleries, have become popular in fashion where consumers are creating, sharing and communicating fashion information to one another. From social communities as such, the commercial side sees online social shopping sites emerging. Online social shopping sites use community-curated content, such as visual images, on the website for shopping purposes, but at the same time, keeping social features for shoppers such as networking, sharing, and communicating with others.

3.7.4.8. Social media used in fashion retailing

Social media channels have grown in recent years in vast numbers, and these also vary across different countries which have their own versions. Facilitated by the Internet, social media channels have also expanded into the mobile and tablet markets, where some are purely mobile social media applications such as Instagram. This chapter has discussed social media platforms in fashion e-tailing, and a social media map is presented (Figure 3.3) illustrating their types and groupings. Fashion related social media can be categorised according to their characteristics, such as for general networking purposes (e.g., Facebook and Google+), blogging (e.g., Twitter, Blogspot, WordPress), photo-sharing (e.g., Pinterest), media content creation (e.g., YouTube), and social communities (e.g., Polyvore) etc. This research seeks to examine some of the more fashion-orientated social channels adopted in fashion. For instance, social communities like Polyvore are highly involved with fashion, where consumers not only share fashion information, but can also shop. The pure-play e-tailer, ASOS, who has 29.5 million visitors a month (ASOS, 2013), and over 9.1 million active customers (ASOS, 2015) have already adopted some of the social features from social communities to create an online social shopping site. Social media has provided new social features to the online shopping environment, and this research seeks to identify and explore the effects of some of these social features on fashion consumers' shopping behaviour.

3.8. Online Social Shopping Sites

The concept of social shopping has emerged and is starting to receive acknowledgment in industry and by academics. Social networking platforms are for more than simply sharing information and content among users. E-businesses will be seen integrating social networks into e-commerce, where users can engage in 'social shopping', which social networking with online shopping combined. The concept promotes the idea of connecting consumers and shopping (Olbrich and Holsing, 2011; Holsing and Olbrich, 2012). Key fashion based social shopping sites include Polyvore (Olbrich and Holsing, 2011; Holsing and Olbrich, 2012), ASOS Fashion Finder, Motilo, and Fashiolista for example.

Evidently, the social dimensions of fashion online shopping environments is significantly growing, meaning there will be a facet of social stimulus which will influence consumer's shopping behaviour. Literature on online social shopping is growing, and existing literatures which have looked at online social shopping sites have all been related to fashion sites, for

example, Osoyou.com (Dennis et al., 2010), and Polyvore.com (Olbrich and Holsing, 2011; Holsing and Olbrich, 2012).

3.8.1. Characteristics of online social shopping sites

With online social shopping sites significantly related to fashion, such sites will contribute further social (sharing and interactive) features to the fashion online shopping environment. Existing studies on online shopping environments have already started to examine the characteristics of online shopping sites (i.e., Olbrich and Holsing, 2011; Holsing and Olbrich, 2012). Grange and Benbasat (2010) classified these features as part of the design factors of website, labelled "online social shopping design artefacts". In the current study, social features will be used to address these characteristics. Table 3.4 summaries and describes the social features identified on online social shopping sites identified by researchers. Notably, the social features are highly relevant to fashion as researchers (Olbrich and Holsing, 2012; Holsing and Olbrich, 2012) reviewed fashion oriented online social shopping site, Polyvore.

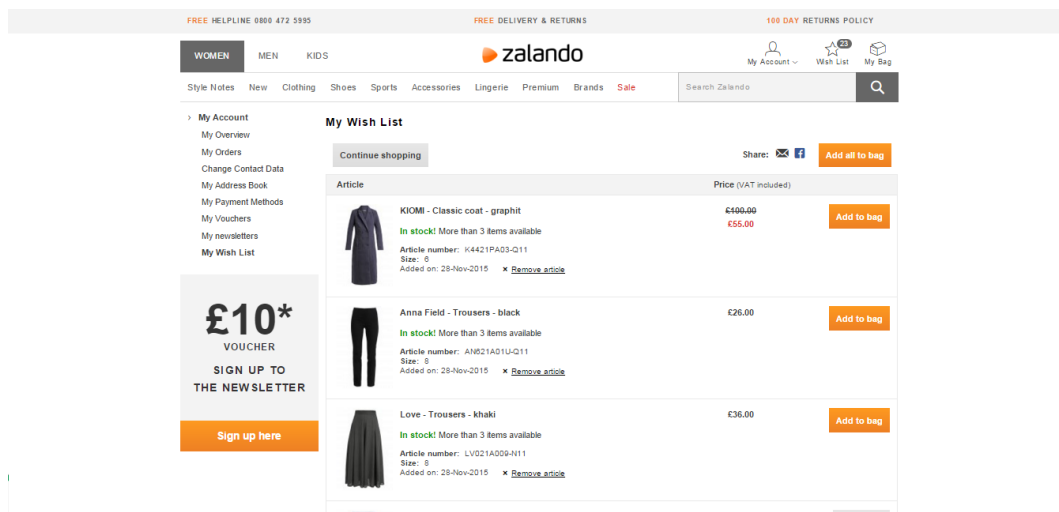
Table 3.4. Social features on online social shopping sites.

Social features	Alternative names	Description	References
Lists	Wish lists, favourites list, recommendation lists	A shopper created product list. Lists are created by registered members of products/brands. Lists can be about favourite products/brands, wish lists for birthdays, Christmas, or wedding presents, or even list of online shopping friends, or influential users.	Dennis et al. (2010); Grange and Benbasat (2010); Olbrich and Holsing (2012); Holsing and Olbrich (2012)
Outfits	User-generated collages, outfit collage, styles	A form of UGC where registered users create a style, look, or outfit collage by dragging and dropping assorted products using a built in editor on the web site. Outfits can be thematic e.g., based on colour trends, seasonal trends, celebrities, inspirations, etc.	Olbrich and Holsing (2012); Holsing and Olbrich (2012)
Collaborative tagging	Tags, product tags	Tagging content such as photos or videos which are assigned to products, brands, shops etc. Tags are incorporated into the search feature on web sites, effectively benefiting consumers and organisations with information in the search process.	Olbrich and Holsing (2010); Holsing and Olbrich (2012)
Ratings	User-generated ratings, rating scores	Rating products and shops based on a 5-star scale.	Grange and Benbasat (2010); Olbrich and Holsing (2012); Holsing and Olbrich (2012)
User profile	Online shopper profile, shopper profile	A networking feature where users have an account with a profile page that essentially acts as a member's online identity within communities. Users can use profiles to differentiate the self by publishing personal information, photos, fashion interests, and showcase created styles etc.	Grange and Benbasat (2010); Olbrich and Holsing (2012); Holsing and Olbrich (2012)

3.8.1.1. Wish lists

Lists or wish lists are a features on social shopping sites/communities where registered users can create a list of products (Olbrich and Holsing, 2012). Some of the reasons behind shoppers making lists are outlined to include making a list of favourite products on the website, or create wish lists for birthdays, Christmas, or wedding presents (Holsing and Olbrich, 2012). Lists could be used for collecting products which are of general interests to the user and others (Olbrich and Holsing, 2012; Holsing and Olbrich, 2012). Features such as wish lists are also more commonly seen on fashion retail websites today. Pureplay e-retailers like ASOS and Zalando, as well as multi-channel retailers such as New Look, all have features similar to wish lists which enable shoppers to add and save products to and add to their shopping basket at a later time. Figure 3.4 shows the wish list page on the Zalando website.

Figure 3.4. Wish list page on Zalando.co.uk



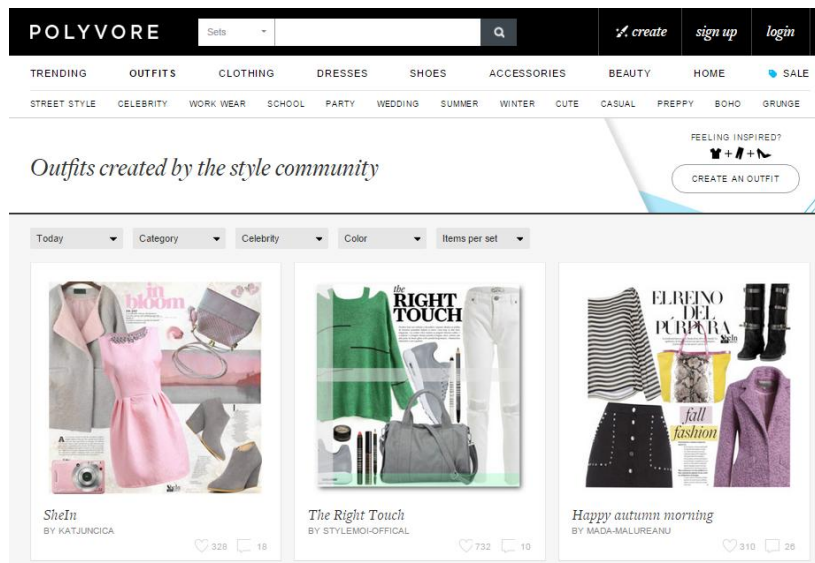
In a study exploring social e-shopping, Dennis et al. (2010) found that utilitarian shoppers enjoyed being able to make lists when shopping on a social e-shopping website. Shoppers commented on the benefits that it enables them to create a style-file and save items in one place to return back to later, or in their spare time (Dennis et al., 2010). Interestingly, Olbrich and Holsing (2012) found that if shoppers use many lists, it is the less likely the shoppers will click-out (i.e., clicking on the products which takes the customer to the participating shop in which the product is being sold), however lists were found to increase website stickiness and browsing.

3.8.1.2. "Outfits"

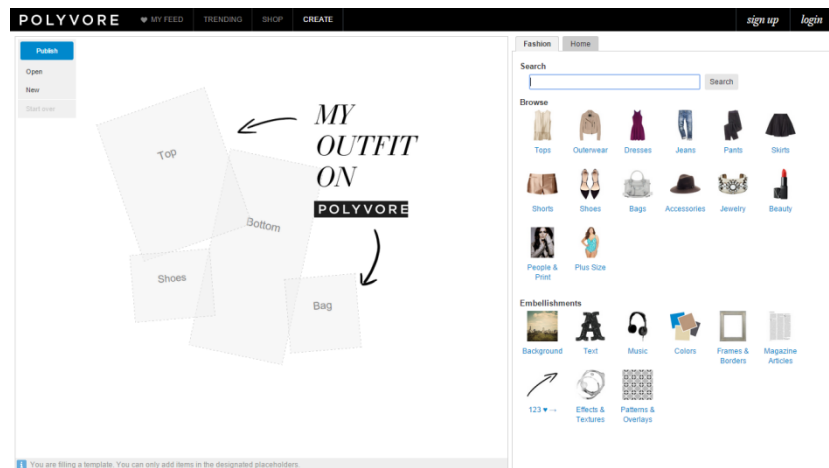
A popular feature on social shopping sites/communities are user-generated collages, generally called "Outfits", for example, on ASOS Fashion Finder and Polyvore - the two key social shopping communities, to date, which have this feature. Outfits on Polyvore were previously called "Styles" as cited in the works of Olbrich and Holsing (2012) and Holsing and Olbrich (2012). The label "Outfits" will be used in this study to address these user-generated collages.

Outfits are outlined to be popular sharing tool amongst fashion online shoppers (Holsing and Olbrich, 2012), and are described to be an assortment of products (referred to as a "set" on Polyvore.com) arranged by a user, and is normally related to a particular theme. Holsing and Olbrich (2012) outline that outfits can enhance browsing due to the assortment of products display and thematic arrangement. Brands, such as Nike, have been stated to use features such as the Outfits as an innovative tool for marketing (Holsing and Olbrich, 2012). Figure 3.5 shows some example outfits from the Polyvore website.

Figure 3.5. Outfits on Polyvore



Users can create outfits using an editor to drop and drag products onto a digital canvas (see Figure 3.6), similar to making mood boards.

Figure 3.6. Create your own Outfit on Polyvore.

Outfits are a fully interactive features, where unlike seeking a collection of items in a magazine, in the outfits feature online, products displayed within the outfit can be searched with direct-shop features, as well purchased using links which redirects shoppers to participating online shops. This activity is referred to as a "click-out" (Holsing and Olbrich, 2012). Accordingly, user-generated content such as Outfits are being integrated into e-commerce (Bucklin and Sismeiro, 2009; Cheung et al., 2008; Holsing and Olbrich, 2012), to increase purchase price and promote consumer confidence (Holsing and Olbrich, 2012).

3.8.1.3. Collaborative tagging

A characteristic of social shopping site outlined in the literature was collaborative tagging (Olbrich and Holsing, 2012). Tagging products has become very popular feature in social shopping sites and communities, as well as in on social media and networking platforms, for example, Pinterest and Instagram. Tagging is outlined to benefit consumers in terms of effective sharing and organisation of large amounts of information (Holsing and Olbrich, 2012), and for retailers, free promotion through electronic word of mouth. In social shopping communities, Holsing and Olbrich (2012) outline that user-generated tags are assigned to products and shops, and users can incorporate tags into the search process. Having tags on a website was found to have a higher positive impact on click-outs by online shoppers (Olbrich and Holsing, 2012).

3.8.1.4. Ratings

Ratings are a feature on social shopping sites which enables users to "like" by giving a heart to products and user-generated content i.e., Outfits and Looks, that the users like, for

example on Polyvore. Alternatively, the rating feature is more commonly seen on retail websites where customers can rate products and services using a five star scale on the quality of the product/service, price and experience received (Olbrich and Holsing, 2012).

3.8.1.5. User profiles

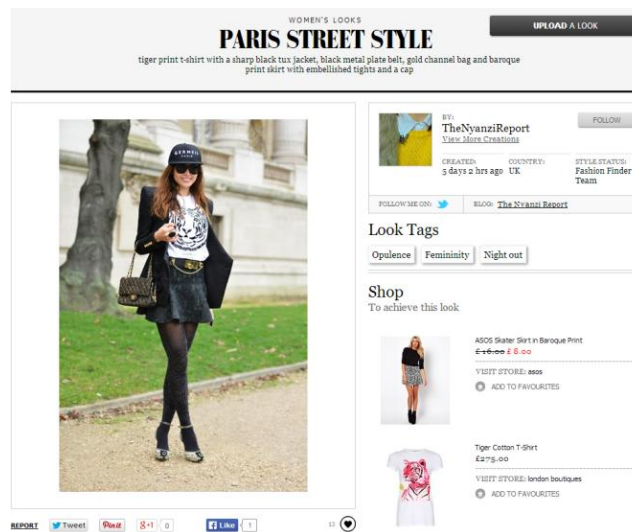
One of the key characteristics of social shopping site is that users can create an account and a member of the social community. User profiles can be described as a networking features where users have an account with a profile page which acts as a member's online identity within communities (Grange and Benbasat, 2010; Holsing and Olbrich, 2012; Olbrich and Holsing, 2012). Users can create a profile, and input their shopping preferences and interests to connect with other like minded shoppers (Holsing and Olbrich, 2012). As a member, users can also contribute content to the site, such as those outlined in the sections above, and follow other shoppers as well as build their network of followers. In other words, user profiles aim to enhance interaction and participation between community members (Holsing and Olbrich, 2012).

3.8.1.6. "Looks"

A feature which can be identified on many fashion social shopping sites or communities, such as ASOS Fashion Finder, Lookbook.nu, Stylight, and Chictopia, is a feature commonly referred to as a "Look". A Look or a collection of Looks can be described as photographs or images of individuals in a styled outfit. They can be perceived as a form of visual self-presentation of one's fashion style, outfit, or even a display of taste (McQuarrie et al., 2013). McQuarrie et al. (2013) notes that when clothing is worn by a person, it becomes a look, a style, an exhibition of taste; whereas if just displayed a lone, splayed out on a web page, clothing is just an item of clothing. Some examples of Looks are presented in Figure 3.7 and 3.8.

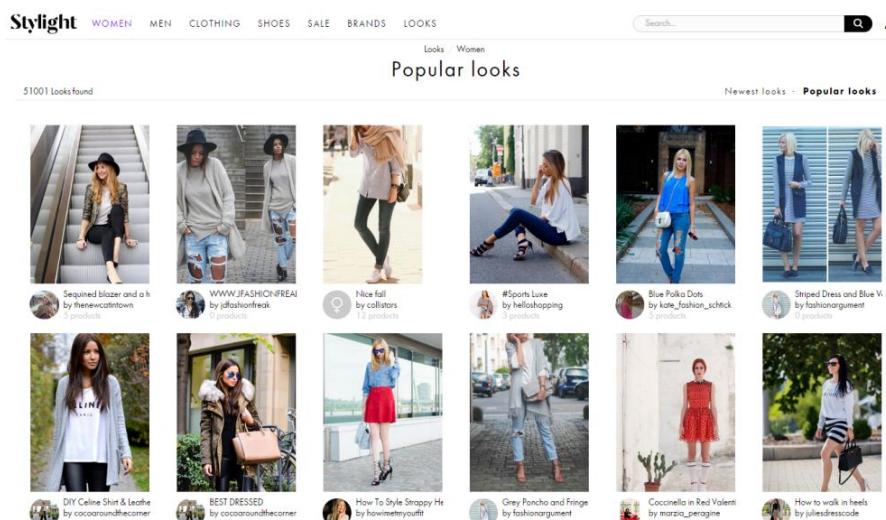
The example shown in Figure 3.7 is a Look titled "*Paris Street Style*" from ASOS Fashion Finder. As the image shows, a Look is a photograph of an individual taken outside, dressed or styled in a full head-to-toe outfit. The example shows one Look displayed on its own webpage, and there are many different Looks which essentially form a gallery.

Figure 3.7. A Look from ASOS Fashion Finder.



Similarly, Figure 3.8 below presents the homepage to a gallery of Looks created and posted by individuals onto a section labelled "Looks" on the Stylight website. ASOS Fashion Finder, and many other social shopping sites/communities, also this kind of page with similar layouts and contents.

Figure 3.8. Gallery of Looks on Stylight.



In general, Looks are photographs of individuals modelling their fashion outfits. The images are generally taken outside, and are centred on a theme. Looks can be described as a type visual user-generated content of self-presentation and expression dispersed from fashion blogs. Visual content form the main content on fashion blogs (Chittenden, 2010). These can be images of fashion or product related content taken from the internet, but largely comprise of bloggers' posting photographs of their outfits or looks onto their blog (Leung and

Goldstein, 2008; Chittenden, 2010). The quality of a Look can vary between individuals due to factors such as skill of the blogger, and equipment used for example.

McQuarrie et al. (2013) gives insight to the transitional stages of fashion bloggers and the development of visual content on fashion blogs. In the beginning, what is referred to now as Looks, can be described as ordinary "snapshots" created by consumers. Gradually, some make the transition to model status where bloggers train themselves or a friend or even hire free-lance photographers to take professional-looking photographs of themselves as models. The examples depicted in Figure 3.7 and 3.5 resemble editorial content akin to those in fashion magazines and editorial websites.

Likewise, similar to the collage features outlined in section 3.8.1.2, Looks on a social shopping site is a feature where consumers can shop from. For example, in Figure 3.7, consumers can shop the items or similar to achieve that Look.

3.9. Content creation in fashion retailing

3.9.1. User-generated content

As previously outlined, the social fashion online shopping environment is becoming more social and has social elements, such as, virtual sales personnel, social media, and significantly, many user-generated content (UGC) or consumer-generated content (CGC). User-generated content is defined as "*media content created by the general public rather than by paid professionals, and is primarily distributed on the Internet*" (Daugherty et al., 2008, p.16). Examples of UGC include videos, blog posts, podcasts, photographs, wikis and forum posts. UGC is a significant characteristic of social e-shopping sites and communities, and in fashion, it can be descriptive or visual. Olbrich and Holsing (2012) outline UGC such as "styles" are being steadily integrated into fashion e-commerce. Visual forms of UGC are essentially forming the central feature of social e-shopping sites, where consumers can browse and even shop from the curated content. Olbrich and Holsing (2012) propose UGC can be a situational factor which influences the behaviour of consumers, particularly in hedonic shoppers (Moe, 2003). The current study examines the visual aspects of UGC. Social e-shopping sites and communities represent curated galleries of visual UGC which can have considerable influence on fashion consumers' online shopping experiences and behaviour.

3.9.2. Content curation

The concept of "curation" is practiced in museums, where it involves the process of carefully selecting, organising, and presenting objects, artefacts in an exhibition (Wolff and Mulholland, 2013). Similarly, Abe (2013) also studies curation with reference to museums. Accordingly, Abe (2013) outlines in exhibitions, galleries, archive, or museums - more specifically, art museums, a curator is responsible for performing the "curatorial task". Reporting from the American Association of Museums Curators Committee (AAMCC), Abe (2013) outlines that curators thought to be "highly knowledgeable, experienced, or educated in a discipline relevant to the museum's purpose of mission" (Abe, 2013, p. 1220). Interestingly, the concept of curation can be seen online, especially in fashion and lifestyle, for example in interior and home design. Contemporary websites have provided internet users with tools to collect and share web content (Wolff and Mulholland, 2013). Accordingly, Wolff and Mulholland (2013, p.1) denote that "some websites market themselves as spaces [for people] to explore..." common interest through relevant media, for example Pinterest is key example; and others provide a means for people to create and share stories, and produce personalised content, for example, blogs.

Website infrastructures and interfaces has enabled the possibility for re-using web content unlimitedly in many different contexts in the past several years (Wolff and Mulholland, 2013). As Wolff and Mulholland (2013) describes, "users can select, collect, annotate, tailor, organise and present content of multiple media types" (p.1), are very similar to processes of museum curation, and hence the term "curation" is adopted to describe this prevailing web activity (Wolff and Mulholland, 2013).

3.9.2.1. Curation tools

The web today offers a facet of tools which enable content curation (Wolff and Mulholland, 2013). Wolff and Mulholland (2013) suggest there are five categories in which these tools can be classified. Table 3.5 presents the five categories of content curation tools, which encompass different features and serve different purposes. Accordingly, storytelling, as the label suggests, concerns the creation of "stories". Social media such as twitter is a key example. The next two categories share similar roles, "collecting" and "clipping". According to Wolff and Mulholland (2013), collecting is the process of collecting web content under a theme, whilst clipping is about "collecting web-clippings such as text proportion and images from the web" (Wolff and Mulholland, 2013). A key example that can be seen used by

fashion e-tailers is Pinterest. Pinterest offers this feature where users "pin" images from different websites onto a "board" (Pitta, 2012). Learning is another content curation category where there are tools which enable users to create learning tasks (Wolff and Mulholland, 2013). Lastly, publishing is where users can create their own newspaper, or news feed using tools to select news stories around a common topic of interest.

Table 3.5. Types of content curation tools.

Category	Description	Examples
Storytelling	Creating stories by linking web content, particularly social media such as twitter.	Storify
Collecting	Collecting web content under thematic headings, often includes theme-linking.	Bag the web Pearltrees Pinterest
Learning	Creating learning task from web content.	Learnist Livebinders
Clipping	Collecting web-clippings such as text portions and images from web pages	Clipboard
Publishing	Curate your own newspaper by selecting news stories from diverse sources around a common topic.	Paper.li Scoop.it

Source: Wolf and Mullholland (2013)

3.9.2.2. Fashion content curation

The act of curation is not as simplistic as to "selecting, organising, and presenting objects" (Wolff and Mulholland, 2013). Rather, and importantly, curators are outlined to be offering an interpretation of how objects related to one other, similar to that of telling a story about "a period in history, about a culture, about a life of an artist, [or] about scientific discovery" (p.1). In fashion, fashion curators are relating products to one another, and conveying styles and essentially lifestyle fashion others can relate to i.e., themed fashion, events, trends, and so forth.

3.9.3. Co-creation in Fashion

Consumer participation on fashion e-retail websites is evidently growing. ASOS, the UK's leading fashion pure-play e-retailer (Intel, 2012), for example, are promoting user engagement and participation, making consumers the creators of fashion value and meaning. Co-creation is a growing trend in online environments, described as a participative process where organisations are no longer the definer of value, but instead people and organisations generate and develop meanings together (Ind and Coates, 2013). It is argued due to the potential for engagement via the Internet, and the shift towards consumers being value creators that has spurred the growth of co-creation (Ind and Coates, 2013).

In fashion e-retailing, co-creation comes to exist from consumer interactivity and experiences within e-store environments, as Spina et al. (2012) denotes, consumer experiences in stores is something that is co-created through participation and involvement within a sensory and emotional environment, and hence generates value. The online shopping environment in fashion already shows signs of consumers participating and interacting, socially, in terms of sharing fashion information across websites, and creating fashion content and value. It is therefore important to understand the growing social factors in fashion online shopping environments, such as co-creation, in fashion e-retailing.

3.10. The Social Dimension of the Fashion Online Shopping Environment

The social dimension of fashion OSE can be described to entail different types of social factors. Figure 3.9 presents the different social factors currently perceived on fashion websites and online social shopping sites and communities like Osoyou, ASOS Fashion Finder, and Polyvore. The social factors can be categorised into three key groups: social factors for customer service and communication, social factors used for promotion and public relation, and more specific to fashion, social factors for co-creation.

Figure 3.9. The social dimension of the fashion online shopping environment.



(Source: Author's own adaptation.)

Social factors for customer service and communication include those previously outlined e.g. virtual sales assistants, product reviews, and also social media and networking sites such as Facebook and Twitter, which assist in decision-making and the purchase of products or post-purchase experiences. Moreover, there are also social factors used for promotion and public

relation by fashion retailers. A facet of social media and networking channels like Facebook, Twitter, Google+, YouTube, as well as image sharing site such as Pinterest, and mobile applications Instagram, have been adopted by fashion retailers for retail brand and product promotion, and engagement in public relation. Lastly, a number of online social shopping sites and communities have emerged (Olbrich & Holsing, 2011), which combined social networking with online shopping into one, enabling social e-shopping for young fashion consumers (Dennis et al., 2010; Gummerus et al., 2012). Examples include Osoyou, ASOS Fashion Finder, and Polyvore. Social e-shopping sites have large online communities of users who not only shop, but also search, discover, create and share fashion information and content. Co-creation can be used to describe retailer and consumer collaboration on social e-shopping sites, where consumers use tools and social features provided to create and share fashion content. Social factors for co-creation thereby include online communities, but the majority UGC features. Olbrich and Holsing (2011) identified lists, styles, tags, reviews, and user profiles on Polyvore; and Dennis et al. (2010) acknowledged similar user-generated social features on Osoyou, such as community groups, lists and style-files.

3.11. Chapter Summary

The literature on online shopping environments identifies that there are several dimensions which have been researched by academics. The most commonly explored factors include those related to the design and functional attributes such as search and navigation, and also online atmospherics (Kawaf and Tagg, 2012). Moreover, Kawaf and Tagg (2012) also acknowledge that research exploring interactive elements of fashion websites, is also emerging. Despite the popularity of social media and networking online, the social dimension of the online shopping environment is given little attention. Research on online environments, and more and more so for fashion, is focusing on the importance of providing pleasurable user experience. The links between online shopping environments and online customer experiences is reviewed in the proceeding chapters.

Chapter Four: Online Consumer Experiences

4.1. Introduction

It is evident that online environments can stimulate experiences e.g., pleasure and arousal, as well as cognitive experiences (Kawaf and Tagg, 2012). Research interests in experiences has been widely explored in the literature as a form of response or state of the consumer, for example, in many branches of consumer behaviour studies such as consumption behaviour (Richins, 1997; Hirschman and Holbrook, 1982; Jain and Bagdare, 2011; Hoyer and Stokburger-Sauer, 2011; Li et al., 2011), self-concepts, image and identity studies (e.g., Onkvisit and Shaw, 1987; Koo et al., 2014; Escalas and Bettman, 2003; Peters et al., 2011), advertising (e.g., Kim, 2000; Fortin and Dholakia, 2005; Martin et al., 2004), retail environments (e.g., Petermans et al., 2013; Backstrom and Johansson, 2006; Clarke et al., 2012; Turley and Chebat, 2010), and online shopping environments (e.g., Kawaf and Tagg, 2012; Haubl and Trifts, 2000; Demangeot and Broderick, 2006; Manganari et al., 2009). This chapter reviews literature on consumer and customer experiences and seeks to define experiences for the online context.

4.2. Definition of Experience

Experience as a concept is not as well-established in research literature in comparison to areas of consumer behaviour and marketing (Schmitt and Zarantonello, 2013). There are multiple ways to define the term, but Schmitt and Zarantonello (2013) outlines two broad categories. The first category describes experience as ongoing perceptions, feelings, and direct observations. This view sees experience to be a result of direct observation and participation, for example, experiences of products and services, or shopping environments, which identifies feelings and cognitions (Schmitt and Zarantonello, 2013). Alternatively, the second category describes experience as the past and knowledge accumulated over time (Schmitt and Zarantonello, 2013). Experience in this sense are past memories and the knowledge and learning from them (Schmitt and Zarantonello, 2013).

In different disciplines and fields of science, experience can be defined accordingly to the discipline adopted (see Table 4.1), and these can influence the way marketers conceptualise experience (Schmitt and Zarantonello, 2013).

Table 4.1. Definition of experience from different disciplines.

Discipline	Definition of experience
Philosophy of science	Experience is objective. It is closely associated with experimentation.
Philosophy	Experience is subjective. It is the unique relation individuals have with the outside objective world. Subjectivity concerns the consciousness of the self (i.e. one's past, present, and future).
Sociology & Psychology	Experience is a cognitive and affective process and activity.
Anthropology	Experience is the way individuals live their lives as part of a culture. Experience is thereby group-based and tied to traditions and rituals.

Source: Adapted from Schmitt and Zarantonello (2013, p.28)

Accordingly, experience in retail and online environment research can be defined from the sociology and psychology discipline, where the impact of environmental cues on customers' experience is represented by customers' cognitive and affective process and activities i.e., the internal state (Donovan and Rossiter, 1982). Experience in this study is therefore not about past experiences, but the ongoing perceptions and feelings resulting from direct observation or participation customers have from online shopping environments; which leads to cognitive and/or affective processes and activities.

4.3. Consumption Experiences

Traditionally, consumer behaviour research emphasised on the logical flow of consumers' decision making and consumption behaviour where research explored motivations theories, as well as examined information processing models to understand consumer behaviour (Holbrook and Hirschman, 1982). However, Holbrook and Hirschman (1982) suggested an "experiential view" to consumption behaviour which took into account phenomena such as playful leisure activities, sensory pleasure, daydreams, esthetic enjoyment and emotional responses, which have been overlooked in traditional consumer research. Holbrook and Hirschman (1982) explain that an experiential view of consumption emphasises on the notion of fantasies, feelings and fun. Consumption in this perspective is a subjective state of consciousness that entails a variety of symbolic meanings, hedonic responses and esthetic criteria (Holbrook and Hirschman, 1982).

Fashion is perceived as a product which is hedonically consumed. Hirschman and Holbrook (1982) denote that performing arts (e.g., opera, ballet, and modern dance etc), plastic arts (e.g., painting, photography, sculpture and crafts), and also high culture products within popular culture (e.g., fashion apparel) are hedonically consumed product classes. As fashion is viewed as esthetic products with high emotional involvement, Hirschman and Holbrook

(1982) proposes that (1) such products can evoke emotional arousal and fantasies; (2) consuming such products require substantial mental activity on part of the consumer; and (3) consumers' patronage decisions on hedonically consumed products are based on symbolic elements of the product than opposed to its tangible features.

4.4. Experiential Marketing

The role of experience in marketing has been recognised as an important factor for marketers to understand and engage consumers in marketing activities. The traditional view of marketing viewed consumers analytically, however, Schmitt (1999) proposed a new era of marketing shifting away from the traditional view towards an experiential one. Unlike the traditional approach, the experiential view of marketing is one where marketers attempt to understand consumers' views and reactions. Table 4.2 presents a comparison of traditional versus experiential marketing based on the key characteristics of marketing from both consumer and organisational perspectives.

Table 4.2. Characteristics of Traditional versus Experiential Marketing.

	Characteristic	Traditional Marketing	Experiential Marketing
Consumer perspective	Consumer decision-making	Rational.	Rational and emotional.
	Consumers consumption choices	Features, product features and benefits.	Consumption is a holistic experience.
Organisational perspective	Competitive advantage	Produce narrowly defined product categories and competition.	Creating customer experience.
	Marketing activities	Analytical, quantitative, verbal.	Eclectic.

Source: Adapted from Schmitt (1999)

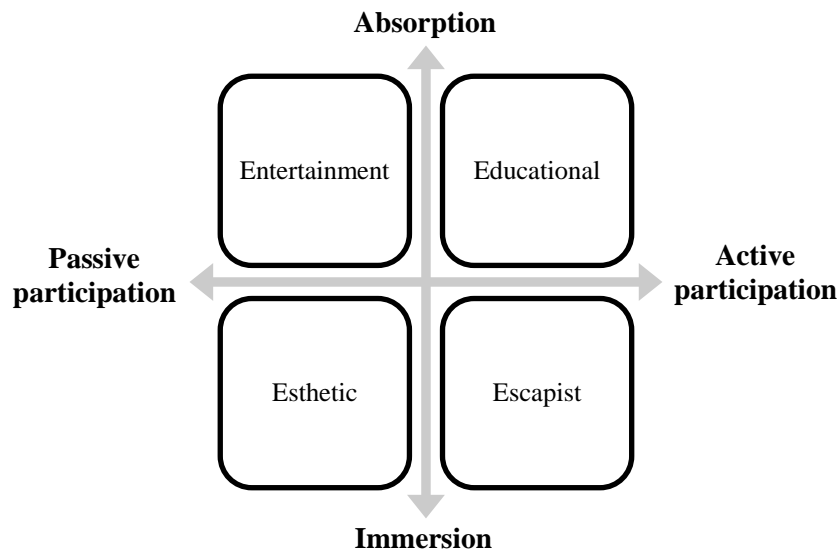
Looking at marketing from the consumers' perspective, traditional marketing had viewed consumers as rational decision makers who undertook straightforward problem solving and reasoned actions. Consumers' consumption choices were also perceived based on product features and benefits (Schmitt, 1999). On the other hand in experiential marketing, Schmitt (1999) outlines that consumers' decision making is still rational but also driven by emotions, and consumption is about an overall holistic experience i.e., it is about sensory, behavioural, cognitive, and relational values, rather than just functional features and benefits (Schmitt, 1999). Hirschman and Holbrook (1982) had also proposed that people's consumption experiences involve fantasies, feelings, and fun. In other words, experiential marketing is consumer-centric, placing consumers in the centre of all marketing decision and activities. In comparison to traditional marketing which focused on functional and rational behaviour, the

experiential view reflect a more hedonic approach emphasising on the value of feelings, emotions and experience as a whole felt by consumers.

As a result, the organisational perspective for marketing has evolved with the new view of marketing. Competitive advantage for organisations was once about producing narrowly defined products category and competition, and marketing activities were very much analytical, quantitative and verbally based. In other words, marketing was about predicting purchase based on predictors such as monetary value and functional features, their relative importance, and consumer's willingness to pay (Schmitt, 1999). While these characteristics of marketing are still important, the shift towards an experiential view sees organisations creating competitive advantage through providing pleasurable customer experiences, especially in the online context; and utilising eclectic marketing methodologies which are diverse and multi-faceted, and unlimited to a specific method (Schmitt, 1999).

4.5. The Four Experience Realms

Pine and Gilmore (1998) proposed there are four types of experiences (the 4Es) that people have: entertainment, experiences, educational experiences, escapist experiences, and esthetic experiences. The 4Es are determined by two dimensions, the degree of participation and the level of connection individuals have with the performance, event or activity (see Figure 4.1). Firstly, participation refers to consumers' participation in an activity or event which can be passive or active. Passive participation is when an individual does not affect or influence the performance or event that yields the experience (Pine and Gilmore, 1998). On the other hand, active participation is when the individual plays a key role in personally influencing the performance or event which yields the experience (Pine and Gilmore, 1998). The second dimension concerns the level of connection consumers may have with an event. People can feel absorbed in an activity - where the activity or event "*occupies a person's attention by bringing the experiences to mind*" (Pine and Gilmore, 1999 cited in Jeong et al., 2009, p.108), or immersed in an activity - when a person becomes "*physically or virtually a part of the experience producing event/performance itself*" (Pine and Gilmore, 1999 cited in Jeong et al., 2009, p.108).

Figure 4.1. The Four Realms of an Experience

Source: Pine and Gilmore (1998)

Consumers shopping for fashion can be perceived to experience all four of the above experiences conceptualised by Pine and Gilmore (1998). The following sections review each of the 4Es for fashion online shopping.

4.5.1. Entertainment experiences

Entertainment experiences occur when consumers passively participate in an activity and feel absorbed in it (Pine and Gilmore, 1998). Activities such as watching television or attending an concert are described to elicit entertainment experiences (Pine and Gilmore, 1998). Shopping can also be viewed to stimulate experiences of entertainment which has been widely researched in consumer behaviour literature. Studies have explored the hedonism of shopping, for example, investigating shoppers' hedonic motives and values for shopping (Tauber, 1972; Babin et al., 1994; Childers et al., 2001; Scarpi, 2012; Hirschman and Holbrook, 1982). In the hedonic view of shopping, shopping is fun and playful and is about enjoyment and entertainment as oppose to being task related (Hirschman and Holbrook, 1982). Babin et al. (1994) outline that consumers' hedonic shopping values reflect the potential entertaining and emotion worth of the activity perceived by shoppers. In fashion online shopping, Jeong et al. (2009) identified that online shopping for fashion significantly leads to entertainment experiences and can stimulate feelings of pleasure and arousal.

4.5.2. Educational experiences

Educational experiences results from activities where consumers actively participate and feel absorbed in the activity, for example, attending class (Pine and Gilmore, 1998). In consumer behaviour literature, Pine and Gilmore's (1998) concept of educational experiences can be referred to as learning experiences. In fashion shopping, studies have found that consumers do shop to learn about new trends and products. For example, Parsons (2002) identified that consumers hold a strong motive to shop online for fashion in order to learn about new trends. It is argued that consumers expect to be able to find, assess and appreciate new trends, brands, product launches and pre-launch information through retail websites (Parsons, 2002). This suggests that during consumers' shopping activity, they are actively participating in online browsing in order to find information about trends, product and offers that are of interest to them on the retail websites, or third party interfaces such as blogs or social media platforms. By actively searching for information online, Jeong et al. (2009) notes that it can produce educational experiences.

In a similar context, Arnold and Reynolds (2003) also states that consumers can shop for the purpose of learning or gaining information about trends and products. They propose the concept of "idea shopping", which is where the goal for shopping is to keep up-to-date with the latest trends and fashion, and to see new products and innovations (Jeong et al., 2009; Arnold and Reynolds, 2003). Accordingly, Arnold and Reynolds (2003) found that during idea shopping consumers feel arousal and enjoyment even though no purchase was made. In other words, consumers can feel pleasure and arousal from simply learning and gaining information and knowledge. Ryan and Deci (2000) outline that since educational experiences involve active search for information, it will result in a sense of pleasure driven by consumers' pursuit for novelty (Jeong et al., 2009).

4.5.3. Escapist experiences

Experiences of escapism are determined by activities where consumers actively participate and feel immersed in. For example, acting in a play or descending the Grand Canyon can provide escapist experiences (Pine and Gilmore, 1998) as the consumer actively participates and will feel immersed when engaged in these activities. As previously mentioned, shopping involves active participation from the consumer and studies have suggested that consumers can become immersed in online shopping. In a study by Song et al. (2007), consumers can be perceived to experience escapism from the real world when shopping online through a state

of telepresence. Telepresence is defined as "*a mental state where the user feels immersed in a virtual environment*" (Turkle, 1984 cited in Song et al., 2007, p.557). In fashion, Song et al. (2007) states that fashion consumer can become immersed in online shopping.

4.5.4. Esthetic experiences

Esthetic experiences are stimulated when consumers passively participate but still feel immersed in the activity (Pine and Gilmore, 1998), for example, watching a play or viewing beautiful sceneries or landscapes. In the online shopping context, consumers are identified as active consumers who are interactively creating their consumption experiences (Yoon, 2013). Research identifies that the fashion consumer can become immersed in online fashion shopping (Song et al., 2007). In the past, fashion consumers' esthetic experience can be perceived where if consumers are immersed in fashion online shopping, there is little effect that consumers can have on the activity. However, the online environment has evolved and become more interactive and social. It suggests that today's consumers who are immersed in online fashion shopping can have a considerable impact on the activity as fashion consumers engage through interacting and socialising, which is arguably a part of today's online shopping experience.

4.6. Components of Experience

Experience is a multidimensional construct. In marketing, Schmitt (1999) presents the strategic experiential modules (SEMs) which suggest there are five modules of experiences that marketers can use as a guideline to create and manage customer experiences. Accordingly, the five modules of experience are about SENSE, FEEL, THINK, ACT, and RELATE. Table 4.3 presents a summary of the five modules and their marketing purpose adapted from Schmitt (1999).

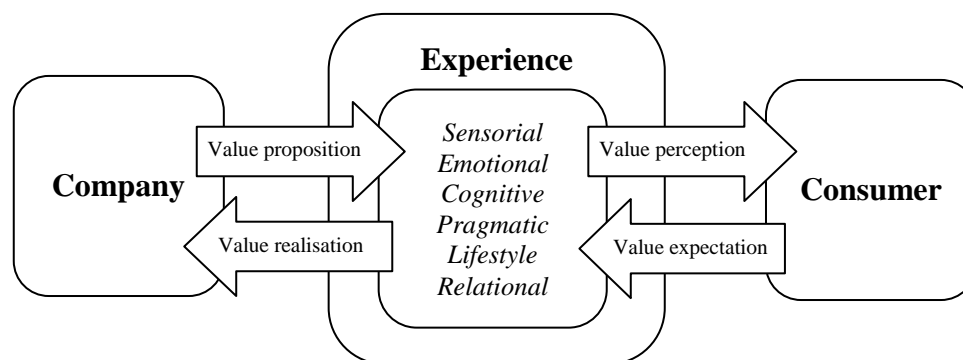
Table 4.3. Strategic experiential modules (SEMs).

Modules	Type of Experience	Marketing Purpose
SENSE	Sensory experiences	To create sensory appeals through sight, sound, touch, taste, and smell.
FEEL	Affective experiences.	To create emotional appeals starting from mildly positive moods to strong emotions of joy and pride.
THINK	Creative cognitive experiences.	To create intellectual appeals through creating cognitive, problem-solving experiences which engage consumers creatively. For instance, through surprise, intrigue, and provocation.
ACT	Physical experiences, behaviours, and lifestyles.	To enrich consumers' lives through physical experiences, teaching new ways to do things, alternative lifestyles, and interactions.
RELATE	Social-identity experiences.	To stimulate desire appeal for self-improvement i.e., an ideal self. RELATE entails SENSE, FEEL, THINK, and ACT (interpersonal needs and experiences), but also expands to external needs for social relations to reference groups or culture.

Source: Adapted from Schmitt (1999)

Scholars have adopted Schmitt's (1999) SEMs in management studies, for example, Gentile et al. (2007) outline the importance of experience and value creation between organisations and consumers. Gentile et al. (2007) state that experience is a multidimensional structure composed of sensorial, emotional, cognitive, pragmatic, lifestyle, and relational components. They argue that customer experience is created through interaction between customers and brands or retailers, and value is created through sets of interactions. Figure 4.2 presents Gentile et al.'s (2007) model on value creation and customer experience.

Figure 4.2. Customer value creation and experience.

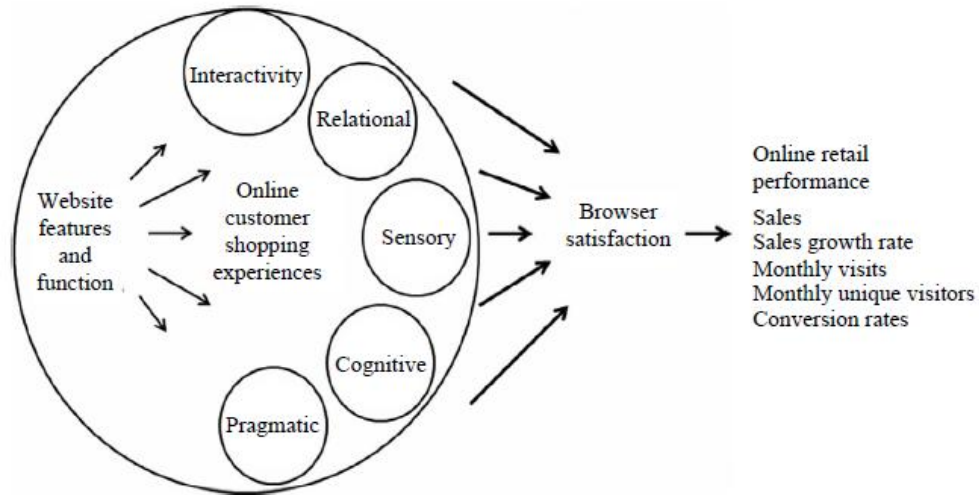


Source: Gentile et al. (2007)

According to Gentile et al. (2007), physical experiences and lifestyle are individual components within themselves, whilst Schmitt (1999) presented these as one component under ACT. In more recent literature, and more specific to online, Pentina et al. (2011) conceptualised online customer shopping experiences stimulated by attributes of retail

websites for online shopping. Drawing on Schmitt's (1999) SEMs and the works of Gentile et al. (2007), Pentina et al. (2011) conceptualised that website attributes can stimulate interactivity, relational, sensory, cognitive, and pragmatic online shopping experiences, which influences browsing satisfaction and consequently, the impact on online retail performance (see Figure 4.3).

Figure 4.3. Consumer online shopping experience.



Source : Pentina, Amialchuk and Taylor (2011)

Interestingly, emotions or affective experiences was not included in Pentina et al.'s (2011) conceptual model as a component of online customer experiences. On the other hand, Pentina et al. (2011) emphasised on the significance of interactivity as new component of online customer experience given the highly interactive and participatory nature of online activities, however, it is arguable that interactivity is the online version of Schmitt's (1999) and Gentile et al.'s (2007) ACT or pragmatic experience.

Drawing on the works of Schmitt (1999); Gentile et al. (2007); and Pentina et al. (2011), experience is recognised to consist of sensory, affective, cognitive, pragmatic and relational components. The following section reviews each of the five experience components for the online context, in particular, focussing on consumers' online experiences for fashion shopping in online environments.

4.6.1. Sensory experiences

Sensory experiences are those which concern the stimulation of the five human senses i.e., sight, hearing, touch, taste, and smell (Schmitt, 1999). Gentile et al. (2007) outline that good

sensorial experiences can arouse people's aesthetic pleasure, excitement, satisfaction, and sense of beauty. From a marketing perspective, it is suggested that marketers should engage all five senses to make an experience more effective and memorable (Pine and Gilmore, 1998), however, this can be limited in certain contexts. For example, in retail environments, sight, sound, and touch are important sensory cues in creating the atmosphere or ambience of fashion retail stores (Kotler, 1973), whilst smell and taste on the other hand, are important sensory cues in product categories such as food and drink and thereby for grocery retailers. Numerous studies have proven that sensory cues in retail stores contribute significantly to customers' in-store shopping experience and shopping behaviour.

Due to the nature of the Internet, many of the senses are limited in the online environment as users cannot touch, smell or taste products. Sensory experiences online are therefore restricted to sight and sound through visual cues such as design, images and layout; and auditory cues such as music (Im et al., 2010). The current study focuses on the visual cues, notably visual content that is created by online consumers of fashion.

4.6.1.1. Visual experiences

Visual experiences is regarded to be more important than auditory experiences in online environments due to the need for product viewing and product information seeking for online shopping (Im et al., 2010). Online product presentations such as integrative image technologies like zoom, 3D viewing, and catwalks (McCormick and Livett, 2012) are therefore important attributes of websites selling fashion clothing and accessories, as they provide visual product information. In experiences literature, Hirschman & Holbrook (1982) identified that visual stimuli concerned hedonic consumption behaviour, and is related to aesthetics and pleasure (Guido, Capestro, and Peluso, 2007). Aesthetics is defined as an individual's perceived perception for beauty and pleasing appearances (Lavie & Tractinsky, 2004). Kauppinen-Räsänen and Loumala (2010) studied aesthetic experience based on attractiveness, for example based on colour, quality, brand image or personal interrelationships. Studies examining web aesthetics have focused on features such as design, colour, and use of images (Chang et al., 2014; Wang et al., 2011; Lavie and Tractinsky, 2004). Moreover, Fashion is a subject that revolves around design i.e., colour, detail and texture (Eckman and Wagner, 1995), and therefore stimulates senses such as sight and touch. However, Eckman and Wagner (1995) also note that fashion is also about consumption and therefore stimulates taste; not orally, but aesthetically based on individual perceptions,

interests, lifestyle and behaviour for fashion which is also studied in aesthetics. Consequently, exploring consumers' sensory experience of visual attributes on e-retail websites, especially in the context for fashion, can be examined by looking at aesthetic experiences.

4.6.2. Affective experiences

Affective experiences has been widely explored in consumer literature in terms of emotions, feelings and moods (Gentile et al., 2007). Studies have investigated consumers' emotional responses in advertising and various consumption situations e.g., product, services, and environments. Schmitt (1999) outlines that in experiential marketing; marketers should aim to create emotional appeal from mild positive moods to strong emotions of joy and pride. Fashion clothing can affect positive and negative moods and individual emotions (Moody et al., 2010). Research shows fashion clothing can be used to express positive emotions, and is also found to correlate with depression (Moody et al., 2010). Links have also been identified between fashion clothing and mood where clothing can lift or change low moods (Moody et al., 2010). Meneses and Rodríguez (2010) show that involvement with fashion results from positive emotions i.e., happiness, which occurs because of motive of aesthetic self-realisation or comfort. The literature on fashion consumption and involvement prove consumers do have emotional experiences towards fashion, but it is important to note according to Meneses and Rodríguez (2010), consumers' emotional experiences can be stimulated by aesthetics, in other words, consumers' sensory experiences.

Scholars have developed taxonomies of emotions to measure emotions in people. For example, Plutchik and Kellerman (1974) developed the Emotion Profile Index which consisted of 62 pairs of emotion descriptor pairs, divided into eight key sets of emotions. The eight sets of emotions are considered to be "primary" emotions consisting of fear, anger, joy, sadness, acceptance, disgust, expectancy, and surprise (Plutchik, 1980), which are important for human survival (Richins, 1997). A more widely accepted scale of emotions used in consumer behaviour and marketing literature is Mehrabian and Russell's (1974) Pleasure-Arousal-Dominance (PAD) scale. The PAD scale is used to assess people's emotional responses towards various types of marketing stimuli (Richins, 1997). Richins (1997) outline that the PAD scale sets out to measure consumers' perceived emotions of pleasure, arousal and dominance elicited by a set environmental stimuli, using 18 semantic differential. Richins (1997) outline that the PAD scale does not set out to capture the entire domain of emotional experiences, for example, the scale is suitable for measuring consumers' emotional responses

to store environments but invalid to assess people's emotional responses to interpersonal aspects of shopping and consumption for example.

4.6.3. Cognitive experiences

Cognitive experiences are described as those linked to thinking or conscious mental processes (Gentile et al., 2007). This involves individuals using their creativity (Gentile et al., 2007) or engaging in problem solving activities (Pentina et al., 2011). In online environments, Hoffman and Novak's (1996) concept of Flow adapted from Csikszentmihalyi (1990) has been widely used to measure online users' cognitive experiences. Flow occurs in human-computer interactions and consumer behaviour (Kim et al., 2013). It is a state when users are totally immersed in an online activity and forgetting the surroundings around them (van Noort et al., 2012). Flow is determined by the level of interactivity, telepresence, challenge and skill (Novak et al., 2000).

4.6.4. Pragmatic experiences

One of the experiences in Schmitt's (1999) experiential modules was ACT which refer to physical experiences and behaviours i.e., experience through physical acts such as interactions. Gentile et al. (2007) refer to this as pragmatic experiences which concern the physical act of doing something, for example, experience through using products. Similarly, Pentina et al. (2011) conceptualised pragmatic experiences in the online context to also reflect physical acts, for example, the usability of websites to purchase goods, order products or locating stores. However, another experiential component addressed by Pentina et al. (2011) which can be closely associated with pragmatic experiences is interactivity. Pentina et al. (2011) identifies interactivity as a new component of experience that refers to consumers' interactions with the website itself, for example, using features like wish lists, email and social networking tools, as well as reading reviews, checking product rating, saving and sharing content, and posting comments (Shao, 2009). Social interactions in online environments, such as, connecting with friends and interacting on social networks are also considered as interactive experiences (Pentina et al., 2011).

4.6.5. Relational experiences

Schmitt's (1999) RELATE module referred to experiences beyond one's personal feelings and private state. The RELATE dimension is outlined to concern individual's desire for self-improvement i.e. an ideal self that the individual wants to relate to; but it is also outlined to

concern the individual's social relations i.e., how the individual wants to be perceived by others. Gentile et al. (2007, p.398) describes relational experiences to "*involve the person and, beyond his/her social context, his/her relationship with other people or also with his/her ideal self*". In consumer behaviour literature, a stem of research which explores "the self" (Solomon et al., 2013) can be identified to reflect Schmitt's (1999) and Gentile et al.'s (2007) concept of relational experiences. In the marketing literature, the idea surrounding consumer relational experiences, for example how consumers relate to products, services, environments and their thought processes in this state is underexplored. In online studies, researchers have examined factors such as intrinsic interests (Trevino and Webster, 1992), involvement or personal relevance (Hoffman and Novak, 1996; Novak et al., 2000), which all refer to the concept of consumers relating to something based on their personal interests or motives.

4.6.5.1. Self-Concepts

Self-concept is the perception of thoughts, values and beliefs individuals have about themselves (Sirgy, 1982), as well as the collection of attitudes that others may have towards an individual (Goldsmith et al., 1999). Self-concepts are viewed as a multidimensional construct (Sirgy, 1982; Onkvisit and Shaw, 1987) which include the study of consumers' self-esteem, self-expression, self-image, and self-identities. The concept also propose that people have different dimensions of a possible self i.e., an actual self, and ideal self, and the social self (Sirgy, 1982; Jamal and Goode, 2001). The actual self is described as a person's real self or identity of who they already are (Goldsmith et al., 1999), whilst the ideal self is the image or identity that a person would like to be or become (Sirgy, 1982; Goldsmith et al., 1999). Onkvisit and Shaw (1987) refer to the "fantasised self" to describe the ideal self. The social self on the other hand reflects the thoughts, perceptions and attitudes held by others (Onkvisit and Shaw, 1987). Some products are not only consumed by individuals alone, but are consumed with others, for example, theme parks as Gentile et al. (2007) outline, can lead to the creation of a community or a *tribe*. The consumption of a particular product can be a means of affirmation of one's social identity, to induce a sense of belonging or distinction from a social group (Gentile et al., 2007).

4.6.5.2. Involvement

In a study by Novak et al. (2000), online users' intrinsic interests, situational and/or intrinsic self-relevance were examined as predictors of focussed attention in consumers' Flow experience. Their findings indicated that the greater importance online users hold towards a

stimulus positively associated with greater focus attention. Involvement is also discussed in consumption behaviour, where Holbrook and Hirschman (1982) proposed that consumers have input in the consumption process. One of the inputs outlined is consumers' involvement in terms of the type of involvement consumers have with products or the stimulus, than oppose to the level of involvement e.g. high versus low involvement (Holbrook and Hirschman, 1982). Holbrook and Hirschman's (1982) consumption behaviour model, presents two types of involvement, one from an informational processing view and the other, from an experiential view. From an informational processing view, they refer to Krugman's (1965) definition of involvement which emphasises on personal connections an individual makes between their own life and the stimulus. In informational processing literature, involvement is perceived as personal relevance (Leavitt, Greenwal and Obermiller 1981). Holbrook and Hirschman (1982) argue that involvement is implicitly a cognitive response associated with analytical and logical thinking, and problem-solving, but from an experiential view of consumers' involvement in consumption refers to the degree of activation or arousal such as attention, interest, or excitement (Holbrook and Hirschman, 1982).

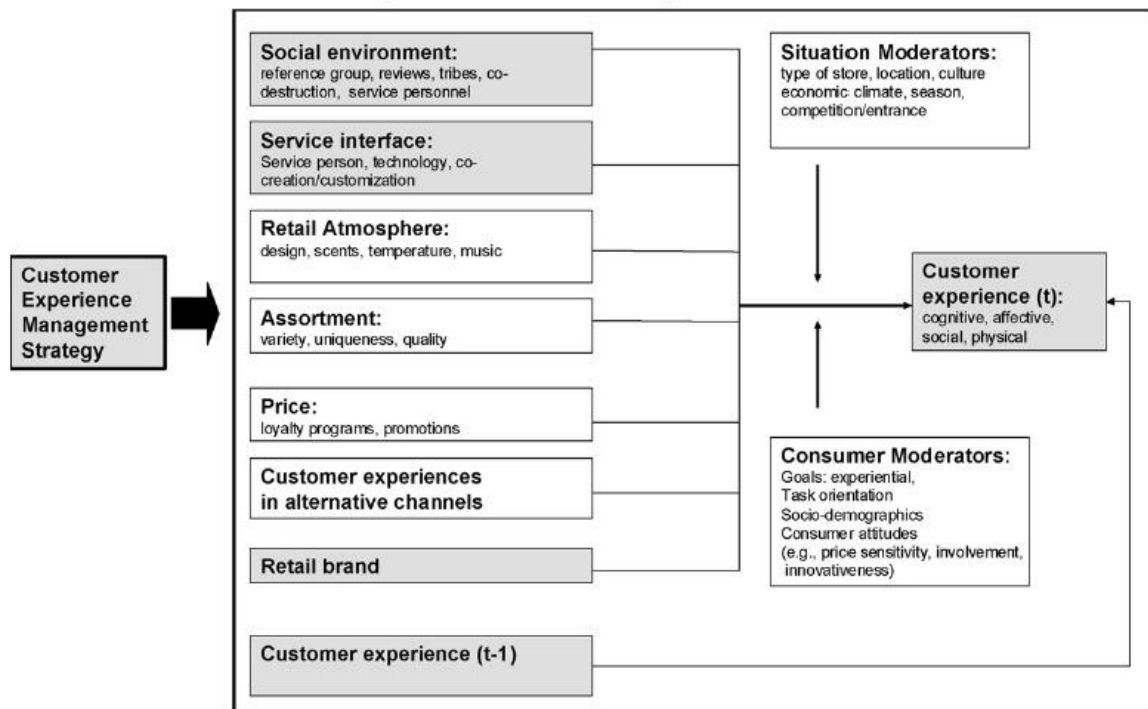
4.6.6. Summary of experience dimensions

Managing individual modules is effective, however, it is suggested creating a holistically integrated experience comprising all five modules is more strategically viable (Schmitt, 1999). Yoon (2013) further notes from Schmitt (1999) that the SEMs can be divided into two types of experiences: (1) individual-level experiences (SENSE, FEEL, THINK) and (2) socioculturally shared experiences (ACT and RELATE).

In other words, the relational component can reflect consumers' self-concepts, identity and social relations with others in terms of how they wish to be perceived by others. Consumers' relational experience is therefore about how individuals associate with products or the stimulus in question based on their self-concepts.

4.7. Customer experience creation

Verhoef et al. (2009) conceptualised a Model of Customer Experience Creation which reviews several determinants of customer experience, for example, experience can be created within social environments, from service interfaces, and in retail atmosphere (see Figure 4.4).

Figure 4.4. Conceptual Model of Customer Experience Creation.

Source: Verhoef et al. (2009, p. 32).

Accordingly, Verhoef et al. (2009) acknowledged a series of single and multiple factor determinants of customer experience creation which can be within or outside the control of retailers. Single controllable factors include price, assortment, retail atmospherics, and multi-channel retail channels; whilst multiple factors (controllable or uncontrollable) include the social environment, service interface, interactions with retail brand, and time (i.e., past experiences affects current experiences) (Verhoef et al., 2009). Critically, the conceptualisation of customer experiences in contemporary research is argued to be shifting away from examining sets of single controlled factors, and towards multiple factors outside within and outside the control of retailers (Verhoef et al., 2009). These are moderated by consumers' goals for shopping and situational factors, which ultimately determines consumers' customer experience. Verhoef et al. (2009) states that research on conceptualising customer experience is now in the next stage, capturing not only consumers' cognitive evaluations (i.e., the functional values), and affective responses, but also the social and physical components (Verhoef et al., 2009).

4.8. Creating experiential value

Value creation has been discussed in subjects regarding experience (Chen et al., 2012). Prahalad and Ramaswamy (2004) as cited in Chen et al. (2012) states the creation of value is shifting away from the goods and service-centric model to an experience-centric one, where value is something embedded in experiences. Consumer values is no longer derived from the consumption of goods and services, rather as Prahalad (2004) proposes, value derives from “actual personalised experiences created through engagement and involvement” (Chen et al., 2012, p. 1539). Discussing the co-creation of value in service contexts, can be related to Vargo and Lusch’s Service-Dominant logic (Vargo and Lusch, 2004; Lusch et al., 2008). Chen et al. (2012) discusses value as being co-created and emphasises the role of value co-creation is that of the service provider.

4.9. Co-creation

In marketing, the value of shopping has shifted toward experiences, and the market has become a forum for conversation and interactions between consumers, consumer communities, and firm (Prahalad and Ramaswamy, 2004). Consequently, growth and value creation is recognised as the most important themes for managers, but consumers, who are now more active, are increasingly engaged in co-creating value with firms (Prahalad and Ramaswamy, 2004). Echoing Prahalad (2004), Chen, Drennan, and Andrews (2012) outline that value is no longer about the consumption of goods and services, but rather, value is embedded in the actual personalisation of experiences through involvement and engagement. In Chen et al.'s (2012) notion of experience sharing, as discussed earlier, they propose that "experience sharing is a value creation effort that bridges service provision and value creation" (p.1539). As today's consumers are increasingly sharing their experiences online, their values of shopping is significantly stimulated by the social interactions with other consumers in a community, and also retailers through social media and social sharing platforms. E-tailers, who have integrated social media onto their websites, and some are also providing the social sharing platforms, can be considered as the service providers. Fashion e-tailers are a key example of such practices, and it is evident, fashion e-consumers are co-creating their fashion shopping value using these interfaces.

Although there has been considerable research exploring the concept of co-creation, there is little which explores the actual context in which it occurs. The two key themes associated

with co-creation have been value creation (Prahalad and Ramaswamy, 2004; Chen et al., 2012), and experience (Spena et al., 2012), however, there are increasing research papers that explore the tools which can enable co-creation in more specific contexts. Smith, Fischer, and Yongjian (2012) for example, examined from a brand marketing perspective, the co-creation of brands through social media. The study examined how brand-related user-generated content varied across different social media platforms, and essentially what this means in term of branding for businesses. The study ultimately suggests that brands are co-created by marketers and consumers together in today's digital era.

4.10. Experience sharing

Sharing has become a marketing phenomenon through the Internet (Chen et al., 2012). Chen et al. (2012) points out from an S-D logic perspective, the Internet has facilitated extensive sharing and integration of resources, such as advice, help, and information in online communities. In service marketing, experience sharing is considered to be a type of customer-to-customer interaction (Nicholls, 2010). Under the S-D logic, the concept of experience sharing aligns with discussions on value and symbolic interactions (Chen et al., 2012), which is closely related to subjects on symbolic consumption that focuses on interpretation and symbolic meanings within social interactions (Flint, 2006). People are perceived as active creators of self and society (Chen et al., 2012; Flint, 2006), and tend to act toward things which mean something to them (Blumer, 1969).

In online shopping for fashion, sharing is an evident social act consumers engage in, using social media platforms and online social shopping sites and communities. Clothing is stated to be a meaningful object for consumers (Hourigan and Bougoure, 2012), and research on fashion involvement suggests that fashion involves strong materialistic values associated with possession and managing impressions to communicate or signal to others (O'Cass, 2004; Belk, 1995). Symbolic consumption has also been studied in fashion consumer behaviour; examining consumer self-concepts, images and identities (Banister and Hogg, 2004) related to the consumption of fashion clothing. The Internet, which has provided the tools for sharing, has enabled fashion consumers to share their fashion consumption experiences. It is evident online shopping for fashion is more centralised around experiences than before, particularly social experiences concerning values, social interactions, and symbolic consumption. Sharing these experiences has become a fundamental part of fashion online shopping.

4.11. Experiences of Fashion

Pure play e-tailers such as ASOS have pioneered online fashion e-retailing with interactive and consumer engaging interfaces for fashion consumption. It is evident that fashion online shopping is no longer built on the goods-centric model where consumer simply use websites for browsing and buying. Rather it is diffusing into an experienced-centric model (Chen et al., 2012) focused on experiential activity such as browsing, creating, sharing, and shopping. Under the S-D logic, experience results from interaction (Chen et al., 2012), and interactions online can include everything that engages involvement, physically or mentally. Pine and Gilmore (1998) identified experience is about engagement, involvement, and entertainment. Chen et al. (2012) conceptualises sharing experiences and co-creation experiences.

4.12. Chapter Summary

Tauber (1972) addressed the question “why do people shop?” which identified that there are both personal and social shopping motivations. Recent consumer behaviour, marketing, and retailing literatures have identified experience as an important shopping motivation, especially in online environments. Experience is defined from the sociology and psychology disciplines as a set of cognitive and affective processes and activities (Schmitt and Zarantonello, 2013). The retail and online environment literatures have examined the effects of environmental cues on consumers’ internal states i.e., their affective and cognitive responses. This research aims to examine the online fashion shopping process in pure-play fashion environments. The movement from transactional to experiential and co-creation of online retail spaces is under explored.

Chapter Five: Theoretical Background and Framework Development

5.1. Introduction

The following chapter reviews the theoretical background in retail environment and shopping behaviour related research. Mehrabian and Russell's (1974) Stimulus-Organism-Response (S-O-R) framework is adopted for to study the impact of social features in online fashion shopping environments on shoppers' online shopping behaviour. A proposed research model outlines and explains the constructs in the research.

5.2. Overview of Theoretical Backgrounds and Frameworks

Theoretical frameworks adopted in research literature to study the relationship between online shopping and consumer behaviour includes the Theory of Reasoned Action (TRA), Theory of Planned Behaviour (TPB), the Technology Acceptance Model (TAM), and the Stimulus-Organism-Response (S-O-R) framework. In some cases, researchers have also combined frameworks, for example, Kim et al. (2009) adapted TAM with TRA, whilst subsequent works by Demangeot and Broderick (2007, 2008, 2009, 2010) utilised Kaplan and Kaplan's (1982) Preference framework. A summary of the different theoretical frameworks are presented in Table 5.1. Each of these are discussed in the sections below.

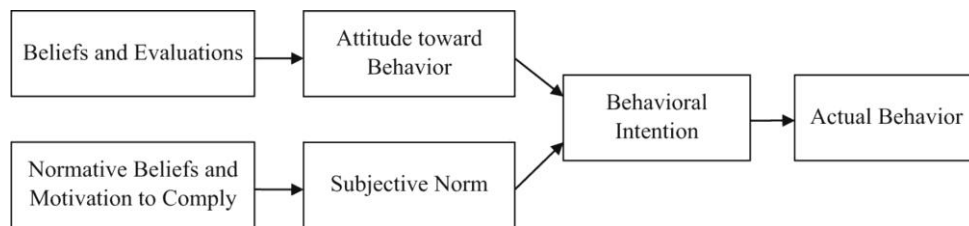
Table 5.1. Theories in consumer and marketing research.

Theory	Original Authors	Description	References
Theory of Reasoned Action (TRA)	Fishbein & Ajzen (1975)	Predicts consumers' intentions and behaviours in specific situations by understanding the relationship between attitudes and subjective norms on intention and behaviour.	(Thompson et al., 1994; Brewer et al., 1999; Summers et al., 2006; Lin and Huang, 2013)
Theory of Planned Behaviour (TPB)	Ajzen (1985)	An extension of the TRA model for including volitional control. The theory predicts consumers' intentions and behaviours by understanding attitudes, subjective norms and perceived behavioural control of the situation.	(Ajzen, 1991; Madden et al., 1992)
Technology Acceptance Model (TAM)	Davies (1986)	The purpose of TAM is to explain the technology acceptance behaviours i.e. accept or reject, of information technology (IT) based on individual beliefs, attitudes, and intentions. The model postulates intentions to accept or use a new IT is determined by: perceived usefulness, and perceived ease of use.	(Gefen et al., 2003; Legris et al., 2003)
Stimulus-Organism-Response (S-O-R)	Mehrabian & Russell (1974)	Studies the effects of a stimulus that arouses emotions causing individuals to respond by approach or avoidance behaviour.	(Donovan and Rossiter, 1982)

5.2.1. Theory of Reasoned Action (TRA)

The Theory of Reasoned Action (TRA) developed by Fishbein and Ajzen (1975) has been used to predict straightforward behaviours (Belleau et al., 2007; Armitage and Conner, 2001). It is perceived to be a useful framework for forecasting and interpreting behavioural intentions and behaviours (Lin and Huang, 2013).

Figure 5.1. Theory of Reasoned Action



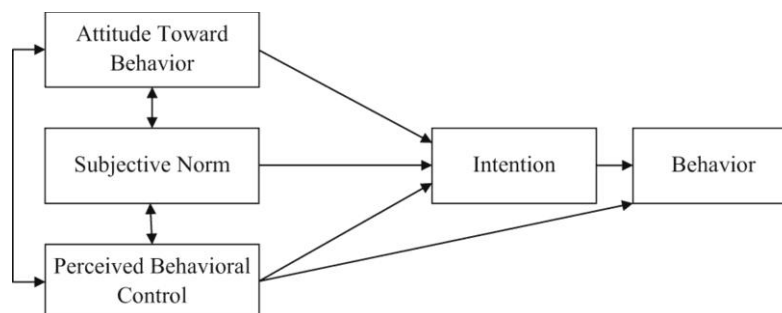
Source: Legris et al. (2003)

The theory suggests that human intentions and behaviours are based on two determinants: attitude and subjective norm (Belleau et al., 2007; Summers et al., 2006; Lin and Huang, 2013), which influences behavioural intentions. In retailing, a number of studies e.g., Belleau et al. (2007), and Summers et al. (2006) used TRA to determine factors that influences female consumer's purchase intentions of luxury leather apparel. Besides measuring purchase intentions, TRA has also been used to explain web site usage behaviour (e.g., Lu and Lin, 2003), and reasons why individuals share knowledge in virtual communities (e.g., Lin and Huang, 2013).

5.2.2. Theory of Planned Behaviour (TPB)

A corresponding theory to TRA is the Theory of Planned Behaviour (TPB). TPB extends TRA model for pure volitional control (Madden et al, 1992) due to limitations in TRA assuming people do not have intentional control over situations (Ajzen, 1991).

Figure 5.2. Theory of Planned Behaviour



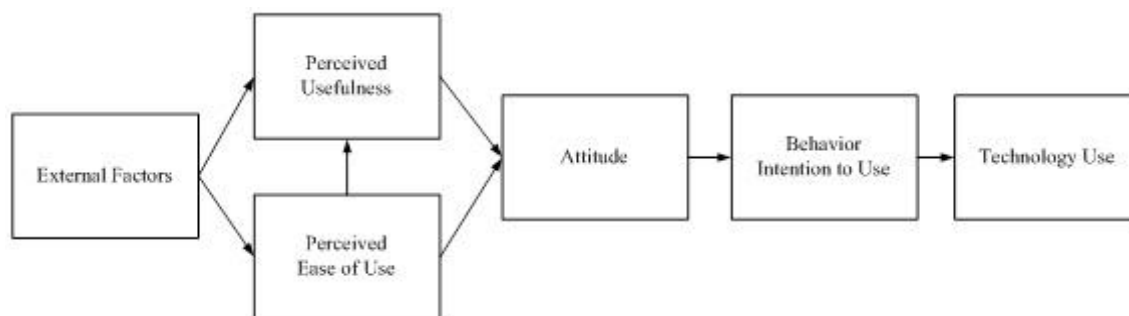
Source: Ajzen (1991)

Ajzen (1991) denotes TPB is a useful conceptual framework for studying complex human social behaviour, and enables researchers to predict and understand particular behaviours in specific contexts. Like TRA, TPB also postulates that attitude towards behaviour, and subjective norm as determinants of behavioural intention and behaviour, but TPB differentiates from TRA in the assumption that people may have a degree of control over their behaviour in certain situations (Ajzen, 1991; Madden et al., 1992). In other words, individuals may believe the outcome can be determined by their own behaviour based on their own capability with the resources or opportunity available, and hence providing the motive to act and achieve the outcome (Ajzen, 1991). Literature in online retailing have used TPB to understand internet purchases (George, 2004; Fogel and Schneider, 2010), intentions to shop online (Kim et al., 2005; Lin, 2007), online shopping behaviours (Laohapensang, 2009), and influence of environmental attributes such as product presentation on online shopping behaviour (McCormick and Livett, 2012) for example.

5.2.3. Technology Acceptance Model (TAM)

A theoretical model which is more primarily used in online research is the Technology Acceptance Model (TAM) which is adapted from TRA (Legris et al., 2003). The purpose of TAM is to explain the technology acceptance behaviours i.e. accept or reject, of information technology (IT) based on individual beliefs, attitudes, and intentions (Gefen et al., 2003; Legris et al., 2003). The model postulates that intentions to voluntarily accept or use a new IT is determined by two factors: perceived usefulness, and perceived ease of use of the new IT.

Figure 5.3. Technology Acceptance Model



Source: Legris et al. (2003)

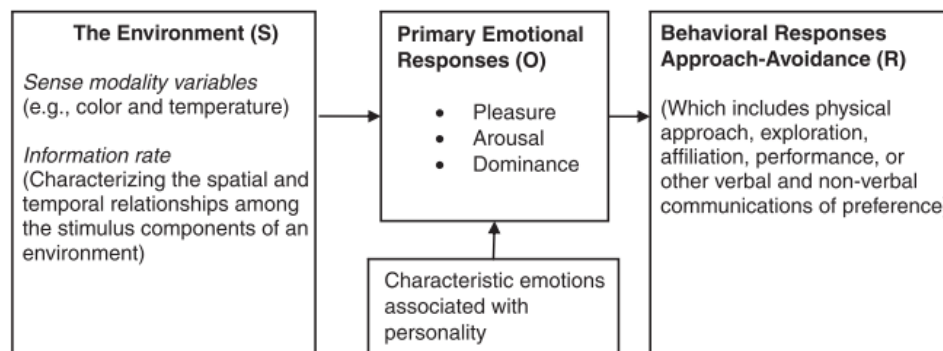
The use of TAM applies to all variety of IT, and it has been applied to e-commerce (Gefen et al., 2003) where scholars have looked at the acceptance of online retailing (O’Cass and Fenech, 2003; McKechnie et al., 2006); consumers' adoption of highly technological fashion product (Watchravesringkan et al., 2010); the acceptance of new shopping channels e.g.,

mobile shopping (Kim et al., 2009) and even social e-shopping (Dennis et al., 2010), for example.

5.2.4. Stimulus-Organism-Response (S-O-R) framework

The Stimulus-Organism-Response (S-O-R) paradigm developed by Mehrabian and Russell (1974) was a framework used by environmental psychologists to study the effects of the environment on behaviour; and later adopted for retail contexts by Donovan and Rossiter (1982) to examine the effect of retail environments on shopping behaviour (Mummalaneni, 2005). Mehrabian and Russell's (1974) original S-O-R paradigm (Figure 5.4) proposes that attributes of the environment (Stimulus) affects people's emotional states (Organism), which in turn causes approach or avoidance behaviour (Response).

Figure 5.4. Stimulus-Organism-Response framework



Source: Mehrabian and Russell (1974, p. 8)

Studies on online retail environments have used S-O-R to study the impact of online atmospherics (e.g., Eroglu et al., 2003; Sautter et al., 2004; Kim and Lennon, 2010a), web site characteristics (Mummalaneni, 2005), web site quality (Éthier et al., 2006), web design (Éthier et al., 2008), visual merchandising display (Ha et al., 2007), information availability (J.-H. Kim and Lennon, 2010), and web aesthetics (Wang et al., 2011) on consumer's online shopping behaviour, for example.

5.2.5. Theoretical framework adopted

The theory adopted in this study is the S-O-R framework. As discussed in section 5.2.4, many studies examining online shopping environments have drawn their theoretical foundations from environmental psychology and the S-O-R framework (Kawaf and Tagg, 2012). The foundations of S-O-R framework also fits in with the objectives of this research, which is to explore consumers' experiential responses and shopping intention toward visual user-

generated content. Although, the TRA and TPB theories both measure intentions and behaviours and are potential theories to adopt for this study, they however primarily emphasise on the end behaviour. For example, using either TRA or TPB in this study will change the purpose of the research to examine online shoppers' intentions and behaviour to use visual user-generated content for online shopping, whereas the purpose of the study is understand consumer's experiential response from the stimulus, and explore the dimensions of customer experience in fashion consumption. Similarly, TAM also suggests a similar theoretical foundation to TRA, explaining consumers' behavioural intentions for the acceptance of new IT, based on individual beliefs, attitudes, and intentions (Gefen et al., 2003; Legris et al., 2003).

5.3. Online Shopping Environments: An S-O-R approach

Mehrabian and Russell's (1974) S-O-R paradigm has frequently been referred to as the ground basis to understanding retail environments, and how it influenced consumer behaviour (Donovan and Rossiter, 1982), and has been widely accepted in the retail environment literature (Donovan et al., 1994; Turley and Milliman, 2000; Baker et al., 2002), in service environment literature (Bitner, 1992; Baker and Cameron, 1994), and gradually into online shopping environment literature. Table 5.2 presents an overview of some of the retail environment literature that have adopted the S-O-R framework. The theory was first applied to retail contexts by Donovan and Rossiter (1982) was used to examine the effects of store atmospherics on shopping behaviour. Store atmospherics being the environmental stimuli, was proposed to effect the emotional state of the individual in terms of Pleasure, Arousal, and Dominance (PAD), which can influence the behavioural response to approach or avoidance. The transition to online shopping therefore presented online retail environments, or online shopping environment (Kawaf and Tagg, 2012), and scholars also adopted the S-O-R framework to examine attributes of retail websites on online shoppers' internal response and online shopping behaviour. Table 5.3 presents a summary of online shopping environments literature which adopted the S-O-R framework.

Table 5.2. Retail environment literature: An S-O-R approach.

Authors	Research Purpose/Aim	Stimulus	Organism	Response	Findings/Discussion
Donovan & Rossiter (1982) Offline	Experiment. Examined the effect of store atmospherics on shopping behaviour, determining approach-avoidance responses from emotional states in various retail environments.	Atmospherics: Novelty, variety, irregularity, density, size.	Pleasure; Arousal; Dominance	Approach/Avoidance; Affect; Time; Affiliation; Spend	Pleasure significantly influenced all response behaviours, and arousal only impacted on affiliation. Dominance had no effect.
Bitner (1992) Offline	Conceptual. Conceptualising the impact of physical surrounding on customers and employees.	Ambient conditions; Space/Function; Signs, symbols & artefacts	Cognitive; Emotional; Physiological	Approach; Avoidance	
Donovan et al. (1994) Offline	Experiment. Measures emotions during shoppers' shopping experience and the effects of actual shopping behaviour.	Environmental stimuli	Emotional states: Pleasure, Arousal	Approach; Avoidance	Shoppers emotional states predict actual purchase behaviour. Pleasure induced by store environments strongly leads to consumers spending extra time in the store and spending more money than intended.
Turley & Milliman (2000) Offline	Analysis of literature. Analysis of pertinent marketing atmospheric and consumer literature on retail employee and customer behaviour.	Exterior; General interior; Layout & design; Point of purchase & decoration; Human variables	Cognitive affects	Shopping response: Enjoyment, time in store, items examined, information acquired, purchases, satisfaction. Employee-customer interactions	
Baker et al. (2002) Offline	Experiment. Examining linkages between store environment cues, store choice criteria, and store patronage intentions.	Social factors; Design factors; Ambient factors	Store choice criteria; Shopping experience costs; Merchandise value	Store patronage intentions	Social factors had direct impact on store patronage intentions whilst design and ambient factors had indirect affects, mediated through merchandise value perceptions.
Fiore and Kim (2007) Offline	Experiment.	Ambient cues; Design cues; Social cues	Shopping experience: Cognition; Consciousness; Affect; Value	Approach-avoidance: Actual resource expenditure; Perceived resource expenditure; Behavioural intentions; Satisfaction, loyalty	

Table 5.3. Online shopping environment literature: An S-O-R approach

Authors	Research Purpose/Aim	Stimulus	Organism	Response	Findings/Discussion
Eroglu et al. (2001)	Conceptual study examining the atmospheric qualities of online retail environments.	Online environment cues: High/Low task relevant	Affect; Cognition	Approach; Avoidance	Develop a comprehensive taxonomy of online atmospheric cues.
Sautter et al. (2004)	Experiment.	Virtual store; Operator environment	Affect; Cognition; Telepresence	Approach; Avoidance	
Mummalaneni (2005)	Exploratory study on web site characteristics on emotions and shopping outcomes.	Design factors; Ambience	Pleasure; Arousal; Dominance	Time spent at store; No. items purchased; Money spent; Satisfaction; Intended loyalty	Web site design and ambient factors significantly influence pleasure, and impacts shopping outcomes: satisfaction (by both design and ambience factors), intended loyalty (by ambience only), and the no. of items purchased (by ambience only).
Ethier et al. (2008)	Experiment. Examines the impact of web site interface features on cognitive processes that triggers emotions.	Structure of information presentation; Navigation/Orientation; Text; Visual aspects	Cognitive appraisal	Emotions: Liking, joy, pride, dislike, frustration, fear.	Structure of information presentation and navigation/orientation positively influences cognitive appraisals of shopping which triggers emotions.
H. Kim & Lennon (2010)	Experiment.	Model; Colour; Enlargement; Mood	Pleasure; Arousal; Perceived info; Perceived risk	Purchase intention	
J.-H. Kim & Lennon (2010)	Experiment.	Amount of information	Perceived risk; Satisfaction	Intention to revisit; Purchase intent	
Mollen & Wilson (2010)	Conceptual.	Virtual Store; Computer mediated entities; Operator environment.	Interactivity; Telepresence; Engagement.	Optimal consumer attitudes and behaviours	
Wang et al. (2011)	Experiment.	Perceived web aesthetics: Aesthetic formality, aesthetic appeal	Affective: Satisfaction, Arousal. Cognitive: Online service quality.	Conative: Purchase, consultation, search on other web sites, re-visit.	Consumer's cognitive, affective and conative outcomes can be significantly evoked by aesthetic stimuli
Rose et al. (2012)	Experiment	Optimum online flow state: Telepresence; Level of challenge; Skill; Speed of interactivity Perceived control; Aesthetics; Perceived benefits	Cognitive and Affective experiential states.	Online shopping satisfaction; Trust in online shopping; Online repurchase intention	

5.3.1. Online Environmental Stimulus

Researches on retail environments have studied environmental cues internal or external to the retail store. Most widely explored is atmospheric cues, a term coined by Kotler (1973) which refers to all the sensory elements within an environment that creates the atmosphere. Atmospheric cues thereby stimulate the human senses such as the visual, aural, olfactory, and tactile dimensions. Taste is omitted from retail environment atmospherics as it does not directly apply to retail settings (Kotler, 1973). Besides retail atmospherics, other environmental stimuli have been studied for example, the design of retail stores in terms of store layout, space, signage, and decoration; and also human factors (Kim and Kim, 2012), such as other shoppers and sales staff. Baker (1986) and Baker et al. (2002) who defined the retail environment in terms of three groups: design, ambience and social factors.

In the online context, Eroglu, Machleit, and Davis (2001, p. 179) defines stimulus as "*the total sum of all the cues that are visible and audible to the online shopper*". Stimulus variables examined in online environments are mostly related to e-tail atmospherics and design factors (Mummalaneni, 2005) such as navigation (Childers et al., 2001; Éthier et al., 2008), text and visual aspects (Éthier et al., 2008), product presentation (Ha et al., 2007; Jeong et al., 2009; Kim et al., 2009), image interactivity (Kim and Lennon, 2010; Lee et al., 2010), music (Kim et al., 2009), aesthetics (Harris and Goode, 2010; Wang et al., 2011) and so forth. More recently, the social stimulus in online shopping environments, are explored, for example, recommendation agents on web sites (Haubl and Trifts, 2000), and avatars on footwear websites (Holzwarth et al., 2006).

5.3.2. Organism

The central dimension of the framework measures the intervening variables that mediate response behaviours (Donovan and Rossiter, 1982). Drawing from Bagozzi (1986), Sherman et al., (1997) outlines the organism in the S-O-R model is perceived as an intervening internal process which occurs between the stimulus and an individual's final responsive behaviour. More specifically, the organism can be of perceptual, physiological, feeling, and thinking activities (Sherman et al., 1997). In Mehrabian and Russell's (1974) original framework, emotional states was the intervening variable. It implies that factors in an environment can stimulate emotional responses or states in individuals (Donovan and Rossiter, 1982), and behaviour is mediated by consumers' emotional states (Sherman et al., 1997). These emotional states are characterised as Pleasure, Arousal and Dominance (PAD) (Donovan and

Rossiter, 1982). Besides emotions, cognitive responses have also been explored as intervening internal processes, particularly for the online context. Kawaf and Tagg (2012) identifies that research on online shopping environments for fashion shopping, affect and cognition are the most frequently studied variables for as the organism for online environments. The following section discusses each of these in turn.

5.3.2.1. Pleasure, Arousal and Dominance

The PAD paradigm which constitutes to the organism of Mehrabian and Russell's (1974) S-O-R framework proposes that the stimulus affects three emotional states in individuals. The first is Pleasure (versus displeasure) which measures the degree to which an individual feels good, joyful, happy or satisfied in the situation (Donovan and Rossiter, 1982). The second emotional state is Arousal (versus unarousal) which is outlined to concern the extent a person feels excited, stimulates, alert, or active in the situation (Donovan and Rossiter, 1982). Lastly, the third emotional state is dominance (versus submission) which identifies the degree of control the individual feels in the situation (Donovan and Rossiter, 1982). Pleasure and arousal is frequently applied in retail environment research to measure emotions, however, the dominance construct has been disregarded. Russell and Pratt (1980) outline that pleasure and arousal dimensions can be perceived to adequately represent people's emotional or affective response, however, dominance on the other hand reflects a cognitive response. Ultimately, Donovan and Rossiter (1982) identified that the relationships for the dominance factor in their study was weaker and showed lower reliability coefficients than compared to pleasure and arousal factors. Subsequently, the dominance factor was dropped in their later studies (Donovan et al., 1994).

5.3.2.2. Emotions

Emotions are the key internal organismic response studied for retail and online shopping environments. Understanding how shopping behaviour can be influenced by consumers' emotional states is something vital for marketers to understand. Sherman et al. (1997) emphasises that by understanding the link between emotions and behaviour, retailers implement relationship marketing strategies to foster and sustain pleasant emotional experience in hope to create long lasting relationships with customers through the retail environment. Emotions has been frequently measured and defined by individuals' feelings of pleasure and arousal. It can also be perceived as affect or affective responses in the literature (e.g., Sherman et al., 1997; Fiore and Kim, 2007; Lee et al., 2010; Wang et al., 2011; Rose et

al., 2012). In consumer research, Sherman et al. (1997) outline that emotions is a synonym for affect and mood, in other words, the term "emotions" encompasses both affect and mood, or as Babin et al. (1992) denotes, affect and moods are examples of emotions. It is apparent that the terms are used interchangeably in marketing and consumer research, although, it is asserted that the term affect or affective responses refers to feelings, moods, and emotions (Éthier et al., 2006) (see Table 5.4 below).

5.3.2.3. Cognition

Much of the earlier studies on retail environments focused on emotions as the internal state, however, it is apparent that emotional states is not the only intervening response. In service environment literature, Bitner (1992) outlines that individuals can respond cognitively, emotionally, and physiologically to environments. In online shopping environment studies, Eroglu et al. (2001) also addresses that the organism is represented by affective intermediary states, such as Mehrabian and Russell's (1974) PAD dimensions; and also cognitive intermediary states. Moreover, Chang and Chen (2008, p. 820) also outline that "*the organism is represented by cognitive and affective intermediary states and processes that mediate the relationships between the stimulus and the individual's responses*". Cognitive states or responses are outlined to concern consumer's belief about a place, the products and people, which in turn can influence shopping behaviour (Bitner, 1992). For example, in service environments, people may use their belief about environmental attributes as indicators of service quality (Bitner, 1992). Donovan et al. (1994) indicates that cognition regards consumers' perceptions about the environment or its attributes, which can entail attitudes, beliefs, comprehension and knowledge (H. Kim and Lennon, 2010). In online environments, Eroglu et al. (2001) outline that cognitive states refers to all mental processes that goes on in consumers' minds regarding the "*acquisition, processing, retention, and retrieval of information*" (p. 181). A summary of definitions of affective and cognitive internal states identified from the literature is presented in Table 5.4.

Table 5.4. Definition of different types of internal organismic states.

Internal state	Definition	References
Affect	Feelings, moods, and emotions e.g. pleasure and arousal, stimulated by the environment	Either et al. (2006)
Cognition	Mental processes such as belief and perceptions stimulated by the environment	Bitner (1992); Donovan et al. (1994)
	Mental processes including attitudes, beliefs, comprehension and knowledge stimulated by the environment	H. Kim & Lennon (2010)

5.3.2.4. Experiential states

The shift in consumer and marketing literature towards customer experiences and experiential marketing has lead research to recognise the potential of examining experiential responses as intervening internal states which influences online shopping behaviour (e.g., Pentina et al., 2011; Rose et al., 2011; Rose et al., 2012). Arguably, studies have been referring affective and cognitive states to as experiences. For example, Fiore and Kim (2007) examined consumers' shopping experiences in terms of cognition, consciousness, affect, and value. However, a more experiential view to addressing customer experiences as internal states has been addressed. For example, Rose et al. (2011) conceptualises a online customer experience framework which emphasises customer experience as "*an internal subjective state of the customer*" (p. 27). They outline that customer experience is an internal psychological state, composed of affective and cognitive factors. In a later study, Rose et al. (2012) measures cognitive experiential states (CES), and affective experiential state (AES) as intervening internal states of online shoppers, which mediate satisfaction and trust for online repurchase intention. As outlined in Chapter 4, experience is perceived as a dynamic and multidimensional construct comprising sensory, emotional, relational, cognitive and pragmatic dimensions (Gentile et al., 2007). Pentina et al. (2011) takes a holistic approach to examining online customer experiences as intervening internal states using the S-O-R paradigm, and confirms that customer's online shopping experiences entail interactivity, relational, sensory, cognitive, and pragmatic experiences, which leads to browsers satisfaction and therefore positive online retail performance. Overall customer experience can be a more important measure for online retailing than emotions alone, as customer experience can develop impressions that consumers take away with them and store in their memory (Rose et al., 2012).

5.3.3. Response

The final dimension of the S-O-R framework is responsive behaviours. Echoing Bagozzi (1986), the response dimension of the S-O-R framework can be explained as the outcome, the final action toward, or reaction of consumers (Sherman et al., 1997). It can include psychological reactions i.e., attitudes and/or behaviour reactions (Bagozzi, 1986; Sherman et al., 1997). Eroglu et al. (2001) also outlines that "*the response in the S-O-R paradigm represents the final outcome*" (p. 182). In the original S-O-R framework, approach and avoidance behaviours were proposed by Mehrabian and Russell (1974) as it was the obvious outcome or reactions to environments, for example, people can either stay or leave the

environment. Approach behaviours thereby refers to all positive actions that might be directed toward a particular setting, for example, intentions to stay, explore, and affiliate, and vice versa for avoidance behaviours (Eroglu et al. 2001). Donovan and Rossiter (1982) puts into context different types of responsive behaviours which is summarised in Table 5.5. Responsive behaviours are outlined to be a result of the emotional state individuals experience in an environment (Donovan and Rossiter, 1982).

Table 5.5. Responsive behaviours to in-store environment stimuli.

Responsive behaviour	Approach	Avoid	In retailing context
Physical	To stay.	To leave.	Store patronage intentions.
Exploratory	To look around and explore the environment.	To avoid moving around and remain inanimate in the environment	In-store search and exposure to a broad or narrow range of retail offerings.
Communication	Desire to and willingness to communicate with others in the environment.	Avoid interactions and ignore all communication attempts from others.	Interactions with sales personnel of floor staff.
Performance and satisfaction	Enhancement of performance and satisfaction with task performances.	Hindrance of performance and satisfaction with task performances.	Repeat-shopping frequency and reinforcement of time and money expenditures in the store.

Source: Author’s adaptation from Donovan and Rossiter (1982)

In the online environment, Kawaf and Tagg (2012) identifies that the approach and avoidance theory was a common responsive behaviour explored in the literature. Approach behaviour included willing to stay on the website, explore and purchase, and avoidance behaviours were the opposite to these (Kawaf and Tagg, 2012). In addition to the mainstream behaviours, behavioural intentions was identified as a response behaviour frequently explored in online shopping environment literature (Kawaf and Tagg, 2012), for example, purchase intention (H. Kim and Lennon, 2010; Rose et al., 2012; J.-H. Kim and Lennon, 2010), and repurchase intention (Rose et al., 2012). Other online responsive behaviours examined also include time spent on the online store, satisfaction, loyalty (Mummalaneni, 2005); search on other websites, revisit (Wang et al., 2011); and trust (Rose et al., 2012).

5.4. Qualitative Conceptual Framework and Research Propositions

Adopting the S-O-R framework, a conceptual framework is developed to conceptualise online shoppers' experiential responses and shopping intentions towards visual user-generated content in fashion online shopping environments. There are two research questions the qualitative study sets out to explore:

RQ1: What experiences do consumers have when exposed to visual user-generated content in online shopping environments?

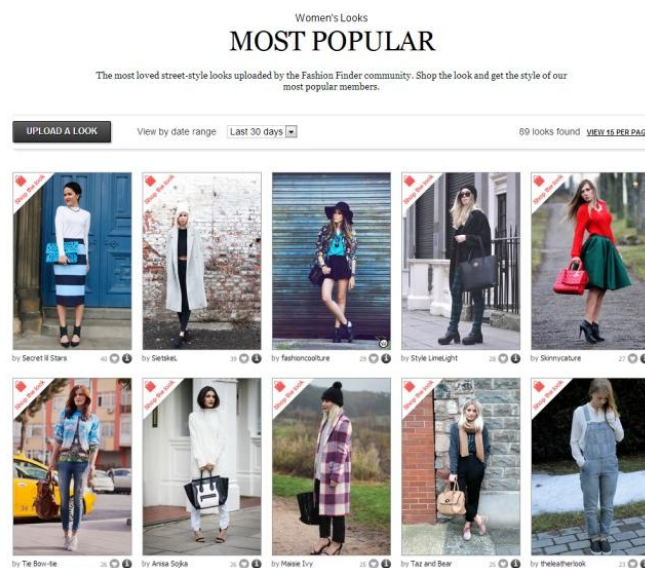
RQ2: What shopping outcomes do visual user-generated content for fashion online shopping lead to?

Popular visual user-generated content of fashion i.e., Looks and Outfits, which are prevalent on social shopping sites such as ASOS Fashion Finder and Polyvore are reviewed as the stimuli used in this study. The following sections discuss these, and also the significance of online experiences from Pentina et al.'s (2011) model of online customer shopping experiences and Rose et al.'s (2012) online customer experience model, as mediating factors of consumers' online shopping behaviour. A conceptual model with the research propositions for the qualitative study is presented at the end.

5.4.1. Stimulus: Visual user-generated content – Looks and Outfits

The stimulus to be examined is the visual attributes of the fashion online shopping environment, but more specifically, fashion visual content which have been created by consumers i.e., visual user-generated content. Visual user-generated content which have been adopted by a number of fashion e-retailers on their websites and which are popular on social shopping sites was identified in Chapter 3. The stimulus explored in this study is user-generated looks and outfits i.e. collages. Figure 5.5 presents some examples Looks from the ASOS Fashion Finder website.

Figure 5.5. User-generated Looks on ASOS Fashion Finder.



As previously outlined in Chapter 3, Looks are photographs of individuals modelling their fashion outfits, and the images are generally taken outside. The other stimuli are Outfits, which are shown in Figure 5.6.

Figure 5.6. User-generated Outfits on ASOS Fashion Finder



Outfits are another form of visual UGC on social e-shopping sites, and can be described as digital collages displaying an assortment of products based on themes such as colour trends, seasonal trends, celebrities, inspirations, and so forth.

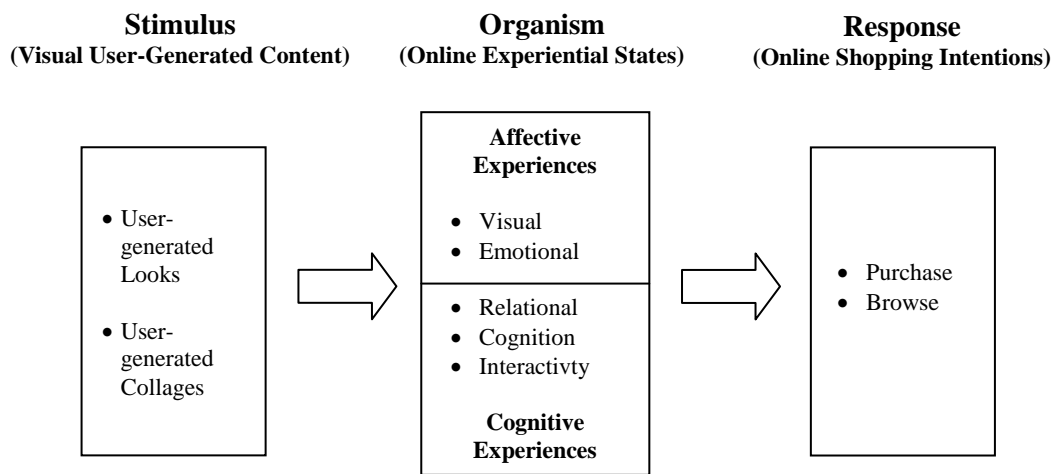
5.4.2. Organism: Online Experiential States

Environmental cues are outlined to affect internal states such as emotions measured by Pleasure and Arousal which mediates approach-avoidance behaviours (Donovan & Rossiter, 1982). Development of the S-O-R framework has suggested additional internal states besides emotions states (Sautter et al., 2004), for example, cognitive states (Bitner, 1992; Eroglu et al., 2001). However, online activities and particularly in social contexts promote consumer engagement (Brodie et al., 2013). To date, there is little research on online customer experiential responses, particularly in the context of fashion. However, the literature has identified that customer experiences can be influenced by website features and affect behaviour (Pentina et al., 2011; Rose et al., 2012). Rose et al.'s (2012) adaption of the S-O-R model for online customer experiences suggests attributes of e-tail environments can influence consumers' Cognitive Experiential State (CES) and Affective Experiential State (AES). Pentina et al. (2011) identified that sensory, cognitive, pragmatic, and relational experiences are the key components of online customer experience. With regards to visual UGC, it is outlined that consumers engage in UGC for different reasons, for example, to consume UGC for information or entertainment; to participate by interacting with content and

develop social connections in virtual communities; or produce own content for self-expression and self-actualization (Shao, 2009; Daugherty et al., 2008). It therefore suggests that shoppers may experience different types of experiences when stimulated by visual UGC in fashion online shopping environments.

Based on the works of Pentina et al. (2011) and Rose et al. (2012), a conceptual framework is proposed for a qualitative exploratory study to identify the types of experiential responses online shoppers will have. Figure 5.7 presents the conceptual framework.

Figure 5.7. Conceptual model of consumer online experiences.



Drawing on the literature and the conceptual model presented above, the following propositions are proposed:

- P1: Fashion Looks/Outfits will stimulate online shoppers' affective experiences i.e., visual and emotional experiences.
- P2: Fashion Looks/Outfits will stimulate online shoppers' cognitive experiences i.e., relational experience, cognition, and interactivity.
- P3: Online shoppers' affective and cognitive experiential responses will influence their shopping intentions to purchase products from fashion Looks/Outfits.

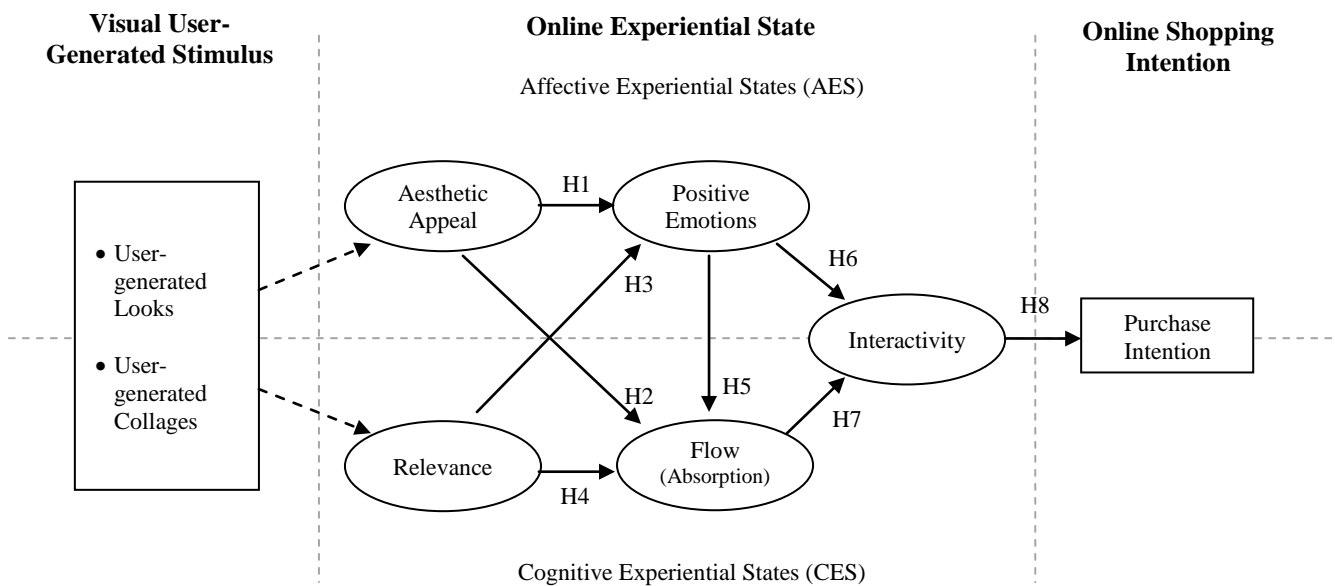
5.5. Quantitative Conceptual Framework and Research Hypotheses

The conceptual model presented in section 5.4 (see Figure 5.7) proposes that online shoppers will have affective and cognitive experiences. The stimulus will affect shoppers' experiential states which will influence their shopping intentions. Consumers' experiential states can be identified as affective experiential states, which involve consumers' visual and emotional

experiential responses, and cognitive experiential states, which concern their relational, cognitive, and interactive experiential responses. The model provides a conceptual explanation of consumers' experiential and shopping responses when stimulated by visual cues, which will be explored in a qualitative study.

To further investigate the relationships between consumers' experiences and shopping intentions, a quantitative study can be conducted. Based on the qualitative conceptual model using the S-O-R framework, a research framework for a quantitative study is developed. However, in consumers' experiential state, certain experiences will be experienced first before others. Figure 5.8 presents a research framework for the quantitative study.

Figure 5.8. Quantitative Research Framework.



5.5.1.1. Aesthetic Appeal

Fashion is the outcome of dynamic culture and shifts in style and taste of individuals and groups (O'Cass 2001). O'Cass (2000, 2001) noted that people are drawn to styles and fashion of the moment, holding strong visual properties that emits symbolism, imagery, beauty and taste (Venkatesh and Meamber, 2008). These have been researched as aesthetics and encountered by individuals from art, paintings, and other visual forms (Venkatesh and Meamber, 2008). In the online environment, sense elements cannot be fully replicated (Rohm and Swaminathan, 2004), however, visual elements have been replicated through the use of images, videos and other interactive features e.g., zoom and rotate, in online shopping environments (Fiore and Jin, 2003; Kim et al., 2005). *Outfits* and *Looks* are forms of visual elements of fashion websites, presenting fashion to shoppers and therefore can be

aesthetically appealing to the shopper. Aesthetic appeal can be viewed as a positive sensory experience which can influence consumer's emotional experiences. For example, Nasermodeli et al. (2013) identified that consumers' sensory experiences positively relates to emotional experiences where they outline that sensory experiences are "the most powerful antecedent in affecting the emotional experience" (Nasermodeli et al. 2013, p.136). Moreover, Wang et al. (2011) proposed that the aesthetic appeal of websites can influence affective internal states. In relations to this study, it can be proposed that:

H1: Aesthetically appealing experiences of fashion Looks/Outfits will lead to positive emotional experiences.

Shoppers who find VCGC aesthetically appealing to looked may feel absorbed in the activity. Engagement in the sense of feeling engaged and absorbed browsing through the Looks or collages.

H2: Aesthetically appealing experiences of fashion Looks/Outfits leads to experiences of Flow (absorption).

5.5.1.2. Relevance

Relational experiences which have been touched up on in the literature in terms of intrinsic interests (Trevino and Webster, 1992), involvement or personal relevance (Hoffman and Novak, 1996; Novak et al., 2000), all refer to the concept of consumers relating to something based on their personal interests or motives. Consumers' relational experiences can concern the desire for self-improvement i.e. an ideal self that the individual wants to relate to; but it is also outlined to concern the individual's social relations i.e., how the individual wants to be perceived by others (Schmitt, 2010). It can be linked the consumer self-concepts which is about "the self" and different versions of the self, i.e., actual, ideal and social self (Solomon et al., 2013). In product consumption, Desmet and Hekkert (2007) outline that people give meanings to objects. In other words, an object or product can have symbolic significance related to the self. Desmet and Hekkert (2007) noted that an individual can be attracted to a record player because it represents childhood memories. In fashion, Solmon and Rabolt (2010) outlines that people consume fashion based on personal values such as personal interest, style, personality and taste. In other words, shoppers can relate, or give meaning to fashion content from a personal level that reflects one's self-concept. It can therefore suggest that online shoppers will have relational experiential responses in terms of relating to their

fashion interests and their perceived self. It is outlined that experiences of personal relevance to the self can influence emotional experiences. Desmet and Hekkert (2007) proposed that emotions can be elicited by an individual's relational meaning of products. According to Desmet and Hekkert (2007), people who assign relational meanings to products will have different emotional responses. This suggests that if shoppers perceive the content within the visual UGC to be relevant to them i.e., the fashion was something they were thinking to buy, or fits their personal taste and style, it can stimulate positive feelings.

H3: Experiences of relevance from fashion Look/Outfits leads to positive emotional experiences.

H4: Experiences of relevance from fashion Look/Outfits leads to experiences of Flow (absorption).

5.5.1.3. Positive Emotions

In consumer behaviour, enjoyment, which is perceived as an emotional state similar to pleasure and arousal (Penz and Hogg, 2011), has been found to lead to flow. Kim et al. (2013) identified that shopping enjoyment has significant impacts on shoppers' state of flow, and can lead to continued intention to use websites. Early works on flow (e.g., Csikszentmihalyi, 1990; Novak et al. 2000) suggested there are relationships between affect and flow. Wang et al. (2007) also confirms in their study that pleasure and arousal is positively related to flow. This suggests that:

H5: Positive emotional experiences of fashion Looks/Outfits leads to experiences of Flow (absorption).

H6: Positive emotional experiences of fashion Looks/Outfits influences shopping interactivity.

5.5.1.4. Flow (Absorption)

Flow is a concept that occurs in human-computer interactions and consumer behaviour (Kim et al., 2013), and is therefore an experience commonly examined for online contexts. Flow is essentially the state when users are totally immersed in an online activity and forgetting what's around them (van Noort et al., 2012), in other words, users' attention is focussed on the online activity. Kim et al. (2013) outline that Flow, a state of immersion, can entail both emotional and cognitive components, although in online customer experiences, it is viewed

more of a cognitive state. For example, Rose et al. (2012) proposed the antecedents of cognitive experiential states in online customers are determined by the components of Flow (i.e., interactive speed, telepresence, skill, and control).

H7: Experiences of Flow (absorption) when browsing fashion Looks/Outfits leads to shopping interactivity e.g., searching and click-out onto products.

5.5.1.5. Interactivity

In online environments, Mollen and Wilson (2010) proposed that computer mediated environments leads to interactivity, which concerns user control, two-way communication, and responsiveness. Interactivity is defined by Steuer (1992) as “the extent to which users can participate in modifying the form and content of the mediated environment in real time” (Mollen and Wilson, 2010, p. 920). In the experience literature, interactivity has been perceived as a psychological state experienced by users during their interaction with the content on the website (Wu, 2006). This suggests interactivity is a cognitive experience. Pentina et al. (2011) identifies that interactivity is a new experiential state of customers' online shopping experience for online retail performance.

Interactivity with user-generated content (UGC) on websites is outlined to include rating, saving, sharing content and posting comments (Shao, 2009). With fashion UGC, Holsing and Olbrich (2012) noted that shoppers interact with fashion UGC through sharing, recommending and rating. It can therefore be proposed that shoppers will interact with visual fashion UGC.

H8: Shopping interactivity will lead to purchase intention.

A summary of the hypotheses is presented in Table 5.6 below.

Table 5.6. Summary of research hypotheses.

No.	Hypotheses
H1	Aesthetically appealing experiences of fashion Looks/Outfits leads to positive emotional experiences.
H2	Aesthetically appealing experiences of fashion Looks/Outfits leads to experiences of Flow (absorption).
H3	Experiences of relevance from fashion Look/Outfit will lead to positive emotional experiences.
H4	Experiences of relevance from fashion Look/Outfit will lead to experiences of Flow (absorption).
H5	Positive emotional experiences of fashion Looks/Outfits leads to experiences of Flow (absorption).
H6	Positive emotional experiences of fashion Looks/Outfits leads to shopping interactivity.
H7	Experiences of Flow (absorption) when looking at fashion Looks/Outfits leads to shopping interactivity
H8	Shopping interactivity will lead to purchase intentions.

5.6. Chapter Summary

The chapter reviews the literature on theoretical frameworks which have been used in consumer research. The study adopts the S-O-R framework, and adapts the model with reference to the works of Pentina et al. (2011) and Rose et al. (2012) who have explored online customer experiences as internal states that mediates online behaviour. Two research questions which outlines the focus of the research were addressed and research propositions for the qualitative study and research hypothesises for the quantitative study have also been outlined.

Chapter Six: Methodology

6.1. Introduction

The following chapter reviews research methodology techniques that this research adopts. The sections on research design and research processes aim to outline how the research will be carried out and which research methodologies will be used.

6.2. Research Philosophies

Research philosophies is important in marketing research to validate resultant theories (Malhotra et al., 2012). Philosophies are necessary for indicating assumptions made about the nature of reality (ontology) and knowledge (epistemology) in the research (Bryman, 2012). Ontology and epistemology are the central philosophical debates amongst philosophers (Easterby-Smith et al., 2012), and the key philosophies which underpin marketing and management research.

6.2.1. Ontology

Ontology concerns the nature of reality and existence (Easterby-Smith et al., 2012; Bryman, 2012). In natural and social sciences, there are a number of ontological positions debated amongst philosophers. In natural sciences, the debate on the nature of reality lies between the extremes of realism and relativism (Easterby-Smith et al., 2012); or alternatively, in social sciences which studies the nature of social realities and the behaviour of people, are debated on parallel positions labelled objectivism and constructivism (Bryman, 2012). Table 6.1 summarises the ontology positions between the two branches of science.

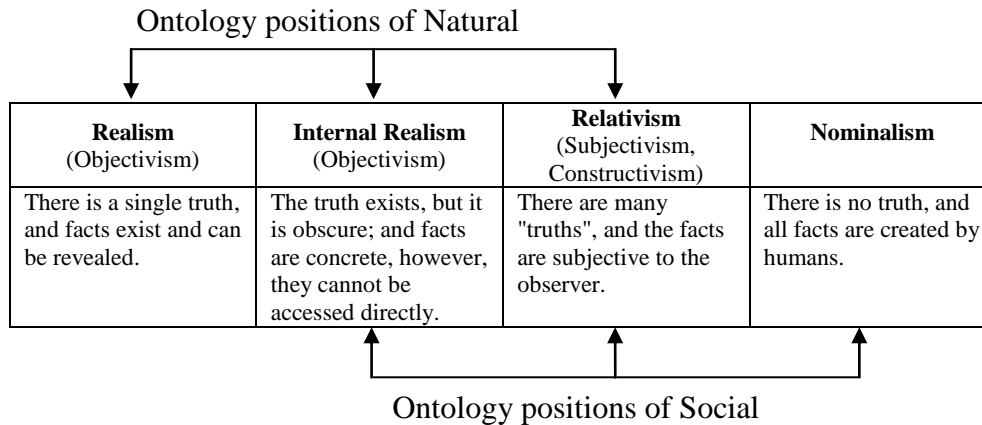
Table 6.1. Ontological positions.

	Ontological position	Nature of reality
Natural science	Realism	Reality is objective, responding to the laws of science.
	Relativism	Reality is subjective, reached through continuous debates and discussion.
Social science	Objectivism	Social reality is not under the influence of social factors.
	Constructivism	Social reality is created through social interactions and constant revision.

Source: Adapted from Easterby-Smith et al. (2012), Bryman (2012)

The positions in Table 6.1 only present the extremes. Easterby-Smith et al. (2012) provides insight to four key ontology positions debated in natural and social sciences along a continuum. At one end of the continuum is realism, and moving along are internal realism, relativism, and ending with nominalism at the other end (see Figure 6.1).

Figure 6.1. A continuum of ontology positions in natural and social sciences.



Source: Adapted from Easterby-Smith et al. (2012)

As previously mentioned, the debate in natural sciences on the nature of reality are between realism and relativism, but other philosophies which have been adopted in management research include internal realism which sits in between the two extremes (Easterby-Smith et al., 2012). In social sciences, objectivism and constructivism are the key debates (Bryman, 2012), although alternative terminologies are used as Easterby-Smith et al. (2012) denotes that the debate in social science is primarily between internal realism, relativism and nominalism. The following sections provides an overview of the different ontology positions outlined by Easterby-Smith et al. (2012).

6.2.1.1. Realism

Realism presents the view that laws and theories in natural science are approximately true, and that science aims to provide a literally true story of what the world is like (Ellis, 1988). Realism or objectivism, both hold similar perspectives on the nature of reality. The paradigms perceive reality as an objective matter, external or independent to the researcher. In natural sciences, the meaning of reality is inquired through the absolute truths and facts determined by the laws of science (Easterby-Smith et al., 2012). In other words, in research practice the reality or phenomenon is independently related to researchers' activities. In social contexts, objectivism implies similar positions where social realities exist through external facts beyond the reach or influence of social factors from the researcher (Bryman, 2012).

6.2.1.2. Internal Realism

While scientific realism argues there is one single reality where facts clearly exist to prove existence and the nature of reality, Putnam (1987) notes that, sometimes the facts may not always be directly accessible. In the position labelled internal realism, a single reality is

perceived with concrete facts, however, they may not be directly accessible. The internal realist theory perceives truth to be an objective, naturalistic concept of epistemic rightness (Ellis, 1988). The position assumes that intersubjectivity regarding questions of truth and falsity can in principle be reached in a non-coercive manner. The possibilities about the truth is argued to be grounded in our common human nature as people are perceived to be responding to the same world, constituted from our epistemic perspectives envisaged by science (Ellis, 1988). In research, it therefore means that the only way to prove reality and existence would be through obtaining indirect evidence, but once scientific laws are identified to be absolute and independent of further observation, these laws are accepted by internal realists (Easterby-Smith et al., 2012).

6.2.1.3. Relativism

Relativism is a position which suggests reality is a subjective matter. In the perspectives of relativism, scientific laws are not seen as being out there to be discovered, but rather, they are to be created by people (Easterby-Smith et al., 2012). The position view people to hold different views and opinions which will be accepted by others depending on their status and reputation (Easterby-Smith et al., 2012). Truth is thereby reached and accepted through continuous debates and discussion, and the development of theory is under constant exposure to researchers' and other's subjective thoughts, opinions and reasoning (Easterby-Smith et al., 2012). Similarly, in social sciences, the social reality is continuously being accomplished by social factors, produced through social interactions that are constantly being revised (Bryman, 2012).

6.2.1.4. Nominalism

Nominalism is primarily debated among social scientists (Easterby-Smith et al., 2012), where the position suggests there is no truth to explain nature of social realities, and facts are established by people using various social factors. For example, using "social class" to systemically explain the success of some people (or families) over others (Easterby-Smith et al., 2012).

6.2.1.5. Ontology position adopted

The ontological position which underpins the design of this study is internal realism. As stated in Chapter One, the purpose of this study is to identify online shoppers' experiential responses and shopping behaviour, stimulated by user-generated visual stimuli in the fashion online shopping environment. Part of the study also aims to identify any interlinking relationships between the experiential responses and how it impacts shopping behaviour. Empirical studies in consumer experiences, experiential marketing, online shopping environments and advertising provides evidence stating the different types of experiential

responses consumers have, as well as resulting behavioural responses and actions. This thereby dismisses the positions of relativism and nominalism which are based on subjectivity (Easterby-Smith et al., 2012). Although experience is subjective to each and every individual, in marketing research, experiences felt by consumers towards a marketing stimuli are objective to the researcher. A realist approach is a favourable position to underpin the current study given wide context of research investigating consumer experiences, and the fact people are emotional beings with complex experiences as envisaged in psychology, neuroscience, and sociology research. However, because this study seeks to identify the connections between different types of experiential responses which is under explored in marketing literature, the internal realism position is perceived more suited for the nature of the research. As previously outlined, internal realism is objective and suggests people draw on epistemic perspectives envisaged by science (Ellis, 1988). Connections between experiences i.e., aesthetics and emotions; interactivity and flow experience, are evident in marketing literature, but assumptions can be made that consumer experiences are interlinked with the propensity of one leading to another. An internal realist approach argues that the truth and nature of reality is grounded in common human nature (Ellis, 1988), and experience is a an innate state of human beings.

6.2.2. Epistemology

Epistemology concerns the different ways of enquiring into the nature of the world (Easterby-Smith et al., 2012). It is a theory of knowledge questioning what is acceptable knowledge (Bryman, 2012), and provides a useful foundation to research design along with ontological philosophy to assist or improve the power of explanation, predictions, and understanding of research outcomes (Malhotra et al., 2012). There are a number of epistemological positions e.g., positivism, realism, interpretivism (Bryman, 2012), but the two key positions debated by philosophers lies in positivism and interpretivism. Table 6.2 presents a summary and comparison of the two positions and their research characteristics.

Table 6.2. Comparison of Positivist and Interpretivist research characteristics.

	Positivism	Interpretivism
Aim	Discovery	Invention
Starting Point	Hypotheses	Meanings
Reality	Objective	Subjective
Development of Theory	Deductive	Inductive
Outcome	Causality	Multiple Influences
Researcher and Participant	Independent	Interactive
Research language	Formal and impersonal	Informal and personal
Value	Value free (unbiased)	Value-laden (bias)
Analysis/Interpretation	Verification/Falsification	Descriptive and subjective meanings, understanding and insight, sense-making
Data Collection Approaches	Quantitative	Qualitative
Research Design	Static: Experiment, Controlled variables, Prediction, hypothesis testing	Dynamic: Case study, Observation of settings and natural context and behaviours
Structure	Highly structured for replicability	Low structure
Techniques	Laboratory, experiment, representative surveys	Natural environment, Ethnography, Mixed methods i.e. focus groups, in-depth interviews

Source: Adapted from: Easterby-Smith et al. (2012), Gill and Johnson (2010), Malhotra et al. (2012)

The following sections discuss the two research paradigms and outline the epistemological position adopted in this study.

6.2.2.1. Positivism

Positivism is a traditional paradigm in epistemological philosophy, and is tends to be the dominant position adopted by scientists (Gartrell and Gartrell, 2002). The idea of positivism is that the world exists externally and it's properties are measured using objective methods than oppose to subjective methods such as sensations, reflection or intuition (Easterby-Smith et al., 2012). In research practice, a positivist approach is therefore scientific, objective and grounded on measuring facts through statistics or scientific laws (Gartrell and Gartrell, 2002). Consequently, quantitative methodologies are employed where the aim of the research is to discover based on a series of hypotheses, and the outcome of the research inquires a cause-and-effect relationship (Malhotra et al., 2012). Development of theory in this view is deductive. The characteristics of a positivist research design is summarised in Table 6.2.

6.2.2.2. Interpretivism

Interpretivism is described to be based on the view that the world has a precarious ontological status where anything passed as a reality does not actually exist in concrete sense, rather it is the product of subjective and inter-subjective experiences of individuals (Morgan, 1980). Unlike positivism, the enquiry of knowledge in interpretivism is not grounded on the basis of facts and scientific laws, but derived from the researchers' interpersonal experiences and

subjective views (Gill and Johnson, 2010). In research practice, an interpretivist approach is therefore subjective about reality and utilises qualitative techniques to make sense of meanings and to explain underlying reasons that quantitative studies fail to clarify (Malhotra et al., 2012). The final outcome of the research is interpreted from a array of social factors and theory development is a inductive process. Table 6.2 summaries the characteristics of interpretivist research approaches.

6.2.2.3. Epistemological position adopted

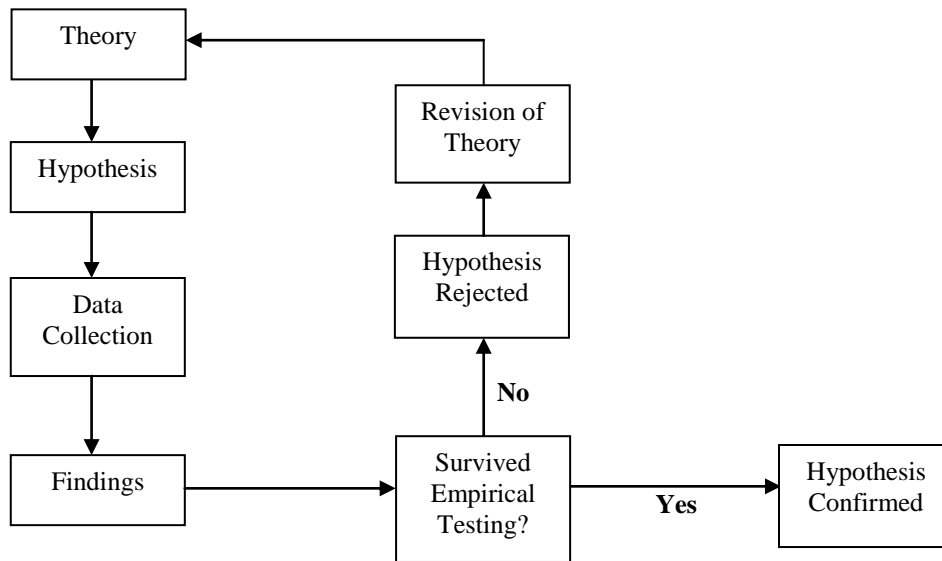
Malhotra et al. (2012) notes that the ontological position made by the researcher can act a pre-requisite to epistemological decisions. This is due to clear links can be made between ontology and epistemology (Easterby-Smith et al., 2012). Internal realism was the ontological position adopted for this study as outlined in section 6.2.1.5, and realist ontologies best fit positivist epistemologies (Easterby-Smith et al., 2012). Both philosophical positions are grounded on objective views of reality and the way to enquire knowledge about the world. Easterby-Smith et al. (2012) outline that both positions accept that reality cannot be directly accessed, and therefore needs to be accessed indirectly through large scale surveys, for example. Qualitative data can also be used to supplement quantitative data to identify patterns and test propositions in order to provide an accurate indication of the underlying situation (Easterby-Smith et al., 2012).

6.3. Research Approach

The approach to theory development in research is determined by deductive or inductive reasoning (Maholtra et al., 2012). The following section reviews the two type of reasoning for this study and outlines the approach adopted.

6.2.3. Deduction

Deduction can be defined as “*a form of reasoning in which a conclusion is validly inferred from some premises, and must be true if those premises are true*” (Malhotra et al., 2012, p. 197). In other words, conclusions to phenomena, events, and realities are gained through testing hypotheses and measuring facts (Gill and Johnson, 2010). These are accepted as true if it can be measured by the majority (Malhotra et al., 2012). Deductive research is thereby based on theoretical frameworks, in which observations and findings are deduced from theory (Bryman and Bell, 2015). The process of deductive research is illustrated in Figure 6.2.

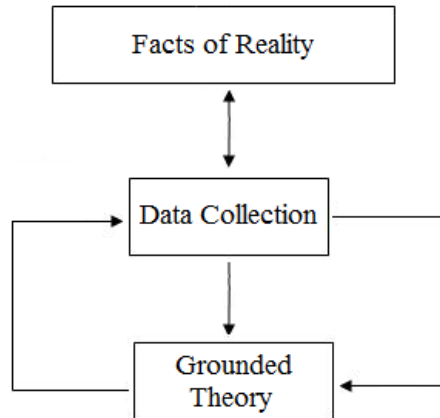
Figure 6.2. Process of deductive research.

Source: Author's adaptation from Gill and Johnson (2010), and Bryman and Bell (2015)

Deductive reasoning is favoured by positivists, where guided by theory, research is based on evaluating results with existing and reliable facts for validity (Malhotra et al., 2012).

6.2.4. Induction

Induction 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 et al., 2012, p.197). In inductive research, theory is the outcome of research, involving the process of drawing generalisable inferences out of observation (Bryman and Bell, 2015). Theory development in inductive research is from a repetition of events observed about the phenomena or reality (Bryman and Bell, 2015; Malhotra et al., 2012; Gill and Johnson, 2010). Theory is generalised through grounded theory to analyse data and generate new theories (Malhotra et al., 2012). The process involves going back and forth, weaving between data and theory to determine validity rather than following general principles or sequences (Bryman and Bell, 2015).

Figure 6.3. Process of Inductive research.

Source: Adapted from Gill and Johnson (2010)

6.2.5. Research approach adopted

The research approach adopted for this study is deduction based on the ontological and epistemological philosophies adopted in section 6.2, which was a realist ontology and positivist epistemology. Studies in retail environments and online shopping environments which have investigated consumers responses towards environmental cues have adopted theories from environmental psychology i.e., the S-O-R framework (Mehrabian and Russell, 1974; Donovan and Rossiter, 1982). As discussed in section 5.3 the S-O-R framework proposes that environmental cues in an environment can stimulate people's internal states (e.g., emotions and cognition), which mediates response behaviour (Donovan and Rossiter, 1982). Subsequently, the nature of this research followed the same deductive approach in adopting the S-O-R framework with some adaptations, to investigate consumers' experiential responses and shopping behaviour stimulated by visual cues in the online shopping environment.

6.4. Data Sources

Two forms of data sources are used in research methods, and these are primary data and secondary data. Both forms are important in research practice as it provides researchers with different insight, knowledge and information to achieve the research aim and objectives (Saunders et al., 2015). The choice of data can also help strengthen findings, and increase the validity and reliability of the final results (Malhotra et al., 2012). The following sections review the use of primary and secondary data in research.

6.4.1. Primary Data

Primary data is original data collected by the researcher for a specific problem (Malhotra et al., 2012), and may not have been previously collected before (Bryman and Bell, 2015).

Primary data are relatively specific to the purpose of the study in mind (Saunders et al., 2015; Bryman and Bell, 2015), and can be either qualitative or quantitative in nature (Saunders et al., 2015), for example, The importance of primary data in research is that there may not be any existing data available specific to the research problem in hand.

6.4.2. Secondary Data

Secondary data, also known as desk data, is data which have been collected by other researchers for a purpose and made readily available to others (Malhotra et al., 2012). The data can be qualitative or quantitative, for example, Saunders et al. (2015) presents a classification of secondary data types which include written documents e.g., journals, newspapers, interview transcripts, and any organisational publications; media content; and government reports, censuses, surveys, and statistics. Secondary data can be either raw data where little processing has been made to the original data collected, or processed data which has received some form of selection or summarising (Saunders et al., 2015; Bradley, 2013).

Some of the advantages of using secondary data in research include ease of access for the researcher i.e., readily available for quick access, and inexpensiveness to obtain, meaning it can save the researcher time and money (Malhotra et al., 2012; Saunders et al., 2015). However, there are also numerous disadvantages in secondary data sources, which can fundamentally affect the reliability and accuracy of the research (Malhotra et al., 2012). A number of these disadvantages in research include issues concerning relevancy as the data was collected for a different research purpose (Malhotra et al., 2012). The difference in purpose therefore means the data might only address part or not all the aims and objectives of the research question in hand (Saunders et al., 2015). Lastly, the data collection procedures and the variables measured, may not be applicable or relevant to other research studies (Malhotra et al., 2012; Saunders et al., 2015).

6.4.3. Data Sources adopted

Both sets of data source have their benefits and drawbacks (see Table 7.3), however, they are both important in research practice for researchers to achieve the purpose and objectives of the research, and to strengthen findings, and increase validity and reliability of final results (Saunders et al., 2015; Malhotra et al., 2012). This study therefore uses both primary and secondary data sources. The reasons are outline below:

1. Using only secondary data may not provide specific and relevant data to the research problem. However, it will be helpful as an initial data source and

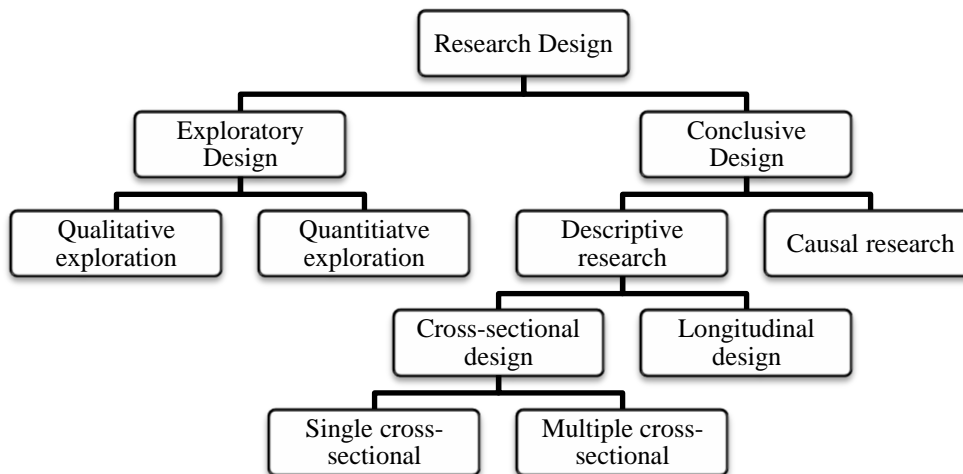
foundation to enable the researcher to begin research and achieve research objectives (Saunders et al., 2015).

2. Secondary data can act as a prerequisite to the collection of primary data (Malhotra et al., 2012).
3. Primary data is specific and made appropriate to the purpose of the study in mind by the researcher (Saunders et al., 2015), hence primary data collection will enable the researcher to obtain information or data that is well-focused to the research question (Malhotra et al., 2012).
4. After primary data is collected, secondary data is again useful to allow the researcher to interpret primary data with more insight (Malhotra et al., 2012).

The type of secondary data sources used in this study includes industrial reports e.g., Mintel, Keynote, and Euromonitor, as well as information from retail websites and annual reports, will help set the research context from the industrial perspective; and academic journals and literature will provide theoretical insight and findings to help design the research, as well as validate and justify the outcomes. Primary data will predominantly be the qualitative and quantitative data collected for the purpose of this study, as well as any information or images obtained from retail websites in order to design the research e.g., identifying attributes on fashion e-retail websites to measure.

6.5. Research Design

A research design can be viewed as a framework for conducting research (Malhotra et al., 2012). It is outlined to specify the details of the procedures necessary for obtaining information to structure or solve the research problem (Malhotra et al., 2012). The choice of research design adopted can depend on whether the research aims to test, discover or create theory (Gill and Johnson, 2010). Accordingly, Malhotra et al. (2012) outline there are two broad research design categories: exploratory research and conclusive research (see Figure 6.4).

Figure 6.4. Classification of marketing research designs.

Source: Malhotra et al. (2012, p. 87)

The following sections reviews the two categories and indicates the design adopted for this study.

6.5.1. Exploratory research

Exploratory research is primarily about providing insight and to understand marketing phenomena (Malhotra et al., 2012). In general, exploratory studies can be about finding out what is happening, or to seek new insights and assess phenomena in a new light (Robson, 2002; Saunders et al., 2015). Malhotra et al. (2012) outlines that exploratory research can be used to obtain background information about a phenomenon where little is known about the problem. Moreover, exploratory studies can be used to identify and explore concepts to develop new theory, as well as, to identify patterns, beliefs, opinions, attitudes and motivation in behaviour and develop structures for these constructs (Malhotra et al., 2012). As Figure 6.4 illustrates, exploratory research can be for qualitative or quantitative exploration, although it is stated that many exploratory research have been built around qualitative techniques; however, quantitative techniques can also be used for exploratory purposes (Malhotra et al., 2012).

6.5.2. Conclusive research

Conclusive research is outlined to primarily concern the testing of hypotheses of a research problem formulated by exploratory research (Panneerselvam, 2004). It is about drawing definite conclusions for implementation (Panneerselvam, 2004). Malhotra et al. (2012) notes that "*the objective of conclusive research is to describe specific phenomena, to test specific*

hypothesis and to examine specific relationships" (p. 89). Example contexts where a conclusive research design is suitable for include studies which seek to describe the characteristics of particular groups, for example, consumers, organisations or target market; studies which want to determine the perceptions of product or service characteristics; or to determine the degree to which marketing variables are associated (Malhotra et al., 2012). There are two key types of conclusive research design as illustrated in Figure 7.4. Conclusive research can be identified as descriptive or causal, where the former is about describing something e.g., market characteristics, and latter is about obtaining evidence of cause-and-effect relationships (Malhotra et al., 2012).

6.5.3. Research design adopted

A summary of the characteristics of exploratory and conclusive research design are presented in Table 6.3. Adapted from Malhotra et al. (2012) the table presents a comparison of the two research design in terms of their objectives, data analysis techniques and examples of methods utilised. Based on the nature of the study and the philosophies underpinning the research, the research design adopted in this study is a exploratory research design.

Table 6.3. Comparison of exploratory and conclusive research design characteristics.

	Exploratory	Conclusive
Objectives	<ul style="list-style-type: none"> To understand To provide insight and understanding of the nature of marketing phenomena 	<ul style="list-style-type: none"> To measure To test specific hypotheses and examine relationships
Data analysis	<ul style="list-style-type: none"> Qualitative or quantitative 	<ul style="list-style-type: none"> Quantitative
Methods	<ul style="list-style-type: none"> Expert surveys Pilot surveys Secondary data Qualitative interviews Unstructured observations Quantitative exploratory multivariate methods 	<ul style="list-style-type: none"> Surveys Secondary data Panels Structured observations Experiments

Source: Adapted from Malhotra et al. (2012, p. 87)

The aim of the research is to investigate consumers' experiential responses and shopping behaviour stimulated by visual user-generated content in online shopping environments. To date, there is little empirical studies in the marketing literature which measures experiences holistically i.e., visual, emotional, relational, cognitive, and pragmatic experiences. The study seeks to understand consumers experiences in terms of the five different key types of experience proposed by marketers in the literature (e.g., Schmitt, 1999; Gentile et al., 2007; Pentina et al., 2011). In addition, there is little research that investigates visual user-generated content as online stimuli for online shopping. As previously outlined, exploratory research

designs can be used where little information is known about the phenomena (Malhotra et al., 2012). Moreover, exploratory research can be used to provide insight and understanding about a phenomenon.

6.6. Data Collection Approaches

Qualitative and quantitative approaches are the two main forms of data collection approaches. Depending on the nature of the research question, researchers will take on either qualitative or quantitative research method approaches (Malhotra et al., 2012). However, there are also research designs which utilises both qualitative and quantitative approaches, and this is referred to as a mixed methods approach (Saunders et al., 2015). The decision to adopt either qualitative, quantitative or mixed methods approaches can also be guided by the ontological and epistemological positions made by the researcher (Easterby-Smith et al., 2012). The following sections reviews the three approaches and outlines the approach adopted in this study.

6.6.1. Qualitative Approach

Qualitative research approaches utilises data collection techniques and analysis which generates non-numerical data (Saunders et al., 2015). In other words, data containing words, as well as multi-media content such as pictures, drawings and video clips, for example. Qualitative research approaches attempt to understand a phenomena through observing behaviour, reflections and expression of views which cannot be meaningfully quantified (Saunders et al., 2015). For example, to understand thoughts, processes and motivations (Malhotra et al., 2012). Qualitative research approaches fit research designs with relativist and interpretivist research philosophies, as the nature of qualitative research is subjective. For example, Kothari (2009) outline that in qualitative research, researchers make subjective assessment of attitudes, opinions and behaviour, derived from the researchers' insights and impressions. Qualitative research is therefore about seeking to understand and interpret meanings about reality or phenomena (Easterby-Smith et al., 2012).

6.6.2. Quantitative Approach

Quantitative research uses data collection techniques and analysis which generates numerical data to quantify research findings (Saunders et al., 2015). It is thereby about showing hard evidence to compare variables and make statistical relations between them (Easterby-Smith et al., 2012). Malhotra et al. (2012) outline qualitative approaches can be used for exploratory, descriptive and experimental research designs. Bryman and Bell (2015) outline that

quantitative research approach reflect positivist epistemologies by taking deductive approaches in theoretical reasoning and theory development, so findings can be tested and retested for validity and reliability.

6.6.3. Mixed Methods Approach

Mixed methods approach refers to the use of both qualitative and quantitative data collection techniques and analysis procedures in a research design (Saunders et al., 2015). It is not to be confused with research design that utilises multiple data collection techniques of the same approach, for example, using multiple qualitative data collection techniques such as in-depth interviews and diary and accounts, or multiple quantitative data collection techniques such as questionnaires and structured observation. This type of methodology is referred to as multi-method qualitative studies or multi-method quantitative studies (Saunders et al., 2015). Mixed methods approach specifically uses both qualitative and quantitative data collection techniques.

Saunders et al. (2015) highlights there are two ways to carry out mixed methods approaches in research. Firstly there is mixed method research where qualitative and quantitative data are collected and analysed at the same time in parallel to one another or one after another sequentially. Data analysis of the data remain independent to one another i.e., qualitative data is analysed qualitatively and vice versa for the quantitative data. In other words, the two sets of data are not combined. On the other hand, the other approach is called mixed-model research where qualitative and quantitative data are combined in the data collection process, as well as during analysis and other phases of the research design such as in research question generation (Saunders et al., 2015). This means that qualitative data is analysed quantitatively and vice versa.

The advantages of using mixed methods approach enables the researcher to use different methods for different purposes within a study (Tashakkori and Teddlie, 2010). A common example is employing qualitative interviews for exploratory purposes, and to identify the key issues before applying quantitative questionnaires to collect descriptive or exploratory data (Tashakkori and Teddlie, 2010).

6.6.4. Data collection approach adopted

The data collection approach adopted in this research is the mixed methods approach as this study aims to understand the type of experiential responses online shoppers may have towards fashion stimulus, specifically towards visual user-generated fashion stimulus; and the

relationship that consumers' experiential response may have on their shopping behaviour. Utilising qualitative data collection methods will therefore enable the researcher to understand consumers' experiences i.e., underlying thoughts, processes, feelings towards visual fashion stimulus (Malhotra et al., 2012). Quantitative methods can be used to make statistical relations between online shoppers' experiential response identified in the qualitative study with shopping behaviours (Easterby-Smith et al., 2012). Moreover, relations can be identified between the experiential dimensions to provide insight on the influence of different experiential states (i.e. visual, emotional, relational, cognitive and interactive states) have on one another.

6.7. Data Collection Methods

There are different types of data collection methods to collect primary data for both qualitative and quantitative research. Some of the qualitative methods include observations, in-depth interviews and focus groups; and surveys and structured interviews for quantitative methods (Saunders et al., 2012) for example. A number of these are reviewed in the sections below for this study.

6.7.1. In-depth interviews

One of the predominant data collection methods used in qualitative research are in-depth interviews. In-depth interviews can be used to uncover underlying motivations, beliefs, attitudes and feelings on the topic in question (Malhotra et al., 2012). The primary purpose of conducting interviews is to understand meanings that subjects attach to situations in comparison to the assumptions made by the researcher (Easterby-Smith et al., 2012). Interviews can be structured, semi-structured or unstructured, in which semi-structured and structured interviews allows probing so the researcher can obtain meaningful responses and uncover any new and hidden issues and discover in greater depth the issues of the topic (Malhotra et al., 2012).

6.7.2. Focus groups

Focus groups are a form of qualitative method involving discussions in a non-structured and natural manner with small groups of participants (Malhotra et al., 2012). The researcher may have a pre-set of questions to cover in the discussion, as well as to drive the conversations so underlying motivations, beliefs, attitudes or feelings can be discovered (Easterby-smith et al., 2012; Malhotra et al., 2012). Focus groups can stimulate high levels of creative discussion and participation from participants as they are encouraged to use their imaginations to

express and explain themselves (Malhotra et al., 2012). Moreover, conducting focus groups enable the researcher to delve deeper into topics by probing (Malhotra et al., 2012).

6.7.3. Online surveys

Surveys are the main quantitative method, defined as a "*technique based upon the use of structured questionnaires given to a sample of a population*" (Malhotra et al., p.265). Specifically, self-completed questionnaires are those which participants complete by themselves (Bryman and Bell, 2007; Bryman, 2012), and most questionnaires have fixed-responses where respondents select from a predetermined set of responses (Malhotra et al., 2012), or rate their answers on a scale of one to five for example (Cohen et al., 2011). The advantages of surveys is cost and time efficiency (in-expensive and quicker) to administer (Bryman and Bell, 2007; Malhotra et al., 2012). A large proportion of surveys today are electronic based and administered online: either via email or internet (Malhotra et al., 2012), and undoubtedly saves time and costs, as well as making primary data collection easier (Gill and Johnson, 2010). Moreover, besides being in-expensive and quicker to conduct, e-mail surveys, for example, enables chase up on non-responses, and are easier to analyse using SPSS because of their electronic format (Gill and Johnson, 2010).

6.7.4. Data collection method adopted

A mixed methods approach was used in this exploratory study to firstly understand consumers' experiential responses towards fashion visual user-generated content present in the fashion online shopping environment; and secondly, to measure any relationships between consumers' experiential responses as an intervening internal response on online shopping behaviour. Consequently, in-depth interviews were conducted to uncover consumers' experiences (Malhotra et al., 2012) and an online survey was carried out to measure relationships (Bryman and Bell, 2015). The interview was semi-structured which enabled the researcher to explore and probe on consumers' responses regarding their visual, emotional, relational, cognitive and interactive experiential response towards fashion visual user-generated stimulus.

6.8. Data Analysis Methods

Qualitative data analysis involves condensing masses of qualitative data i.e., non-numerical data such as words, pictures, or media content, into specific meaningful, and related categories in order to identify themes or patterns for further exploration to draw or verify

conclusions (Saunders et al., 2012). In qualitative data analysis, there are several stages of data analysis, but it can be recognised in four key stages. Table 6.4 summarises these key stages.

Table 6.4. Stages of qualitative data analysis.

Stage	Procedure
Organise and rearrange	Data is arranged to fit the research purpose, through organising and structuring the data. Data reduction may occur where irrelevant data is "thrown out".
Data coding	Data is coded into key themes based on key words, sentences or complete paragraphs. This stage can be perceived as a stage where masses of data are broken down into smaller "chunks" and assigned codes.
Refine and display	Coded data needs to be refined to form sub-categories to achieve focussed data sets, and displayed or presented in an accessible visual format e.g., in the form of tables, network maps, matrices etc.
Relationship formation and interpretation	Interpret recognised relationship and patterns between the categories and themes within the data. This can lead to the development of hypothesis for further testing and theory generation.

Source: Adapted from Saunders et al. (2012); Malhotra et al. (2012)

Quantitative data analysis on the other hand concerns the processing of raw numerical data into meaningful information through quantitative techniques such as graphs, charts and statistics (Saunders et al., 2012). Accordingly, quantitative analysis will enable the researcher to explore, present, describe and explain relationships and trends within the data (Saunders et al., 2012).

6.8.1. Statistical Analysis

A number of statistical analyses can be run for quantitative data analysis. Using SPSS and add-on packages such as AMOS, some of the key statistical analysis tests include exploratory factor analysis (EFA), confirmatory factor analysis (CFA) and structural equation modelling (SEM). EFA is the first test generally used in the early stages of statistical analysis. It is defined as a type of multivariate statistical technique to investigate common variance in a collection of variables (Hair et al., 2009). The purpose of EFA is to explain the minimum amount of common variance between variables measures, by obtaining the smallest number of explanatory constructs (Field, 2014). The second test is CFA which is a hypothesis testing technique which tests the structure and relations between latent variables (Field, 2014). The results developed from CFA forms the basis of SEM, which is a statistical technique used to examine sets of relationships between continuous independent and dependent variables (Tabachnick and Fidell, 2014).

6.8.2. Data analysis methods adopted

The data analysis methods adopted in this research is thematic analysis, using a three stage coding system for the qualitative study, and all the statistical tests outlined in sections 6.8.1 for the quantitative study. Thematic analysis will be used to analyse the data generated from the interviews with participants. The main experience constructs (i.e., visual, sensory, relational, cognition, and interactivity) and shopping intentions will provide the first order codes, whilst second and third order codes will derive from the data set. The statistical analyses will be tested for in order to conduct SEM, which will test for relationships between the experience constructs and shopping intention construct in order to testify the theoretical framework hypothesised by the researcher (Hair et al. 2009). The theoretical framework for the quantitative study was presented in section 5.5.

6.9. Sampling

Sampling is an important part of the research process (Malhotra et al., 2012) and can be viewed as a selection process using sampling techniques to select respondents (i.e., the sample) for research studies (Kothari, 2009). In a sense, sampling is "*a process of obtaining information about an entire population by examining only a part of it*" (Kothari, 2009, p. 152). There are two broad classification of sampling techniques, and these are non-probability and probability sampling (Malhotra et al., 2012).

6.9.1. Non-probability sampling

Non-probability or also referred to as non-random sampling uses techniques which do not use chance selection procedures to select the sample, but rather, relies on the judgement of the researcher (Malhotra et al., 2012). Some key examples of non-probability sampling techniques include purposive sampling, convenience sampling, judgemental sampling, quota sampling, and snowball sampling (Malhotra et al., 2012; Saunders et al., 2015). A summary of each of these techniques are summarised in Table 6.5.

Table 6.5. Non-probability sampling techniques

Sampling method	Description	Reference
Purposive	Researchers judgementally select participants who will be able to answer the research questions and objectives. It is a technique ideal for studies with small samples.	Saunders et al. (2015)
Convenience	Researchers use convenience elements to obtain a sample. Participants are usually selected because they happen to be in vicinity at that particular time.	Malhotra et al. (2012)
Judgemental	A form of convenience sampling where the population elements are selected based on the researcher's judgement that they believe are representative of the population of interest.	Malhotra et al. (2012)
Quota	A two-stage restricted judgemental sampling where the first stage concerns developing control categories or quotas of population elements; and the second stage is where the sample is selected based on convenience or judgement.	Malhotra et al. (2012)
Snowball	A process of finding one participant through another. Appropriate for cases which have desired characteristics.	Mann and Stewart (2000)

Non-probability sampling is outlined to suit exploratory research designs (Saunders et al., 2015; Malhotra et al., 2012), as it allows the researcher to select samples based on their subjective judgement (Saunders et al., 2015).

6.9.2. Probability sampling

Probability sampling is a procedure which uses sampling frames to select the sample unit, meaning the sample units are all selected by chance (Malhotra et al. 2012). Some example of probability sampling techniques include simple random sampling, systematic sampling, stratified sampling, and cluster sampling (Malhotra et al. 2012). A summary of these techniques are outlined in Table 6.6 below.

Table 6.6. Probability sampling techniques

Sampling method	Description
Simple random sampling	Using a sampling frame, each subject has an equal opportunity of being selected, and are selected independently from the other subjects.
Systematic	Sampling procedure is started randomly and participants are selected at every <i>n</i> th individual in succession from the sampling frame.
Stratified	A two step process where the population is first divided into subsequent subpopulations, or strata; and participants are then selected from each strata using a random procedure.
Cluster	A two step sampling technique where target population is divided into mutually exclusive and collectively exhaustive subpopulations called clusters. A random sample of clusters are selected using a probability sampling technique e.g., simple random sampling.

Source: Adapted from Malhotra et al. (2012)

Probability sampling is suited for conclusive research, and studies which need a varied population sample (Malhotra et al., 2012). It is also a preferred sampling technique for more statistically based research (Malhotra et al., 2012).

6.9.1. Sampling technique adopted

The category of sampling technique adopted in this study is a non-probability sampling approach. The nature of this study is exploratory and non-probability sampling techniques are outlined to suit research that are exploratory in nature (Saunders et al., 2009; Malhotra et al., 2012). Furthermore, fashion online shoppers will be targeted as the study investigates fashion visual user-generated content for online shopping. This thereby means probability sampling, which uses a random selection approach of the population may not provide a sample representative of fashion online shoppers. Two studies are conducted utilising a mixed methods approach. More detailed sampling criteria for both studies are outlined in section 6.12.

6.10. Research Reliability

Reliability fundamentally concerns the consistency in measuring concepts (Bryman and Bell, 2015). Testing for reliability is to identify whether the findings can be replicated by others (Burns and Burns, 2008). There are a number of ways in which research reliability can be tested:

1. **Stability.** The stability and hence reliability of the research is determined if study is re-tested or samples re-measured at a later time shows high correlation between the two outcomes (Bryman and Bell, 2015).
2. **Internal reliability.** Internal reliability determines whether a scale used for measuring is reliable “by assessing the commonness of a set of items that measure a particular construct” (Burns and Burns, 2008, p. 417). In other words, it concerns the level of coherence of indicators on the scale used to measure multiple items (Bryman and Bell, 2015).

6.11. Research Validity

Research validity is outlined to concern whether the measures are measuring the variables it is supposed to measure (Easterby-smith et al., 2012; Bryman and Bell, 2015). Starting with the validity in qualitative research, Cohen et al. (2007) outlines that in qualitative research, validity can address the honesty, depth, richness and scope of the data achieved. In other

words, whether the results are true and representative of what the research was intended for. Besides this, there are also other methods of measuring validity. For example, Maxwell (1992) outline that the truthfulness of results can be related to descriptive validity, where concerns whether the results are made up, selective or distorted. Moreover, theoretical validity can also be applied to assess the validity in qualitative research (Maxwell, 1992). Cohen et al. (2007, p. 135) explains that theoretical validity is about the "theoretical constructions the researcher brings to the research". The validity of the qualitative study conducted in this research can be proven to be valid on the basis of the three types of validity measures outlined above. The study set out to understand consumers' experiential responses towards fashion visual user-generated content. The results reflect consumers' first hand experiences and underlying attitudes towards the stimulus presented before them, and showed evidence for, a greater extent for some, all five experiential responses the study set out to explore. Moreover, in terms of the truthfulness of the results, all responses collected in the interviews were the thoughts, feelings and opinions of the participants. This can be validated theoretically as the relationships identified between the experiential constructs from participants responses were tests for in the quantitative study.

Validity for quantitative research using statistical data analysis, a series of measures can be used to test the validity of the constructs being measured. These tests include convergent validity (Fornell and Larcker, 1981), which is a measurement the level of "*high shared variance among multiple measures of each construct, relative to the amount of variance due to the measurement error*" (Batra and Ahtola, 1991, p.160); and discriminant validity (Farrell, 2010), which measures the extent to which one latent variable discriminates from others latent variables (Farrell, 2010). The quantitative studies in this research did not show any convergent or discriminant validity issues.

6.12. Research Design

The following section presents the research design for the two studies conducted in this research.

6.12.1. Research Aim and Objectives

The aim of this research project was to explore the impact of two fashion visual user-generated content features that are popular on fashion social shopping sites, on consumer' experiential responses and shopping intentions for fashion online shopping. The two visual user-generated features identified were (1) Looks, which are photographed images of

individuals modelling a fashion outfit, and represents a form of visual self-presentation of one's fashion style, outfit and taste (McQuarrie et al., 2013); and (2) Outfits, which are digital collages displaying an assortment of products arranged by a user, and normally related to a particular theme (Holsing and Olbrich, 2012).

The study aims to take a holistic approach to exploring consumer experiences derived from existing studies on customer experiences in experiential marketing (Schmitt, 1999; Schmitt and Zarantonello, 2013); and seeks to explore consumers' visual, emotional, relational, cognitive and interactive experiential responses as intervening internal states which mediates online shopping intentions.

The objectives of the research were:

1. To examine the Online Shopping Environment for fashion, and identify the key dimensions and attributes; in particular, the types of visual user-generated features currently practiced by fashion e-retailers and present on social e-shopping websites.
2. To examine online consumer experiences and review experiential components that constitutes to online customer experiences.
3. To develop and test conceptual frameworks for a mixed method research exploring online consumers experiential responses and shopping behaviour.
4. Identify and explore online consumers' experiential responses and behavioural intentions stimulated by visual user-generated content for fashion online shopping using qualitative research approaches.
5. Test and measure a model on consumers' experiential responses as an intervening internal state, which mediates online shopping intentions using quantitative research approaches.
6. Develop managerial implications and recommendations for fashion e-retailing.

6.12.2. Research Study 1: Qualitative Study

The following section highlights the purpose of the first study carried out for this research. It outlines the research design and procedures, the sample, and the topics explored.

6.12.2.1. Purpose

The purpose of this qualitative study was to achieve research objective four, which was to identify and explore online consumers' experiential responses and online shopping intentions when stimulated by the Looks and Outfits features, in order to achieve research objective five

which uses the findings from this study to test and measure potential relationships. The experiential responses explored in this study was adapted from the works of Schmitt (1999) and Gentile et al.(2007) on experiential marketing and customer experiences, and applied to the S-O-R framework adapted from Pentina et al. (2011).

6.12.2.2. Research Design and Procedure

The study employed a qualitative exploratory approach utilising Photo-elicited Interviews (PEI) (Croghan et al., 2008) to examine shoppers' experiences towards two visual user-generated features identified on the ASOS Fashion Finder social shopping site. The two features examined were Looks and Outfits. Photo-elicitation techniques was used as part of the interview procedure to help participants make meaning of the phenomenon (Burt et al., 2007) and stimulate emotions and memory (Epstein et al., 2006). Prior to the interviews, participants were asked to browse two features on ASOS Fashion Finder at home. Participants were asked to browse the Looks first, and take 3-5 screen shot examples of any Looks which made an impression on them such as the ones they particularly liked or disliked (McCormick and Levitt, 2012). After the participants completed the screen shots for the Looks, they were required to repeat the process again for the Outfits features. The example screenshots were emailed back to the researcher and were used for discussion in the interview. Semi-structured interviews were conducted within three days after participants had completed the browsing task. Participant's experiences and shopping intentions are explored, and where any common or interesting themes emerged, the research probed on the subject to pursue more detail (Malhotra et al., 2012). Interviews were recorded and transcribed over the course of the interviewing period start identifying common themes and categories (Spiggle, 1994). The data was analysed using a template analysis with the three stage open-axial-selective coding technique (Breazeale and Ponder, 2013). The five dimensions of experience (Visual, Relational, Emotional, Cognition, and Interactivity) presented the initial themes (open codes) for data analysis. In the first stage of the analysis, the text was coded into the relevant open codes (King and Horrocks, 2010). An initial template was developed by categorising common themes within the open codes into second-level (axial) codes, and any further sub-themes within these were refined into third-level (selective) codes (King and Horrocks, 2010). The template was continuously revised as additional information was added from the rest of the data sets.

6.12.2.3. Sample

The participants for this study were young female online shoppers of ASOS, aged 18-35, who are reported as the key consumer group who shopped with ASOS (Intel, 2012) at the time of study. A purposive sampling technique was adopted to recruit participants, as purposive sampling enables the researcher to recruit experienced individuals in the phenomena (Mann and Stewart, 2000). In this case, online shoppers of ASOS were a sample criteria as the stimulus examined are features from ASOS' Fashion Finder social shopping site. Email invitations were sent out to fashion students studying at undergraduate and postgraduate levels at the University of Manchester. This ensured participants were highly engaged consumers of fashion and online shopping, within the specified age range. The total number of interviews conducted was determined by the saturation point reached, which is defined as the point where no new information or themes can be observed from the data (Guest et al., 2006). A total of 13 participants were recruited for the study, aged 19-34.

6.12.2.4. Pilot interviews

Two pilot interviews were conducted to test procedure of the interview and to see whether the questions used to prompt the discussion provided suitable responses for the study (Malhotra et al., 2012). The results from the two pilot interviews provided useful insight and knowledge for conducting subsequent interviews for the actual data collection in terms of how the interviews were carried out. Prior to the interviews, participants were asked to browse the Looks and Outfits on ASOS Fashion Finder, and provide screen shots which made an impression (positive and negative impressions) on them. From the two pilot interviews, asking the participants to discuss their reasons for selecting each of their screen shots was an effective way to start the interview. The participants naturally discussed their experiences and feelings, and thereby already touching on most of the key topical areas the study aimed to explore. The questions presented in Table 6.7 were only used in events where the respondents' answers in a particular topical area was lacking or were not addressed at all.

6.12.2.5. Interview topics

As the interviews are semi-structured, key topics were identified and used as a checklist for the researcher to ensure the key areas that need to be explored are covered throughout the duration of the interview. Depending on the flow of the discussion with the participants, there is no particular order in terms of which topics are discussed. Table 6.7 presents a summary of the key topics covered in the interview and possible questions to initiate the discussion or prompt the participants if the discussions weak. As outlined in section 6.12.2.4 above,

participants were asked to firstly discuss their reasons for selecting their screen shot examples which naturally started the discussion for each of the key topics that needed to be discussed.

Table 6.7. Interview topics.

	Topics	Adapted from
Demographic	• What is your age?	Childers et al. (2001)
	• What is your gender?	Childers et al. (2001)
	• What is your occupation?	Childers et al. (2001)
	• Have you shopped with ASOS in the last 6 months?	Childers et al. (2001)
	• Do you use ASOS Fashion Finder?	Goldsmith and Flynn (2005)
	• How often do you browse for fashion on ASOS.com?	Goldsmith and Flynn (2005)
	• How often do you purchase fashion on ASOS.com?	Goldsmith and Flynn (2005)
	• In general, how often do you browse for online for fashion?	Goldsmith and Flynn (2005)
	• In general, how often do you purchase fashion online?	Goldsmith and Flynn (2005)
	• How many hours a day do you spend on the internet for leisure purposes?	Childers et al. (2001)
Defining the stimulus	• In your own words, what would you call it? How would you define it?	Phillips and McQuarrie (2010)
	• Could you describe what it shows?	Burt et al. (2007; McCormick and Livett (2012)
Visual experience	• What do you like/dislike about it?	Burt et al. (2007; McCormick and Livett (2012)
	• Could you describe what is/is not visually attractive about the [stimulus]?	Harris and Goode (2010)
Emotional Experience	• Could you discuss any feelings/experiences you felt when looking through the [stimulus]?	Law et al. (2012)
	• Describe how did the [stimulus] made you feel?	Law et al. (2012)
	• What positive/negative emotions did you feel towards the [stimulus]?	Phillips and McQuarrie (2010)
Relational Experience	• In what ways do you relate to the [stimulus]?	Martin et al. (2004)
	• How do you associated yourself with the [stimulus]?	Hu and Jasper (2006)
	• What is it about the [stimulus] that interests you? How does it interest you?	Pace (2004)
Flow	• When you were browsing through outfits, did you feel absorbed in the activity? To what extent?	Pace (2004)
	• Did you feel you lost track of time when you were browsing through the [stimulus]?	Pace (2004)
Purchase Intention	• Would the [stimulus] have any influence on your online shopping?	Law et al. (2012)
	• If the products suited your fashion taste/needs, how likely would you buy the products?	Fiore and Jin (2003)
	• Do you think you would use [stimulus] in the future for online shopping? Why?	Mathwick et al. (2001)

6.12.3. Research Study 2: Quantitative Study

The following section outlines the purpose and research design and procedures undertaken for the second study. The sample criteria of the second study, along with an overview of the data collection tool and discussion of the pilot tests that were conducted are also outlined.

6.12.3.1. Purpose

The purpose of the quantitative study is to test relationships between the experience constructs identified in the qualitative study to see if there are relationships between consumer online experiences, and shopping intentions.

6.12.3.2. Research Design and Procedure

The quantitative study utilising online questionnaires as the data collection method to measure and test online shoppers' experiences and shopping intentions towards visual user-generated content for fashion online shopping. Email invitation and an online consumer panel was used to approach respondents. The context of the study was for UK, female, online shoppers of ASOS, aged 18-34. Simsek and Veiga (2000, 2001) outline that using email surveys to recruit members of a specific organisation i.e., ASOS customers in this context, is ideal and possible to construct a sample frame. Subsequently, email invitations were sent out over a two weeks period to students and staff across the University of Manchester where they were invited to complete an online questionnaire. A £50 ASOS voucher was offered as an incentive where participants entered their email address at the end of the survey to enter a prize draw. However, due to a low response rate of 54 valid responses from email invites, an online consumer panel from an external survey company, associated with the American Marketing Association (AMA), Marketing Research Association (MRA) and Council of American Survey Research Organisations (CASRO), was also used to recruit participants. The survey company specialised in providing solutions for marketing research i.e., recruiting respondents for market research companies and organisations. Sands et al. (2011) outline that online consumer panels are useful for recruiting specific types of participants, in this context, UK based fashion online shoppers. A total of 501 valid responses were collected in the duration of one week. The same online questionnaire was distributed in the email invite and to the online consumer panel.

Every respondent completed the questionnaire once, however, the questionnaire entails the same set of questions twice; once for the Looks and a second time for the Outfits. Participants completed the questions for the Looks feature first, followed by the same set of questions for the Outfits feature. Similar to the qualitative study which entailed a browsing task prior to the interview, the design of the questionnaire also consisted of browsing tasks. Before answering the survey questions on their experiences and shopping intention for the two features, links to the Looks and Outfits pages on ASOS Fashion Finder were inserted in the survey, which opened up in a new window, for participants to browse. Participants were instructed to

browse the Looks/Outfits before returning back to the questionnaire to complete the questions. The data was cleaned and used to run statistical analysis e.g., EFA, CFA and SEM.(Pallant, 2013).

6.12.3.3. Sample

The sample criteria of the quantitative study remained the same as the qualitative study i.e., UK based females, online shoppers of ASOS, aged 18-34. Simsek and Veiga (2000, 2001) points out that sampling issues regarding email surveys is whether the sample will represent the actual population. Screening questions were used at the beginning of the questionnaire to screen out respondents who did not meet the sample criteria. For the online consumer panel, the sample criteria was provided to the survey company in order to target the right type of respondents. No incentives was offered in this survey as the company provided incentives for their panel members for every successful completion.

The size of the sample is an important criteria for quantitative research as it will effect correlation coefficients, and the reliability of the results i.e., in factor analysis (Field, 2013). Pallant (2013) suggests that larger sample size should be used, where Tabachnick and Fidell (2014) outlines that minimum case of 300 is preferable. Similarly, Comrey and Lee (1992) also suggest a sample of 300 is considered a good sample size for quantitative research. Field (2013) gives example to a sample of 100 as being a poor sample size, whilst a sample up to or over 1000 is excellent. Consequently, the study had aimed to recruit 300 responses, however, the two online surveys combined received a total of 555 responses (see section 8.2), which is therefore a good sample size for quantitative analysis.

6.12.3.4. Pilot Test

A pilot study with a sample of 50 final year fashion students enrolled on a fashion marketing course was conducted to test the reliability and validity of the items. Feedback from the respondents and the pilot test results indicated the items needed to be refined i.e., a number of the original scale items measured the same thing but worded differently, according to respondent's feedbacks. Moreover, the original scale had too many questions which resulted in high fatigue levels.

6.12.3.5. Online questionnaire

A data collection tool was developed to show the constructs measured and the scale items used, which were adapted from relevant literature sources. Table 6.8 presents the constructs

and the scale items. Besides the demographic questions, 7 point-likert scales were used for each of the items. A copy of the online questionnaire can be found in Appendix 1.

Table 6.8. Quantitative Data collection tool.

Construct	Item	References
Demographics	1. Do you shop online?	
	2. Have you visited the ASOS web site in the last 3 months?	Adapted from Jung et al. (2014)
	3. What is your gender?	Adapted from Bart et al. (2005)
	4. What is your age?	Adapted from Bart et al. (2005)
	5. Where do you live?	Adapted from Bart et al. (2005)
	6. What is your employment status?	Adapted from Bart et al. (2005); Pagani and Mirabello (2011)
	7. What is the highest level of education you have completed?	Adapted from Bart et al. (2005)
	8. How often on average do you browse online for fashion?	Adapted from Bloch et al. (1986)
	9. How often on average do you purchase fashion online?	Adapted from Childers et al. (2001)
Visual Appeal	10. I think Looks/Outfits are visually attractive.	Harris and Goode (2010); O'Brien and Toms (2010)
	11. I think Looks/Outfits are aesthetically appealing.	Mathwick et al. (2001); (O'Brien and Toms, 2010)
	12. The Looks/Outfits appealed to my visual senses.	(O'Brien and Toms, 2010)
Entertainment	13. The Looks/Outfits doesn't just sell/promote products - it entertains me.	Mathwick et al. (2001)
	14. Just viewing the Looks/Outfits on the web site was very pleasant.	Jeong et al. (2009)
	15. Just browsing the Looks/Outfits on the web site provided me with enjoyment.	Jeong et al. (2009)
Relevance	16. I was drawn to Looks/Outfits that reflect my personal style.	Escalas and Bettman (2003)
	17. I was drawn to Looks/Outfits that reflect who I am.	Escalas and Bettman (2003)
	18. I was drawn to Looks/Outfits that interests me.	
	19. I was drawn to Looks/Outfits that were relevant to my clothing needs.	
Pleasure	20. Rate your emotions according to the way the Looks/Outfits made you feel when viewing them. Happy – Unhappy Pleased – Annoyed Satisfied – Unsatisfied Contented – Depressed Bored – Relaxed (R)	Mehrabian and Russell (1974); McGoldrick and Pieros (1998)
Arousal	21. Rate your emotions according to the way the Looks/Outfits made you feel when viewing them. Inspired – Uninspired Stimulated – Unstimulated Creative - Uncreative Excited – Calm (R)	Mehrabian and Russell (1974); McGoldrick and Pieros (1998)
Flow	22. I blocked out things around me when viewing the Looks/Outfits.	Adapted from O'Brien and Toms (2010)
	23. The time I spent viewing the Looks/Outfits just slipped away.	
	24. I was absorbed in viewing the Looks/Outfits.	
Exploratory Behaviour	25. I would click deeper into the product links.	Ko et al. (2005)
	26. I would stay longer for product details.	Ko et al. (2005)
	27. I would search for more information about the product(s) I was interested in.	Ko et al. (2005); Wang et al. (2011)
Purchase Intention	28. I would consider purchasing the items I have seen in a Look.	Wu et al. (2014)
	29. I am likely to purchase the items I have seen in a Look/Outfit.	Wu et al. (2014)
	30. I intend to purchase the items I have seen in a Look/Outfit.	Wu et al. (2014)

6.13. Chapter Summary

This chapter reviewed the research philosophies and different methodological techniques for this research. In terms of research philosophies, internal realism was the ontological position adopted and positivism was the epistemological position adopted to guide the research methodology to used for this research. Consequently, deduction is the research approach adopted to for theory development theoretical reasoning. The study is an exploratory research as it seeks to understand and identify consumers' online experiential responses to fashion visual stimulus, but moreover, the study also aims to conceptualise whether there are any relationships between the different types of experiential response identified (i.e. one experience leading to another), which mediates online shopping intentions. The reminder of the chapter outlined the research design for the qualitative and the quantitative study.

Chapter Seven: Qualitative Data Analysis and Results

7.1. Introduction

The following chapter presents the findings to the qualitative study which explored consumers' experiential responses and shopping behaviour towards two visual user-generated stimuli in the fashion online shopping environment. The chapter firstly presents the results for the Looks followed by the results for the Outfits. As outlined in Chapter 6, thematic analysis using a three stage template was utilised to analyse the qualitative data. The five experiential responses: visual, emotional, relational experience, flow, and interactive experiences provided the higher order codes, or the initial template. Second and third order codes were identified from the results which categorised respondents' experiences and behaviour into common themes and sub-themes.

7.2. Demographic and Profiles

Photo-elicited interviews were conducted with a total of 13 participants over the course of four months between May to September 2014. Thirteen interviews were used as saturation levels began to show after the eleventh interview and by the thirteenth interview, saturation in the data was reached. Saturation is defined as the point where no new information is observed from the data (Guest et al., 2006). ASOS Fashion Finder was used as the interface to examine the two stimuli, and therefore the sampling criteria for the study was female UK online shoppers of ASOS, aged 18-34. According to Mintel (2015), ASOS' consumers are young fashion conscious 20-something's, although consumers aged 18-24 and 25-34 have been reported as the key shoppers of ASOS (Mintel, 2012).

A purposive sample consisting of fashion students aged 19-34 enrolled on Fashion, Textiles, and Marketing undergraduate and postgraduate courses at The University of Manchester were recruited for the study. It is recognised that student samples are criticised for limitations in generalisability of the results (Oh and Petrie, 2012; Watchravesringkan et al., 2010), and the inability to represent the population of interest (Hausman and Siekpe, 2009); however, student subjects are argued to be closer to the online population than the profile of the general public (Dennis et al., 2010). Student subjects can be valid for online shopping studies, as Hausman and Siekpe (2009) outline, online shoppers tend to be younger and more educated than the general population. Dennis et al. (2010) commented that students are in the active age group of virtual communities, which means they are well suited for

online shopping research. Similarly, Deng and Poole (2012) also noted that students represent a large proportion of e-commerce website users, meaning their perceptions and experiences of website attributes will be closer to the online population than a general sample. This is important for the current study as it examines consumer experiences towards visual features on fashion websites. Student samples can also provide homogeneity (Ashman and Vazquez, 2012) based on certain characteristics, for example, age and interests, and more specific to this study, experience with fashion and technology (Watchravesringkan et al., 2010). As a result, a sample consisting of students enrolled on fashion degree courses ensures the sample represents highly fashion conscious consumers. Moreover, a large proportion of ASOS' shoppers are represented by university students or graduates which meet the sample criteria specified for this study. Table 7.1 presents an overview of the demographics and participants' online shopping behaviour.

Table 7.1. Profile of interviewees and shopping frequency

	Age	User of AFF?	Live in UK?	Browsing Freq on ASOS	Shopping Freq on ASOS	Browse online for fashion	Online Shopping Freq	Use Internet for leisure purposes
1	25	No	Yes	Once every two weeks	Once every two months	Daily	Once every two weeks	2-3 hours a day
2	21	No	Yes	Once a week	Once every two weeks	Daily	Once every two weeks	5 hours
3	22	No	Yes	Once a week	Few times a year	2-3 times a week	Once every two weeks	1 hour a day
4	30	No	Yes	Once every two months	Once every two months	Daily	Twice a month	1-2 hours a day
5	22	No	Yes	Weekly	Once every two months	Daily	Once every two weeks	Daily
6	22	No	Yes	Three times a week	Once every two months	Daily	Once every two weeks	1 hour a day
7	23	No	Yes	Everyday	Once every two months	Daily	Once every two weeks	1 hour a day
8	29	No	Yes	Once every two weeks	Once every two months	2-3 times a week	1-2 times a year	Once a day
9	23	Yes	Yes	Three times a week	Once-twice a month	2-3 times a week	Once every two weeks	5 hours a day
10	26	No	Yes	4-5 times a week	Once every two weeks	4-5 times a week	Twice a month	Everyday
11	34	No	Yes	Once every two weeks	Once every two months	Once every two weeks	Once every two weeks	Once a day
12	23	Yes	Yes	Once a week	Few times a year	Once every two weeks	Once every two weeks	4 hours a day
13	19	No	Yes	Once every two weeks	Once every two months	Once every two weeks	Once every two weeks	1 hour a day

As Table 7.1 summaries, all participants were students who live in the UK, and have shopped with ASOS in the last 6 months. Participants were asked if they used ASOS Fashion Finder, where only two participants were identified to occasionally use ASOS

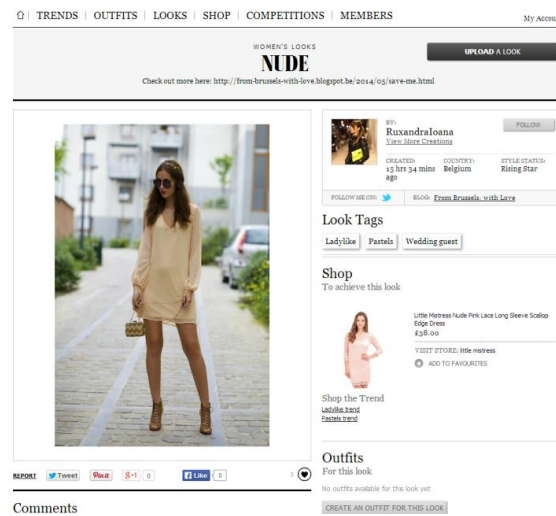
Fashion Finder. Although the sample were all ASOS shoppers, it was interesting to find that the majority of participants were unaware of ASOS' Fashion Finder social shopping site.

7.3. Online Shopping Activity

A number of online shopping questions were asked to understand participant's online shopping activity. On average, participants browse on ASOS at least once a week, although two participants were considered more frequent shoppers of ASOS who browsed three times a week, and one participant was identified to be a loyal ASOS shopper browsing four to five times a week. Whilst browsing activity on ASOS was fairly frequent, purchasing activity on the other hand was less frequent, where participants make a purchase on ASOS once every two months. Interestingly, participant's online shopping activity in general i.e., not on ASOS, was found to be considerably higher. Participants would browse online daily for fashion and make a purchase once every two weeks. Clothing and footwear sales online is reported to be one the leading product categories purchased online by consumers, where on average 70% consumers state to have purchased clothing and footwear online in 2014 (Intel, 2014). In summary, the sample represents ASOS consumers who shop frequently on ASOS.com, and are highly active online shoppers of fashion.

7.4. Looks

The first visual user-generated stimuli consumers were asked to explore on ASOS Fashion Finder were the blog style photos of individuals in a head-to-toe outfit, referred to as "Looks" on ASOS Fashion Finder. Adopting a similar method utilised by McCormick and Livett's (2012), participants were asked to browse the Looks on Fashion Finder and take three to five screen shots of Looks that had an impression on them, considering both likes and dislikes. Figure 7.1 presents an example screenshot of a Look provided by participant one.

Figure 7.1. Example screenshot of a Look from participant one.

The following sections present the findings and discuss the results of consumers' experiential responses and shopping behaviour simulated by the Looks for online shopping.

7.4.1. Visual experiential response towards the Looks

One of the experiential responses the study aimed to measure was consumers' visual experiences or response towards visual user-generated stimulus. Studies which have investigated visual experiences in the literature have looked into aesthetic experiences. Kauppinen-Räsänen & Loumala (2010) noted that aesthetic experience concern the degree of attractiveness. In the interviews, participants were shown the screenshots they submitted for the pre-interview task, and asked to discuss what they thought was visually appealing or attractive about each screenshot.

The visual experience or response, in terms of aesthetical attractiveness/appeal, that consumers had towards the Looks were based on a number of key factors. These included image quality, backgrounds, and the overall "Look". The findings showed that these factors stimulated consumers' visual experience in terms of aesthetic appeal and are further discussed in the sections below.

7.4.1.1. Image quality

The quality of the image was an important factor which stimulated consumers' visual experiences of the stimuli. With regards to aesthetic appeal or attraction towards it, the findings show there were a number of sub-elements or themes that emerged in terms of what consumers value when viewing the Looks. These were labelled professionalism, clarity, and

lighting. The professionalism theme referred to the degree to which the image looked professionally put together as the following statements illustrates:

I like this one (picture 3-1) because of the photography actually. It was clearer to see. [...] It looked more professional. [3]

[...] the four that I have chosen are bloggers. So I think that's why I was drawn to them and that's why very professional pictures because they know what they are doing. [9]

Consumers also indicate their preference for images of Looks curated by bloggers because fashion bloggers are perceived to skilful and knowledgeable in styling and portrayal of fashion looks or outfits.

Like these ones (pictures 9-1; 9-2; 9-3; 9-4), even though they are just normal girls, and they are bloggers so they kind of know what they are doing, but I still kind of think they are a lot more inspirational, like professional. But yeah, some of them, the girls are just kind of looking at the floor, or have their hand over their face; It just doesn't look that good compared to some of these ones. [9]

The other two codes which emerged with regards to photo quality as an aesthetically appealing and attractive attribute to consumers' visual experience, were clarity and lighting. Clarity refers to whether the image or the products were clear to see, and lighting referred to the use of natural lighting or being considerate of having good lighting in the image to view its contents.

7.4.1.2. Overall "Look"

Another common theme that was identified and most commented on by participants that simulated their visual experience for aesthetic appeal, was the overall appeal of the Looks. The following statements illustrates the findings:

I just think it's the overall picture sort of drew me into that one. (picture 12-1) [12]

I really liked that as well because the whole thing I liked the image of and then really liked the styling of it. [6]

No it wasn't the products, it was more like her "look" (that was visually attractive). [12]

More specifically, the overall appeal of the Looks was detailed to include: background/setting, colour, quality of the photograph, and the outfit as a whole i.e., how it was put together, the styling of it, and how it was worn by the girl in the image. For example, respondents said:

I was just sort of drawn to it. I think her...sort of the way it set a scene, she's sort of riding a bike. It's like a really good quality photograph as well. And I also really

like the outfit. I really liked the colours in it and the prints, so yeah, sort of everything about that, I really liked the picture. (picture 7-1) [7]

Just her outfit in general stands out. Maybe because the colours contrast, and then the way she's got everything it's just like, like her blue top is just...I don't know how to describe it, it looks...[cool?] Yeah! And the sunglasses as well. And her posture as well, the way she is posing. [2]

With regards to the aesthetical appeal for an overall "Look", two key themes emerged: colour and co-ordination. Colour combination was a sub-theme that the majority of respondents commented on finding "appealing", for example, one respondent said "...the colours of the clothes and how they're composed, and what accessories they wear with them as well", was visually appealing when asked to discuss their thoughts on what attracted them to their given example. The use of colour has been widely explored in studies of visual merchandising for physical and online retail contexts to attract consumers (e.g., Kerfoot et al., 2003), and influence consumer shopping time, mood and choices (Soars, 2009). In terms of experience, the findings suggest that consumers' aesthetic experience is stimulated by colour, just as Kauppinen-Räsänen and Luomala (2010) had proposed in their study for aesthetic experiences based on colour attraction.

Interestingly, consumers did not just focus on colour alone nor individual items, but rather, the overall looks including the way the how the subject in the picture presented herself. For example:

[...] her outfit in general stands out. Maybe because the colour contrasts, and then the way she's got everything, like her blue top is cool, and the sunglasses as well, and her posture, the way she is posing. [2]

The co-ordination of products alongside colour combination was an important element as respondents emphasised on "the whole look together, how it's put together and the colours". Coordination of product displays is acknowledged to be an important factor in retail environments (Kerfoot, Davies, and Ward, 2003), and is equally as important in online contexts (Yoo and Kim, 2012). Wu et al., (2013) outline that well-co-ordinated products can attract consumers and provide pleasurable shopping experiences which can lead to future patronage.

7.4.1.3. Background / Setting

The background or setting of the images played an important role in consumers' visual experience. Preference for images to be taken outside, for example on the street, appealed to consumers and also images with backgrounds which appeared to be "set a scene". For example, the following statement illustrates:

I was attracted to this because of the image [...] the background sort of makes it looks like she's walking a dog, it sort of tells a story, sort of creates an aspirational image. [10]

I was just sort of drawn to it. I think her...sort of the way it set a scene, she's sort of riding a bike. [7]

An interesting theme which emerged for backgrounds and settings was the street style shots. Participants commented on the realistic quality of the Looks that portrayed fashion and style as real, wearable fashion i.e. a street style, as a factor that made the Looks visually appealing. For example:

It's the person that you could pass in the street. It's what I like about them. It's not a model on a catwalk. It's not just a product with another product that might look good, like in the collage. But you could wear it sort of in real life. Like, I like that it's kind of real. [1]

I quite like sort of street style photography. Sort of the realist and that sort of imagery, [...] [7]

7.4.1.4. Summary of visual experience for the Looks

In summary, the findings show that image quality, the overall "Look" of fashion presented in the image, and background/settings are important attributes of the Looks feature which stimulates consumers' visual experience in terms of appeal and attraction for aesthetics. Table 7.2 presents a brief summary of the statements. A detailed summary of statements for each of the codes is available in the Appendix.

Table 7.2. Summary of consumers' visual experiences of Looks

Open code	Axial code	Selective code	Statement Examples
Visual Experience	Image Quality	Professionalism	<ul style="list-style-type: none"> I like this one (picture 3-1) because of the photography actually. It was clearer to see. [...] It looked more professional. [3] [...] the four that I have chosen are bloggers. So I think that's why I was drawn to them and that's why very professional pictures because they know what they are doing. [9] Like these ones (pictures 9-1; 9-2; 9-3; 9-4), even though they are just normal girls, and they are bloggers so they kind of know what they are doing, but I still kind of think they are a lot more inspirational, like professional. But yeah, some of them, the girls are just kind of looking at the floor, or have their hand over their face; It just doesn't look that good compared to some of these ones. [9]
		Clear	<ul style="list-style-type: none"> I like this one (picture 3-1) because of the photography actually. It was clearer to see. [...] It looked more professional. [3]
		Lighting	<ul style="list-style-type: none"> Well, cleverly they all look like they have decent enough lighting in. [...] I think they are, they've actually all been very considerate in making sure you can see what you're looking at. You can see the items that they are making reference to, so there is a lot of care and consideration, [...] [11]
Overall "Look"	Outfit Co-ordination	<ul style="list-style-type: none"> I was just sort of drawn to it. I think her...sort of the way it set a scene, she's sort of riding a bike. It's like a really good quality photograph as well. And I also really like the outfit. I really liked the colours in it and the prints, so yeah, sort of everything about that, I really liked the picture. (picture 7-1) [7] Just her outfit in general stands out. Maybe because the colours contrast, and then the way she's got everything it's just like, like her blue top is just...I don't know how to describe it, it looks...[cool?] Yeah! And the sunglasses as well. And her posture as well, the way she is posing. [2] 	
Background/Setting	Outside	<ul style="list-style-type: none"> Yeah. I really liked these three (picture 1-1; 1-2; 1-3) because the background...it looks good, it's outside. It looks like real life, but it's simple. [1] 	
	Set in a scene	<ul style="list-style-type: none"> I was attracted to this because of the image [...] the background sort of makes it look like she's walking a dog, it sort of tells a story, sort of creates an aspirational image. [10] I was just sort of drawn to it. I think her...sort of the way it set a scene, she's sort of riding a bike. [7] 	
	Street style	<ul style="list-style-type: none"> It's the person that you could pass in the street. It's what I like about them. It's not a model on a catwalk. It's not just a product with another product that might look good, like in the collage. But you could wear it sort of in real life. Like, I like that it's kind of real. [1] I quite like sort of street style photography. Sort of the realist and that sort of imagery, [...] [7] 	

The findings indicates that consumers' visual experiences of Looks, show a strong connection between respondents' aesthetic experiences with emotions as respondents expressed feelings of enjoyment when viewing Looks. In the literature, existing research have found that visual content such as product images lead to pleasurable experiences on viewers (Katerattanakul, 2002).

7.4.2. Emotional experiential response towards the Looks

Participants were asked to describe any feelings they had when viewing the stimuli. Evidently, emotions in terms of pleasure and arousal were expressed for both stimuli which is frequently discussed in the literature to lead to behavioural responses. Interestingly, the

findings illustrate that consumers' emotional experiences is strongly influenced by their visual experience i.e. the aesthetic experience of the stimuli. For the Looks, the findings show that participants' emotional response were more feelings of pleasure than arousal. The results are discussed below in the following sections.

7.4.2.1. Pleasure

Two common pleasurable emotional experiences emerged from the data, and these were feelings of enjoyment and fun (see Table 7.3). Respondents' feeling of enjoyment was a result of seeing different looks people have created within the ASOS community, particularly if they liked a certain users' style of fashion or creations. For example, one respondent states:

I think I enjoyed looking through the Looks more; especially looking through that...“thankfifi”, I think that's what she's called? It was good looking through her stuff and then sort of just looking through how different style statuses and sort of just looking through other bloggers, like having a look at the other ASOS community Looks that people have created, so yeah, it was enjoyable. [7]

Moreover, respondents' emotions for enjoyment were also influenced by the aesthetic appeal of the image, where a well-executed photograph makes viewing more enjoyable. Besides enjoyment, respondents also indicated feelings of enjoyment in terms of fun. Interestingly, respondent's feeling of fun emerged from the context of the image itself. For example, if the image portrayed something that appeared to be fun or perceived to be fun by the receiver, this is reflected as an emotion stimulated from within the image. For example, respondents commented on perceiving some of the Looks as happy, playful and fun, which as a result attracted them towards the images.

I just thought it was quite playful and fun. (picture 4-1) [4]

They are all really nice pictures, so they are all really happy and they're all having fun. Yeah it's quite nice. [12]

However, while some Looks generated positive pleasurable feelings, there were also negative emotions of displeasure. A number of respondents commented that there were Looks which they perceived as boring and therefore not interesting.

7.4.2.2. Arousal

The results also showed that respondents felt aroused when browsing the Looks, particularly feeling inspired.

[...] as soon as I started looking, I felt inspired. Then I was inclined to look further, like in other places and go to this girl’s blog to see what else she’s got, so I think it’s easy to spend a lot of time looking. [9]

I think it does make me feel...it does inspire me I suppose, and it kind of gets me thinking about what I would do if I was doing it. [6]

Simultaneously, respondents also showed signs of interest and engagement either by seeking more information, or thinking about how to create something similar to what they have seen.

7.4.2.3. Summary of emotional experiences of the Looks

In summary, the findings show that the Looks can lead to positive feelings of pleasure and arousal, and interestingly, more feelings of pleasure than arousal. Table 7.3 presents a summary of the type of emotional experiences respondents felt.

Table 7.3. Summary of consumers' emotional experiential response towards the Looks.

Open code	Axial code	Selective code	Statements examples
Emotional experience	Pleasure	Enjoyment	<ul style="list-style-type: none"> I think I enjoyed looking through the Looks more, especially looking through that... “thankfifi”, I think that's what she's called? It was good looking through her stuff and then sort of just looking through how different style statuses and sort of just looking through other bloggers, like having a look at the other ASOS community Looks that people have created, so yeah, it was enjoyable. [7]
		Fun	<ul style="list-style-type: none"> I just thought it was quite playful and fun (picture 4-1) [4] They are all really nice pictures, so they are all really happy and they're all having fun. Yeah it's quite nice. [12]
	Displeasure	Bored	<ul style="list-style-type: none"> I just think they're really boring. [5] I thought the image was really boring [...]. [12]
	Arousal	Inspired	<ul style="list-style-type: none"> I think it does make me feel like...it does inspire me I suppose, and it kind of gets me thinking about what I would do if I was doing it. [6] [...] as soon as I started looking I felt inspired, then I was inclined to look further like in other places, and like go to this girl's blog to see what else she's got, so I think it's easy to spend a lot of time looking. [9]

The types of emotions that respondents felt towards the Looks in the study closely reflect similar emotions identified in consumers viewing fashion advertisements (Phillips & McQuarrie, 2011). The results from the study also gives insight to the fact that in both pleasure and arousal dimensions of the emotions identified, respondents show signs of other experiences, for example, cognitive processes where they relate to the self in terms of what they would do, how they would go about creating the Look they have seen, and even signs of engagement.

7.4.3. Relational experiential response towards the Looks

A total of six key factors were attributed to consumers' relational experience when viewing the Looks. During participants' fashion browsing on the Looks, their cognitive experiences

in terms of relevance were based on (1) their own fashion interests, (2) ideas for styling, (3) the occasion, (4) their personal style, (5) product interest, and (6) body image. The first theme shows evidence that suggest consumers are drawn to images based on their own fashion interests, for example, personal interests in particular fashion styles/trends, print designs and colour. The second theme reflected consumers' cognitive processes for creative problem solving in terms of styling of clothing. Participants showed evidence of using the Looks to generate styling ideas for themselves on how to dress. The third theme concerned the situation that consumers' relate to while browsing fashion. For example, the time which the interviews took place in May-September, participants focused on looking for outfits and ideas for summer, as well as for certain occasions e.g., holiday and weddings. The fourth theme was about consumer's personal style which is discussed in more detail in the section below. Other themes included consumers' interest in the products worn in the images and also issues surrounding body image in terms of fit.

7.4.3.1. Personal style

The relational dimension showed that respondents are drawn to Looks which reflect their personal style. After being drawn to the image by the colours and products, respondents relate to the image with their own fashion interests.

I really liked the trainers, obviously that really drew me to the outfit because they're bright in comparison to the rest of it. And also at the moment, I am interested in wearing everything black, and also she's blonde and I'm blonde, and she's wearing everything black. I just really liked the style. It's just something that I would wear at the moment. I really love the trainers with it as well. [9]

Desmet and Hekkert (2007) outline that people give meanings to objects and therefore symbolic significance related to the self. For example, they state that an individual can be attracted to a record player because it represents childhood memories. In fashion consumer behavior, Solomon & Rabolt, Nancy (2004) outline that people consume fashion based on personal values such as personal interest, style, personality and taste, which means shoppers can relate, or give meaning to fashion content from a personal level that reflects the self. The findings from the study suggest that consumers are drawn to images of Looks which reflect their actual self-image of their ideal fashion style:

I wouldn't particularly click on something completely different to what I would wear. I mean that style would look nice on her but I wouldn't click on it. I would go straight pass it, whereas for me to click on to it; it would have to be something that I would wear or I would want to wear or I wish I could wear. [6]

Asides the fact that consumers relate to the clothing in the images as things they would wear, it was also evident that participants looked out for individuals who reflected themselves. For example, participant nine outlined above the similarities in physical appearance of the girl in the image and herself, and therefore would be able to visualise the look on herself. Another participant also discusses a similar point:

Probably because she's Asian and it looks good on her so it could look good on me, if you know what I mean. If that person was English, then obviously the clothes and the colour would suit that English person more, like with her with her hair and skin tone. [2]

In a sense, it is as if consumers are viewing mirrors of themselves within these images and actively seeking a self and their fashion style they see being portrayed by the girls in the images.

7.4.3.2. Summary of relational experience towards the Looks

In summary, the findings present a number of interesting themes which illustrates consumers' relational experiential response to Looks. A summary of the findings is presented in Table 7.4, and a full analysis of the results is available in the appendix.

Table 7.4. Summary codes for relational experience response towards Looks.

Open code	Axial code	Selective code	Statement examples
Relational experience	Own fashion interests	Style	<ul style="list-style-type: none"> • I think it's the style that related to me [...] [7]
		Prints	<ul style="list-style-type: none"> • The dress, I love leopard print you see, so I liked how they put it with the dress, so that I clicked on it because of the styling of it. [6]
		Colour	<ul style="list-style-type: none"> • Colour and the style of her clothes. It's more of a pastel colour and I am into pastel coloured clothes. That's what drawn my attention and then I noticed her skirt looked pretty cool. [2] • The second one (picture 4-2) would be on the skirt, again, I really love yellow at the moment, but I just find with my skin tone it's quite hard to wear. [4]
	Styling	Ideas & Inspiration	<ul style="list-style-type: none"> • This one [the Looks] is like definitely about ideas. So I like might not be able to find that exact item, but I know that's a look that I like.[1] • I have used this part of Fashion Finder before to sort of look for how I could wear something that I have or how other people have worn it. [6] • I think it's good for inspiration. Like, yeah, the fruit clutch I wouldn't use at all, but I think they have been styled really well the outfits, so then you kind of take your own adaption on that trend. So I would probably wear all of these things in the Looks I have chosen. [9]
		How to recreate the Look	<ul style="list-style-type: none"> • I think it makes you think "Ooh if I was going to do it, how would I do it?" So, I think it does make me feel like...it does inspire me I suppose, and it kind of gets me thinking about what I would do if I was doing it. [6] • I've actually got those shoes from Topshop, so that is something that I would see like, if I've got something that someone else has got, I automatically kind of see how she's kind of wearing it, to maybe see how I would style them. [9]
		Styling with what they own	<ul style="list-style-type: none"> • [...] like "yeah that's the kind of look I want", and that's the kind of item that would go with...say (picture 1-1) she's got jeans and a black top, everyone's got jeans and black top

Open code	Axial code	Selective code	Statement examples
			<p>in their wardrobe, so I know I've got them. She's made a whole new look with this like kimono on, so I know it's this one piece I can get and make a whole new look. [1]</p> <ul style="list-style-type: none"> • [...] if it's something that I would like to wear or if it's stuff that I've previously got [...] [6] • [...] I've actually got those shoes from Topshop, so that is something that I would see like, if I've got something that someone else has got, I automatically kind of see how she's kind of wearing it, to maybe see how I would style them. [9]
	Occasion	Holiday	<ul style="list-style-type: none"> • I think because I'm going away as well, I like looking at how other people have styled something and I have been looking at similar stuff like that. [6] • I think it was the whole look together and seeing it on an actual person on the picture that really sort of made me think "oh that looks nice, that's something she's wearing on holiday, I'd like to wear something like that on holiday" [...] [6] • Well, I'm going on Holiday in October [...] [4] • I think it was very hot when I picked them so it sort of made me want to go outside, and summer times. (picture 12-2) [12]
	Personal style	Things they would wear	<ul style="list-style-type: none"> • What I want to wear or buy. I think they look nice. I wonder if I would look like that. [3] • I would wear some of this stuff. I might mix and match it a bit or tone it down a bit because I'm not...some of these girls looks about eighteen, but I would buy these clothes. [4] • If it's a bad image then I just automatically don't look at it, but I think it is the colours, and the styles again, has to be something that I would like and would personally want to wear. [6] • I wouldn't particularly click on something completely different to what I would wear. I mean that style would look nice on her but I wouldn't click on it I would go straight pass it, whereas for me to click on to it, it would have to be something that I would wear or I would want to wear or I wish I could wear. [6] • That is exactly something that I would wear at the moment so yeah, that's why I choose that one. [9]
		Reflects self	<ul style="list-style-type: none"> • Probably because she's Asian and it looks good on her so it could look good on me, if you know what I mean. If that person was English, then obviously the clothes and the colour would suit that English person more, like with her with her hair and skin tone. [2] • [...] at the moment I am in to wearing everything black, and also because she's blonde and I'm blonde and she's wearing everything black. I just really liked the style. It is just something that I would wear at the moment. (picture 9-2) [9]
	Product interest	Product appeal	<ul style="list-style-type: none"> • I liked this one just mainly because the bag and the background. [6] • I also really liked the clutch bag and coat as well, so those sort of key items attracted me too. [7] • I've got to like the clothes they're wearing. That's the key thing. Obviously if it's a nice photograph it makes it more enjoyable. It's really down to the clothes and what they're wearing. [4] • I just thought it was a really cute little outfit, and again, those kind of clunky shoes I quite like at moment, the white ones. [4] • With the last one, again, I just really liked everything she was wearing. Yeah, the coat, the shoes, the bag, everything. [9]
		Seeking similar	<ul style="list-style-type: none"> • I was actually pricing up the clothes after it because I was looking for something similar to that, so it made me like click on the clothes and then that's one of the things I have clicked on, and then I priced it up and then I began looking elsewhere for something similar. [6] • I think because I'm going away as well, I like looking at how other people have styled something and I have been looking at similar stuff like that. [6] • The fourth example (picture 2-4), I liked her coat. [...] I

Open code	Axial code	Selective code	Statement examples
			want something like that, but probably not that colour. [2]
	Body image	Garment fit	<ul style="list-style-type: none"> • [...] Would it suit me? Would it fit okay because she's obviously very petite, she's tiny, tall and skinny, whereas I'm not, so I'm more...how would it fit me personally? Yeah. [4] • The next picture (picture 2-7) was her trousers style and probably because of the colour. And also the design of the trousers because her trousers covers her thighs, and I prefer trousers that covers my thighs because my thighs are big, sorry, not thighs, what do you call it...Calves! Calves yeah. So I quite like that sort of style trousers, and also yeah, it was the colour that stood out. [...] Well, I'm thinking she's quite tall and I'm short so you know, if I bought that pair of trousers it might be full length to me (laughs), so it won't look good on me. It would be too baggy. But it looks good on her. [2] • Well, the nice thing is you get to see them on rather than...I suppose it adds three dimension to what you're looking at rather than it being flat in two dimension. So you kind of get a bit more sense about length, even though most of these people to me actually look quite tall, whereas I am quite short. So, realistically I have to remember I am only 5ft 4 and that I am much shorter, even with those heels on, I would be much shorter than her, which is fine, I don't mind that at all. But yeah, it's quite nice seeing it on the model. [11]

The results show evidence of cognitive experiences that consumers have in response to viewing fashion clothing. Understanding what consumers think could be useful in industries such as advertising where fashion images play an essential role in creating awareness and influencing purchase. The findings can also be useful for fashion retailers who use professional product display images to present products on websites.

7.4.4. Flow experience of the Looks

Participants were asked to discuss their engagement in the browsing activity when browsing through the Looks on ASOS Fashion Finder.

7.4.4.1. Time engagement

A significant theme which emerged from the findings reflected consumers' engagement, in terms of time. The theme indicates that consumers felt absorbed for a period of time when viewing fashion in the form of these user-generated Looks, and also expressed having or could spend a lot of time viewing them. For example, one participant outlined wanting to look on further on external web pages e.g. the users' blog, for other creations which could use a lot of time.

I was inclined to look further like in other places, and like go to this girl's blog to see what else she's got, so I think it's easy to spend a lot of time looking. [9]

Moreover, respondents also showed signs of spending longer or more time to view the Looks as a result of experiencing pleasurable emotional experiences.

I would probably say I enjoyed looking through the Looks a little more, yeah. I could probably do that for hours, just look at people's different Looks that they have created. [11]

The finding supports the work of Kim et al. (2013) where shopping enjoyment has significant impacts on shoppers' state of flow, and can lead to continued intention to use collaborative online shopping websites. In early studies of flow (e.g., Csikszentmihalyi, 1990; Novak et al. 2000), affective experiences can lead to flow experiences. For example, feelings of pleasure and arousal have been identified to positively lead to flow (Wang et al., 2007). As a result, the findings in the current study indicate that shoppers' emotional experiences of Looks may have some influence on consumers' experience of flow.

7.4.4.2. Summary of flow experience for the Looks

The key themes which emerged regarding consumers' flow experience wise time engagement in terms of spending longer time. A summary of the statements are presented in Table 7.5.

Table 7.5. Summary of consumers' Flow experience towards the Looks.

Open code	Axial code	Selective code	Statements
Flow experience	Time engagement	Spend longer time	<ul style="list-style-type: none"> • I tend to find myself thinking "Ooh have I spent that long on it?". Longer than if it was just like the images on a screen because I can get bored of that quite easily. [6] • Yeah definitely! Yeah. I looked at them for ages! [7] • Yeah, I would say so, yeah. I would probably say I enjoyed looking through the Looks a little more, yeah. I could probably do that for hours, just look at people's different Looks that they have created. [7] • [...] as soon as I started looking I felt a bit inspired, then I was inclined to look further like in other places, and like go to this girl's blog to see what else she's got, so I think it's easy to spend a lot of time looking. [9]

7.4.5. Interactive experience of the Looks

7.4.5.1. Content interactivity

In online customer experiences, interactivity was conceptualised as consumers' interactivity with the website, which also includes social interactivity with others in the online community (Pentina et al., 2011). Respondent's interactivity with Looks demonstrated actions to click-out onto product links, for example, for more product information about individual items on the Look, and also intentions to purchase.

I wasn't looking for one so it was kind of when I saw that and I was like "ooh I really liked that and so I clicked on it and I clicked on the images. So I probably would have bought that if it was available." [6]

I really liked that [Look]. You can actually see what it looks like on, and I really liked the clothes. I was actually pricing up the clothes after it because I was looking for something similar to that, so it made me like click on the clothes and then that's one of the things I have clicked on and then I priced it up and then I began looking elsewhere for something similar. [12]

The findings showed that respondents wanted to look further and beyond the Looks, for example, for other products on the page or on other web pages like the user's blog.

After looking at one of this model's pictures, I just want to continue scrolling down to see if there are other items that I like, so I ended up scrolling down to the end of all her pictures that she posted. [2]

7.4.5.2. Social interactivity

Consumers' social interactivity with the Looks received negative response from all respondents. Sharing the Looks or products within the Looks on social media channels like Facebook or Twitter was unfavourable and considered "strange" or "weird". Although shopping in physical contexts has been perceived as a social activity in the research literature (e.g., Tauber, 1972), reflecting consumers' hedonic and social motivations (Borges et al., 2010), in the online context on the other hand, despite the growing social platforms for shopping, online shopping is still very much a very personal and individual activity, as respondents state:

No, I don't really share anything. I don't, I don't know. I don't feel the need, I don't think people are interested in seeing like a collage of outfits that I like. [3]

I think just me personally; [...] I probably wouldn't share it. I'd rather just keep a note for myself and think "Right, that's an item for my holidays". I'd probably just hand write a little list, or I often put a note on my iPad of something I've seen. Once I come back to buying things, then I will go and look at that. [4]

This stage of online shopping to respondents has been considered the "initial" or "research" stage. During consumers' browsing activity for fashion online at this initial stage, the process is considered private and personal, and therefore reluctant to share their ideas with others.

This is my research. So I don't want to share, otherwise someone else might do it first. [8]

I just don't want the whole wide world to see! [...] It's just the process for me; it's like research for me rather than telling anyone else about it. ... I don't feel like anyone would be interested either. [1]

7.4.5.3. Summary of interactive experience towards the Looks

In summary, consumers' interactivity experience of the Looks was mainly related to content interactivity with the feature, in particular with the items and also checking out the profiles

of the creators. Social interactivity was dismissed as consumers' perceived sharing content such as a fashion look portrayed by people, random and unknown people or essentially strangers to them, was "weird" and abnormal. Table 8.6 summarises the findings.

Table 7.6. Summary of consumers' interactive experiential response towards the Looks

Open code	Axial code	Selective code	Statements
Interactivity	Click-out	Check out products	<ul style="list-style-type: none"> The thing that put me off was that you can see straight away that the coat is not the same coat as in the picture. But I actually clicked through onto that page, and then onto her blog and then found it; to find actually where the coat was from. The coat was actually from Primark, so that's probably why she hasn't got it there, like on the picture because Primark obviously don't kind of have a website, but yeah, that was actually quite good to see the actual products if they've got a website, because then you could go and find the exact details as well. Rather than this on the side is incorrect, like it's not the same. [9]
		Users' profiles	<ul style="list-style-type: none"> (Clicked on to) her profile first and her blog. [9] I thought, seeing some of them in actual, on people was quite nice. The Looks was quite nice. In particular, I actually went on her thing [profile] in the end because I actually quite liked a couple of her's [Valelavale – picture 11-2], so I wondered "Oh what else has she got?" So I popped in to have a look, so that's quite good you could see at least and link up if you're finding...if it was something that you were going to be using regularly, you found that you were attracted to a lot of "Valey Vale's?" or whatever her name is, in Italy, she's a trend setter, if you were attracted to her you could nip in and get her full collection of profiles which she's done which is quite clever. So yeah, I didn't realise people were doing this, so it was quite interesting. [11]
Social interactivity	Sharing	Would not share	<ul style="list-style-type: none"> I don't want to share, otherwise someone else might do it first. [1] No. Not really no. I don't really share things on Facebook. I'll probably, if I really like it or if it looks cool, I might send a link to my sister for her opinion. [2] I'd never share someone else's outfits; I think that's really weird. [...] Well if they (friend) posted a picture of them self in a nice outfit, I'd "like" it. If they like shared one of these pictures on Facebook, I think that's a bit weird. [3] I think just me personally, because I'm not a big user of Facebook or things anymore, I probably wouldn't share it. [4] Probably not, unless it is something that I really loved and I kind of needed the same outfit then I might, but probably not. [9] personally probably wouldn't because I don't usually do that. I'm more of a...I don't share stuff on Facebook a lot or whatever, unless there's like an incentive like you'll get money off something, or win a prize. [12]

7.4.6. Shopping behaviour

The final response the study aimed to explore was consumers' shopping behavioural response towards the stimuli. Consumers' shopping response towards the Looks feature for online shopping included positive attitudes to purchasing, browsing, and also bookmarking items or looks they liked for later.

7.4.6.1. Purchase intention

The majority of participants expressed they would purchase from the Looks, especially if it was something they were looking for or liked, for example:

I would probably have bought that if it was exactly what I was looking for. And like the skirt, if it was something that I was looking for and I liked it and it was the right price, then yeah, I would definitely buy it. More so than if it was on its own because when you look at these images, I don't think I would have bought it off these images. I think it was the whole look together and seeing it on an actual person on the picture that really sort of made me think "oh that looks nice, that's something she's wearing on holiday, I'd like to wear something like that on holiday", whereas if I had just...I'd probably have skimmed past it if it was just those pictures. [6]

Interestingly, there were several participants who also outlined that they became more interested and aware of some of the items because of the way they were displayed together as a "whole look" with other items. Presenting items together in a dressed up Look enable consumers to notice certain products which otherwise would have been overlooked if they were displayed on its own, for example on a normal product list page.

7.4.6.2. Browse

Consumers are also identified to browse the Looks for the products or similar items as well as browse the profiles of the user who created the Look for more of their creations.

[...] this was sort of one (picture 7-5) of the ASOS community that I had a look at her profile and really liked all of the photos on it so, yeah, definitely drew me to look at more of her creations that she'd put up. [7]

It can be proposed that websites which have an online community for shopping can stimulate shopping behaviours such as browsing and thereby heighten consumers' engagement on the website and pro-long the duration that shoppers stay on the website. The results also suggest that consumers browse the looks purely for idea and inspiration. For example, the following statement illustrates this finding:

I'd definitely think I would come back and use it as inspiration and sort of to past time and sort of whilst I'm shopping online I'll look on there for ideas and stuff, so yeah. [7]

7.4.6.3. Save for later

An interesting shopping response that a number of participants commented on was saving Looks they liked on their phone or computers for later, for example:

What I often do actually, is screenshot these pictures. Like I said, I do most of it on my phone. So I would just print screen so it you...I would use the photos off my phone, I would print screen some, so, they'll be there, and if I'm like, I feel like shopping or I 'm going shopping, and I'm trying to be discipline and trying to buy

something, I actually want rather than buy on impulse, I might have a look then for inspiration back through those photos, because I have a few. [1]

Interestingly, another participant outline that although she wouldn't share it on social networking sites like Facebook, she would save it privately for later:

I'm not a big user of Facebook or things anymore, I probably wouldn't share it. I'd rather just keep a note for myself and think "Right, that's an item for my holidays". I'd probably just hand write a little list, or I often put a note on my iPad of something I've seen. Once I come back to buying things, then I will go and look at that. [4]

In a sense, consumers are showing signs of bookmarking favourite their Looks for later, as if creating a portfolio of ideas and Looks that they will return to.

7.4.6.4. Summary of shopping behaviour towards the Looks

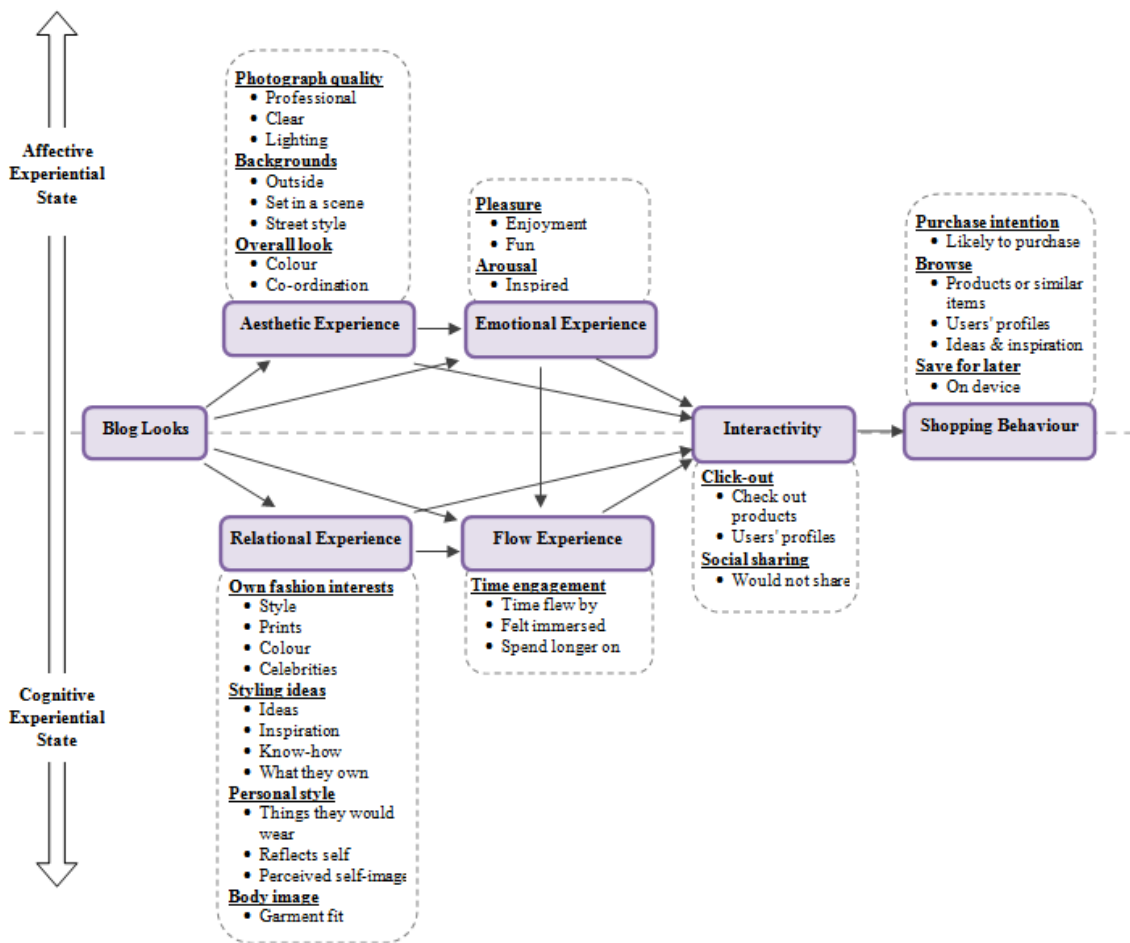
The findings suggest that consumer do have intentions to purchase items seen on a Look. Other shopping behaviour identified include browsing the products in the looks, for example checking out product detail, where even in some cases, consumers might click onto the profile of the creator and view their other creations, or even visit their blog. Another behaviour identified was that consumers save images of Looks for later shopping uses. A summary of the statements are presented in Table 7.7.

Table 7.7. Summary of consumers' shopping behaviour towards the Looks

Open code	Axial code	Selective code	Statement Examples
Shopping behaviour	Purchase	Likely to purchase	<ul style="list-style-type: none"> • I would probably bought that if it was exactly what I was looking for. And like the skirt, if it was something that I was looking for and I liked it and it was the right price, then yeah I would definitely buy it. More so than if it was on its own because when you look at these images, I don't think I would have bought it off these images. I think it was the whole look together and seeing it on an actual person on the picture that really sort of made me think "oh that looks nice, that's something she's wearing on holiday, I'd like to wear something like that on holiday", whereas if I had just...I'd probably have skimmed past it if it was just those pictures. [6]
	Browse	Products or similar items	<ul style="list-style-type: none"> • I would probably bought that if it was exactly what I was looking for. And like the skirt, if it was something that I was looking for and I liked it and it was the right price, then yeah I would definitely buy it. More so than if it was on its own because when you look at these images, I don't think I would have bought it off these images. I think it was the whole look together and seeing it on an actual person on the picture that really sort of made me think "oh that looks nice, that's something she's wearing on holiday, I'd like to wear something like that on holiday", whereas if I had just...I'd probably have skimmed past it if it was just those pictures. [6]
		Users' profiles	<ul style="list-style-type: none"> • [...] this was sort of one (picture 7-5) of the ASOS community that I had a look at her profile and really liked all of the photos on it so, yeah, definitely drew me to look at more of her creations that she'd put up. [7]
		Gain ideas & inspirations	<ul style="list-style-type: none"> • I'd definitely think I would come back and use it as inspiration and sort of to past time and sort of whilst I'm shopping online I'll look on there for ideas and stuff, so yeah. [7]
Save for later	On device		<ul style="list-style-type: none"> • What I often do actually, is screenshot these pictures. Like I said, I do most of it on my phone. So I would just print screen so it you...I would use the photos off my phone, I would print screen some, so, they'll be there, and if I'm like, I feel like shopping or I'm going shopping, and I'm trying to be discipline and trying to buy something, I actually want rather than buy on impulse, I might have a look then for inspiration back through those photos, because I have a few. [1] • I think just me personally, because I'm not a big user of Facebook or things anymore, I probably wouldn't share it. I'd rather just keep a note for myself and think "Right, that's an item for my holidays". I'd probably just hand write a little list, or I often put a note on my iPad of something I've seen. Once I come back to buying things, then I will go and look at that. [4]

7.4.7. Discussion for the Looks

The findings show that consumers experience each of the five dimensions of experience. Figure 7.2 presents an experience model for the Looks. The model also highlights some of the interrelationships between experiences which were evident from consumers' responses.

Figure 7.2. Experience model for Blog Looks

Two types of experiences are evident, affective and cognitive experiences which have been categorised into affective and cognitive experiential states. Rose et al. (2012) proposed that web users' experience also entail affective and cognitive experiential states which influence shopping behaviour online.

7.4.8. Summary of the Looks

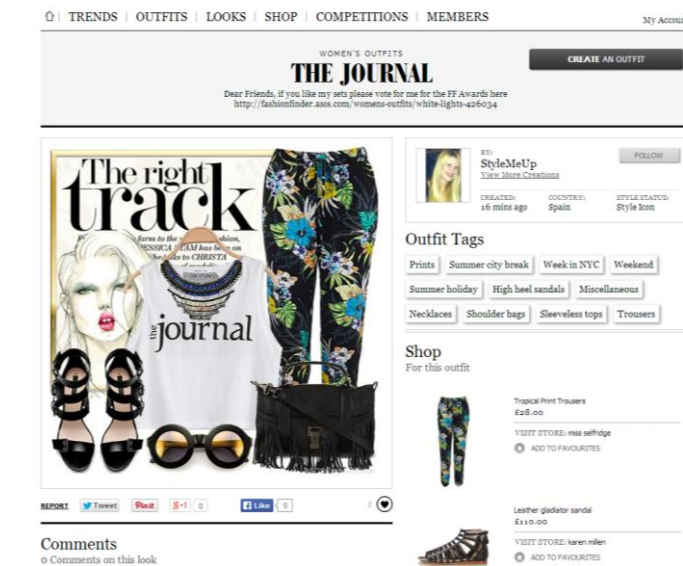
Consumers' experiential responses towards Looks were identified from the interviews to entail all five dimensions of experience. Figure 7.2 illustrates the qualitative findings, detailing the themes for each of the experiential responses and consumers' shopping behaviour. As the model shows, Looks stimulates aesthetic, relational, emotional and flow experiences, which then leads to interactive experience and ultimately shopping responses. Relationships between aesthetics and emotional experience were evident in respondents' responses during the interview. Moreover, the findings also suggested relationship between relational and flow experience.

The two sets of relationships can be viewed to divide the model into affective and cognitive experiential states. In a study by Rose et al. (2012) which examined web users' experiential states, also examined affective and cognitive experiential states, looking at aesthetics, perceived control and perceived benefits as antecedents of consumers' affective experience, and components of flow i.e., interactive speed, telepresence, challenge and skill as antecedents of cognitive experience. The findings from the current study, however, illustrates a more experience view of the experiential responses for the context of fashion consumption and fashion online shopping than in comparison to Rose et al.'s (2012) which studied the functional aspects of web users' experience on websites for online shopping.

7.5. Outfits

The second visual user-generated stimuli consumers were asked to explore on ASOS Fashion Finder were the collages which displayed a collection of items resembling an outfit. These were referred to as “Outfits” on ASOS Fashion Finder. Figure 7.3 is an example screenshot of an Outfit provided by participant one. All of the participant’s screenshots are available in the appendix.

Figure 7.3. Example screenshot of an Outfit from by participant six which appealed to her.



The following sections present the finding and discussion for the Outfit stimuli.

7.5.1. Visual experience of Outfits

The visual experience of the Outfit feature was also determined by participants' perceived aesthetic appeal and attractiveness of the image. Participants were shown the screenshots

they provided for this feature and asked to discuss what they thought was visually attractive or appealing. The findings show there were three key attributes which contributed toward consumers' visual appeal experience of the collages. These were labelled colour, editorial, and co-ordination.

7.5.1.1. Colour

It was clear that colour played an important role in consumers' visual experience with regards to aesthetic appeal of the Outfits feature. Participants mainly commented on the bold and contrasting colours which attracted them towards the certain Outfits images. The following statement illustrates the finding:

That one (mood board 5-3) is quite striking because of the black and the coral. It just drew me to it because it's very bold. [5]

That blue top is quite eye catching. The colour, it just stands out. (Mood board 2-5) [2]

The findings suggest that colour is a key stimulator of consumers' visual-sensory experience from the Outfits feature. Rasband (2001) outlines that colour is probably the strongest and most visible element of any clothing product, and therefore plays a crucial role in consumers' product evaluation process for products, especially for fashion apparel (De Klerk and Lubbe, 2008). Interestingly, De Klerk & Lubbe (2008) outline in their findings that colour is a quality which enable consumers to experience beauty by looking at an item.

7.5.1.2. Editorial

Another dimension of the Outfits which stimulated consumers' visual experience was the use of text on the collages. The use of text in a sense made the collages look like editorial content found in fashion magazines. The majority of participants commented on this finding, for example:

I liked this one (mood board 7-1). I liked the colours in it and I also liked the composition, the way they had the text at the top and then the picture of the model's face. I thought it was more like a magazine editorial piece, [...] [7]

With this one (mood board 7-3) I liked the way they used the text just for like a background really. Not that you actually read it. It sort of makes it echoes like a magazine again, which I quite like. [7]

This one I liked the sort of magazine style with the text on the side. [3]

I think the ones that didn't have like text or a background or something like that, I thought were a bit plain. I wasn't really drawn to those ones. [9]

7.5.1.3. Co-ordination

The co-ordination of items and images within the collages was discussed by all of the participants as a factor which was visually appealing and thereby contributing to their visual experiential response to the stimuli. More specifically, it was the co-ordination of different products which fitted well together that made the collages visually appealing, as the participants note:

I like how it's arranged. I like little collages. I like to see you know the clothes and necklaces next to each other even though it's not on a person, but you can kind of see they go together well, and the colours look nice together, so yeah, I think it is nice. [1]

I was just looking, especially with these, I picked up things that were put together quite well. So they really fitted together well. [5]

In addition to product co-ordination, the grouping of products in general on a collage, essentially provide consumers with a collective view on a collection of products they perceived go well with one another was a key theme. Participants commented positively on the "collective view" of products and items which visually appealed to them, and in particular, emphasised on wanting to view products together as a whole and not individually, for example:

They all go together in that one (mood board (mood board 5-2) really well. [...] the colour of the sandals, and flowers and the shorts all go really well together. [5]

I liked this one (mood board 7-1). I liked the colours in it and I also liked the composition, the way they had the text at the top and then the picture of the model's face. I thought it was more like a magazine editorial piece, sort of...like a more complete collection of items and images that linked well with each other. [7]

I want to see it all together. It's not just one product standing out. It's like how the whole look stands out. [...] I'm not interested in looking at products on their own at this point. If I want to look at products on their own, I'll go to onto the website and look at individual products. I'm here to get ideas about outfits. [1]

I think the overall appearance made me look at it rather than individual products. [12]

7.5.1.4. Summary of visual experiences towards Outfits

To summarise consumers' visual experience towards Outfits, three key factors were found to stimulate consumers' visual experience in terms of aesthetic appeal. These are identified as colour, editorial and co-ordination. Table 7.8 presents a summary of the findings. A detailed table of the results can be found in the appendix.

Table 7.8. Summary of consumers' visual experiences of Outfits

Open code	Axial code	Selective code	Statement examples
Visual Experience	Colour	Bold contrasts	<ul style="list-style-type: none"> • That one (mood board 5-3) is quite striking because of the black and the coral. It just drew me to it because it's very bold. [5] • That blue top is quite eye catching. The colour. It just stands out. (mood board 2-5) [2]
	Editorial	Magazine like	<ul style="list-style-type: none"> • I liked this one (mood board 7-1). I liked the colours in it and I also liked the composition, the way they had the text at the top and then the picture of the model's face. I thought it was more like a magazine editorial piece, [...] [7] • With this one (mood board 7-3) I liked the way they used the text just for like a background really. Not that you actually read it. It sort of makes it echoes like a magazine again, which I quite like. [7] • This one I liked the sort of magazine style with the text on the side. [3] • I think the ones that didn't have like text or a background or something like that, I thought were a bit plain. I wasn't really drawn to those ones. [9]
	Co-ordination	Product co-ordination	<ul style="list-style-type: none"> • I like how it's arranged. I like little collages. I like to see you know the clothes and necklaces next to each other even though it's not on a person, but you can kind of see they go together well, and the colours look nice together, so yeah, I think it is nice. [1] • I was just looking, especially with these, I picked up things that were put together quite well. So they really fitted together well. [5]
		Collective view	<ul style="list-style-type: none"> • They all go together in that one (mood board (mood board 5-2) really well. [...] the colour of the sandals, and flowers and the shorts all go really well together. [5] • I liked this one (mood board 7-1). I liked the colours in it and I also liked the composition, the way they had the text at the top and then the picture of the model's face. I thought it was more like a magazine editorial piece, sort of...like a more complete collection of items and images that linked well with each other. [7] • I want to see it all together. It's not just one product standing out. It's like how the whole look stands out. [...] I'm not interested in looking at products on their own at this point. If I want to look at products on their own, I'll go to onto the website and look at individual products. I'm here to get ideas about outfits. [1] • I think the overall appearance made me look at it rather than individual products. [12]

7.5.2. Emotional experience of Outfits

The results from the study identified that respondents felt both pleasure and arousal towards the Outfit stimuli. Interestingly, the results showed consumers to be more aroused by the stimuli in terms of inspiration and creativity. The two themes are discussed in the sections below.

7.5.2.1. Pleasure

The most evident pleasurable emotion felt by respondents was enjoyment. Respondents outline that they enjoyed viewing how one could style items in different ways, for example, experimenting with different colours, especially if they don't know how to.

I really liked how some people had put theirs together. Like when I got into it after a while, I was just clicking on ones and seeing like how they'd been put together,

because I really liked that. I think it's nice to see a full look, and I think for people who, say, don't really know, or already own one piece and don't want to wear it again; I think it's good to see how they could style it in different ways. So I really liked it, I liked how people style it and put the colours and images together, so I actually really enjoyed it. [6]

Due to the nature of the Outfits i.e., representing a mood board or collage, respondents also commented on their feelings of enjoyment as a results of being able to see a "collection" of items, and how everything is put together. The whole collectiveness of items presented as a collage was one of the themes which emerged in respondent's aesthetic experience towards the Outfits. The results strongly suggest there are connections between aesthetic experiences and emotional experiences.

7.5.2.2. Arousal

Feelings of arousal were a significant emotional response from the majority of respondents when browsing fashion using the collages. Respondents showed emotions of excitement, stimulation and feelings of being inspired. Feelings of excitement was felt by participants in general when viewing the Outfits, more specifically, when they saw content which was novel or of interest to them, for example certain colours or styles of clothing.

I didn't really feel anything initially. I was almost a bit kind of not expecting anything, but then I found something that I liked, so I was "Oh that's quite exciting", [...]. [4]

Well, the last one (mood board 2-6) I felt excited. I was happy when I saw the colour of the clothes. It's because of the colour, because orange is a nice happy colour and you don't see this colour in a product often. You don't really see orange clothes around until recently. It's just new, so you get excited. [2]

Novelty is referred to in the literature as forms of novel experiences or information (Bianchi, 1998). It is evident that respondents experience feelings of novelty when looking at the Outfits collages, for example, the content of the Outfits were unexpected and not things they would normally see. Huang (2003) explains that experiences of novelty in the online context can result from website attributes which users find unexpected, surprising, new and unfamiliar. Innovation in technology and freshness of content are outlined to be factors which enables novelty to be created (Huang, 2003).

Moreover, feeling stimulated was a strong emotional experience that participants felt, particularly feelings of creativity and shopping. A number of participants expressed that the Outfits made them feel creative in a sense of wanting to create something of their own, for example:

[...] they make me feel creative, that I need to create this look myself [...]. [1]

I really liked it because as I said, I like art so I kind of...it actually made me want to do one! [6]

Yeah, it did (make me feel like creating one)! It did inspire me, definitely! [7]

Furthermore, a number of participants also outlined that when browsing the Outfits, it had made them want to shop:

It makes me feel like shopping as well [1]

And it did make me want to go shopping too, so! [7]

This was an interesting finding for the emotional experience construct as it draws links with consumers' other experiential responses towards the stimuli. In this case, emotional experiences with regards to arousal can be perceived to influence shopping behaviour.

7.5.2.3. Summary of emotional experience of Outfits

In summary, consumers' emotional experience towards visual stimuli, such as an Outfit collage, can be perceived more as feelings of arousal e.g. excited, stimulated and inspired.

Table 7.9 presents a brief summary of the key statements.

Table 7.9. Summary of consumers' emotional experiential response towards Outfits

Open code	Axial code	Selective code	Statements examples	
Emotional experience	Pleasure	Enjoyment	<ul style="list-style-type: none"> I really liked how some people had put theirs together. Like when I got into it after a while, I was just clicking on ones and seeing like how they'd been put together, because I really liked that. I think it's nice to see a full look, and I think for people who, say, don't really know, or already own one piece and don't want to wear it again; I think it's good to see how they could style it in different ways. So I really liked it, I liked how people style it and put the colours and images together, so I actually really enjoyed it. [6] 	
	Arousal	Excited	<ul style="list-style-type: none"> Well, the last one (mood board 2-6) I felt excited. I was happy when I saw the colour of the clothes. It's because of the colour, because orange is a nice happy colour and you don't see this colour in a product often. You don't really see orange clothes around until recently. It's just new, so you get excited. [2] I didn't really feel anything initially. I was almost a bit kind of not expecting anything, but then I found something that I liked, so I was "Oh that's quite exciting", [...] [4] 	
		Stimulated	Create	<ul style="list-style-type: none"> [...] they make me feel creative, that I need to create this look myself [...]. [1] I really liked it because as I said, I like art so I kind of...it actually made me want to do one! [6] Yeah, it did (make me feel like creating one)! It did inspire me, definitely! [7]
			Shopping	<ul style="list-style-type: none"> It makes me feel like shopping as well [1] And it did make me want to go shopping too, so! [7]
		Inspired	<ul style="list-style-type: none"> Probably quite inspired, yeah...I'd say inspired.[1] I suppose inspired really. Inspired in the sense of putting some things together that maybe I hadn't thought of. [11] 	

7.5.3. Relational experience of Outfits

Consumers' relational experience when viewing collages generated five key dimensions. The findings indicate that when consumers view outfits related collages, they cognitively relate to the contents of the collage based on (1) fashion interests, (2) inspirations, (3) the occasion, (4) personal style, and (5) product interests.

7.5.3.1. Summary of relational experience of Outfits

Consumers' relational experiences of Outfits can be categorised into five key dimensions. Relating to their own fashion interests was one of the dimensions which indicate that consumers reflect on their own fashion interests, for example in terms of style, themes, and colour, when looking at the Outfit fashion collages. Consumers are also found to relate to Outfits based on what inspires them, which include, aspiration, fashion clothing ideas, and new ways to style things that they already own. Consumers are also identified to relate to fashion content on Outfit collages in terms of a particular occasion that they need to buy clothing for, for example, for Summer, a wedding, graduation, work, or holiday. Another dimensions which emerged, and one which is similar to the first dimension - fashion interests, is personal style. Consumers relate to Outfits which reflect their own personal style. The fashion interest dimension refer to consumers preferences in certain characteristics of fashion e.g., colour, trend, style; the personal style dimension on the other hand, refers to consumers' fashion tastes in terms of what they would wear or if the outfit was their kind of style. In other words, consumers tend to be drawn to collages of Outfits which depicts their kind of style or fashion items which they would actually wear, than oppose to items which they wish they could wear i.e., actual versus ideal self. Lastly, consumers were identified to relate to the Outfit collages based on interests in certain products displayed within the collages. There were three ways in which consumers showed interest into the products, and this was based on products which were visually appealing within the collection of products; products that consumers already own or looks similar to something they already have; and products that consumers' are thinking to buy at that point time.

Table 7.10. Summary of consumers' relational experiential response towards Outfits

Open code	Axial code	Selective code	Statements examples
Relational experience	Fashion interests	Style	<ul style="list-style-type: none"> • I love stripes, so that immediately drew me to it. [5] • I like tailored, sleek fashion type looks so that's why I picked that one out (mood board 11-2). [11]
		Theme	<ul style="list-style-type: none"> • I kind of really liked everything on it, and they were like French style I would say that she's got going there. (mood board 9-4) [9]
		Colour	<ul style="list-style-type: none"> • [...] that one (mood board 5-3) was the black that drew me to it. [5] • I picked that one because I love yellow at the moment. [...] So that drew me to the outfit. [4]
Inspiration	Aspiration	Aspiration	<ul style="list-style-type: none"> • [...] the Outfits, they were like sort of aspirational, so you put yourself in that scene and sort of imagine wearing those clothes and sort of imagine styling a look like that. So, I think it's the style that related to me as well, [...] [7]
		Fashion clothing ideas	<ul style="list-style-type: none"> • [...] with this, weddings, and things like events; it's quite a nice tool to use for that actually. In the sense of getting some ideas if you've got no idea what to wear and got nothing in the wardrobe [...] [11]
		New ways to style things they already own	<ul style="list-style-type: none"> • I might have a look at the skirt further, and then I know that I can create the whole look with the items I've already got at home. [1] • [...] sometimes things sparks things that you've not thought of putting together that you've already have, and that you just then sort of juxtaposing together. [11] • I think it makes you think about other possibilities and ways to style things that you wouldn't have thought about before, and different things that goes with different outfits. [9]
Occasion	Summer	Summer	<ul style="list-style-type: none"> • I was looking for a pair of shoes for the summer. [2]
		Wedding	<ul style="list-style-type: none"> • [...] I have a wedding to go to and so I was like "ah that's nice", which with this, weddings, and things like events; it's quite a nice tool to use for that actually. [11]
		Graduation	<ul style="list-style-type: none"> • I was also looking for graduation [...] [7]
		Holiday	<ul style="list-style-type: none"> • I'm looking for inspiration to buy some new shorts for a holiday. [1]
		Work	<ul style="list-style-type: none"> • Some of them I was thinking more day to day, work. [11]
Personal style	Things they would wear	Things they would wear	<ul style="list-style-type: none"> • I thought again, that skirt is something I would wear [6] • I liked the jumper, that's what drew me to it first, the jumper. It's something I'd wear, and I thought the combination of products was a bit different. [3] • I suppose I was selecting "elements" of the overall look thinking that I would like that, I would like to wear that. [11]
		Their kind of style	<ul style="list-style-type: none"> • I know for me I'm quite particular about my style, so if I see something that catches my eye, I would see it. [9] • [...] that's kind of my personal style, both of those things (mood board 9-1). So that's something that I would choose, like, items that I am drawn to probably. Yeah. [9] • I think that's just quite my style. (mood board 10-4) [10]
Product interest	Product appeal	Product appeal	<ul style="list-style-type: none"> • The key piece is really the skirt. I could get a printed top anywhere. If I go to Primark, I could get one cheaper, or I might already have one in my wardrobe, but it's the statement item is the skirt. [1] • I liked the jumper, that's what drew me to it first, the jumper. [...] I'm quite into lipsticks, so I quite like the lipstick on it. [3]
		Own something similar	<ul style="list-style-type: none"> • I just really liked the dress and the necklace with it. It looks nice and sheer, and then the platform shoes. [...] Yeah, they were the same as from the first one. I have a few pairs of those and I just really liked them. (mood board 10-2) [10] • That one (mood board 11-4) similar to this (mood board 11-2), I've got a jacket like that but darker, so it would actually match that bag. [11]
		Product seeking	<ul style="list-style-type: none"> • I've kind of already got something in mind [1] • I actually browse looking for specific things. Probably not everyone does that, but I get bored if I have lots to look at, and there will probably be a few hundred thousand on this Fashion Finder, and I'm not going through all of those! [11]

7.5.4. Flow experience of Outfits

The findings evidently showed signs of engagement when viewing the Outfits feature for fashion, particularly in terms of time engagement. Three themes emerged labelled (1) exploring, (2) immersion, and (3) carried away were used to categorise the results, and they all suggest consumers' engagement with regards to time spent when viewing fashion in fashion like collages.

7.5.4.1. Exploring

Exploring was one of the themes depicting consumers' time engaged experience with the collages. For example, participants outlined their desires to look further, essentially to explore the contents of the collage e.g. clicking out onto the products.

Some of them made me go on further, to like, actually look at the products, and then once I've started getting into that, then I really start looking properly. Like, some of them I saw a pair of shoes that I really liked, so then I was like clicking through trying to find other things. Well, I think it is good because once you start looking, then you do get into it. You can actually spend a lot of time on it, like thinking of different outfits and thinking like how you can wear things. [9]

Websites or attributes on websites can stimulate users' exploratory behaviour as (Demangeot and Broderick, 2009) note that websites can have the ability to provide scope for further exploration beyond what is visible to consumers on the page they are viewing. In the online shopping environment, especially for fashion, the product i.e., product images are key attributes of the website which can stimulate exploratory potential. The findings give example to online consumers' exploratory behaviour as one of the interactivity experiences felt online when browsing through fashion collages.

7.5.4.2. Immersion

Immersion was another code used to address consumers' time engagement with the Outfits feature. The majority of participants outlined having felt immersed, absorbed or highly involved when viewing the Outfits, even to the point of getting lost or losing track of time, for example:

So yeah, it was quite time absorbing, it did, yeah, it was enjoyable. Did sort of lost track of time I guess. [7]

Yeah definitely because I think once you start browsing you kind of get drawn, like sucked into it and then you could be looking for ages! Like, even if you haven't got anything in particular in mind, you kind of get lost in it just looking at loads of different things. [9]

7.5.4.3. Carried away

Another theme which linked closely to consumers' state of immersion was getting carried away with the Outfits:

Yeah definitely. I think I got quite carried away with it, I really quite liked looking at them. Like I went back to have a look at them later as well, so I think considering I've not been on it a lot before, I would probably be going on it a lot more. [6]

I did really enjoy it, so I just really wanted to quickly find something and then I just sort of ended up clicking on all the different links to the different Looks and stuff. [7]

It was interesting to see that consumers' flow experience in terms of time engagement also linked with other experiential responses such as pleasurable experiences (emotions), as participant seven expressed above; and the lead to content interactivity which was outlined by the majority of participants.

7.5.4.4. Summary of flow experience of Outfits

Consumers' flow experience stimulated by the Outfits feature for fashion illustrates engagement in terms of time. More specifically, consumers spent time on the Outfits because they explored the contents of the collage, and felt immersed in their activity to the point of getting carried away with it.

Table 7.11. Summary of consumers' flow experience of Outfits

Open code	Axial code	Selective code	Statements
Flow experience	Time engagement	Exploring	<ul style="list-style-type: none"> [...] there were loads of different things, like the most popular outfit of the week, and then like from the outfit tags as well. So you can spend a long time exploring it. [5] Some of them made me go on further, to like, actually look at the products, and then once I've started getting into that, then I really start looking properly. Like, some of them I saw a pair shoes that I really liked, so then I was like clicking through trying to find other things. Well, I think it is good because once you start looking, then you do get into it. You can actually spend a lot of time on it, like thinking of different outfits and thinking like how you can wear things. [9]
		Immersion	<ul style="list-style-type: none"> I, well, I got very far down the list so that kind of speaks for itself. [3] So yeah, it was quite time absorbing, it did, yeah, it was enjoyable. Did sort of lost track of time I guess. [7] Yeah definitely because I think once you start browsing you kind of get drawn, like sucked into it and then you could be looking for ages! Like, even if you haven't got anything in particular in mind, you kind of get lost in it just looking at loads of different things. [9] I didn't notice [time flying by]. I wasn't time clocking. I was just concentrating on what I was doing. So that would be immersed in what I was looking at. I was involved in looking for some looks, so yeah. [11]
		Carried away	<ul style="list-style-type: none"> Yeah definitely. I think I got quite carried away with it, I really quite liked looking at them. Like I went back to have a look at them later as well, so I think considering I've not been on it a lot before, I would probably be going on it a lot more. [6] I did really enjoy it, so I just really wanted to quickly find something and then I just sort of ended up clicking on all the different links to the different Looks and stuff. [7]

7.5.5. Interactive experience of Outfits

Consumers' interactive experiential response with the Outfits was grouped into their interactive states with the feature itself i.e. content interactivity, and any form of social interactivity with the feature i.e. sharing. Interestingly, consumers' interactive state was mainly occupied with clicking out onto the feature and the products displayed on it, whilst socially sharing the feature was less popular. The results are discussed in the sections below.

7.5.5.1. Click-out

Clicking out onto the collages and the products within them was the main interactive experience consumers had with the Outfits feature. Three key themes was identified from the results as to why consumers clicked out, including (1) to explore the image, (2) to check out the products, and (3) clicking on products they may potentially buy. The following statements illustrate consumers' interactivity with the Outfits to explore:

When I found one I liked, one that caught my attention, I would click into that one, and you would view it as a page on its own, so I can focus on it. [4]

[...] with these more [inspired/creative] because the mood is there, and you want to go and click on it to explore the image, [...] [5]

Exploration was a significant act demonstrated by consumers when browsing the collages, and there are a number of reasons. Firstly, the results indicate that other experiences, such as visual or relational experience stimulates consumers' actions to interact with the feature i.e. clicking on it and to explore the collages they perceive attractive or attention seeking, and the products they are interested in. Secondly, emotions play a key role in stimulating consumers' interactive experiential response. Respondent five (above) mentioned that the Outfits made her feel inspired and creative, essentially creating a mood which makes one want to go and explore the image.

Asides exploring the image, consumers also expressed their interactivity with the feature in terms of checking out the products, for example, to view some of the products individually on the product page either on ASOS.com or the host e-retailer's website. The following statements illustrate this finding:

I sort of browsed over and then see which one stood out, or which I liked and then I clicked onto it. I think I did with the grey skirt. So, I clicked individually on the grey skirt. [6]

On this one (mood board 7-4) I did pick it for the product. I really liked the playsuit, so I sort of picked it for that because I was drawn to that product. [...] I was pulled

by the playsuit in this one. [...] I think it was New Look. I sort of followed the link to that one, so that definitely (think about buying). [7]

It was expected consumers would check out individual products on the collages, however, the finding connects consumers' relational experience with the products to their interactive response.

The third theme described consumers' interactivity in terms of click-out on items that they not only showed interest in but those that they would potentially purchase. Respondent seven's statement above, demonstrates this finding as she mentions following a particular product on the collage i.e. the playsuit, through to the New Look website not just because she was interested in it but because she was thinking about buying it. Several of the respondents also made the same comments i.e. only clicking on products they would buy, for example:

Yeah I did! I sort of had gone through and had a look at them, because I like that you can buy the look, which is good. I have clicked onto thinking "Oh, I like that", potentially to get it. [12]

It is interesting to find that consumers' interactive experiences with the Outfits in terms of content interactivity indicates shopping behavioural responses for browsing and purchase intention.

7.5.5.2. Sharing

The second dimension of consumers' interactive experiential response of the Outfits was their social interactivity, for example, sharing the Outfits with others. Interestingly, the act of socially sharing fashion on social media and networking sites such as Facebook or Twitter was dismissed because participants don't see the need to share and the lack of interest by others, for example, respondent three outlines:

No, not personally I wouldn't. [...] I don't really share anything though. I don't, I don't know. I don't feel the need, I don't think people are interested in seeing like a collage of outfits that I like. [3]

However, several participants did outline those they would be more likely to share on visual social media platforms like Pinterest, although none of the participants shared any of the Outfits.

[...] if I was on Pinterest I might use it more for things like this, but in terms of Tweeting and Facebook, I'd never click on it. [6]

Social interactivity was also discussed and it was interesting to find that, several participants outlined the perceived risks of openly sharing fashion to others on social networks, in the sense that products could become unavailable before they have the opportunity to buy, due to limited stock for example.

If you are sharing it on the Internet, there's thousands of people. Like if they see it, and it's easily accessible, especially ASOS, it's worldwide. People like it, then yeah, that just means they're only going to have a limited amount of these, and if I can't physically buy it. As in if I don't get paid till two weeks time, I might be wanting to buy it in two weeks time and what if it's all gone by then. Then yeah it's just a risk!
[1]

Similarly, openly sharing fashion on the Internet was also seen to be unfavourable. Instead, sharing outfit ideas presented in the form of a collage, with family or close friends for a particular occasion was more positively viewed by participants. For example, sharing holiday outfit ideas with a group of friends:

I would probably share them with other friends that were looking for that occasion, say if I was going on holidays with my friends, I would share an outfit that they would all be interested in. I probably wouldn't share it generally, unless I created one, then I think I would share it generally. [7]

I think if I was looking for an entire outfit, for an occasion then I would maybe show friends, but other than that I probably wouldn't share them. [...] Just because I don't really talk about fashion on social media. [9]

Or ideas for a wedding:

I guess it's different for a wedding and I will show. I'd show my mum, but then it's all about my wedding. [1]

In summary, the findings show that sharing fashion in general was negatively perceived by consumers which was interesting despite fashion consumption being viewed as a social activity in the literature (Goldsmith et al., 1999; Do and Lee, 2013; O'Cass, 2001).

7.5.5.3. Summary of interactive experience towards Outfits

Consumers' interactive experiential response towards browsing Outfits can be summarised to mainly concern clicking out onto the Outfits to explore its content, and checking out individual product items which consumers are thinking to buy. Despite the feature being a socially curated by online shoppers in an online social shopping environment, the results show a weak and predominantly negative response for social interactions. Table 7.12 presents a summary of findings. A detailed table of results can be found in the appendix.

Table 7.12. Summary of codes for interactivity on the Outfits.

Open code	Axial code	Selective code	Statements
Interactivity	Click-out	Explore image	<ul style="list-style-type: none"> When I found one I liked, one that caught my attention, I would click into that one, and you would view it as a page on its own, so I can focus on it. [4] [...] with these more [inspired/creative] because the mood is there, and you want to go and click on it to explore the image, [...] [5]
		Check out products	<ul style="list-style-type: none"> I sort of browsed over and then see which one stood out, or which I liked and then I clicked onto it. I think I did with the grey skirt. So, I clicked individually on the grey skirt. [6] On this one (mood board 7-4) I did pick it for the product. I really liked the playsuit, so I sort of picked it for that because I was drawn to that product. [...] I was pulled by the playsuit in this one. [...] I think it was New Look. I sort of followed the link to that one, so that definitely (think about buying). [7]
		Thinking to buy	<ul style="list-style-type: none"> Yeah I did! I sort of had gone through and had a look at them, because I like that you can buy the look, which is good. I have clicked onto thinking "Oh, I like that", potentially to get it. [12]
Sharing	Social Media		<ul style="list-style-type: none"> No, not personally I wouldn't. [...] I don't really share anything though. I don't, I don't know. I don't feel the need, I don't think people are interested in seeing like a collage of outfits that I like. [3] [...] if I was on Pinterest I might use it more for things like this, but in terms of Tweeting and Facebook, I'd never click on it. [6]
		Perceived Risks	<ul style="list-style-type: none"> If you are sharing it on the Internet, there's thousands of people. Like if they see it, and it's easily accessible, especially ASOS, it's worldwide. People like it, then yeah, that just means they're only going to have a limited amount of these, and if I can't physically buy it. As in if I don't get paid till two weeks time, I might be wanting to buy it in two weeks time and what if it's all gone by then. Then yeah it's just a risk! [1]
		With Family/friends for an occasion	<ul style="list-style-type: none"> I would probably share them with other friends that were looking for that occasion, say if I was going on holidays with my friends, I would share an outfit that they would all be interested in. I probably wouldn't share it generally, unless I created one, then I think I would share it generally. [7] I think if I was looking for an entire outfit, for an occasion then I would maybe show friends, but other than that I probably wouldn't share them. [...] Just because I don't really talk about fashion on social media. [9] I guess it's different for a wedding and I will show. I'd show my mum, but then it's all about my wedding. [1]

7.5.6. Shopping behaviour towards Outfits

7.5.6.1. Purchase intention

Purchase intention was the key shopping responses that consumers held towards the Outfits when browsing them. All respondents showed positive responses in terms of likely to purchase items they have seen on the collages if it was items they really liked.

Yeah, I definitely would (consider purchasing) because some of the products I really liked. If I had an occasion in mind, like some of the shoes and accessories I would definitely buy. [9]

The results also presents a link between consumers' interactive experiential response and shopping response where respondents had stated they only interacted i.e. clicked on, Outfits which had items they would potentially buy. As a result, consumers' shopping response showed positive attitudes for purchase intention, for example:

Yeah, that I would buy. Like each one I had chosen had at least one item I considered buying and wearing, yeah. [3]

Moreover, the fact that the products displayed on the collages were made available for shoppers to purchase from the links, this also facilitated consumers' purchase likelihood as the items were easily accessible, for example:

I also sort of like that you can actually shop for those outfits [...]. So it's a bit more of a...I would spend more time looking at that. I would be more inclined to buy the outfits because they've sort of put it there for me. [12]

Interestingly, the availability of the products displayed on the collage was an important factor on consumers' purchase intention. The majority of respondents commented on their frustration on how most of the products they showed interest in were "out of stock" or unavailable directly from ASOS.

I think if it's an ASOS feature, you would expect it to be all on the ASOS website and sometimes it's not, which sometimes can be a bit annoying, especially if you really like that particular item and you think "oh that's good, I'll have a look" and then it's not from ASOS, and it's from somewhere else, and like it's out of stock or just not there anymore. It's quite annoying. [9]

7.5.6.2. Summary of shopping behaviour towards Outfits

Shopping behaviour towards the Outfits feature was mainly identified to be purchase intention. Participants commented on the likelihood of purchasing items they have seen in an Outfit, and stock availability was outlined to be an important factor on their purchase intention. A summary of the statements are presented in Table 7.13.

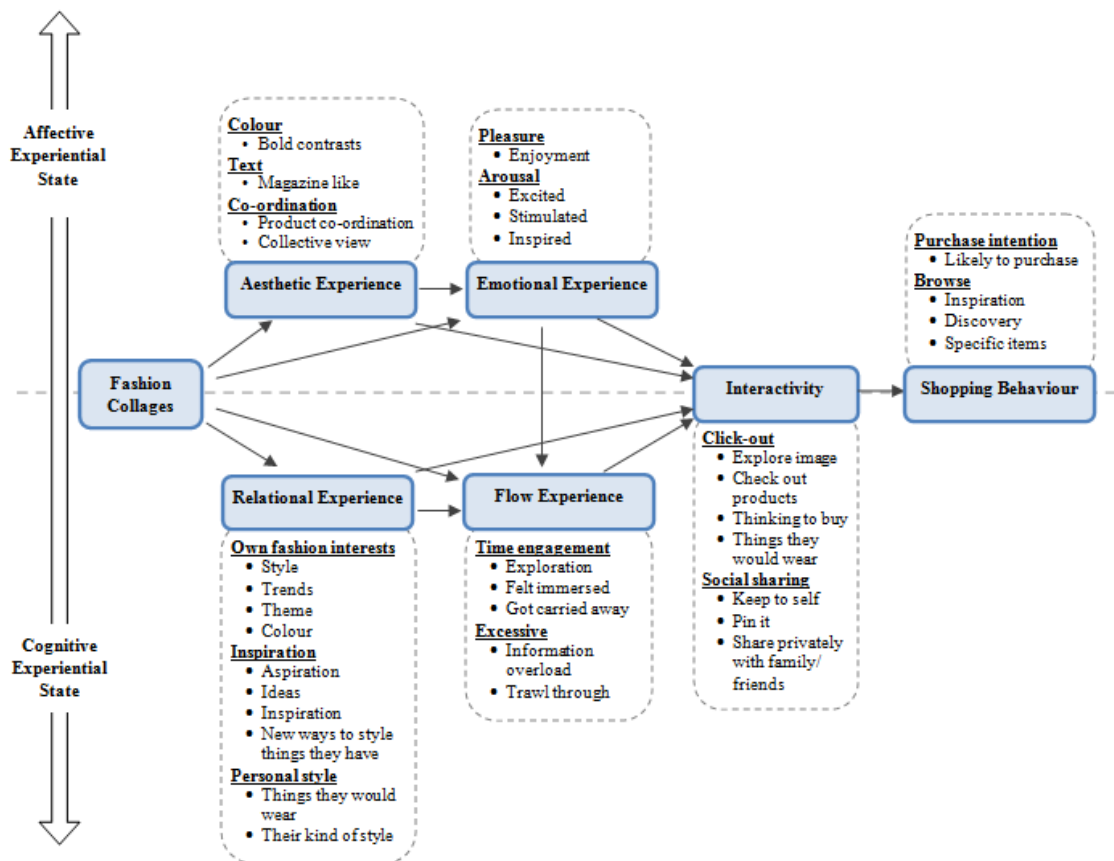
Table 7.13. Summary of consumers' shopping behaviour towards Outfits

Open code	Axial code	Selective code	Statements
Shopping behaviour	Purchase intension	Likely to purchase	<ul style="list-style-type: none"> • Yeah, I definitely would (consider purchasing) because some of the products I really liked. If I had an occasion in mind, like some of the shoes and accessories I would definitely buy. [9] • Yeah, that I would buy. Like each one I had chosen had at least one item I considered buying and wearing, yeah. [3] • I also sort of like that you can actually shop for those outfits, rather than the other ones (the Looks). So it's a bit more of a...I would spend more time looking at that. I would be more inclined to buy the outfits because they've sort of put it there for me. [12]
		Product availability	<ul style="list-style-type: none"> • Sometimes they have items that are out of stock, which I guess is a bit annoying if you really like it. [7] • I think if it's an ASOS feature, you would expect it to be all on the ASOS website and sometimes it's not, which sometimes can be a bit annoying, especially if you really like that particular item and you think "oh that's good, I'll have a look" and then it's not from ASOS, and it's from somewhere else, and like it's out of stock or just not there anymore. It's quite annoying. [9]

7.5.7. Discussion of Outfits

Consumers' experiential responses towards the Outfits feature also reflected the five dimensions of experience. The finding presents similar results to the Looks feature, but consumers tend to be more inspired and engaged. Figure 7.3 illustrates the relationships identified in the qualitative study. The model also suggests relationships between the experiences were evident and these were justified in the quantitative study.

Figure 7.3. Experience Framework for Outfits



The visual qualities of the Outfits feature significantly stimulated consumers' visual experiences which lead to emotional and flow experiences.

7.6. Chapter Summary

Consumers' experiences and shopping responses were explored and discussed in this chapter from the qualitative findings of the study. The literature proposed five key dimensions of consumer experiences i.e. sensory, emotional, cognitive, pragmatic and relational experiences (Schmitt, 1999). The findings provide insight to the five dimensions of experience for fashion consumption, specifically towards visual user-generated content for fashion online shopping. Two visual user-generated stimuli were measured (1) Looks – fashion blog photos and (2) Outfits – fashion collages which visually display fashion in different ways. The findings support previous studies which aimed to explore a holistic dimension of experience, where consumers experience five dimensions of experience. The five dimensions were identified in this study as aesthetics, emotions, relational, flow and interactive experience.

Chapter Eight: Quantitative Data Analysis and Results

8.1. Introduction

The following chapter presents the statistical analysis for the quantitative study. It will describe and present the statistical analysis techniques used to explore the relationships between the different experiential states and shopping intention for the two visual user-generated stimulus, Looks and Outfits.

8.2. Descriptive Analysis

An online questionnaire was administered twice for data collection over a course of two weeks in March 2015. One was via email to undergraduate students enrolled on B.A. Fashion, Textiles, and Marketing courses at The University of Manchester. The second questionnaire was sent out to a panel of consumers aimed at UK female online shoppers, aged 18-34. The questionnaire administered to undergraduate students collected 116 responses, of which 54 were valid completions, resulting in a valid response rate of 47%. The questionnaire administered to the panel received 673 attempted responses, of which 501 were valid completes, 135 were disqualified and 37 were partially completed. The valid response rate was 74%. In all, the two surveys combined had 789 responses with 555 valid completed questionnaires to use for analysis.

Table 8.1 presents a summary of the descriptive statistics. The sample is all female online shoppers living in the UK, and has shopped with ASOS in the last 3 months. The key age groups were 25-34s and 18-24s, and the majority of respondents are in full-time employment or are students. Most of the respondents have A-Levels (39%), Bachelors Degree (35%) or Masters Degree or higher (12%) level education.

Table 8.1. Descriptive statistics

Variables	Categories	Frequency	Valid Percent
Gender	Female	555	100.0%
Do you live in the UK?	Yes	555	100.0%
Do you shop for fashion online?	Yes	555	100.0%
Have you shopped with ASOS in the last 3 months?	Yes	555	100.0%
Age.	<18	3	0.5%
	18-24	251	45.2%
	25-34	296	53.4%
	35-44	4	0.7%
	45-54	1	0.2%
What is your occupation?	Full-time employed	266	47.9%
	Part-time employed	89	16.0%
	Self employed	6	1.1%
	Housewife	5	0.9%
	Student	87	15.7%
	Student and Full-time employed	3	0.5%
	Student and Part-time employed	16	2.9%
	Unemployed	78	14.1%
	Retired	0	0.0%
	Other	5	0.9%
Highest level of Education completed.	Less than GCSE level	3	0.5%
	GCSE level or Equivalent	49	8.8%
	A-Levels or equivalent	217	39.1%
	HND or equivalent	24	4.3%
	Bachelors Degree or equivalent	195	35.2%
	Masters or Higher Degree	67	12.1%
How often on average do you go online to browse for fashion?	Everyday	161	29.0%
	Several times a week	216	38.9%
	Once a week	122	21.9%
	Once a month	47	8.5%
	Every couple of months	7	1.3%
	Couple of times a year	2	0.4%
	Never	0	0.0%
How often on average do you go online to make a clothing purchase?	Everyday	15	2.7%
	Several times a week	57	10.3%
	Once a week	98	17.7%
	Once a month	282	50.8%
	Every couple of months	95	17.1%
	Couple of times a year	8	1.4%
	Never	0	0.0%

8.3. Demographic Sample Validity

The sample criteria for the study are UK female online shoppers of ASOS. Screening questions were used to screen out respondents who do not qualify for the study. The sample obtained was 100% UK female online shoppers of fashion. The sample was also those who have shopped with ASOS in the last 3 months. The majority of respondents browse online for fashion several times a week (39%) followed by 29% of respondents browsing for fashion online every day. This indicates the sample is highly involved fashion consumers who regularly use the internet to browse for fashion on a weekly basis. The average frequency of purchasing fashion online was once a month (51%). In terms of age groups, ASOS' states their target market are the 20-somethings (ASOS, 2015), and Mintel (2014) confirms that ASOS' key consumer markets are 18-24 and 25-34 year old online shoppers. Most

respondents in the sample were aged 25-34 (53%) followed by 18-24 (45%) which coincides with the demographics of ASOS' target market. The demographic sample validity therefore appears to reflect the audience of ASOS online shoppers.

8.4. Data Analysis and Results for Looks

The data analysis process and results for the Looks feature are presented in the sections below. The data analysis and results for the Outfits feature can be found in section 8.5.

8.4.1. Reliability Analysis of Scale Items

Hair et al. (2009) outline that reliability is the degree to which a set of variables is consistent to what it aims to measure. It is a measure of error, where reliability tests measure the amount of which data is free from random error (Malhotra and Birks, 2007). Cronbach's alpha coefficient is a highly significant statistic which is used to measure reliability (Malhotra and Birks, 2007). The value of Cronbach's alpha which is suggested to be significant is above 0.7 according to Pallant (2013). Values below 0.7 suggest there is unsatisfactory internal consistency within the scale (Malhotra and Birks, 2007). The reliability of the scales used in the study is showed in Table 8.2.

Table 8.2. Total scale score for Cronbach's Alpha for Looks

Variable	Cronbach's Alpha	Cronbach's Alpha based on Standardized items	No. of items
Overall	.956	.959	28
LVA	.924	.927	3
LE	.858	.862	3
LR	.862	.866	4
LP	.884	.893	5
LA	.742	.757	4
LF	.824	.823	3
LEB	.838	.844	3
LPI	.909	.912	3

The overall Cronbach's alpha coefficient for Looks is .956, which is above the suggested value of 0.7. The individual variables also have relatively high values above 0.7. This therefore means the scales used have reliable internal consistency and thus the data sets are appropriate for further analysis.

8.4.2. Exploratory Factor Analysis

The following sections present the final EFA results for the Looks study.

8.4.2.1. Suitability Criteria for EFA

Before EFA proceeds, the suitability of the data set needs to be determined to see whether they are suitable for factor analysis. Pallant (2013) outline that there are two main issues which needs to be considered, and these are the sample size and the strength of the relationships among the variables or items.

8.4.2.2. Sample Size

The size of the sample used for EFA is an important criterion as it will influence the correlation coefficients, and the reliability of factor analysis will also depend on the sample size (Field, 2013). It is suggested that larger sample size should be used (Pallant, 2013), for example, Tabachnick and Fidell (2014) suggests the minimum case of 300 is preferable. Accordingly, Comrey and Lee (1992) outline that a sample of 300 is regarded as a good sample size, whilst 100 for example is poor and up to or over 1000 is excellent (Field, 2013). The current study has a sample size of 555 which is therefore a good sized sample for EFA.

8.4.2.3. KMO’s sampling adequacy and Bartlett’s test of Sphericity

Two tests which were performed on the data are important to run EFA. The first being the Kaiser-Meyer-Olkin (KMO) measure on sampling adequacy. KMO's sampling adequacy is an index used to review how factorable the data set is (Malhotra and Birks, 2007). The suggested values is outlined as: high values between 0.5 and 1.0, which indicates that factor analysis is suitable; and low values below 0.5, which imply factor analysis may not be suitable (Malhotra and Birks, 2007). Table 8.3 presents the results of the KMO test for the Looks study. A KMO value of .951 was obtained which falls into the high value range outlined by Malhotra and Birks (2007).

Table 8.3. Results of KMO and Bartlett’s Test of Sphericity for Looks

		Looks
Kaiser-Meyer-Olkin Measure of Sampling Adequacy		.951
	Approx. Chi-Square	12724.083
Bartlett’s Test of Sphericity	df	378
	Sig.	.000

The second test is Bartlett's Test of Sphericity which examines whether the variance-covariance is proportional to an identity matrix (Field, 2013). Pallant (2013) suggests that the significance value should be less than 0.5 in order for factor analysis to be undertaken. Table 8.3 shows that the Bartlett's Test of Sphericity significant value obtained for the study is .000 which indicates the data is factorable.

In summary, test results indicate that the data set has good factorability and can therefore be considered appropriate for EFA.

8.4.2.4. Factor Extraction

Factor extraction is the next stage in EFA after the suitability of the data set for EFA is determined (Pallant, 2013). Pallant (2013) describes that factor extraction is a process which involves determining the smallest number of factors to use which best represents the interrelationships among the set of variables. A number of different approaches can be used to identify (i.e., extract) the number of underlying factors, but the most commonly used approach is the principle component analysis (Pallant, 2013), which is defined as "*a multivariate for identifying the linear components of a set of variables*" (Field, 2013, p. 882). It is outlined that it is down to the researcher to determine the number of factors which he/she thinks best represents the underlying relationships among the variables (Pallant, 2013). Generally, it is recommended that an exploratory approach i.e., experimenting with different numbers until an optimal solution is found (Tabachnick and Fidell, 2014; Pallant, 2013).

8.4.2.5. Factor Rotation

Factor rotation is the proceeding step after the number of factors to extract from the data set is determined. This step is to interpret the extracted factors by rotating them in order to present the pattern loadings in a easier manner to interpret (Pallant, 2013). Pallant (2013) highlights two main approaches to factor rotation, and these are orthogonal or oblique factor solutions. Orthogonal factor rotation is a uncorrelated solution, suitable if the underlying factors are independent from one another (Pallant, 2013). The rotated factor solution in orthogonal factor rotation is outlined to be easier to interpret and report, as the solution is presented in a "rotated factor matrix" (Tabachnick and Fidell, 2014). On the other hand, oblique factor rotation is a correlated solution where the factors can be allowed to correlate. Unlike the orthogonal solution, the oblique solution is more difficult to interpret and report (Tabachnick and Fidell, 2014; Pallant, 2013), where the factor matrix is split into a "pattern matrix" and a "structure matrix" (Tabachnick and Fidell, 2014). In practice, both approaches are outlined to give similar solutions (Tabachnick and Fidell, 2014; Pallant, 2013).

8.4.2.6. Factor Loadings

Initially, 8 factors were extracted from the data set to run EFA, however, due to discriminant validity issues between the pleasure and arousal, and visual appeal and entertainment constructs, a 6 factor solution was extracted for the final data analysis merging the constructs together. In other words, pleasure and arousal were merged to measure emotional experiences, and visual appeal and entertainment were merged to measure aesthetic experiences. Table 8.4 shows the initial pattern matrix for Looks study rotated on a 6 factor solution.

Table 8.4. EFA for Looks: Initial Rotated Pattern Matrix

	Pattern Matrix ^a					
	Factor					
	1	2	3	4	5	6
LP1	.886					
LP3	.869					
LP2	.865					
LP4	.844					
LA2	.779					
LA3	.746					
LA1	.716					
LEB3		.840				
LEB1		.765				
LPI3		.742				
LEB2		.729				
LPI2		.681				
LPI1		.505				
LR2			.932			
LR1			.870			
LR4			.710			
LR3			.703			
LVA1				.843		
LVA2				.788		
LVA3				.716		
LE2				.613		
LE1				.556	-.457	
LE3				.462		
LF1					-.741	
LF2					-.635	
LF3					-.464	
LA4						.960
LP5						.491

Extraction Method: Principal Component Analysis.

Rotation Method: Oblimin with Kaiser Normalization.

a. Rotation converged in 9 iterations.

Comrey and Lee (1992) outline that factor loadings above 0.71 are considered to be excellent, 0.63 are very good, 0.55 are good, 0.45 fair and 0.32 poor. It can be seen in Table 8.4 that the factor loadings for all latent variables range from 0.45 to 0.93, which indicates fair to excellent factor loadings. However, as Table 8.4 illustrates, there are some problems with the initial solution and is therefore not the optimal solution. With exceptions to latent variables LP (Pleasure) and LA (Arousal) which have loaded onto one factor (Factor 1), and variables

LVA (Visual Appeal) and LE (Entertainment) loading onto one factor (Factor 4) to resolve discriminant validity issues; other variables such as LEB (Exploratory Behaviour) and LPI (Purchase Intension) should have been loaded separately, rather than onto one factor (Factor 2). Moreover, Factor 6 only has two item loadings, one pleasure item and one arousal item. Pallant (2013) states that, ideally, there should be three or more items loaded on each factor, which therefore indicates this solution is not optimal. The decision to eliminate these two items (LA4 and LP5) from the analysis was made. Table 8.6 below summarises the decisions made to address the problems identified above.

Table 8.6. Consideration of Item Eliminations in EFA for Looks

Variable	Pattern Matrix	Decision
LA4	Two item loaded on a factor (Factor 6)	Eliminated
LP5	Two item loaded on a factor (Factor 6)	Eliminated

Factor analysis was run again and Table 8.7 presents the new rotated pattern matrix. The analysis presents two items (LE3 and LPI1) which have failed to load onto any factors. Again, this is not an optimal solution and the decision to remove one of the items from further analysis was made. Table 8.8 summarises the decision made to address this problem, and factor analysis was ran again.

Table 8.7. EFA for Looks: Second Rotated Pattern Matrix.

	Pattern Matrix ^a					
	Factor					
	1	2	3	4	5	6
LP1	.923					
LP2	.911					
LP3	.903					
LP4	.887					
LA2	.806					
LA3	.767					
LA1	.726					
LEB1		.874				
LEB2		.847				
LEB3		.751				
LR2			.930			
LR1			.868			
LR4			.727			
LR3			.698			
LF1				.876		
LF2				.802		
LF3				.601		
LVA1					-.906	
LVA2					-.846	
LVA3					-.781	
LE2					-.495	
LE3						
LE1						.496
LPI2						-.442
LPI3						-.420
LPI1						

Extraction Method: Principal Component Analysis.

Rotation Method: Oblimin with Kaiser Normalization.

a. Rotation converged in 12 iterations.

Table 8.8. Consideration of Item Eliminations in EFA for Looks

Variable	Pattern Matrix	Decision
LE3	No loading	Eliminated
LPI1	No loading	Retained. Run EFA again after eliminating LE3 to see if the item loads on a factor.

After eliminating LE3, the analysis presented an optimal solution for EFA. The issue concerned with item LPI1 was solved and therefore was retained. Table 9.8 presents the final pattern matrix.

Table 8.9. EFA for LooksL Final Rotated Pattern Matrix

	Pattern Matrix ^a					
	Factor					
	1	2	3	4	5	6
LP1	.915					
LP2	.903					
LP3	.898					
LP4	.882					
LA2	.790					
LA3	.750					
LA1	.711					
LEB1		.875				
LEB2		.836				
LEB3		.729				
LR2			.927			
LR1			.863			
LR4			.721			
LR3			.688			
LF1				.859		
LF2				.803		
LF3				.604		
LVA1					-.905	
LVA2					-.844	
LVA3					-.766	
LE2					-.555	
LE1					-.460	
LPI2						-.582
LPI3						-.562
LPI1						-.477

Extraction Method: Principal Component Analysis.

Rotation Method: Oblimin with Kaiser Normalization.

a. Rotation converged in 9 iterations.

The final EFA solution was achieved with 6 factors, each with three or more item loadings between 0.47 and 0.92, a range which is considered between fair and excellent (Comrey and Lee, 1992). The solution also shows no cross-loadings and therefore presents an optimal solution for EFA for the Looks study.

8.4.2.7. Exploratory Factor Analysis Summary

In summary, EFA for the Looks study retained 25 items from the original 28, and a total of 6 factors were extracted from the data set. One item from the Arousal, Pleasure and Entertainment constructs were eliminated due to insufficient item loadings onto a factor i.e. less than 3 items per factor, or no loading on any factor at all. Factor 1 consisted of Pleasure and Arousal items which was intended to avoid discriminant validity issues identified from a previous EFA attempt. Factor 1 will be labelled as Emotions. Factor 2 consisted of Exploratory Behaviour items; Factor 3 are all items measuring Relevance; Factor 4 was Flow; and Factor 5, consisted of Visual Appeal and Entertainment items to resolve discriminant validity issues. Factor 5 will be labelled as Aesthetic Appeal, reflecting the measures used to

describe Aesthetics experience as proposed by Mathwick et al. (2001). Lastly, Factor 6 represents Purchase Intention. The variables can now be tested using confirmatory factor analysis to ensure that the sample data confirm the model.

8.4.3. Confirmatory Factor Analysis

Confirmatory factor analysis (CFA) is described as a version of factor analysis where specific hypotheses about structure and relations between latent variables are tested (Field, 2013).

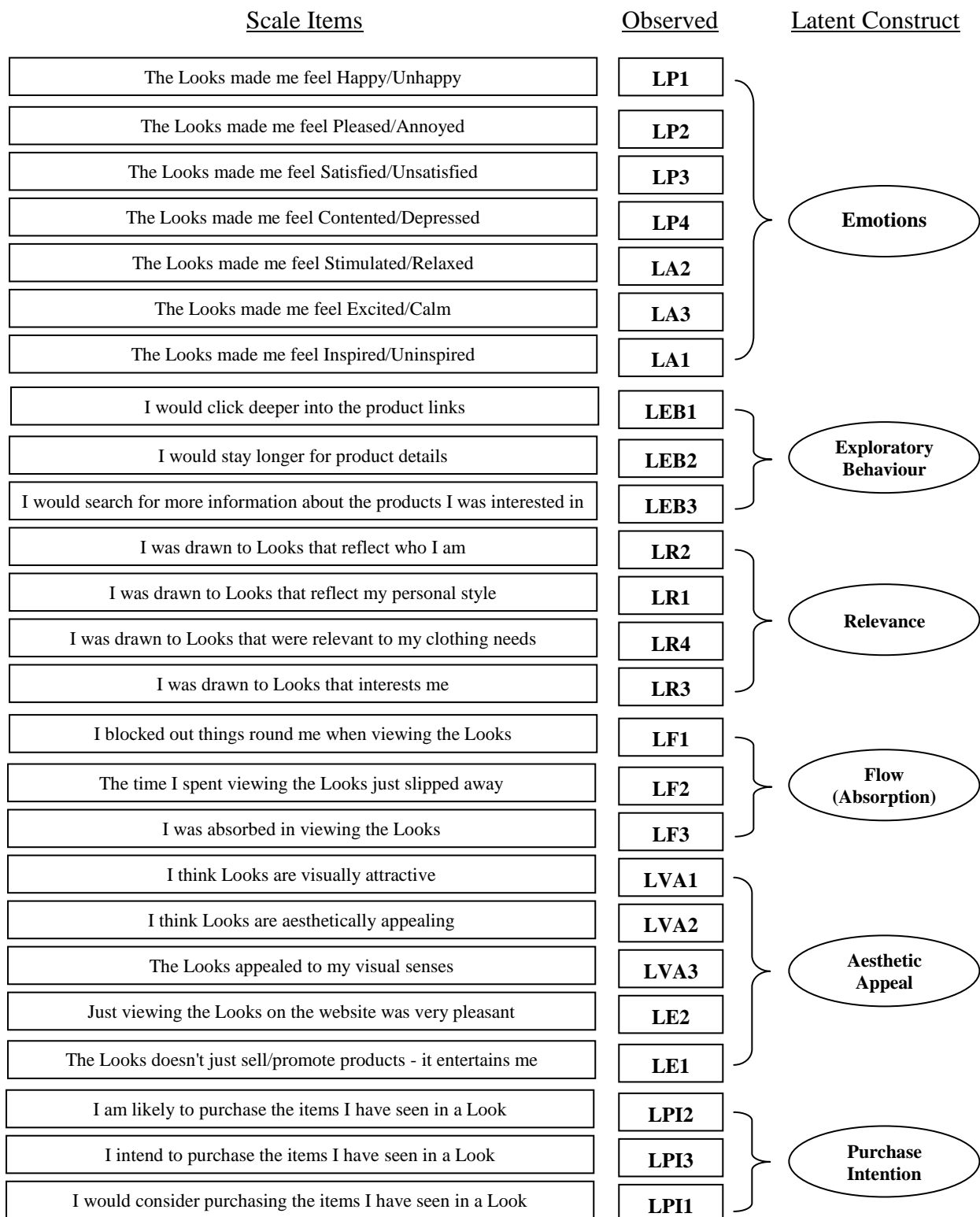
8.4.3.1. AMOS 20

Testing hypotheses about the structures of latent variables and their relationships can be done programs such as AMOS (Analysis of Moment Structures), an add-on program on SPSS (Field, 2013). The AMOS program has two modes of model specification, where one is more graphic based (AMOS Graphics) which allows the researcher to work with path diagrams, or the alternative version is more programming based (AMOS Basics) which works with equation statements (Byrne, 2010). AMOS Graphics is used in this study.

8.4.3.2. Conceptual Measurement Model (CFA) Development

In CFA, a measurement model is usually developed to illustrate the path diagrams and the links between measured variables (Byrne, 2010). A conceptual model was developed in Chapter 5, where adopting the S-O-R framework for this study, pertinent literature on online shopping environments was reviewed to develop a conceptual research framework to measure the relationships between consumers' experiential response and shopping intentions. The constructs were identified from the literature and explored in a qualitative study prior to statistical testing. Figure 8.1 presents an overview of the retained variables after EFA which will be used to develop the measurement model to measure in CFA. The model shows the retained scale items next to their observed variables (the label used to address the scales during analysis), and the latent constructs which will be used in CFA and for SEM.

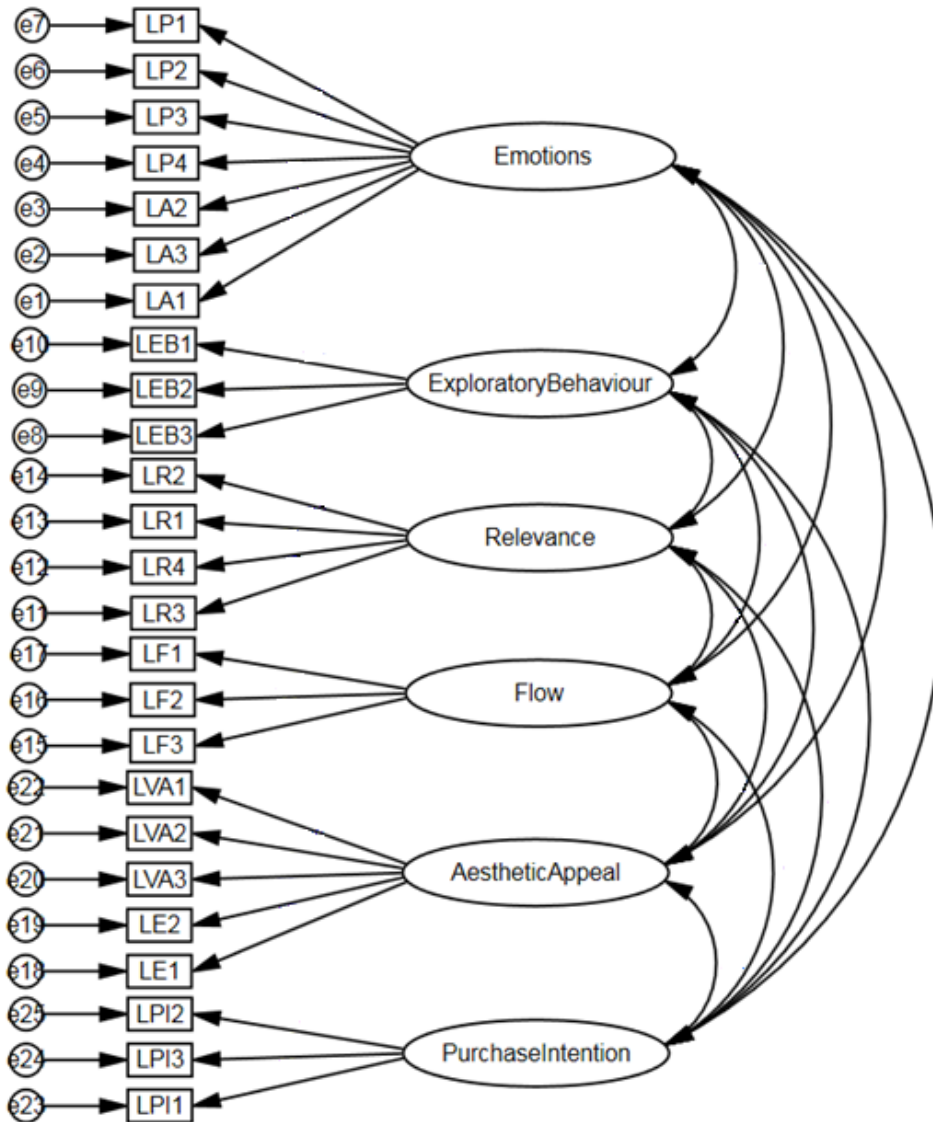
Figure 8.1. Conceptual Measurement Model for the Looks study



8.4.3.3. Model Specification

The model specification was drawn in AMOS 20 and shows the observed variables and latent constructs. Figure 8.2 shows the model specification for Looks which will calculate the loadings for each observed variable against the latent constructs.

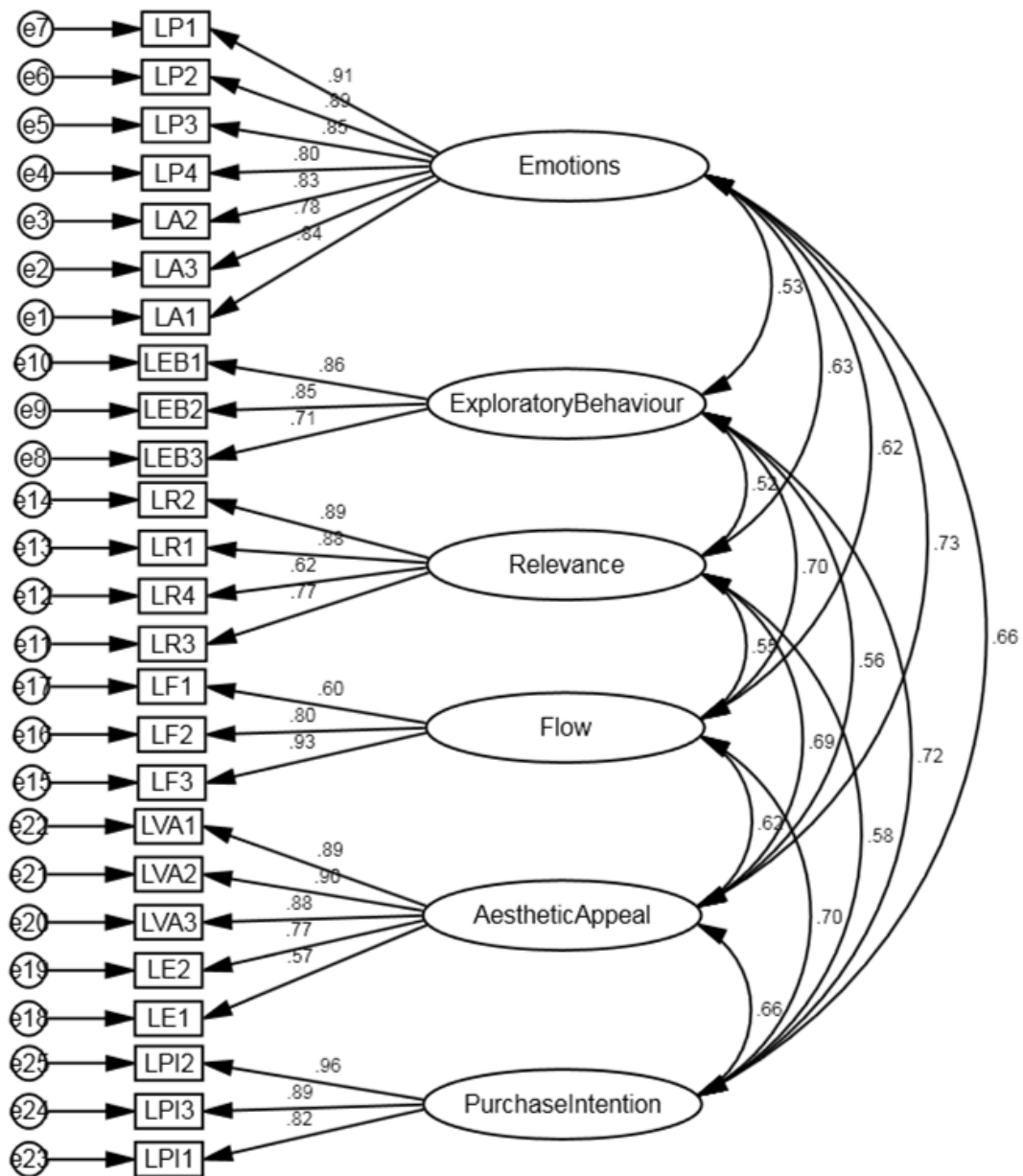
Figure 8.2. CFA Model Specification for Looks



8.4.3.4. CFA Model Measurement

The initial CFA model is presented in Figure 8.3 which shows the standardised factor loadings between the observed variables and latent constructs, and the co-variances between the latent constructs..

Figure 8.3. CFA Results with Standardised Regression Weights for Looks



8.4.3.5. Model Fit Assessment

Assessing the fit of the model is a critical procedure in CFA to evaluate the fit of the covariance between the sample covariance matrix and the estimated covariance matrix (Tabachnick and Fidell, 2014). A number of different fit indices can be used to examine the fit of the model. A common index used is the Chi-Square analysis. Other common indices used to assess the fit of the model include RMSEA and CFI for example. A summary of fit indices of the initial CFA model for the Looks is presented in Table 8.10. Each of the fit indices and the suggested values are discussed below.

Table 8.10. Summary of Fit Index of the Initial CFA Measurement Model for Looks

Fit Index	Initial Measurement Model	Suggested Values and Reference
Chi-Square	1148.880 (df=260) P=.00	P<.05(Field, 2013)
Relative Chi-Square	4.419	<5 (Schmacker and Lomax, 2010) <3(Kline, 1998)
RMSEA	.079	≤.05 Good Fit <.05 to ≤.08 Adequate Fit <.08 to ≤.10 Mediocre Fit (Schmacker and Lomax, 2010)
ECVI	>Saturated <Independent	ECVI < ECVI Saturated ECVI < ECVI Independent (Byrne 2010)
CFI	.924	≥.95 (Hu and Bentler, 1999) ≥.90 (Bentler, 1990)
NFI	.904	>.95 Good Fit >.90 Acceptable Fit (Schmacker and Lomax, 2010)
TLI	.912	>.90 (Hu and Bentler, 1999)
RMR	.102	<.05 (Schmacker and Lomax, 2010) ≤.08 (Hu and Bentler, 1999)
GFI	.836	>.90 >.95 (Schmacker and Lomax, 2010)
PGFI	.669	>.50 (Schmacker and Lomax, 2010)
Hoetler's Critical N	144	>200 (Hoetler, 1983)

8.4.3.6. Chi- Square (χ^2)

Chi-Square (χ^2) measures the difference between observed estimated variance and covariance matrices (Hair et al. 2009). The statistical significance of the difference reflects the probability that the difference is a result of sampling variation (Schumacker and Lomax, 2010; Hair et al., 2009). The suggested values recommended in research practice is the probability is less than .05 (Field, 2014). In this initial test, P=.00 which is below .05 that is suggested.

8.4.3.7. Relative Chi-Square

Relative Chi-Square is a measure aimed to solve the problems in difference between the sample variation against the chi-square value (Byrne, 2010). Various suggestions have been provided for a recommended value, for example, Kline (1998) uses a value of less than 3, whilst Schumacker and Lomax (2010) states values lower than 5 are acceptable. The value obtained in the initial test was 4.419 which can be viewed as an acceptable fit as it falls below the suggest value of 5 recommended by Schumacker and Lomax (2010).

8.4.3.8. RMSEA

Root Mean Square Error of Approximation (RMSEA), is a measure which corrects any tendency of the χ^2 Goodness-of-Fit test to reject models with large sample sizes or which have a large number of observed variables (Hair et al. 2009). It is outlined that RMSEA can determine the level in which a model fits the population (Hair et al., 2009). Generally, the lower the RMSEA value the better, for example, Schumacker and Lomax (2010) outline that $\leq .05$ is a good fit, $< .05$ to $\leq .08$ is an adequate fit, and $< .08$ to $\leq .10$ is a mediocre fit of the population. It is suggested that RMSEA is best suited for studies with larger sample sizes over 500 cases (Hair et al., 2009). The RMSEA value obtained in this initial test was .079, which falls into the $< .08$ to $\leq .10$ value range. This therefore suggests that the model has a mediocre fit with the population.

8.4.3.9. ECVI

ECVI (Expected Cross Validation Index) is a measure of difference between the covariance matrix and the expected covariance matrix (Byrne, 2010). ECVI is useful for the comparison of alternative models which uses the same data set (Schumacker and Lomax, 2010). ECVI is measured by based on three ECVI models, the default model, the saturated and the independent model, where it is outlined that the default ECVI model should be less than both the saturated and independent models (Schumacker and Lomax (2010). In the initial test, the default ECVI was identified to be greater than the saturated model, but less than the independent model. This therefore suggests that based on ECVI, the model is unfit.

8.4.3.10. NFI

NFI (Normal Fit Index) is an index which measures the ratio of the difference in value between a restricted model and a full model, using a baseline null model (Schumacker and Lomax, 2010). NFI rescales the Chi-Square into a range between 0 and 1 , where a perfect fit

model would have a NFI of 1 (Schumacker and Lomax, 2010). Schumacker and Lomax (2010) outlines that that NFI values greater than .90 indicates an acceptable fit, and anything greater than .95 is a good fit. The NFI value obtained for this initial test was .903 which indicates a good fit.

8.4.3.11. TLI

TLI (Tucker Lewis Index) is an index to measure a comparison or alternative models against a null model (Schumacker and Lomax, 2010). The values of TLI can range from anything below zero to anything above one, where higher the value is would reflect a better model fit (Schumacker and Lomax, 2010). Hu and Bentler (1999) thereby states that values over .90 reflects a good model fit, and similarly Schumacker and Lomax (2010) also suggests values over .90 or .95. The current study shows the TFL value obtained is .912 which indicates a good model fit.

8.4.3.12. CFI

CFI (Comparative Fit Index) is an incremental fit index which is an improved fit index of the NFI (Hair et al., 2009). Likewise, the values for CFI are between 0 and 1 where zero indicates no fit and one is a perfect fit (Hair et al., 2009). Bentler (1990) suggest a recommended value of equal to or over .90, although in later studies, values equal to or over .95 is suggested (Hu and Bentler, 1999). In the present test, the CFI value obtained was .924 which is above the recommended value suggested by Bentler (1990). It can therefore indicate an acceptable model fit.

8.4.3.13. RMR

RMR (Root Mean Square Residual) is an average of residuals which is generally used for comparing the fit of two models with the same data (Schumacker and Lomax, 2010). Hu and Benter (1999) suggested a value of below .08 is recommended, although more recent studies suggest that the lower the value the better, for example, Schumacker and Lomax, (2010) recommends values below .05. The RMR value obtained for the initial model is .102 which is over the recommended value suggested by Hu and Bentler (1999) and Schumacker and Lomax (2010). This would therefore reflect a poor model fit if model fit was assessed based on RMR.

8.4.3.14. GFI and PGFI

GFI (Goodness of Fit Index) is an index which calculates the "ratio of the sum of the squared differences between the observed and reproduced matrices to the observed variance" (Schumacker and Lomax, 2010, p. 579), and the PGFI (Parsimony Goodness of Fit Index) considers the complexity of the model when assessing the overall goodness of fit (Byrne, 2010). Schumacker and Lomax (2010) outline recommends values over .90 and .95 for GFI and values over .50 is recommended for PGFI. In the initial test the GFI value obtained was .836, which is lower than the recommended values, although PGFI was found to be above .50 at .669.

8.4.3.15. Hoetler's Critical N

Hoetler's Critical N is an index slightly different from the above fit indices discussed. Hoetler's Critical N is a statistical measure on the adequacy of the sample size rather than the model fit (Byrne, 2010). Hoetler (1983) suggest that a value of over 200 is necessary to demonstrate a model which replicates the observed covariance structure. A Critical N value of 144 was obtained in the initial measurement mode which is unfavourable.

8.4.3.16. Summary of Initial Measurement Model Fit Assessment

In the model fit for Looks, 4 out of the 11 fit indices were below the suggested values. These are ECVI, GFI, RMR and Hoetler's Critical N. The indices clearly presents the initial model as unfit. Before making modifications, the LE1 item is eliminated from further analysis due to having a low regression weight of .57. Table 8.11 summarises the reason to eliminate the item.

Table 8.11. Consideration of Item Eliminations in CFA for Looks

Variable	Pattern Matrix	Decision
LE1	Low standard regression weight.	Eliminated

Removing the item LE1 improved the model fit; however, the modification indices need to be examined to draw covariances between items within constructs to improve the model fit.

8.4.3.17. CFA Model Modification and Evaluation

To increase the model fit, the modification indices were examined for any covariances between the variables. Figure 8.4 illustrates the final CFA model after the covariances and

Table 8.12 presents a summary of the fit indices at this stage. No further variables were eliminated.

Figure 8.4. Final CFA Model for Looks

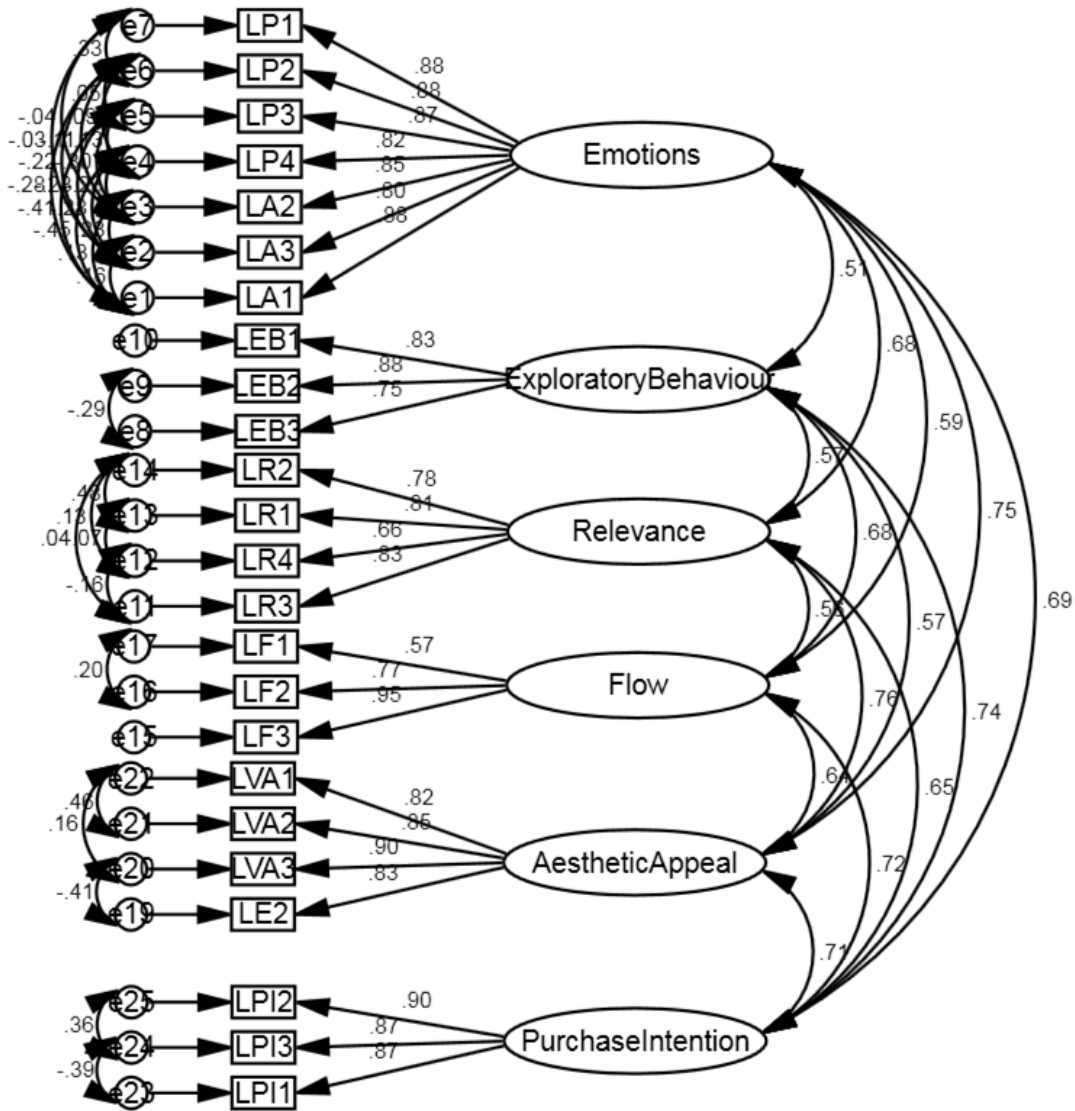


Table 8.12. Summary of the final and initial CFA Fit Index for Looks

Fit Index	Initial Measurement Model	Final Measurement Model	Suggested Values and Reference
Chi-Square	1148.880 (df=260) P=.00	523.276 (df=207) P=.00	P<.05(Field, 2013)
Relative Chi-Square	4.419	2.528	<5 (Schmacker and Lomax, 2010) <2 or 3 (Carmines and McIves, 1981)
RMSEA	.079	.053	≤.05 Good Fit <.05 to ≤.08 Adequate Fit <.08 to ≤.10 Mediocre Fit (Schmacker and Lomax, 2010)
ECVI	>Saturated <Independent	>Saturated <Independent	ECVI < ECVI Saturated ECVI < ECVI Independent (Byrne 2010)
CFI	.924	.972	≥.95 (Hu and Bentler, 1999) ≥.90 (Bentler, 1990)
NFI	.904	.955	>.95 Good Fit >.90 Acceptable Fit (Schmacker and Lomax, 2010)
TLI	.912	.963	>.90 (Hu and Bentler, 1999)
RMR	.102	.067	<.05 (Schmacker and Lomax, 2010) ≤.08 (Hu and Bentler, 1999)
GFI	.836	.925	>.90 >.95 (Schmacker and Lomax, 2010)
PGFI	.669	.638	>.50 (Schmacker and Lomax, 2010)
Hoetler's Critical N	144	256	>200 (Hoetler, 1983)

The model fit summary presented in Table 8.12 shows significant improvements in the fit indices from the initial model. RMR, GFI and Hoetler's Critical N have improved and now within the suggested values recommended by the literature. However, ECVI still remains below the suggested values.

8.4.4. Construct Validity and Reliability

Before testing for a causal model from CFA, the factors need to demonstrate adequate reliability and validity. Hair et al. (2009) presents several measures to test for reliability and validity in CFA, such as Composite Reliability (CR), Average Variance Extracted (AVE), Maximum Shared Variance (MSV), and Average Share Variance (ASV).

8.4.4.1. Reliability

Composite Reliability is a test to measure the overall reliability of a collection of items (Hair et al., 2009). Hair et al., (2009) outline the threshold of composite reliability is should be over .70. Table 8.13 presents the composite reliability for each of the constructs.

Table 8.13. Reliability test results for the Looks study.

	CR
Aesthetic Appeal	0.914
Emotions	0.950
Exploratory Behaviour	0.863
Relevance	0.855
Flow	0.819
Purchase Intention	0.915

From the table, it can be seen that the CR of all the constructs are above .80 and therefore, reliability is established.

8.4.4.2. Convergent Validity

Fornell and Larcker’s (1981) convergent validity test is a measurement of “*high shared variance among multiple measures of each construct, relative to the amount of variance due to the measurement error*” (Batra and Ahtola, 1991, p.160). It is measured through the “average variance extracted” (AVE) statistics, where the conventional minimum is 0.50 (Fornell and Larcker, 1981). This means that the AVE should be greater than 0.50 for all dimensions in order to establish convergent validity (Batra and Ahtola, 1991; Sweeney and Soutar, 2001; Lin and Wang, 2006). Constructs with an AVE of less 0.50 means convergent validity is questionable (Fornell and Larcker, 1981). Convergent validity issues is due to observed variables not correlating with one another within the latent factor, in other words, the observed variables do not explain the latent factor (Hair et al., 2009).

Table 8.14. Convergent validity test results for the Looks study.

	AVE
Aesthetic Appeal	0.726
Emotions	0.732
Exploratory Behaviour	0.679
Relevance	0.598
Flow	0.611
Purchase Intention	0.781

Table 8.14 presents the convergent validity test results for the Looks study. The AVE for all the constructs ranged from 0.59 to 0.78, which is above the minimum of 0.50 conventionally used to established convergent validity (Batra and Ahtola, 1990). This therefore indicates all constructs in the measurement model for Looks had adequate convergent validity.

8.4.4.3. Discriminant Validity

Discriminant validity concerns testing the extent to which one latent variable discriminates from others latent variables (Farrell, 2010). It measures how much a latent variable accounts for more variance in the observed variables associated with it than measurement error or other constructs within the conceptual framework (Farrell, 2010).

There are several discriminant validity analysis which can be used (Sweeney and Soutar, 2001; Hair et al., 2013). One of the analyses examines the AVE with Maximum Shared Variance (MSV), Average Shared Variance (ASV) (Hair et al., 2013). Discriminant validity is established when MSV and ASV are lower than the AVE for all constructs.

Another discriminant validity analysis proposed by Bagozzi (1990), specifies that inter-factor correlations between constructs should be significantly less than one (Sweeney and Soutar, 2001). Inter-factor correlations less than one signifies a unique or unshared variance between two constructs (Batra and Ahtola, 1990).

A more commonly used analysis is Fornell and Larcker's (1981) discriminant validity test which examines the AVE for each latent variable against the shared variances of other latent variables. The shared variance is the amount of variance a construct is able to explain in another construct, and is represented by the square of the correlation between any two constructs (Farrell, 2010), or the squared structural path coefficient between two constructs (Sweeney and Soutar, 2001). When applying Fornell and Larcker's (1981) discriminant validity test, the test requires that the AVE for an individual construct should be greater than the shared variance between the individual construct and the other constructs (Sweeney and Soutar, 2001; Lin and Wang, 2006).

For the two studies, the above analyses outlined were used to establish discriminant validity. Firstly, Table 8.15 presents the AVE, MSV and ASV for all the constructs in the Looks study, and Table 8.16 shows the results for AVE and shared variances for all constructs.

Table 8.15. Discriminant Validity Analysis Results for Looks (AVE, MSV, ASV)

	AVE	MSV	ASV
Aesthetic Appeal	0.726	0.582	0.475
Emotions	0.732	0.566	0.423
Exploratory Behaviour	0.679	0.549	0.383
Relevance	0.598	0.582	0.420
Flow	0.611	0.513	0.410
Purchase Intention	0.781	0.549	0.493

Table 8.16. Discriminant Validity Analysis Results for Looks

	Aesthetic Appeal	Emotions	Exploratory Behaviour	Relevance	Flow	Purchase Intention
Aesthetic Appeal	0.852					
Emotions	0.752	0.855				
Exploratory Behaviour	0.567	0.512	0.824			
Relevance	0.763	0.675	0.566	0.773		
Flow	0.639	0.591	0.681	0.564	0.782	
Purchase Intention	0.706	0.693	0.741	0.652	0.716	0.884

The results indicate there is no discriminant validity issues with the data. This is because all discriminant validity issues were resolved during EFA. A prior analysis test before the finalised results had validity issues with the Pleasure and Arousal, and Visual Appeal and Entertainment components. Analysing the results above, one of the discriminant validity test requires the MSV to be greater than the AVE. Table 8.15 shows all MSV values for each of the components are above their AVE. Discriminant validity is also established for the Looks using Fornell and Larcker's (1981) discriminant validity test which examines the AVE for each latent variable against the shared variances of other latent variables. Fornell and Larcker's (1981) discriminant validity test requires that the AVE for an individual construct should be greater than the shared variance between the individual construct and the other constructs (Sweeney and Soutar, 2001; Lin and Wang, 2006). The table above shows that the AVE for each of the constructs is greater than the share variances between the construct and the other constructs.

If discriminant validity is not established, Farrell (2010) states that "*...latent constructs are having an influence on the variance of more than just the observed variables to which they are theoretically related*" (p.135). In other words, there may be items which are cross-loaded onto more than one construct. Farrell (2010) outlines several techniques to assess the problems causing insufficient discriminant validity, for example, common method factor (Podsakoff et al., 2003), further analysis using residual terms (Little, et al., 2006) or tolerance analysis (Nunnally and Bernstein, 1994). However, Farrell (2010) recommends performing

EFA to learn if discriminant validity issues are due to poorly performing items, for example, cross-loading items. If items are found to be cross-loading, removal these items should thereby improve discriminant validity, but the researcher has to consider the trade-offs between the number of scales items (for face validity or construct coverage) that perform well and discriminate (Farrell, 2010).

Further solutions in situations where discriminant validity issues continue to persist, Farrell (2010) notes, the researcher might combine constructs into one overall measure, but only if the nature of the constructs in question makes theoretically sense for the researcher to do so. If none of the methods addresses the discriminant validity issues, collecting additional data may be an option to determine whether the discriminant validity issues are a result of sampling flukes (Farrell, 2010). Lastly, dropping one or more independent variables which demonstrate insufficient discriminant validity is also suggested by Cohen et al., (2007) if problems continue to persist (Farrell, 2010).

8.4.4.4. Common Method Bias

Measurement errors in a data set can threaten the validity of constructs (Podsakoff et al., 2003). One of the key sources of measurement error derives from method bias, in other words, the variance of the measures "*is attributed to the measurement method rather than to the constructs the measures represent*" (Podsakoff et al., 2003, p. 879). There are several analyses to test common method bias. The most frequently used test is Harman's Single Factor Test, where if a single factor accounts for more than 50% of the variance, common method bias issues is present (Podsakoff et al., 2003). Another test is using the Common Latent Factor test to account for CMB, which identifies how much CMB is given by each observed variable.

In the first study for Looks, the results to Harman's Single Factor test is presented in Table 8.17. The results show that over 52% of variance is explained by a single factor, which means there was method bias with the data set. The variance of the measures is attributed from the measurement method rather than from the constructs (Podsakoff et al., 2003).

Table 8.17. Harman’s Single Factor Test for Looks

Component	Total Variance Explained					
	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	12.098	52.598	52.598	12.098	52.598	52.598
2	1.989	8.648	61.246			
3	1.428	6.207	67.453			
4	1.043	4.534	71.987			
5	.965	4.194	76.180			
6	.750	3.260	79.441			
7	.589	2.560	82.001			
8	.527	2.293	84.294			
9	.473	2.055	86.349			
10	.385	1.676	88.024			
11	.344	1.495	89.519			
12	.288	1.252	90.771			
13	.278	1.207	91.977			
14	.261	1.134	93.111			
15	.239	1.040	94.151			
16	.218	.948	95.100			
17	.208	.905	96.004			
18	.194	.845	96.849			
19	.187	.815	97.664			
20	.166	.722	98.386			
21	.136	.591	98.977			
22	.129	.562	99.539			
23	.106	.461	100.000			
Extraction Method: Principal Component Analysis.						

To overcome the problem, a Common Latent Factor (CLF) approach can be used to account for common method bias. CLF was conducted to identify which variables accounted for CMB. Figure 8.5 presents the initial CLF model in AMOS.

Figure 8.5. Common Latent Factor results model for Looks

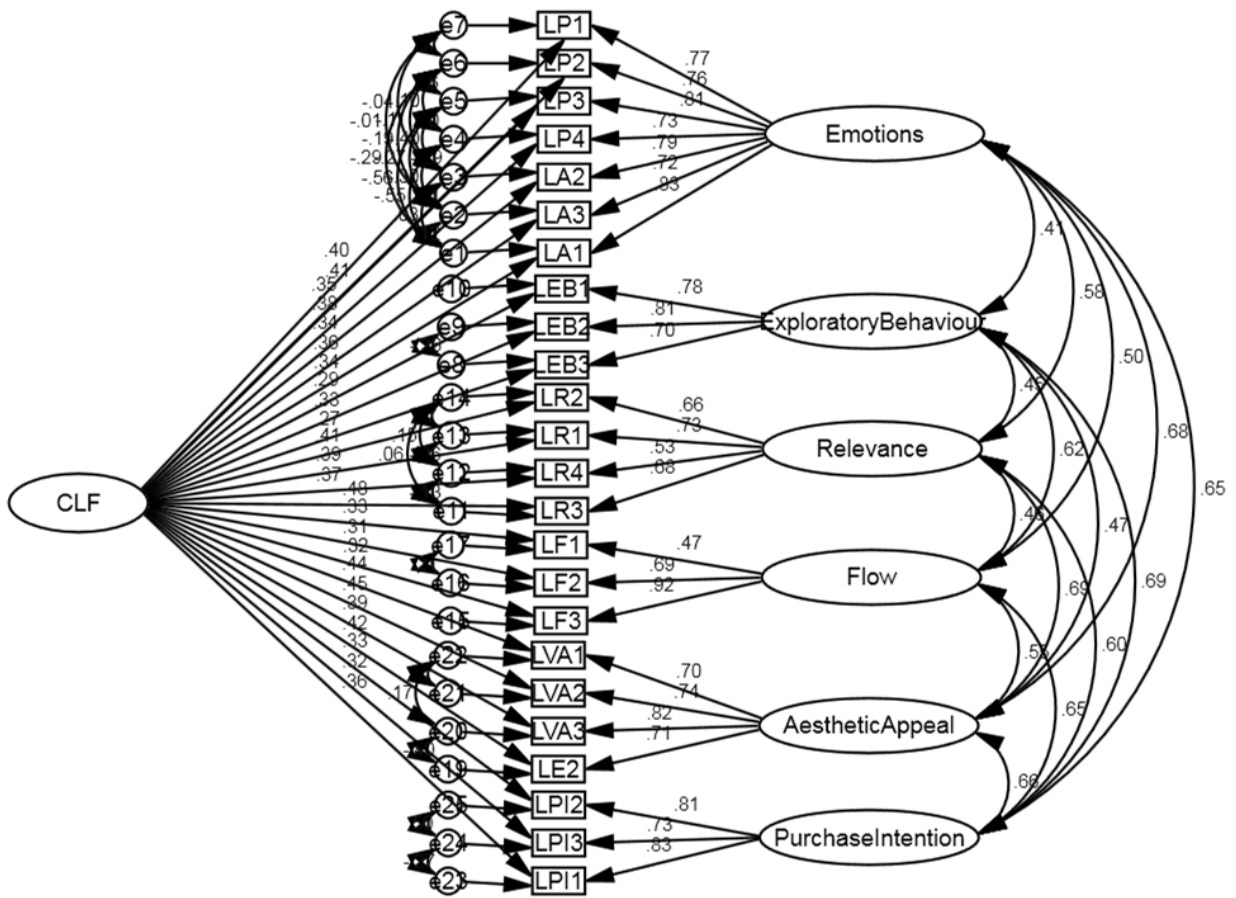


Figure 8.4 presents the results to the CLF model. Standardised regression estimates between the CLF to each of the observed variables were squared to calculate the percentage of CMB for each of the variables.

In summary, there was evidence of CMB in the Affect, Relevance and Visual appeal construct, hence the CLF was retained. The data therefore has common method bias adjusted variables (Lowry et al. 2013), and these are imputed into composites for use in Structural Equation Modelling.

8.4.4.5. Summary of Confirmatory Factor Analysis for Looks

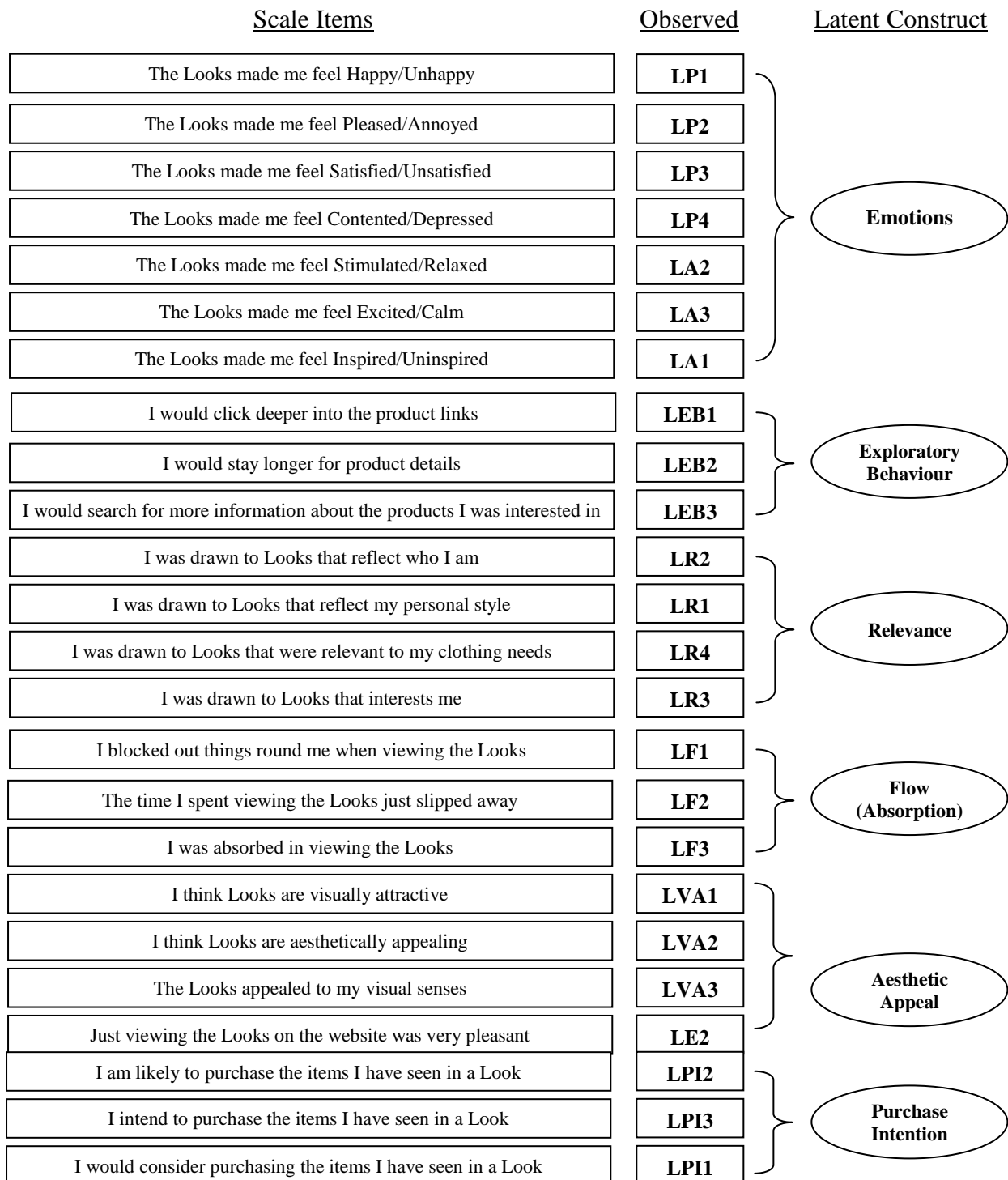
In the Looks study, the Relevance construct was affected by CMB, and therefore a CLF needed to be retained in order to proceed onto Structural Equation Modelling.

8.4.5. Structural Equation Modelling (SEM)

Structural Equation Modelling (SEM), is a statistical technique used to examine sets of relationships between continuous independent and dependent variables (Tabachnick and

Fidell, 2014). Results developed in CFA forms the basis for SEM. Figure 8.6 illustrates the latent constructs and their observed variables identified from CFA and previously EFA. These are used to draw the structural model based on the hypotheses identified from reviewing the literature to measure the relationships between the latent variables.

Figure 8.6. Variables and latent constructs in Structural Equation Model for Looks



8.4.5.1. SEM Path Diagram Specification

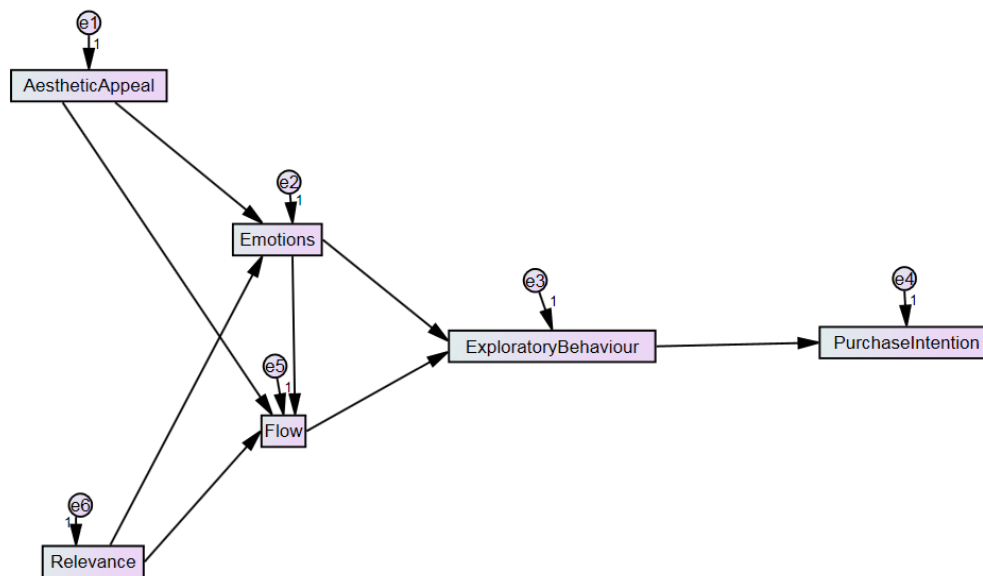
A structural model with common method bias adjusted composites retained (Lowry et al. 2013), was developed using the relationships specified in the hypotheses from Chapter 5. A summary of the hypotheses are shown in Table 8.18.

Table 8.18. Summary of original hypotheses

No.	Hypotheses
H1	Aesthetically appealing experiences of fashion Looks leads to positive emotional experiences.
H2	Aesthetically appealing experiences of fashion Looks leads to experiences of Flow (absorption).
H3	Experiences of relevance from fashion Looks will lead to positive emotional experiences.
H4	Experiences of relevance from fashion Looks will lead to experiences of Flow (absorption).
H5	Positive emotional experiences of fashion Looks leads to experiences of Flow (absorption).
H6	Positive emotional experiences of fashion Looks leads to exploratory behaviour.
H7	Experiences of Flow (absorption) when looking at fashion Looks leads to exploratory behaviour
H8	Exploratory behaviour will lead to purchase intentions.

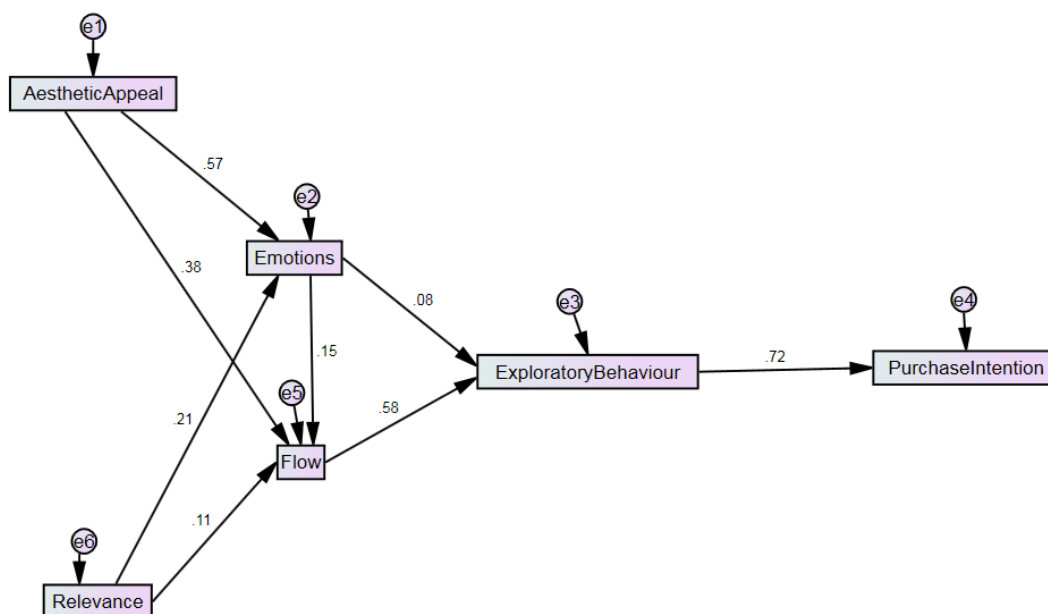
The initial structural model diagram for the Looks is drawn in accordingly in AMOS. Figure 8.7 illustrates the initial model.

Figure 8.7. Initial Structural Model diagram for Looks



8.4.5.2. SEM Model Measurement

The initial estimations of the model are shown in Figure 8.8. The model shows there are some relative strong relationships between constructs. Before assessing the estimates, the model fit is analysed using the same fit indices previously used in CFA.

Figure 8.8. Initial Structural Model Estimation for Looks

8.4.5.3. Assessing the Model Fit

The same fit indices discussed and used for CFA is used to measure the fit of the structural model. A summary of the fit indices are presented in Table 8.19.

Table 8.19. Summary of Fit Index for Initial Structural Model for Looks

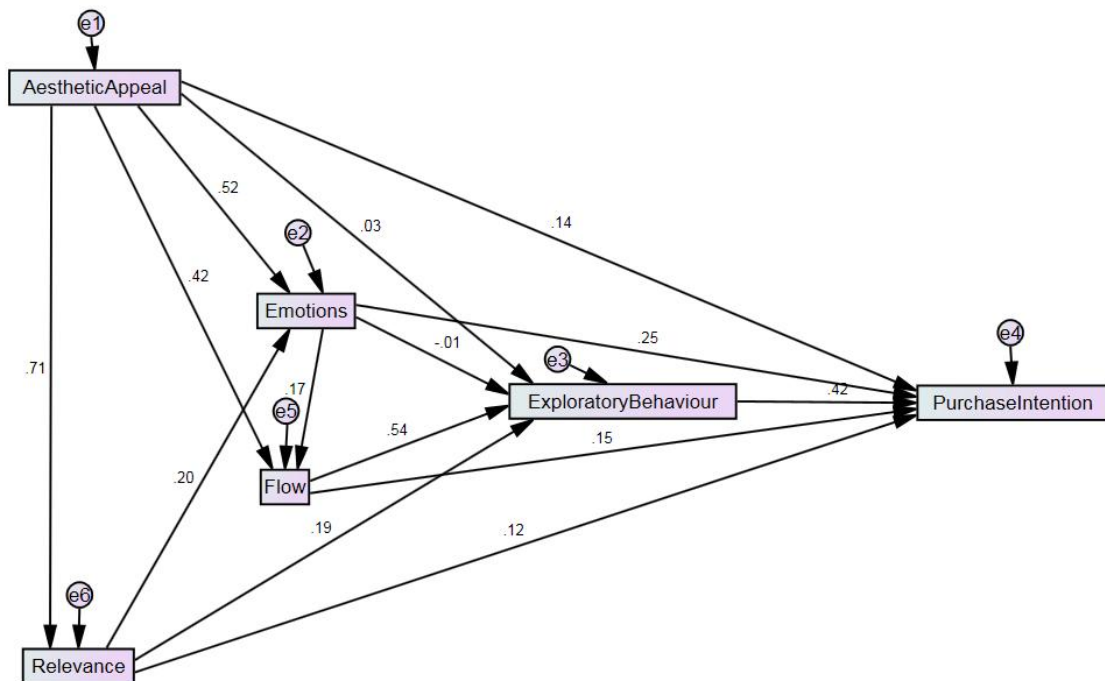
Fit Index	Initial Measurement Model	Suggested Values and Reference
Chi-Square	729.309 (df = 7) P=.00	P<.05(Field, 2013)
Relative Chi-Square	104.187	<5 (Schmacker and Lomax, 2010) <2 or 3 (Carmines and McIves, 1981)
RMSEA	.432	≤.05 Good Fit <.05 to ≤.08 Adequate Fit <.08 to ≤.10 Mediocre Fit (Schmacker and Lomax, 2010)
ECVI	>Saturated <Independent	ECVI < ECVI Saturated ECVI < ECVI Independent (Byrne 2010)
CFI	.632	≥.95 (Hu and Bentler, 1999) ≥.90 (Bentler, 1990)
NFI	.632	>.95 Good Fit >.90 Acceptable Fit (Schmacker and Lomax, 2010)
TLI	.212	>.90 (Hu and Bentler, 1999)
RMR	.213	<.05 (Schmacker and Lomax, 2010) ≤.08 (Hu and Bentler, 1999)
GFI	.725	>.90 >.95 (Schmacker and Lomax, 2010)
PGFI	.242	>.50 (Schmacker and Lomax, 2010)
Hoetler's Critical N	11	>200 (Hoetler, 1983)

Indices which did not meet the suggest values recommended in the literature are highlighted in red. As the Table 8.19 shows, the majority of the fit indices are unfavourable and the initial structural model is therefore unfit.

8.4.5.4. SEM Model Modification

A modification process can be made to the model to improve model fit (Schumacker and Lomax, 2010). By accessing the specifications in AMOS, adding (or removing) relationships between the latent constructs are suggested to improve the model fit. These were applied to the initial model. Figure 8.9 presents the final SEM model and Table 8.20. presents a summary of the fit indices for the final model.

Figure 8.9. Final Structural Model for Looks



As Figure 8.9 illustrates, a number of new relationships was added to the model. There was a total of seven new relationships (highlighted in Table 8.22), and one original hypothesised relationship (between Relevance and Flow) was rejected.

Table 8.20. Summary of Final Fit Index for Structural Model for Looks

Fit Index	Initial Measurement Model	Suggested Values and Reference
Chi-Square	3.920 (df = 1) P=.048	P<.05(Field, 2013)
Relative Chi-Square	3.920	<5 (Schmacker and Lomax, 2010) <2 or 3 (Carmines and McIves, 1981)
RMSEA	.073	≤.05 Good Fit <.05 to ≤.08 Adequate Fit <.08 to ≤.10 Mediocre Fit (Schmacker and Lomax, 2010)
ECVI	>Saturated <Independent	ECVI < ECVI Saturated ECVI < ECVI Independent (Byrne 2010)
CFI	.999	≥.95 (Hu and Bentler, 1999) ≥.90 (Bentler, 1990)
NFI	.998	>.95 Good Fit >.90 Acceptable Fit (Schmacker and Lomax, 2010)
TLI	.978	>.90 (Hu and Bentler, 1999)
RMR	.011	<.05 (Schmacker and Lomax, 2010) ≤.08 (Hu and Bentler, 1999)
GFI	.998	>.90 >.95 (Schmacker and Lomax, 2010)
PGFI	.048	>.50 (Schmacker and Lomax, 2010)
Hoetler's Critical N	543	>200 (Hoetler, 1983)

The fit of the final structural model has improve significantly, where 9 out of the 11 indices are within the accepted thresholds as shown in Table 8.20. ECVI and PGFI are the two indices which were remain unfavourable.

8.4.5.5. Hypotheses Testing

To assess the hypothesised relationships, the P-value can be examined. Field (2014) notes that if P<.05, there is a significant prediction between the two constructs, where if P>.05, there is a non-significant prediction.

Table 8.21. Regression Weights for Looks Structural Model

			Estimate	S.E.	C.R.	P	Label
Relevance	<---	AestheticAppeal	.549	.023	23.589	***	
Emotions	<---	AestheticAppeal	.822	.070	11.808	***	
Emotions	<---	Relevance	.399	.090	4.449	***	
Flow	<---	AestheticAppeal	.785	.088	8.936	***	
Flow	<---	Emotions	.203	.056	3.635	***	
ExploratoryBehaviour	<---	Relevance	.379	.093	4.080	***	
ExploratoryBehaviour	<---	Flow	.456	.032	14.156	***	
ExploratoryBehaviour	<---	AestheticAppeal	.044	.083	.525	.600	
ExploratoryBehaviour	<---	Emotions	-.011	.044	-.259	.795	
PurchaseIntention	<---	AestheticAppeal	.192	.051	3.760	***	
PurchaseIntention	<---	Relevance	.224	.058	3.854	***	
PurchaseIntention	<---	Emotions	.224	.027	8.350	***	
PurchaseIntention	<---	Flow	.115	.023	4.962	***	
PurchaseIntention	<---	ExploratoryBehaviour	.380	.026	14.507	***	

Table 8.21 clearly shows that the P-value for the majority of paths are less than 0.05 and therefore have a significant prediction between the two constructs. Only two paths which have P-values greater than 0.05, which indicates there is a non-significant prediction between these constructs. Table 8.22 presents a summary of the original eight hypothesis and also seven new hypothesis which emerged (H9-15).

Table 8.22. Summary of hypotheses for Looks

No.	Hypotheses	Supported
H1	Aesthetically appealing experiences of fashion Looks leads to positive emotional experiences.	Yes
H2	Aesthetically appealing experiences of fashion Looks leads to experiences of Flow (absorption).	Yes
H3	Experiences of relevance from fashion Looks will lead to positive emotional experiences.	Yes
H4	Experiences of relevance from fashion Looks will lead to experiences of Flow (absorption).	Rejected
H5	Positive emotional experiences of fashion Looks leads to experiences of Flow (absorption).	Yes
H6	Positive emotional experiences of fashion Looks leads to exploratory behaviour.	No
H7	Experiences of Flow (absorption) when looking at fashion Looks leads to exploratory behaviour.	Yes
H8	Exploratory behaviour will lead to purchase intention.	Yes
*H9	Aesthetically appealing experiences of fashion Looks effects shoppers' experience of relevance.	Yes
*H10	Aesthetically appealing experiences of fashion Looks leads to exploratory behaviour.	No
*H11	Aesthetically appealing experiences of fashion Looks leads purchase intention.	Yes
*H12	Experiences of relevance from fashion Looks will lead to exploratory behaviour.	Yes
*H13	Experiences of relevance from fashion Looks will lead to purchase intention.	Yes
*H14	Positive emotional experiences of fashion Looks leads to purchase intention.	Yes
*H15	Experiences of Flow (absorption) when looking at fashion Looks leads to purchase intention.	Yes

* New hypothesis

8.4.5.6. Summary of Structural Equation Modelling for Looks

The results from SEM show that there are significant relationships between most of the constructs. The results show that consumers' experience of Aesthetic Appeal from the Looks feature strongly leads to experiences of Relevance (.71***) with the fashion content within the Looks. In other words, when consumers view a Look which is aesthetically appealing, it also strongly reflects on their level of importance or relevance of the fashion presented. Looks which are aesthetically appealing is found to lead to positive emotional (.52***) experiences, which can lead to purchase intention (.25***). As well as emotional experiences, aesthetic appealing Looks also strongly leads to experiences of Flow (.42***). Flow can be seen to have a significant influence on consumers' interactive experience with products i.e. exploratory behaviour (.52***). The strongest predictor of consumers' purchase intention when viewing the Looks, is predicted by consumers' high engagement in exploratory behaviour (.42***).

8.5. Data Analysis and Results for Outfits

The following section presents the data analysis process and results for the Outfits feature. The results are presented in the same format as section 8.4 data analysis and results for Looks.

8.5.1. Reliability Analysis of Scale Items

As outlined in section 8.4.1, reliability is the degree to which a set of variables is consistent to what it aims to measure (Hair et al., 2009). Cronbach's alpha coefficient is used to measure the reliability of the scale items (Malhotra and Birks, 2007). Values above 0.7 is suggested to be significant (Pallant, 2013), whereas anything below suggests there is unsatisfactory internal consistency within the scale (Malhotra and Birks, 2007). A summary of the scores for Cronbach's Alpha of the scales used in the Outfits study is summarised in Table 8.23.

Table 8.23. Total scale score for Cronbach's Alpha for Outfits

Variable	Cronbach's Alpha	Cronbach's Alpha based on Standardized items	No. of items
Overall	.970	.973	28
OVA	.946	.947	3
OE	.896	.898	3
OR	.898	.902	4
OP	.901	.908	5
OA	.788	.808	4
OF	.901	.902	3
OEB	.896	.898	3
OPI	.923	.924	3

The overall Cronbach's alpha coefficient for the Outfits study is .970, and the individual values for each of the variables are all above 0.7, the significant value suggested (Pallant, 2013). This indicates there is satisfactory internal consistency within the scale (Malhotra and Birks, 2007) and the variables are reliable for further analysis.

8.5.2. Exploratory Factor Analysis

The following sections present the finalized results for the Outfits study.

8.5.2.1. Sample Size

The size of the sample used for EFA is an important criterion as it will influence the correlation coefficients, and the reliability of factor analysis will also depend on the sample size (Field, 2013). It is suggested that larger sample size should be used (Pallant, 2013), for example, Tabachnick and Fidell (2014) suggests the minimum case of 300 is preferable. Accordingly, Comrey and Lee (1992) outline that a sample of 300 is regarded as a good

sample size, whilst 100 for example is poor and up to or over 1000 is excellent (Field, 2013). The current study has a sample size of 555 which is therefore a good sized sample for EFA.

8.5.2.2. KMO's sampling adequacy and Bartlett's test of Sphericity

Measuring the sampling adequacy and favourability of the data set (Malhotra and Birks, 2007), the Kaiser-Meyer-Olkin (KMO) value of .966 was obtained for the Outfits data set. Values between 0.5 and 1.0 are regarded as high values (Malhotra and Birks, 2007) which indicate that this data set is suitable for factor analysis. The second test which is Bartlett's Test of Sphericity also proves to be significant with a value of .000, which is below the threshold of 0.5 (Pallant, 2013). Table 8.24 presents the KMO and Bartlett's Test results.

Table 8.24. Results of KMO and Bartlett's Test of Sphericity for Outfits

		Outfits
Kaiser-Meyer-Olkin Measure of Sampling Adequacy		.966
	Approx. Chi-Square	16316.572
Bartlett's Test of Sphericity	df	378
	Sig.	.000

The results from both tests indicate that the data set has good factorability and can be considered appropriate for EFA (Malhotra and Birks, 2007).

8.5.2.3. Factor loading

Similar to the results from the Outfits study, 8 factors was extracted from this data set to run EFA, however the same discriminant issues were experienced with the pleasure and arousal variables, and the visual appeal and entertainment variables. As a result, 6 factors was also extracted for this data set for EFA. Table 8.25 presents the initial pattern matrix for 6 factors.

Table 8.25. EFA for Outfits: Initial Rotated Pattern Matrix

	Pattern Matrix ^a					
	Factor					
	1	2	3	4	5	6
OP4	.903					
OP3	.889					
OA2	.886					
OP1	.884					
OP2	.833					
OA1	.821					
OA3	.759					
OEB3		.893				
OEB1		.790				
OPI3		.784				
OPI2		.730				
OEB2		.659				
OPI1		.535				
OR2			-.772			
OR1			-.735			
OR3			-.730			
OR4			-.680			
OA4				.927		
OP5				.616		
OF1					-.876	
OF2					-.831	
OF3					-.587	
OE2						-.833
OE1						-.730
OVA2						-.722
OVA1						-.691
OE3						-.639
OVA3						-.632

Extraction Method: Principal Component Analysis.

Rotation Method: Oblimin with Kaiser Normalization.

a. Rotation converged in 10 iterations.

As Comrey and Lee (1992) suggests, loadings above 0.71 are considered to be excellent, 0.63 is very good, 0.55 is good, 0.45 fair and 0.32 poor. The loadings range from 0.54 to 0.92 which is between good and excellent. The initial solution in this study also shows very similar problems experienced when analysing the Outfits data set. Pleasure and Arousal items are loaded as one factor (Factor 1), likewise for the Visual Appeal and Entertainment items which are also loaded on one factor (Factor 6). This was, again also intended for this data set to resolve discriminant validity issues later. The other variables such as Exploratory Behaviour and Purchase Intension which should be individual Factors have also loaded onto one factor (Factor 2). Factor 4 on the other hand, only has two item loadings, which is not considered to be ideal according to Pallant (2013). Pallant (2013) also states that three or more items should be loaded per Factor. The decision to eliminate these two items (OA4 and OP5) from the analysis was made. Table 8.26 below summarises the decisions made to address the problems identified above.

Table 8.26. Consideration of Item Eliminations in EFA for Outfits

Variable	Pattern Matrix	Decision
OA4	Two item loaded on a factor (Factor 4)	Eliminated
OP5	Two item loaded on a factor (Factor 4)	Eliminated

EFA was ran again and Table 8.27 presents the second rotated pattern matrix. The results show that Factor 6 only has two item loadings, and these two items are also cross-loaded onto other factors.

Table 8.27. EFA for Outfits: Second Rotated Pattern Matrix.

	Factor					
	1	2	3	4	5	6
OP4	.922					
OA2	.910					
OP3	.908					
OP1	.908					
OA1	.852					
OP2	.842					
OA3	.805					
OEB1		.876				
OEB3		.827				
OEB2		.778				
OPI2		.513				
OPI1		.453				
OR3			.700			
OR1			.694			
OR2			.685			
OF1				-.913		
OF2				-.890		
OF3				-.626		
OE2					-.932	
OVA2					-.857	
OVA1					-.814	
OE1					-.779	
OVA3					-.758	
OE3					-.722	
OR4			.444			.593
OPI3		.477				.480

Extraction Method: Principal Component Analysis.
 Rotation Method: Oblimin with Kaiser Normalization.
 a. Rotation converged in 15 iterations.

The decision to eliminate one of the items, OR4 was made, but OPI3 was retained to see if the problem would be resolved after running EFA again without OR4. Table 8.28 summarises the decision made to address this problem, and factor analysis was run again.

Table 8.28. Consideration of Item Eliminations in EFA for Outfits

Variable	Pattern Matrix	Decision
OR4	Cross-loaded onto two factors	Eliminated
OPI3	Cross-loaded onto two factors	Retained. Run EFA again after eliminating OR4 to see if the item loads with the other OPI items

The decision to retain OPI3 was because the Purchase Intention construct only has three items. Removing the OPI3 item will mean the construct as a whole will need to be sacrificed as it would only have variables. Table 8.29 presents the final pattern matrix results.

Table 8.29. EFA for Outfits: Final Pattern Matrix.

	Factor					
	1	2	3	4	5	6
OP4	.933					
OP3	.927					
OP1	.915					
OA2	.911					
OP2	.861					
OA1	.845					
OA3	.801					
OEB1		.775				
OEB3		.772				
OEB2		.610				
OR3			-.820			
OR1			-.817			
OR2			-.792			
OF1				.927		
OF2				.901		
OF3				.651		
OE2					-.815	
OVA2					-.726	
OE1					-.702	
OVA1					-.686	
OVA3					-.635	
OE3					-.633	
OPI3						-.708
OPI2						-.676
OPI1						-.532

Extraction Method: Principal Component Analysis.
 Rotation Method: Oblimin with Kaiser Normalization.
 a. Rotation converged in 10 iterations.

An optimal solution for EFA with 6 factors was established for the Outfits data set. The item loadings ranged from 0.53 and 0.93, which is considered between good and excellent (Comrey and Lee, 1992). The solution shows no cross-loadings and therefore an optimal solution for EFA for the Outfits data set can be proposed.

8.5.2.4. Summary of Factor Analysis Summary

In summary, EFA for the Outfits study also retained 25 items from the original 28, and a total of 6 factors were extracted from the data set. Three items were eliminated in the process and these were OA4, OP5 and OR4, due to insufficient item loadings onto a factor i.e. less than 3 items per factor, or cross-loadings onto two factors. Factor 1 consisted of Pleasure and Arousal items which were intended to avoid discriminant validity issues identified from a previous EFA attempt. Factor 1 will be labelled as Emotions. Factor 2 consisted of Exploratory Behaviour items; Factor 3 are all items measuring Relevance; Factor 4 was Flow; and Factor 5, consisted of Visual Appeal and Entertainment items to resolve discriminant validity issues. Factor 5 will be labelled as Aesthetic Appeal, reflecting the measures used to describe Aesthetics experience as proposed by Mathwick et al. (2001). Lastly, Factor 6 represents Purchase Intention. The variables can now be tested using confirmatory factor analysis to ensure that the sample data confirm the model.

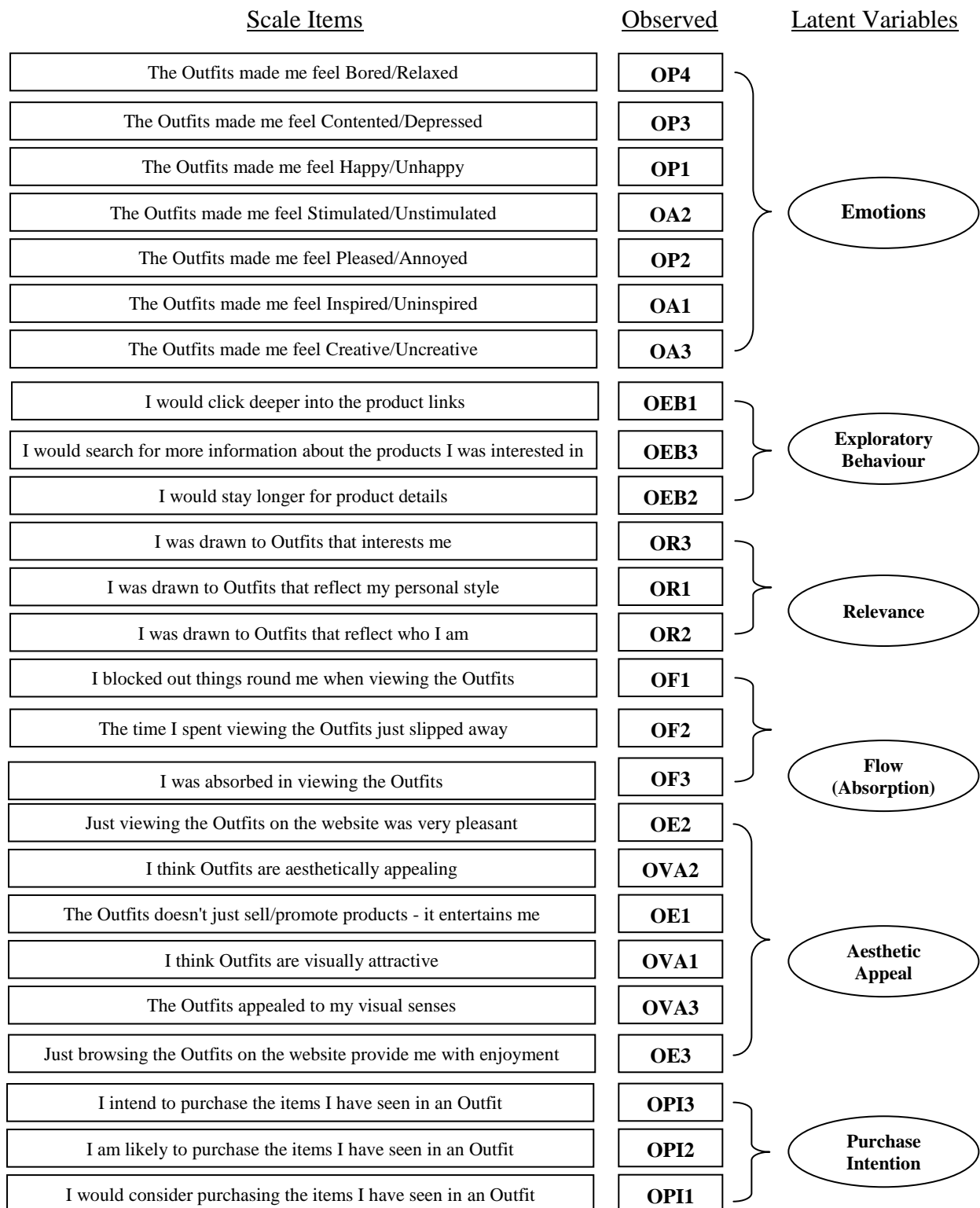
8.5.3. Confirmatory Factor Analysis

Using AMOS Graphics, CFA is conducted to test hypotheses on the relationships between consumers' experiential responses and shopping intentions (Field, 2013).

8.5.3.1. Conceptual Measurement Model (CFA) Development

The same theoretical process was applied for this study as the study for the Outfits. A conceptual model was developed in Chapter 5, adopting the S-O-R framework. Figure 8.10 presents an overview of the retained variables after EFA which will be used to develop the measurement model to measure in CFA. The model shows the retained scale items next to their observed variables (the label used to address the scales during analysis), and the latent constructs which will be used in CFA and for SEM.

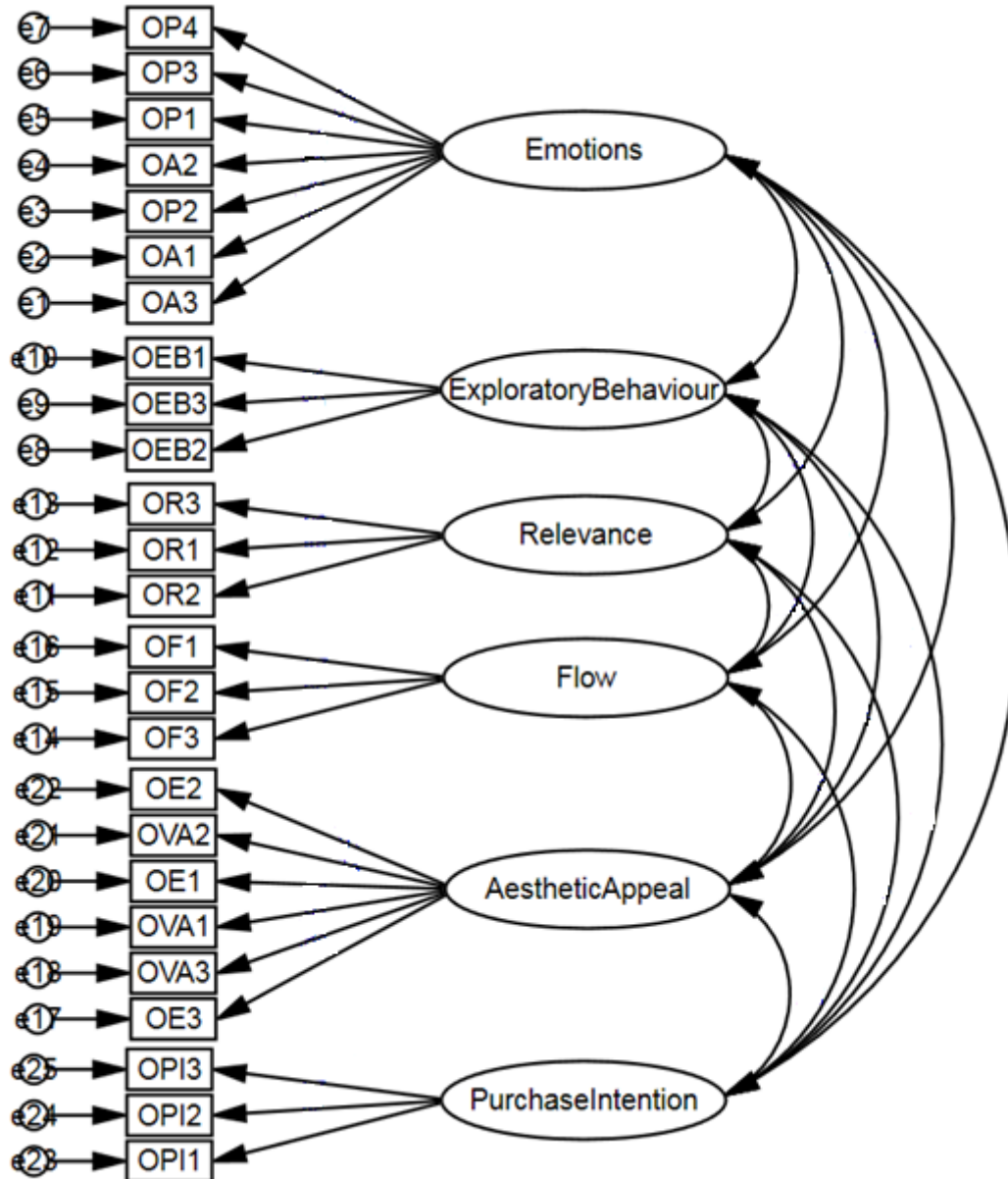
Figure 8.10. Conceptual Measurement Model for the Outfits study



8.5.3.2. Model Specification

The model specification was drawn in AMOS 20 with the six factors that were extracted during EFA. Figure 8.11 shows the model specification for Outfits which will calculate the loadings for each observed variable against the latent constructs.

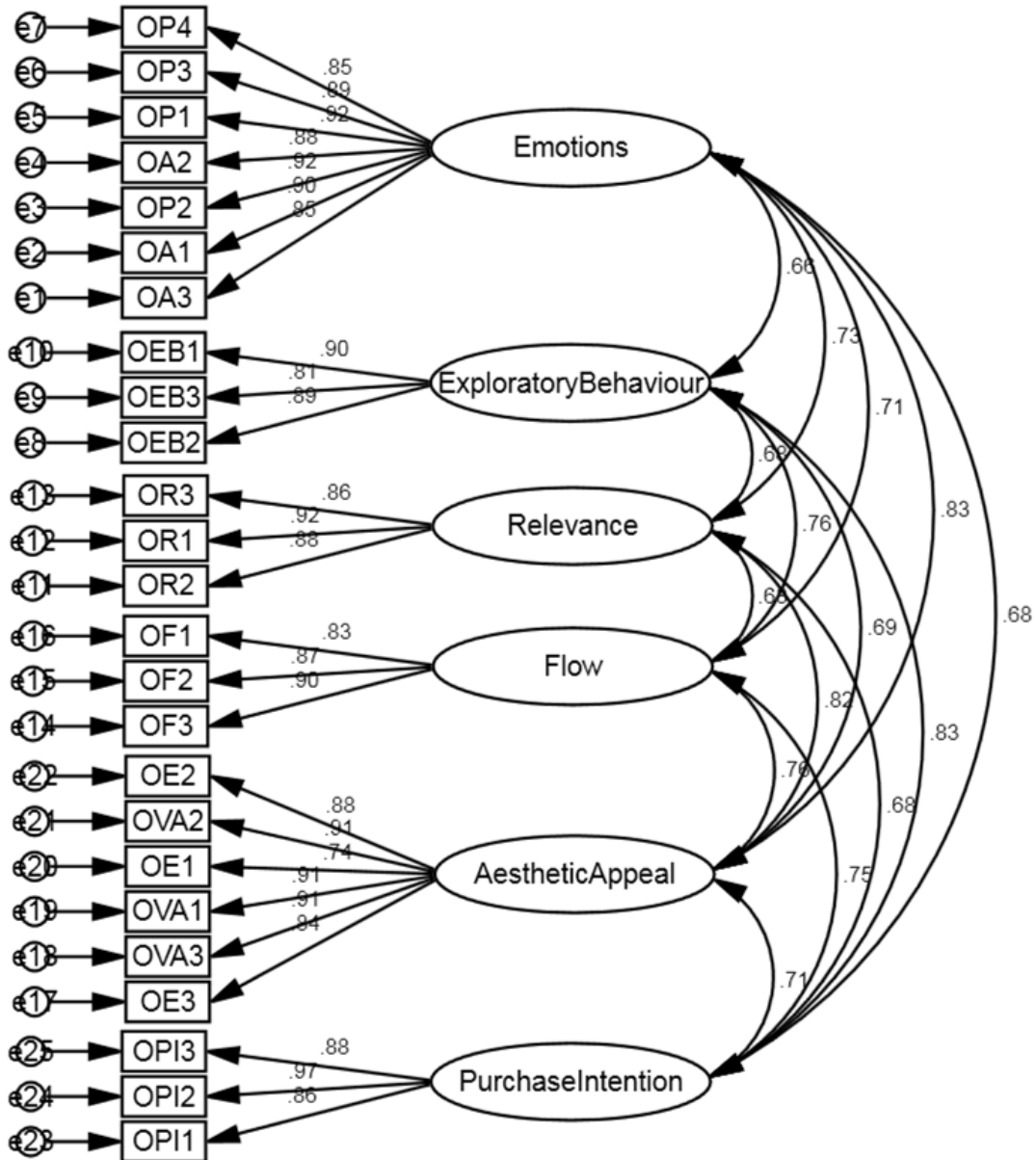
Figure 8.11. CFA Model Specification for Outfits



8.5.3.3. CFA Model Measurement

The initial CFA model is presented in Figure 8.12 which shows the standardised factor loadings between the observed variables and latent constructs, and the co-variances between the latent constructs.

Figure 8.12. CFA Results with Standardised Regression Weights for Outfits



8.5.3.4. Model Fit Assessment

The standard regression weights for all items are strong above .80. The initial model fit of the measurement model was assessed using RMSEA, ECVI, CFI, NFI, TLI, RMR, GFI, PGFI and Hoetler’s Critical N. These are summarised below against the suggested values identified from the literature.

Table 8.30. Summary of Fit Index of the Initial CFA Measurement Model for Outfits

Fit Index	Initial Measurement Model	Suggested Values and Reference
Chi-Square	1197.885 (df = 260) P=.00	P<.05(Field, 2013)
Relative Chi-Square	4.607	<5 (Schmacker and Lomax, 2010) <2 or 3 (Carmines and McIves, 1981) <3(Kline, 1998)
RMSEA	.081	≤.05 Good Fit <.05 to ≤.08 Adequate Fit <.08 to ≤.10 Mediocre Fit (Schmacker and Lomax, 2010)
ECVI	>Saturated <Independent	ECVI < ECVI Saturated ECVI < ECVI Independent (Byrne 2010)
CFI	.940	≥.95 (Hu and Bentler, 1999) ≥.90 (Bentler, 1990)
NFI	.926	>.95 Good Fit >.90 Acceptable Fit (Schmacker and Lomax, 2010)
TLI	.931	>.90 (Hu and Bentler, 1999)
RMR	.082	<.05 (Schmacker and Lomax, 2010) ≤.08 (Hu and Bentler, 1999)
GFI	.828	>.90 >.95 (Schmacker and Lomax, 2010)
PGFI	.662	>.50 (Schmacker and Lomax, 2010)
Hoetler’s Critical N	139	>200 (Hoetler, 1983)

Similar to the results obtained for the Looks, the initial model for Outfits is also unfit. The modification indices can be examined to make covariances where possible between items within constructs to improve the model fit.

8.5.3.5. CFA Model Modification and Evaluation

To increase the model fit, the modification indices were examined for any covariances between the variables. Figure 8.12 illustrates the final CFA model after the covariances and Table 8.13 presents a summary of the fit indices at this stage. No further variables were eliminated.

Figure 8.13. Final CFA Model for Outfits

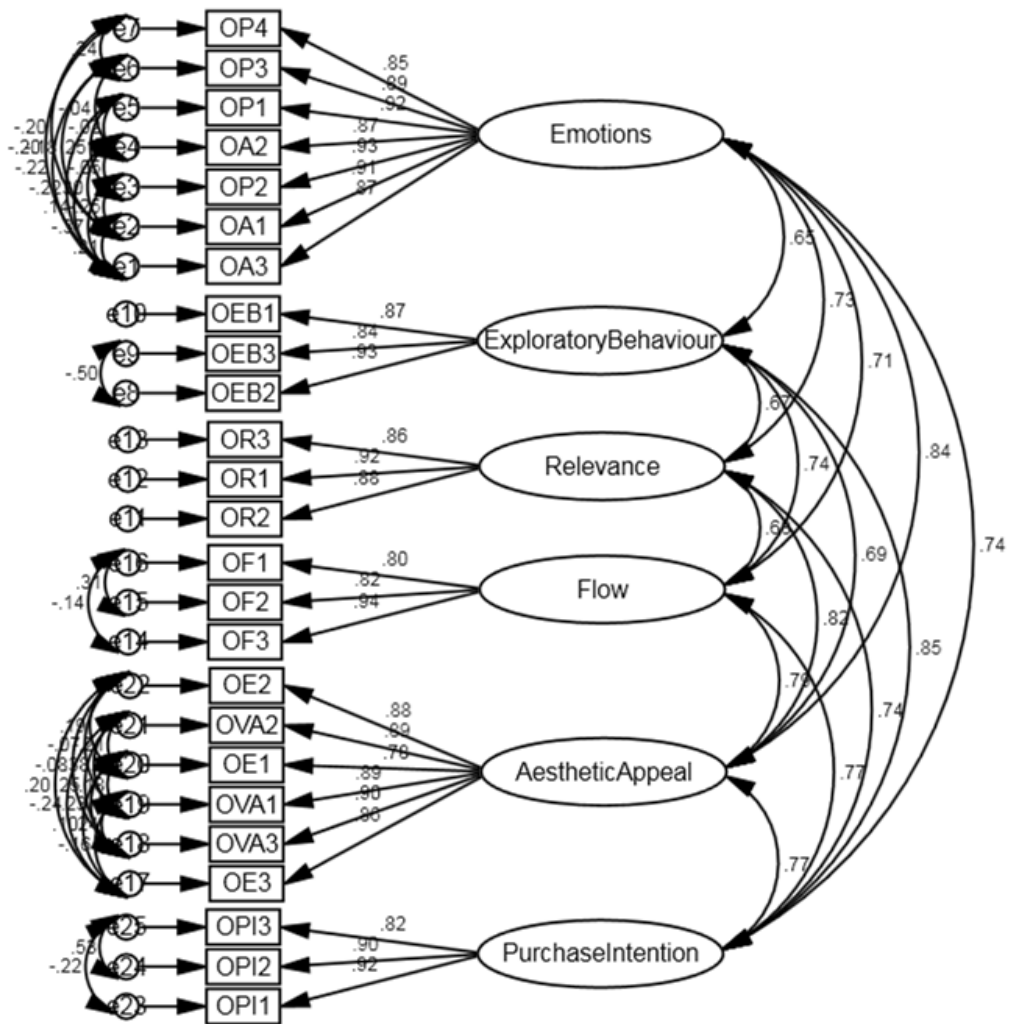


Table 8.31. Summary of the final and initial CFA Fit Index for Outfits

Fit Index	Initial Measurement Model	Final Measurement Model	Suggested Values and Reference
Chi-Square	1197.885 (df = 260) P=.00	545.482 (df = 227) P=.00	P<.05(Field, 2013)
Relative Chi-Square	4.607	2.403	<5 (Schmacker and Lomax, 2010) <2 or 3 (Carmines and McIves, 1981) <3(Kline, 1998)
RMSEA	.081	.050	≤.05 Good Fit <.05 to ≤.08 Adequate Fit <.08 to ≤.10 Mediocre Fit (Schmacker and Lomax, 2010)
ECVI	>Saturated <Independent	>Saturated <Independent	ECVI < ECVI Saturated ECVI < ECVI Independent (Byrne 2010)
CFI	.940	.980	≥.95 (Hu and Bentler, 1999) ≥.90 (Bentler, 1990)
NFI	.926	.966	>.95 Good Fit >.90 Acceptable Fit (Schmacker and Lomax, 2010)
TLI	.931	.973	>.90 (Hu and Bentler, 1999)
RMR	.082	.055	<.05 (Schmacker and Lomax, 2010) ≤.08 (Hu and Bentler, 1999)
GFI	.828	.919	>.90 >.95 (Schmacker and Lomax, 2010)
PGFI	.662	.642	>.50 (Schmacker and Lomax, 2010)
Hoetler's Critical N	139	268	>200 (Hoetler, 1983)

The model fit summary presented in Table 8.31 shows significant improvements in the fit indices from the initial model. RMR, GFI and Hoetler's Critical N have improved and are now within the suggested values recommended by the literature. However, ECVI still remains below the suggested values.

8.5.4. Construct Validity and Reliability

Before testing a causal model using the results obtained from CFA, the factors need to demonstrate adequate reliability and validity. Hair et al. (2009) presents several measures to test for reliability and validity in CFA, for example, through Composite Reliability (CR), Average Variance Extracted (AVE), Maximum Shared Variance (MSV), and Average Share Variance (ASV) tests.

8.5.4.1. Reliability

Composite Reliability is a test to measure the overall reliability of a collection of items (Hair et al., 2009). Hair et al. (2009) outline that the threshold of composite reliability should be over .70. Table 8.32 presents the composite reliability for each of the constructs.

Table 8.32. Reliability test results for the Outfits study.

	CR
Aesthetic Appeal	0.947
Emotions	0.964
Exploratory Behaviour	0.914
Relevance	0.920
Flow	0.891
Purchase Intention	0.913

From the table, it can be seen that the CR of all the constructs are above .70 and therefore, reliability is established.

8.5.4.2. Convergent Validity

Using Fornell and Larcker’s (1981) average variance extracted, the AVE was calculated.

Table 8.33. Convergent validity test results for the Outfits study.

Table 8.33. Convergent validity test results for the Outfits study.

	AVE
Aesthetic Appeal	0.749
Emotions	0.794
Exploratory Behaviour	0.779
Relevance	0.793
Flow	0.733
Purchase Intention	0.778

Table 8.33 presents the convergent validity test results for the Looks study. The AVE for all the constructs ranged from 0.73 to 0.79, which is above the minimum of 0.50 conventionally used to established convergent validity (Batra and Ahtola, 1990). This therefore indicates all constructs in the measurement model for Looks had adequate convergent validity.

8.5.4.3. Discriminant Validity

To test the extent to which one latent variable discriminates from others latent variables (Farrell, 2010), Fornell and Larcker's (1981) discriminant validity test was employed. The test examines the AVE for each latent variable against the shared variances of other latent variables, and requires the AVE for an individual construct should be greater than the shared variance between the individual construct and the other constructs (Sweeney and Soutar,

2001; Lin and Wang, 2006). Table 8.34 presents the results for AVE and shared variances for all constructs.

Table 8.34. Discriminant Validity Analysis Results for Outfits

	Aesthetic Appeal	Emotions	Exploratory Behaviour	Relevance	Flow	Purchase Intention
Aesthetic Appeal	0.866					
Emotions	0.838	0.891				
Exploratory Behaviour	0.692	0.648	0.883			
Relevance	0.824	0.734	0.669	0.890		
Flow	0.791	0.706	0.740	0.681	0.856	
Purchase Intention	0.775	0.736	0.851	0.744	0.771	0.882

The results indicate there are no discriminant validity issues with the data. This is because all discriminant validity issues were resolved during EFA. A prior analysis test before the finalised results had validity issues with the Pleasure and Arousal, and Visual Appeal and Entertainment components. Employing Fornell and Larcker's (1981) discriminant validity test, the AVE for each latent variable is higher than the shared variances of other latent variable.

8.5.4.4. Common Method Bias

Common Method Bias was evident in the Outfits data set. Using Harman's Single Factor test, the results show that 62% of variance is explained by a single factor, which means there was method bias with the data set (See Table 8.35).

Table 8.35. Harman’s Single Factor Test for Outfits

Component	Total Variance Explained					
	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	15.682	62.729	62.729	15.682	62.729	62.729
2	1.819	7.276	70.004			
3	1.202	4.807	74.811			
4	.933	3.731	78.541			
5	.714	2.857	81.398			
6	.557	2.227	83.625			
7	.480	1.919	85.545			
8	.429	1.714	87.259			
9	.324	1.297	88.556			
10	.308	1.230	89.786			
11	.266	1.064	90.850			
12	.244	.974	91.825			
13	.228	.912	92.736			
14	.223	.890	93.626			
15	.205	.821	94.447			
16	.200	.800	95.247			
17	.182	.730	95.977			
18	.169	.678	96.655			
19	.147	.587	97.242			
20	.140	.561	97.802			
21	.130	.521	98.323			
22	.118	.473	98.796			
23	.113	.453	99.249			
24	.100	.401	99.650			
25	.087	.350	100.000			

Extraction Method: Principal Component Analysis.

Common Latent Factor (CLF) approach was used to account for common method bias. CLF was conducted to identify which variables accounted for CMB. Figure 8.14 presents the initial CLF model in AMOS.

Figure 8.14. Common Latent Factor results model for Outfits

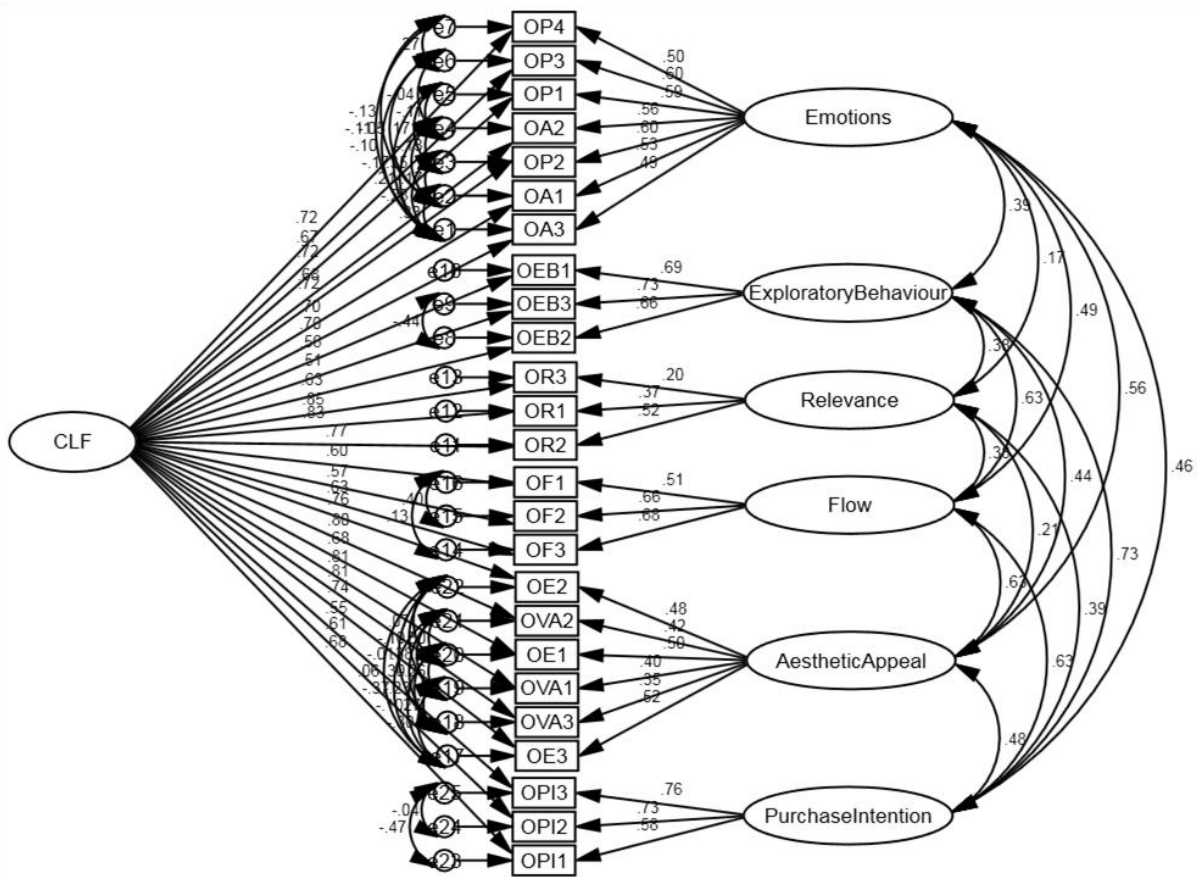


Figure 8.13 presents the results to the CLF model. The standardised regression estimates between the CLF to each of the observed variables were squared to calculate the percentage of CMB for each of the variables. The percentage of method bias is calculated by squaring the estimates and a threshold value of 50% for CMB from Harman’s Single Factor test is used.

In summary, there was evidence of CMB in the Relevance construct, so the CLF was retained. The data therefore has common method bias adjusted variables (Lowry et al. 2013), and these are imputed into composites for use in further analysis in Structural Equation Modelling.

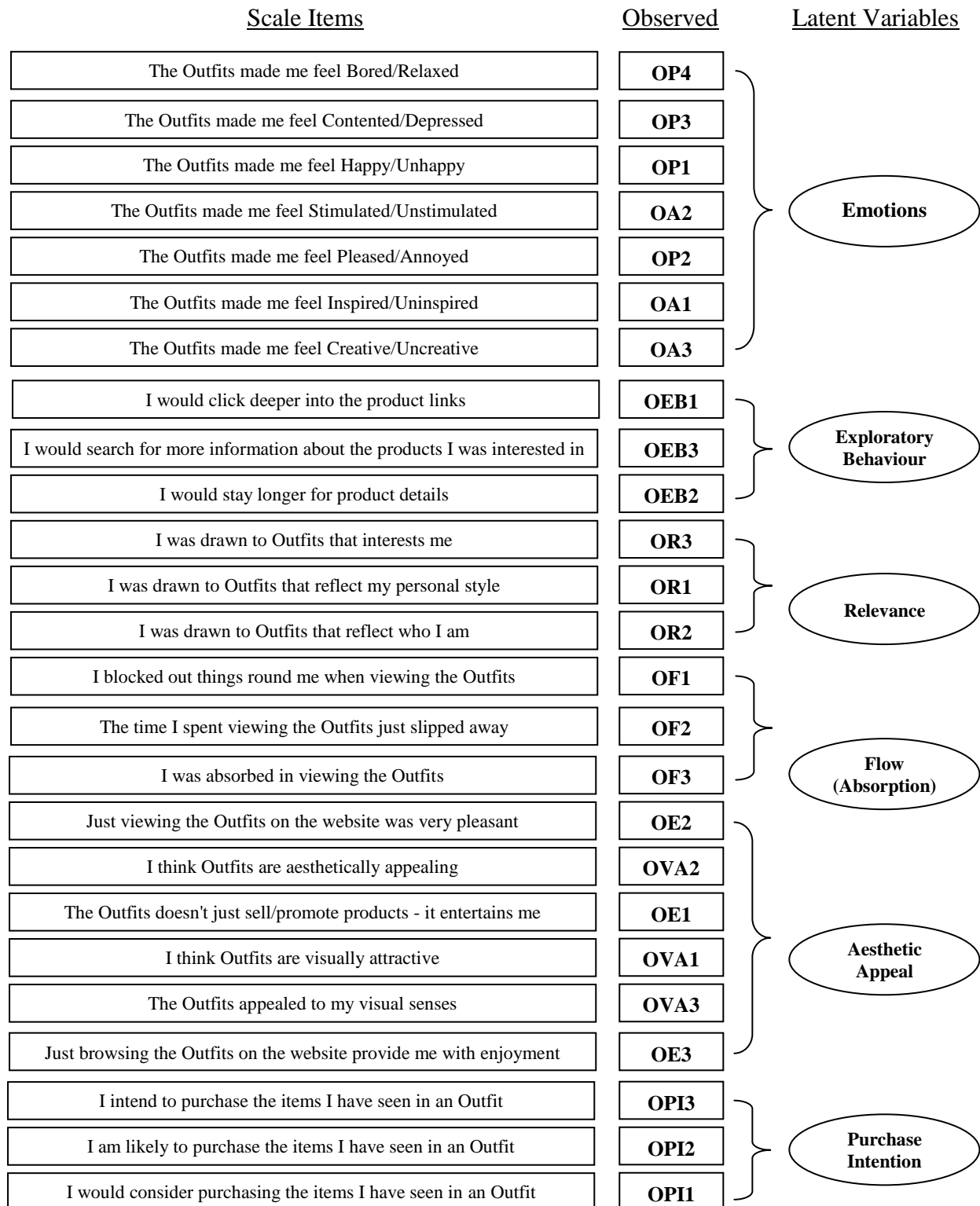
8.5.4.5. Summary of Confirmatory Factor Analysis

In the Outfits study, the Relevance construct was affected by CMB, the CLF needed to be retained in order to proceed into Structural Equation Modelling.

8.5.5. Structural Equation Modelling

Structural Equation Modelling (SEM), is a statistical technique used to examine sets of relationships between continuous independent and dependent variables (Tabachnick and Fidell, 2014). Results developed in CFA forms the basis for SEM. Figure 8.15 illustrates the latent constructs and their observed variables identified from CFA and previously EFA. These are used to draw the structural model based on the hypotheses identified from reviewing the literature to measure the relationships between the latent variables.

Figure 8.15. Variables and latent constructs in Structural Equation Model for Outfits



8.5.5.1. SEM Path Diagram Specification

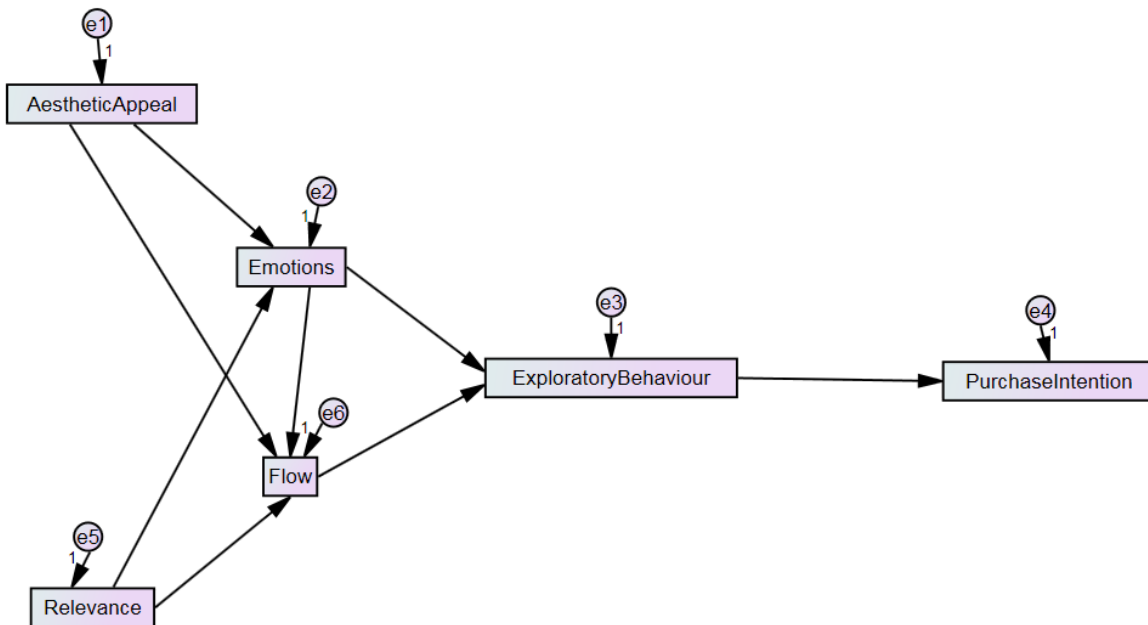
A structural model with common method bias adjusted composites retained (Lowry et al. 2013), was developed using the relationships specified in the hypotheses from Chapter 5. A summary of the hypotheses are shown in Table 8.36.

Table 8.36. Summary of original hypotheses

No.	Hypotheses
H1	Aesthetically appealing experiences of fashion Outfits leads to positive emotional experiences.
H2	Aesthetically appealing experiences of fashion Outfits leads to experiences of Flow (absorption).
H3	Experiences of relevance from fashion Outfit will lead to positive emotional experiences.
H4	Experiences of relevance from fashion Outfit will lead to experiences of Flow (absorption).
H5	Positive emotional experiences of fashion Outfits leads to experiences of Flow (absorption).
H6	Positive emotional experiences of fashion Outfits leads to exploratory behaviour.
H7	Experiences of Flow (absorption) when looking at fashion Outfits leads to shopping interactivity
H8	Exploratory behaviour will lead to purchase intention.

The initial structural model diagram for the Looks is drawn in accordingly in AMOS. Figure 8.16 illustrates the initial model.

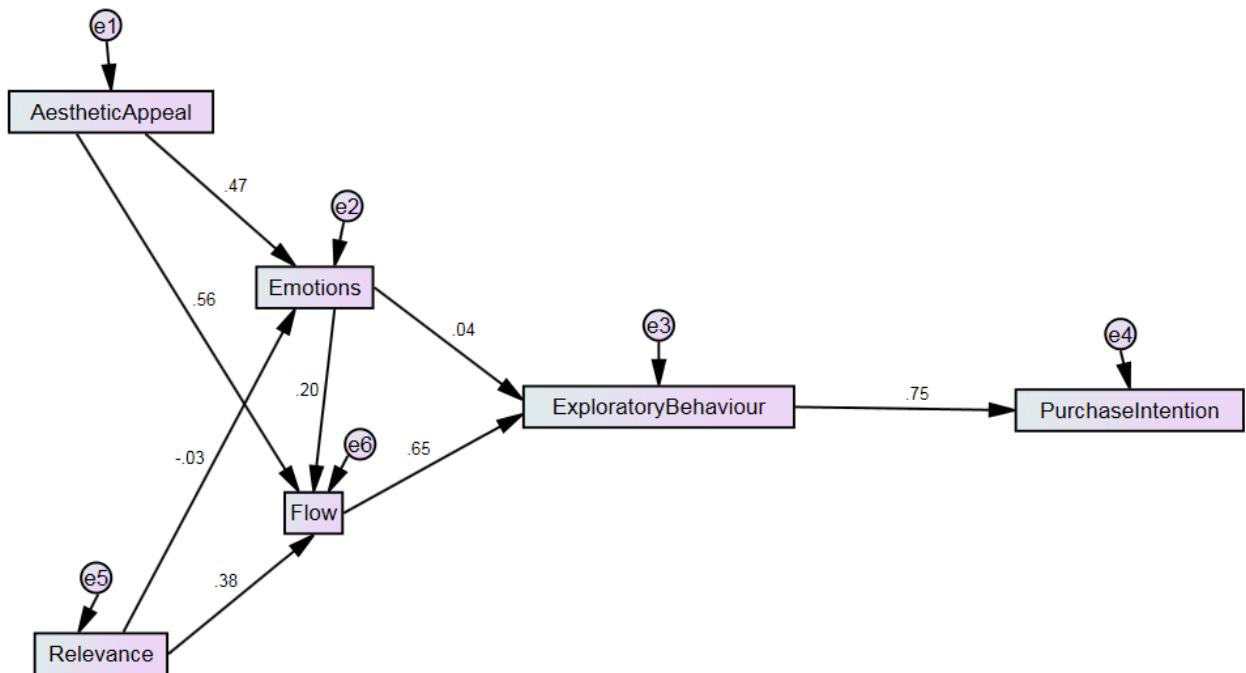
Figure 8.16. Initial Structural Model diagram for Outfits



8.5.5.2. SEM Model Measurement

The initial estimations of the model are shown in Figure 8.17. The model shows there are some relative strong relationships between constructs. Before assessing the estimates, the model fit is analysed using the same fit indices previously used in CFA.

Figure 8.17. Initial Structural Model Estimation for Outfits



8.5.5.3. Assessing the Model Fit

The same fit indices discussed and used for CFA is used to measure the fit of the structural model. A summary of the fit indices are presented in Table 8.37.

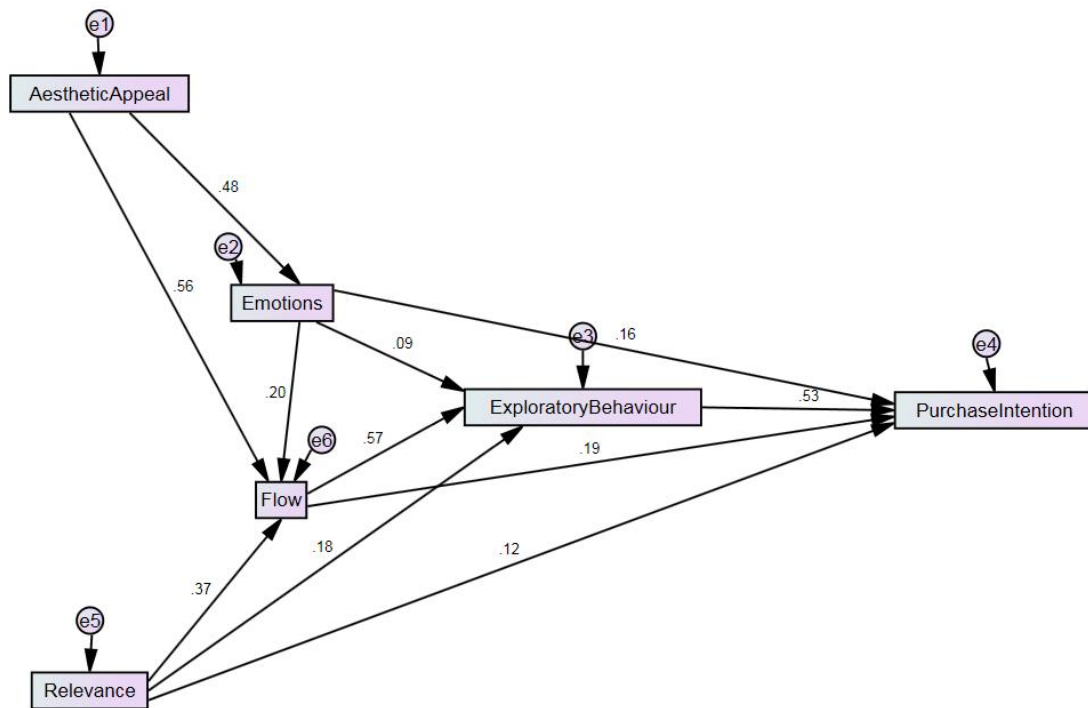
Table 8.37. Summary of Fit Index for Initial Structural Model for Outfits

Fit Index	Initial Measurement Model	Suggested Values and Reference
Chi-Square	130.848 (df = 7) P=.00	P<.05(Field, 2013)
Relative Chi-Square	18.693	<5 (Schmacker and Lomax, 2010) <2 or 3 (Carmines and McIves, 1981)
RMSEA	.179	≤.05 Good Fit <.05 to ≤.08 Adequate Fit <.08 to ≤.10 Mediocre Fit (Schmacker and Lomax, 2010)
ECVI	>Saturated <Independent	ECVI < ECVI Saturated ECVI < ECVI Independent (Byrne 2010)
CFI	.918	≥.95 (Hu and Bentler, 1999) ≥.90 (Bentler, 1990)
NFI	.914	>.95 Good Fit >.90 Acceptable Fit (Schmacker and Lomax, 2010)
TLI	.825	>.90 (Hu and Bentler, 1999)
RMR	.036	<.05 (Schmacker and Lomax, 2010) ≤.08 (Hu and Bentler, 1999)
GFI	.938	>.90 >.95 (Schmacker and Lomax, 2010)
PGFI	.313	>.50 (Schmacker and Lomax, 2010)
Hoetler's Critical N	60	>200 (Hoetler, 1983)

8.5.5.4. SEM Model Modification

A modification process can be made to the model to improve model fit (Schumacker and Lomax, 2010). By accessing the specifications in AMOS, adding (or removing) relationships between the latent constructs are suggested to improve the model fit. These were applied to the initial model. Figure 8.18 presents the final SEM model and Table 8.38. presents a summary of the fit indices for the final model.

Figure 8.18. Final Structural Model for Outfits



As Figure 8.18 illustrates, a number of new relationships was added to the model. There was a total of seven new relationships (highlighted in Table 8.40), and one original hypothesised relationship (between Relevance and Emotions) was rejected.

Table 8.38. Summary of Fit Index for Final Structural Model for Outfits

Fit Index	Initial Measurement Model	Suggested Values and Reference
Chi-Square	10.059 (df = 4) P=.04	P<.05(Field, 2013)
Relative Chi-Square	2.515	<5 (Schmacker and Lomax, 2010) <2 or 3 (Carmines and McIves, 1981)
RMSEA	.052	≤.05 Good Fit <.05 to ≤.08 Adequate Fit <.08 to ≤.10 Mediocre Fit (Schmacker and Lomax, 2010)
ECVI	>Saturated <Independent	ECVI < ECVI Saturated ECVI < ECVI Independent (Byrne 2010)
CFI	.996	≥.95 (Hu and Bentler, 1999) ≥.90 (Bentler, 1990)
NFI	.993	>.95 Good Fit >.90 Acceptable Fit (Schmacker and Lomax, 2010)
TLI	.985	>.90 (Hu and Bentler, 1999)
RMR	.024	<.05 (Schmacker and Lomax, 2010) ≤.08 (Hu and Bentler, 1999)
GFI	.994	>.90 >.95 (Schmacker and Lomax, 2010)
PGFI	.189	>.50 (Schmacker and Lomax, 2010)
Hoetler's Critical N	523	>200 (Hoetler, 1983)

The fit of the final structural model has improve significantly, where 9 out of the 11 indices are within the accepted thresholds as shown in Table 8.38. ECVI and PGFI are the two indices which were remain unfavourable.

8.5.5.5. Hypotheses Testing

To assess the hypothesised relationships, the P-value can be examined. Field (2014) notes that if $P < .05$, there is a significant prediction between the two constructs, where if $P > .05$, there is a non-significant prediction.

Table 8.39. Regression weights for Outfits Structural Model

			Estimate	S.E.	C.R.	P	Label
Emotions	<---	AestheticAppeal	.516	.040	12.752	***	
Flow	<---	Relevance	.751	.054	13.910	***	
Flow	<---	Emotions	.308	.048	6.435	***	
Flow	<---	AestheticAppeal	.951	.052	18.307	***	
ExploratoryBehaviour	<---	Flow	.589	.039	15.006	***	
ExploratoryBehaviour	<---	Relevance	.369	.070	5.295	***	
ExploratoryBehaviour	<---	Emotions	.145	.057	2.550	.011	
PurchaseIntention	<---	ExploratoryBehaviour	.429	.029	14.898	***	
PurchaseIntention	<---	Relevance	.208	.048	4.287	***	
PurchaseIntention	<---	Emotions	.206	.039	5.312	***	
PurchaseIntention	<---	Flow	.165	.032	5.223	***	

Table 8.39 clearly shows that the P-values for the relationships are all significant to .001, except one relationship (Emotions → Exploratory Behaviour) which is significant to .05. Table 8.40 presents a summary of the original eight hypotheses for the Outfits and also four new hypotheses which emerged (e.g., H9-12).

Table 8.40. Summary of hypotheses for Outfits

No.	Hypotheses	Supported
H1	Aesthetically appealing experiences of fashion Outfits leads to positive emotional experiences.	Yes
H2	Aesthetically appealing experiences of fashion Outfits leads to experiences of Flow (absorption).	Yes
H3	Experiences of relevance from fashion Outfits will lead to positive emotional experiences.	Rejected
H4	Experiences of relevance from fashion Outfits will lead to experiences of Flow (absorption).	Yes
H5	Positive emotional experiences of fashion Outfits leads to experiences of Flow (absorption).	Yes
H6	Positive emotional experiences of fashion Outfits leads to exploratory behaviour.	Yes
H7	Experiences of Flow (absorption) when looking at fashion Outfits leads to exploratory behaviour.	Yes
H8	Exploratory behaviour will lead to purchase intention.	Yes
*H9	Experiences of relevance from fashion Outfits will lead to exploratory behaviour.	Yes
*H10	Experiences of relevance from fashion Outfits will lead to purchase intention.	Yes
*H11	Positive emotional experiences of fashion Outfits leads to purchase intention.	Yes
*H12	Experiences of Flow (absorption) when looking at fashion Outfits leads to purchase intention..	Yes

* New hypothesis

8.5.5.6. Summary of Structural Equation Modelling

The results from SEM show that there are significant relationships between most of the constructs. The results show that Outfits which are aesthetically appealing is found to lead to positive emotional experiences (.48***), which can lead to purchase intention (.16***). As well as emotional experiences, aesthetic appealing Outfits also strongly lead to experiences of Flow (.56***). The results also show that experiences of relevance also significantly has an impact on consumers' Flow experience (.37***). Flow can be seen to have a significant influence on consumers' interactive experience with products i.e. exploratory behaviour (.57***). The strongest predictor of consumers' purchase intention when viewing the Outfits, is predicted by consumers' high engagement in exploratory behaviour (.53***).

Chapter Nine: Discussion and Conclusion

9.1. Introduction

The aim of this study is to explore the impact of two fashion visual user-generated content features that are popular on fashion social shopping sites - Looks and Outfits, on consumer' experiential responses and shopping intentions for fashion online shopping. The study takes a holistic approach to exploring consumer experiences derived from existing studies on customer experiences in experiential marketing (Schmitt, 1999; Schmitt and Zarantonello, 2013); and seeks to explore consumers' visual, emotional, relational, cognitive and interactive experiential responses as intervening internal states which mediates online shopping intentions.

9.2. Research Objectives

The objectives of the study outlined in Chapter 1 were:

1. To examine the Online Shopping Environment for fashion, and identify the key dimensions and attributes; in particular, the types of visual user-generated features currently practiced by fashion e-retailers and present on social e-shopping websites.
2. To examine online consumer experiences and review experiential components that constitutes to online customer experiences.
3. To develop and test conceptual frameworks for a mixed method research exploring online consumers experiential responses and shopping behaviour.
4. Identify and explore online consumers' experiential responses and behavioural intentions stimulated by visual user-generated content for fashion online shopping using qualitative research approaches.
5. Test and measure a model on consumers' experiential responses as an intervening internal state, which mediates online shopping intentions using quantitative research approaches.
6. Develop managerial implications and recommendations for fashion e-retailing.

9.3. Chapter Summaries

An overview of the chapters and their significance to the study is outlined below.

Chapter one was an introductory chapter to the research and highlighted the purpose of the study and its industrial and academic significance. An overview of key literatures was reviewed to set the academic scene and context of the research; followed by the aim and objectives, methodological approach and techniques applied, and lastly, the research outcomes obtained.

Chapter two presented an overview of the fashion e-retail market in the UK. It provided a statistical insight to the size, value and growth of fashion e-commerce in the UK, as well as the growth of new online retail channels such as social media, mobile and tablet which have become fundamental drivers of fashion e-commerce. The focus of this chapter was to examine the value of pure-play e-retailers and social e-shopping platforms that sold fashion, and which have large online communities of shoppers and consumers who shop, create and share “shoppable” fashion content. The significance of this chapter set the industrial scene for the research by analysing current e-retail practices.

Chapter three was a literature review of the online shopping environment for fashion which aimed to analyse the different dimensions identified in the research literature. With reference to the work of Kawaf and Tagg (2012), the online shopping environment for fashion is made up of three key dimensions: design, online atmospherics, and product interactivity. However, having examined e-retail practices, there was evidence of a new dimension, the social dimension, which was under-acknowledged in current research literatures. Social factors have become important attributes of the online shopping environment for fashion e-retailing and e-marketing. As a result, the chapter reviewed different types of social attributes on websites adopted by fashion e-retailers, for example, user reviews and ratings, social media and networking, live chat, online communities and also visual user-generated content, where some resembles user-generated content found on fashion blogs. Although there have been research examining each of these social cues individually, it was clear there was a fundamental research gap depicting the holistic view of the social dimension of the online shopping environment. Consequently, chapter three presented a conceptual map of the social cues which make up the social dimension of the online shopping environment for fashion online shopping.

A second literature review was presented in Chapter four on online consumer experiences. The online environment for e-commerce has become a competitive space for new and

existing e-retailers. Novak et al. (2000) stated that providing pleasurable customer experiences is the way forward to gaining competitive advantage. As a result, online consumer experiences or customer experiences have become fundamental research issues addressed in marketing and consumer research literature. Chapter four reviews the literature on consumer experiences and examining how experience has been studied. In the field of marketing, Schmitt (1999) identified five key dimensions of experience which consumers feel; sensory, emotional, cognitive, pragmatic and relational experiences. The chapter explored each of the five dimensions for fashion, as consumers' experiential response or states towards visual stimulus for online shopping.

Chapter five is theoretical chapter analysing different types of theory and presents the theoretical framework development for the study. A number of theories were reviewed e.g., TRA, TPB, TAM and S-O-R frameworks, to determine which theory is suitable for use in the study. The Stimulus-Organism-Response (S-O-R) framework was adopted for the study. A large proportion of research on retail environments and online shopping environments uses the S-O-R framework to examine the impact of environmental cues on consumers' internal states and shopping behaviour. The nature of this study seeks to examine the online shopping environment, more specifically, to look at two unique social cues within the vast social dimension of the online environment. Kawaf and Tagg's (2012) paper presents an extensive literature review on a number of online studies which have adopted the S-O-R framework to analyse attributes in the online shopping environment on online shoppers' affective and cognitive experiences and shopping behaviour. Similarly, the study aims to identify and explore consumers' experiences and shopping responses stimulated from the two visual stimuli for online shopping. Relevant literature were reviewed for each of the experiential responses in the context of online fashion consumption for example, online sensory experiences was attributed by visual experiences which have been explored in terms of aesthetics in both web design and fashion itself. The chapter developed a conceptual framework for the study to firstly explore the different experiential responses, and a second framework for empirical testing with hypothesis of relationships between the experiences and consumers' shopping response.

Chapter six specifies the methodological approaches adopted in the study. It reviews research philosophies and relevant methods and techniques which are considered suitable to carry out the research. The chapter also reiterates the purpose of the study and outlines the research

design and procedure. A mixed method approach using semi-structured in-depth interviews and online surveys were implemented to explore consumers' experiences and behaviour and empirically test hypotheses on the links between the experiences and consumers' shopping behaviour. The chapter presents the data collection tool for both studies and justifies the sample and sampling techniques adopted.

Chapter seven presents the data analysis and results to the qualitative study of the research. The chapter presents two sets of results, one for the blog looks and one for the collages. The emphasis of the qualitative study was to draw insight on consumers' experiential responses towards the two visual stimuli. Consequently, the five key dimensions of experiences were explored and common themes which emerged from the data were coded into second and third order codes. The chapter discusses the key findings for both visual stimuli.

Chapter eight presented the quantitative results to the second study which tested for relationships between consumers' experiences and their shopping behaviour. The chapter illustrates the data analysis process using SPSS and AMOS for EFA, CFA and SEM of the two stimuli. Two individual sets of results were analysed and interesting findings were discussed.

The final chapter, chapter nine, summarises the work and key findings of the research. A discussion of the results from the qualitative and quantitative studies will highlight the key findings.

9.4. Discussion

The findings from both the qualitative and quantitative studies have provided insight to consumer experiences, in particular consumers' experiential responses. The literature has many studies which explore affective and cognitive experiences (Kawaf and Tagg, 2012), however, there is little research which explores the different types of experiences. A key contribution to theory that this study presents is the relationships between consumers' experiential responses. The qualitative results showed possible relationships between the five experiential states where one experience can stimulate another, essentially forming a pathway of experiential responses. This was then justified by the results obtained from the quantitative study for both of stimuli. In Marketing, scholars such as Schmitt (2010) had argued that experiences was multi-dimensional and drew on five dimensions of experience which formed

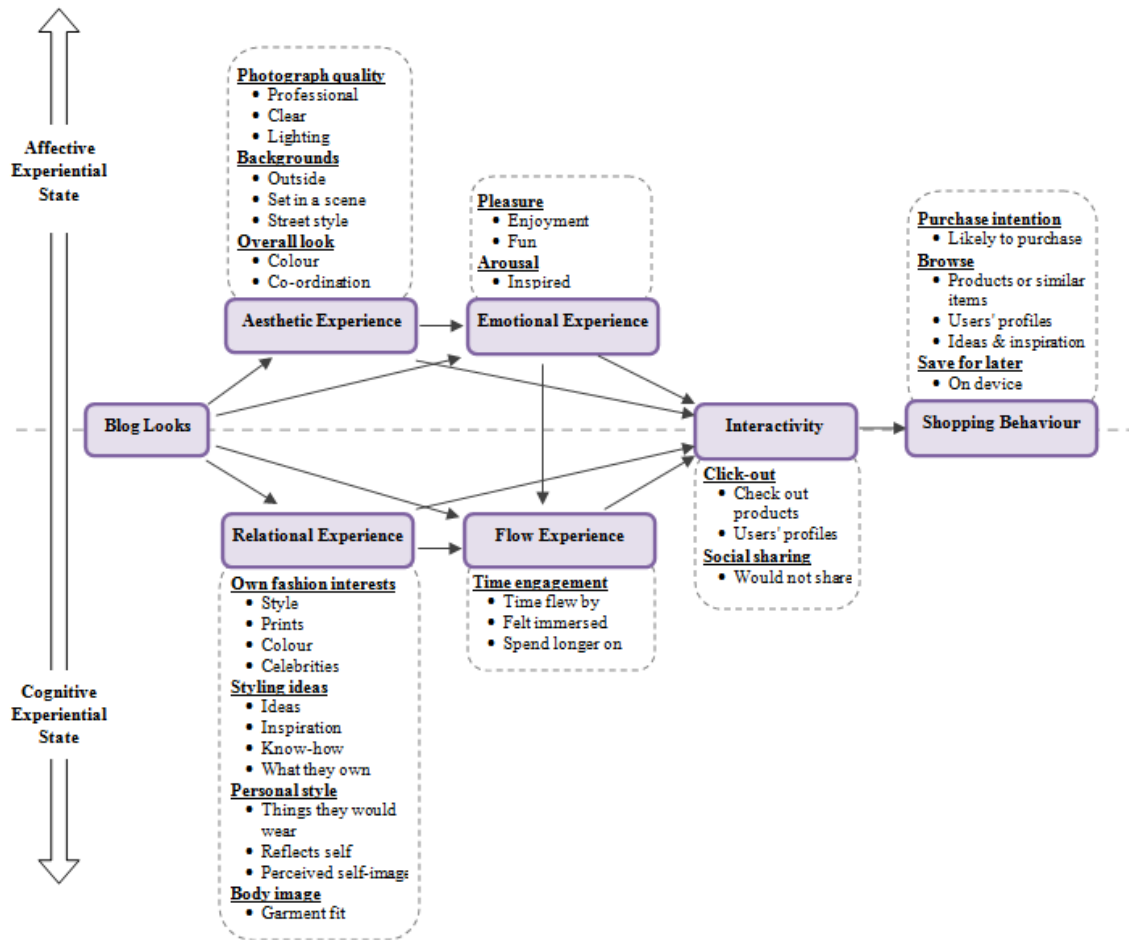
the basis of the conceptual model developed in this study. In online environments, Pentina et al. (2011) proposed interlinking relationships of online consumer experiences when stimulated by website attributes, which in turn influences online behaviour. The causal relationship that one experience leads to or stimulates another, provides a more elaborate understanding of consumer experiences. Interestingly, the website attribute or online stimuli can influence the intensity of the relationships. The following sections presents a comparison of the research model developed in the qualitative study with the structural model generated from the quantitative study for both stimuli.

9.4.1. Experiential responses towards Looks

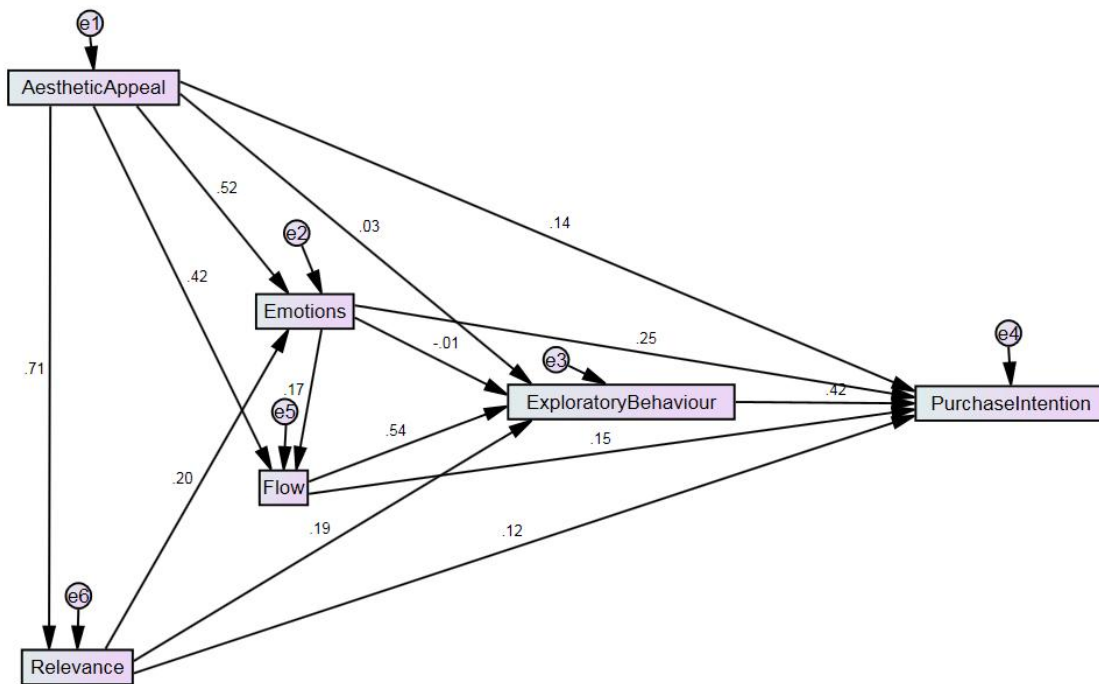
Consumers' experiential responses towards Looks were identified from the interviews to entail all five dimensions of experience. Figure 9.1 illustrates the qualitative findings, detailing the themes for each of the experiential responses and consumers' shopping behaviour. As the model shows, Looks stimulates aesthetic, relational, emotional and flow experiences, which then leads to interactive experience and ultimately shopping responses. Relationships between aesthetics and emotional experience were evident in respondents' responses during the interview. Moreover, the findings also suggested relationship between relational and flow experience.

Two sets of relationships can be viewed to divide the model into affective and cognitive experiential states. In a study by Rose et al. (2012) which examined web users' experiential states, also examined affective and cognitive experiential states, looking at aesthetics, perceived control and perceived benefits as antecedents of consumers' affective experience, and components of flow i.e., interactive speed, telepresence, challenge and skill as antecedents of cognitive experience. The findings from the current study, however, illustrates a more experience view of the experiential responses for the context of fashion consumption and fashion online shopping than in comparison to Rose et al.'s (2012) which studied the functional aspects of web users' experience on websites for online shopping.

Figure 9.1. Research model of experiential responses for Looks



The findings in the qualitative study were further explored to justify the relationships between experiential responses and ultimately the shopping response. Figure 9.2 presents the structural model for the Looks. Interestingly, the findings justifies the qualitative findings in terms of the relationships between experiences and shopping behaviour. New relationships were also identified which was not clearly evident in the qualitative study, for example, relational experience is an antecedent of emotional experiences, and emotional and flow experiences have direct effect on purchase intention.

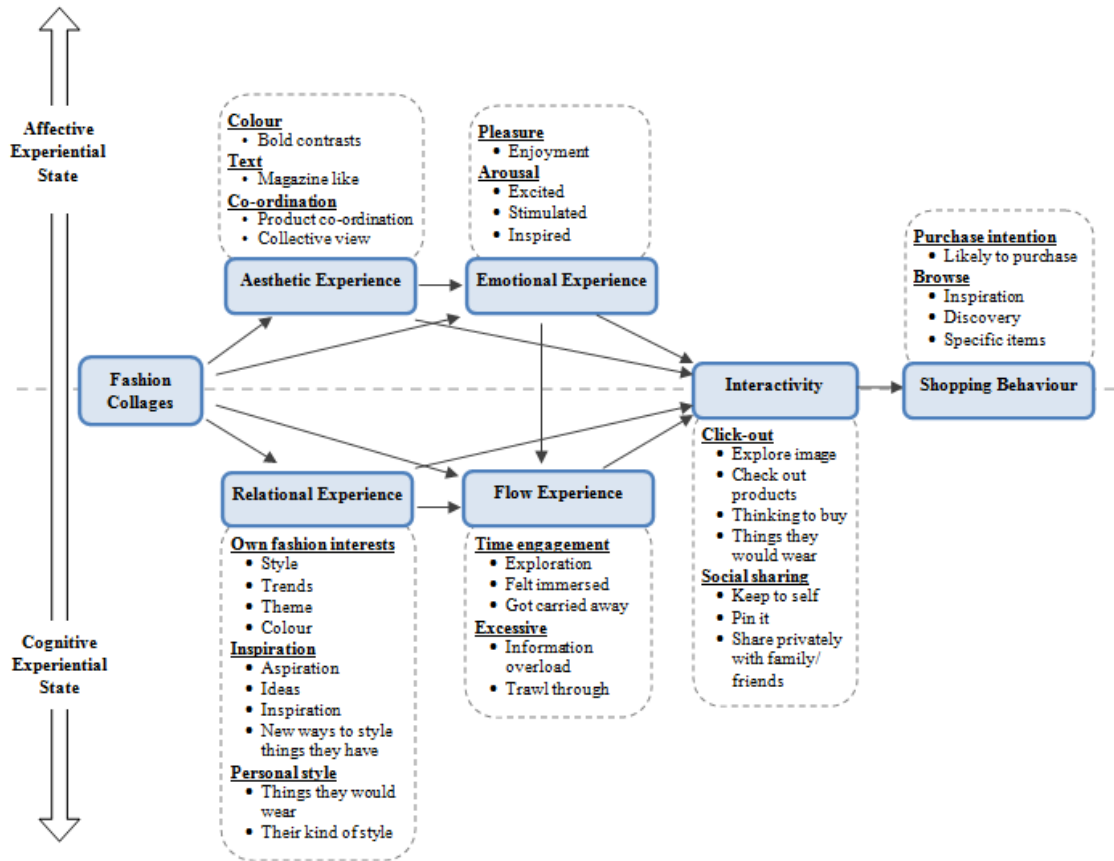
Figure 9.2. Structural model for Looks

For the looks, strong relationships were identified particularly for consumers' visual experience. Images which were aesthetically appealing strongly influenced consumers' emotional and flow experiences. Moreover, a significantly strong relationship was identified between aesthetic appeal and relevance. The findings show that visual qualities of the Looks are important for stimulating consumers' visual and emotional experiences which leads to purchase intention. On the other hand, the cognitive experiences i.e. relational and flow experience leads consumers to interact and explore the image's content which leads to a higher influence on purchase intention.

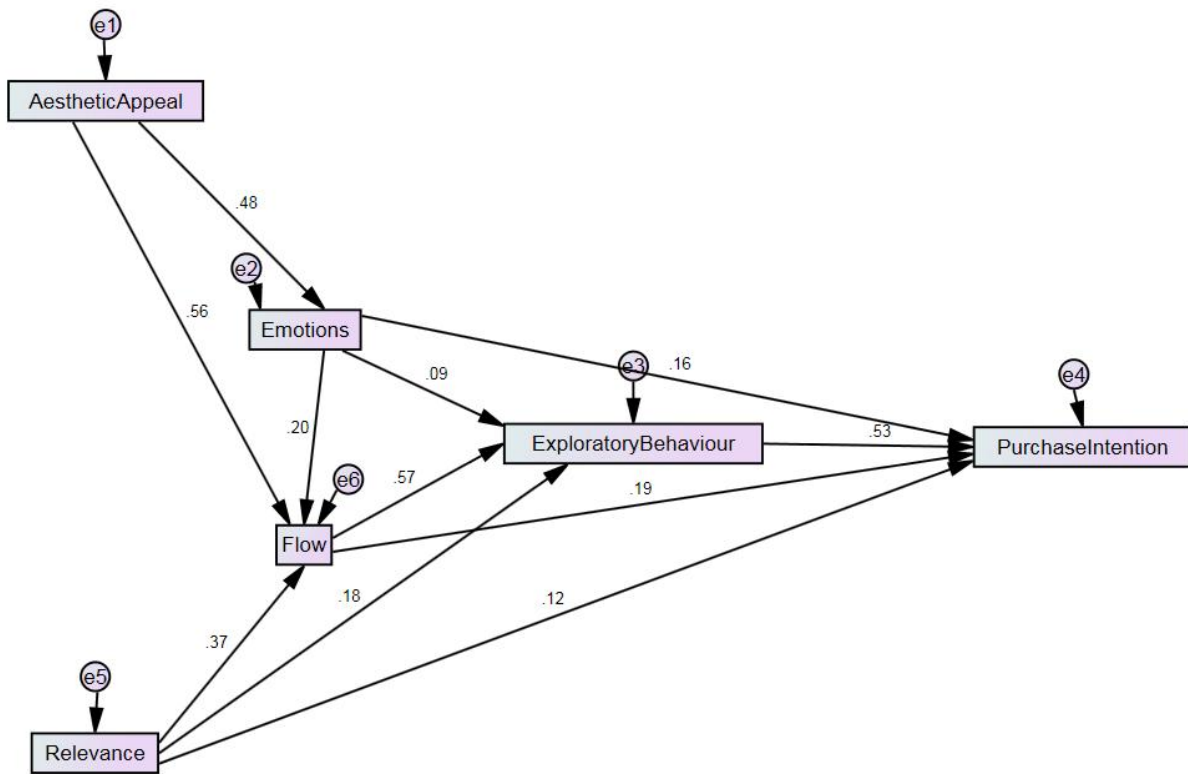
9.4.2. Experiential responses towards Outfits

Consumers' experiential responses towards the Outfits feature also reflected the five dimensions of experience. The finding presents similar results to the Looks feature, but consumers tend to be more inspired and engaged. Figure 9.3 illustrates the relationships identified in the qualitative study. The model also suggests relationships between the experiences were evident and these were justified in the quantitative study.

Figure 9.3. Research model for Outfits



The visual qualities of the Outfits feature significantly stimulated consumers' visual experiences which lead to emotional and flow experiences. Figure 9.4 presents the structural model for the Outfits which show strong relationships between aesthetic appeal to emotional and flow responses, which lead to purchase intention.

Figure 9.4. Structural model for Outfits

Consumers' relational experience in terms of relevance is also found to strongly lead to flow experience which suggests that consumer finding content on the Outfits that are relevant to them will engage consumers, for example feeling immersed or carried away with browsing as the qualitative study identified. A relative strong relationship can be seen between flow and exploratory behaviour in Figure 9.4, which suggest after becoming engaged in the Outfits through aesthetic appeal or high relevance to the consumers, consumers will interact and explore the content on an Outfit collage and have a higher tendency to purchase. The findings identifies that cognitive experiences play a greater role in consumers' interactivity and purchasing intention than oppose to affective experiences.

9.5. Theoretical Implications

The relational construct explored in this study is under acknowledged in the research literature. In consumption literature, scholars have viewed relational experiences in terms the social relationships one has with others, but also social relationships with the self (Gentile et al., 2007). In fashion, (Cholachatpinto et al., 2002) argued that consumers use fashion items to create looks which enables them to differentiate the self from others, but also conform to social groups. Studies in consumer behaviour have widely explored the notion of self-

concepts in the literature where people have individual identities or "self-concepts", for example, an actual self and/or an ideal self (Goldsmith et al., 1999; Onkvisit and Shaw, 1987), as well as a social self (Thomas and Peters, 2009; Onkvisit and Shaw, 1987; Grubb and Grathwohl, 1967; Hogg, Cox, and Keeling, 2000). Solomon (2010) outline that consumers' individual self-concepts are what differentiates one individual from another.

In fashion consumption, social references are regarded as an important factor in fashion shopping, where studies have investigated the influence of social groups on consumers' shopping behaviour (Cholachatpinyo et al., 2002). The emphasis on social references in fashion shopping is evident, however, in online shopping, the findings suggested that fashion online shopping is an individual activity despite the presence of social factors such as online communities and social media; and it also highly reflects the consumers' actual self than oppose to an ideal self. The qualitative study showed that in the Looks feature, consumers relate to the images based on intrinsic values such as their own fashion interests, personal style, product interest and body image. Consumers also paid interest to particular styling to gain ideas, and they also reflected on certain upcoming occasions that they feel the need to buy clothes for. Similarly, the results for the Outfits feature also showed similar findings.

9.6. Managerial Implications

The study presents a number of managerial implications for fashion e-retailers to implement the two stimuli explored in this study onto retail websites for fashion online shopping. The contributions are centred around how the two features can enhance consumers' experiences online, in terms of aesthetics, emotional, relational and engaging experiences, and consumers' exploratory behaviour and purchase intentions. Table 9.1 summarises the managerial contributions for the Looks feature, and Table 9.2 summaries the managerial contributions for the Outfits.

Table 9.1. Managerial contributions for the Looks.

	Short term managerial implications	Long term managerial implications
Aesthetic experience	Images of individuals wearing a full head-to-toe outfit in real life scenarios can aesthetically appeal to consumers and can stimulate consumer engagement and exploratory shopping behaviour. Creating street style snaps shots of consumers in pleasurable backgrounds with natural lighting can generate realistic fashion and lifestyle inspirations that appeals to consumers.	Retailers can consider using street style effects in their online product display; however, user-generated content offers a more realistic experience. Retailers could encourage consumers to participate in “feature in” campaigns via social media. The strategy can entice consumers as well as generate marketing content for social media marketing. It is important to note that retailers should set guidelines for the content e.g., for specific products, using a particular theme, colour co-ordinations or trend to ensure the curated content is consistent with retailers’ marketing goals. In the long run, retailers can collaborate with fashion bloggers or even Youtube vloggers to create content or short videos for realistic product presentations.
Emotional experience	Pleasurable experiences can be heightened using this feature for online shopping.	
Relational experience	Fashion presented by individuals is easier to relate to by consumers than professional models. Consumers will draw on their personal style and interests from someone who is perceived to have similar fashion interests and taste.	Products dressed on individuals than oppose to mannequins or professional models can enable consumers to assess the fit and drape of garments from different body shapes.
Engagement	Aesthetically appealing images was found to engage consumers. Having online shoppers post stylised pictures of themselves in products sold by retailers or brands can increase consumer engagement on retail websites.	Retailers can encourage consumers to contribute content to product display pages.
Exploratory Behaviour	Consumers’ exploratory behaviour on items displayed in a Look is mostly influenced by consumers’ level of engagement with the image, which is determined by the degree of aesthetic appeal.	Retailers should implement working product links to the images in order for consumers to find the products and promote further browsing. It is important that product links coincide with current product sold on the website, as well as, having substantial stock availability in order to avoid disappointment and provide pleasurable browsing and shopping experiences.
Purchase Intention	The Looks feature can serve as a useful selling feature on retail websites. Product tags on the image can enable consumers to directly purchase items as it can be perceived to be a quick and easy process from browsing to buying.	In the long run, having images of consumers dressed in the products on the product page can increase consumer purchase intentions as consumers have realistic information and details on the product quality and fit.

Table 9.2. Managerial contributions for the Outfits.

	Short term managerial implications	Long term managerial implications
Aesthetic experience	Collages of products presented in a complete set i.e., tops, bottoms, footwear, and accessories; and co-ordinated in themes e.g., colour scheme or in-season trends, is aesthetically appealing and can attract consumers' attention.	Retailers can enhance consumer's aesthetic experience for online shopping by implementing features such as an outfit collage on the retail homepage, or featuring them on the homepage, in order to attract consumers and giving them something to explore further in on the retail website.
Emotional experience	Collages as a shopping feature on retail websites will stimulate feelings of inspiration, and is also found to arouse consumers in terms of excitement, creativity, and even shopping intentions.	
Relational experience	A collective visual presentation of products based on colour themes and trends can stimulate strong relational experiences for consumers.	Collages can make it easier for consumers to associate with products and styles which are of interest and relevance to them. Having visual product co-ordination on retail websites i.e., on the homepage or on dedicated page for them, can provide outfit ideas for new items consumers are thinking to buy, as well as for items that consumers already own.
Engagement	Collages can engage consumers in terms of aesthetic appeal which draws consumers' attention, but they can also become attracted to collages if the content is perceived to be something relevant.	Retailers can utilise collages as part of editorial content to provide fashion inspiration for consumers, and at the same time, promote products. This will be especially effective for events, occasions and festival seasons, such as music festivals, weddings, prom, holiday wear or work wear. Retailers can further engage consumers by encouraging brand loyal customers to create and share collages based on themes or topics set by the retailer.
Exploratory Behaviour	Consumers' engagement in product collages can stimulate greater exploratory behaviour on websites as shoppers will want to explore and click out onto products for further product details. Moreover, a collection of products can also lead to the discovery of other items for consumers.	Implementing live product links on the collages can enhance the browsing experience for consumers while they explore the content. Additional features such as hover information i.e. product details, such as price and size availability, which appear when consumers hover over the products can reduce "pointless" clicks and increase shopping effectiveness and efficiency for a seamless browsing experience.
Purchase Intention	Consumers are less likely to purchase items purely based on two dimensional images of products shown on a collage. However, the collages can stimulate impulse shopping as consumers have been identified to discover items they would otherwise ignore if displayed alone. This means that product collages are more about influencing consumers' purchase intention than oppose to stimulating actual purchase.	As collages do not represent the final stage of consumers' online shopping process, it is important for retailers to ensure product links are implemented correctly for consumers to browse and view the products. Retailers can add "quick buy" options for consumers who do wish to purchase straight away.

Table 9.1 and 9.2 presents an overall summary of managerial contributions to maximise consumers' experiences using the two stimuli. The following sections highlights the key managerial contributions for retail web design using the two features examined in this study.

9.6.1. Product Co-ordination

Presenting fashion as coordinated outfits in the form of collages or mood boards was found in this study to stimulate consumers' aesthetic, emotional and relational experiences which lead to higher engagement and purchase intentions when consumers browse online for fashion. Yoo and Kim (2012) had also previously pointed out the importance of product coordination in e-retailing, where by achieving unity of complementary items which belong together, can create visual harmony and therefore stimulate experiences of pleasure and arousal in consumers. Coordinating full sets of products, for example, a full head-to-toe outfit with tops, bottoms, shoes and accessories, in complementary colours and themes can draw consumers' attention as well as give style ideas and inspiration. Using collages on websites that presents well-coordinated products can lead to exploratory shopping behaviour, for example, consumers may discover and further explore products they would not have noticed if it was displayed on its own. For retailers, this may also see more unplanned purchases (Yoo and Kim, 2012) as the collages enable consumers to visualise complementary items in a visually appealing and fashionable manner.

9.6.2. Integrating "real life" fashion on product pages

Initially brought about by fashion bloggers posting photos of their styled outfits on a blog, a number of retailers e.g., Topshop, Zara, ASOS, have followed in these footsteps to create interfaces or online communities for shoppers to create, share, inspire and be inspired by others. Images of fashion worn by individuals than oppose to professional models were perceived to be more "real" by consumers in this study. Real-life images of people wearing fashion can enable consumers to effectively relate to the fashion as they draw on their personal interests and style portrayed by the individual, and also see the fitting of the clothes on different body shapes. Integrating real-life images of consumers wearing products on the product page on retail websites can present opportunities for retailers to engage consumers on the website i.e. to stay longer, as well as maximise the potential for unplanned purchases.

9.6.3. Shopping relevance: Personalised shopping

It was evident from this study that consumers pursue content which were relevant to themselves in terms of their fashion and product interests, as well as their personal style and image constructing values. When consumers are shopping or simply browsing online for fashion, the relevance of the fashion content or products presented is important to consumers as the amount of merchandise and product lines available on retail websites is not limited by space unlike in retail stores. As a result, retailers have more products online which mean higher search costs for consumers when shopping online i.e., they have to sift through products and content in order to find something they like. It is noteworthy for retailers to invest in personalisation or customisation mechanisms on retail websites for online shopping. Personalisation or customisation features on websites can potentially generate increased revenue as well as increase customer loyalty and reduce cost in customer acquisition and retention (Rowley and Slack, 2001). Moreover, Rowley and Slack (2001) note that customisation on websites can be attractive to consumers because it can reduce search costs and present consumers with products with a higher degree of relevance. Many retail websites can already be seen with product recommendation features which recommend products to consumers; however, products recommended may not necessarily be of relevance. Personalising consumers' product preferences based on consumers' interests i.e. style and trends, and even colour can minimise consumers' search cost and heighten pleasurable online shopping experiences.

9.7. Research Limitations

There are a number of limitations to the research. Firstly, the study drew on existing experience literature to incorporate online consumer experiences into the S-O-R framework to measure consumers' experiential responses towards two visual online environmental stimuli. The experiential responses presented a holistic view of consumers' experiences, measuring consumers' visual, relational, emotional, engagement and interactive experiential responses. Although the research framework measures five key dimensions of consumer online experiences, the study was exploratory in nature and therefore only touched on some of the basic constructs of each of the experiential dimensions. For example, consumers' visual experiential response in the study focussed on aesthetic appeal.

Secondly, due to the relative new approach in measuring consumers' online experiential responses, particularly for fashion, experiential response scales for each of the five experience dimensions were not readily available for either of the qualitative and quantitative studies. The researcher therefore conducted the qualitative research study first, where the study explored consumers' online experiential responses towards two different visual stimuli, as well as identifying suitable scale items to adapt from the literature for the quantitative measures.

The study used ASOS Fashion Finder as the interface for the research and thereby examined two visual user-generated stimuli present only on the Fashion Finder website. Other online social shopping platforms such as Polyvore also have similar visual user-generated features, and retailers e.g. Topshop, who have features such as the Looks on their website.

9.8. Further Research

The study has developed a framework which suggests consumers' internal responses towards online stimuli are more complex than just affective and cognitive experiences. The study suggests there are five experiential responses which explain fashion consumers' online shopping behaviour. Although research on a number of the constructs i.e. emotional experiences, engagement, and interactive experiences have been explored in the research literature, a number of these experiences can be further researched, especially in the context of fashion online shopping. Aesthetic and relational experiences, in particular, calls for further research on these constructs alone, as aesthetics plays a fundamental role in fashion and fashion online consumption, and consumers' relational experiences in the research literature is under-acknowledged.

The study used visual user-generated stimuli taken from ASOS' Fashion Finder. Further research could explore whether similar findings can be identified from using similar visual user-generated content features from other online social shopping interfaces like Polyvore, or from (e-)retailer websites such as Topshop, Zara, Zalando, who also encourage consumers to create and contribute fashion content onto their own online social shopping communities.

9.9. Conclusion

The aim of this research was to explore the impact of user-generated visual stimulus in the fashion online shopping environment on consumers' experiences and shopping behaviour.

Adapting the S-O-R framework, the study extended the framework to explore consumers' experiential responses: visual, emotional, relational, flow and interactive experiences, and shopping response using a mixed method approach. Measuring two unique visual stimuli, the qualitative and quantitative findings mapped out an experiential response pathway in which consumers experience when stimulated by visual stimuli such as photos of fashion modelled by general consumers and Outfit collages. The results of the study contributes to theory for consumer online experiences which to date have limited research on an holistic view on consumer online experiences, especially in the context of fashion online shopping. One of the most significant experiential responses which call for further research is the relational construct. The relevance of fashion content to consumers is underdeveloped within the marketing literature. Studies have attempted to explore people's personal relevance (Leavitt, Greenwal and Obermiller 1981; Mathwick et al. 2001), however, it has not been applied to the context for fashion shopping or fashion consumption.

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Appendices

Appendix 1: Online questionnaire

Page 1

The screenshot shows a web browser window with the URL www.surveygizmo.com/s3/2038720/Experiences-towards-Looks-and-Outfits-for-Fashion-Online-Shopping. The page features a purple header with the title "Experiences towards 'Looks' and 'Outfits' for Fashion Online Shopping".

About the study

Introduction:
You are invited to complete an online questionnaire for a research study as part of a PhD student project. The study is about your experiences of two type of visual features: "Looks" and "Outfits", for fashion online shopping.

Procedure:
If you consent to participate in this study, you will complete two separate browsing tasks and answering some questions. Both tasks will provide you with a link to a website, to firstly browse the Looks (Task 1) and then the Outfits (Task 2). After each browsing task, you will return to the survey to answer some questions about your experiences towards them.

The questionnaire will take **approximately 15 minutes to complete**. At the end of the questionnaire you have the opportunity to [enter a prize draw to win a £50 ASOS voucher](#).

Confidentiality:

- Your responses will not be made available to a third party.
- The data which we hold about you will be converted into an anonymous format, and details of your email address will be destroyed.
- The University of Manchester operates a policy on the ethical conduct of research. Participation is voluntary and should you consent to take part in this project, you will be free to withdraw at any time without giving a reason.
- If you have a complaint about the way in which this research is conducted, you may write to the *Secretary to the Research Ethics Committee, University of Manchester, PO Box 88, Manchester, M13 9PL*.

Contact details:
The main person responsible for this research is Jenny Cheung. The research has been reviewed and is under the supervision of Dr. Delia Vazquez. Should you have any questions regarding the research or would like more information, the contact details are below.

- Jenny Cheung - jenny.cheung@manchester.ac.uk
- Dr. Delia Vazquez - delia.vazquez@manchester.ac.uk

To indicate that you have read the information provided and give consent to participate, please check the boxes below. *

I confirm I have read and understood the information provided.

I agree to take part in the study

Next

0%

The page is decorated with several fashion-related images, including a woman in a black coat, a woman in a white coat, a woman in a blue and white outfit, a woman in a black and white outfit, a woman in a black dress, and various fashion items like a handbag and shoes.

Experiences towards "Looks" and "Outfits" for Fashion Online Shopping

A little bit about you

1. Do you shop for fashion online? *

Yes No

2. What is your gender? *

Female Male

Next

5%

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Experiences towards "Looks" and "Outfits" for Fashion Online Shopping

A little bit about you.

3. Have you visited the ASOS website in the last 3 months? *

Yes No

4. What is your age? *

<18
 18-24
 25-34
 35-44
 45-54
 55+

5. What is your employment status? *

Full-time employed
 Part-time employed
 Unemployed
 Student
 Retired
 Other

6. What is the highest level of education you have completed? *

Less than GCSE level
 GCSE or equivalent
 A-Levels or equivalent
 HND or equivalent
 Bachelors Degree or equivalent
 Masters or Higher Degree

7. How often on average do you browse online for fashion? *

Everyday
 Once a week
 Several times a week
 Once a month
 Every couple of months
 Couple of times a year
 Never

8. How often on average do you purchase fashion online? *

Everyday
 Once a week
 Two to three times a week
 Once a month
 Every couple of months
 Couple of times a year
 Never

Next

10%

SurveyGizmo

The screenshot shows a web browser window with the URL www.surveygizmo.com/s3/2038720/Experiences-towards-Looks-and-Outfits-for-Fashion-Online-Shopping. The main content area has a purple header with the title "Experiences towards 'Looks' and 'Outfits' for Fashion Online Shopping". Below the header is "Task 1", which asks the user to imagine buying a new outfit and to browse "LOOKS" on the ASOS Fashion Finder website. It defines "Looks" as blog-style photographs of individuals modeling full head-to-toe looks. Three example images are provided. The instructions are numbered 1 and 2. A blue link with the text ">> Click here to browse the LOOKS <<" is present, with a note "(Link will open in a new window)". Below the link is a "Next" button and a progress bar showing 15%. At the bottom, it says "Survey Software powered by SurveyGizmo" with the SurveyGizmo logo. The interface is decorated with several fashion-related images, including magazine covers for "REISS", "VOGUE", and "UPPER CHIR", and various fashion photographs of models.

Experiences towards "Looks" and "Outfits" for Fashion Online Shopping

Aesthetic experience of the Looks

9. I think Looks are visually attractive. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10. I think Looks are aesthetically appealing. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

11. The Looks appealed to my visual senses. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Next

20%

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Experiences towards "Looks" and "Outfits" for Fashion Online Shopping

Entertainment from the Looks

12. The Looks doesn't just sell/promote products - it entertains me. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

13. Viewing the Looks on the web page was very pleasant. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

14. Just browsing the Looks on the web page provided me with enjoyment. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Next

25%

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Experiences towards "Looks" and "Outfits" for Fashion Online Shopping

How do you relate to the Looks?

15. I was drawn to Looks that reflect my personal style. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

16. I was drawn to Looks that reflect who I am. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

17. I was drawn to Looks that were interesting me. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

18. I was drawn to Looks that were relevant to my clothing needs. *
(e.g. clothing items I needed)

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Next

30%

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Experiences towards "Looks" and "Outfits" for Fashion Online Shopping

Emotions.

19. Rate your emotions according to the way how the Looks made you feel when viewing them.

When viewing the Looks I felt... *

	1	2	3	4	5	6	7	
Happy *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Unhappy *
Pleased *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Annoyed *
Satisfied *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Unsatisfied *
Contented *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Depressed *
Bored *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Relaxed *

20. Rate your emotions according to the way how the Looks made you feel when viewing them.

When viewing the Looks I felt... *

	1	2	3	4	5	6	7	
Inspired *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uninspired *
Stimulated *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Unstimulated *
Creative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncreative
Calm *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Excited *

Next

35%

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Experiences towards "Looks" and "Outfits" for Fashion Online Shopping

Time engagement on the Looks

21. I blocked out things around me when I was viewing the Looks. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

22. The time I spent viewing the Looks just slipped away. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

23. I was absorbed into viewing the Looks. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Next

40%

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Experiences towards "Looks" and "Outfits" for Fashion Online Shopping

Shopping exploration

24. I clicked into the product links when I was browsing the Looks. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

25. I stayed longer on some of the Looks for product details. *
(e.g. for price, availability, brand)

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

26. I searched for more information about the product(s) I was interested in. *
(e.g. using the search bar, other websites, search engines, or fashion blogs etc.)

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Next

45%

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Experiences towards "Looks" and "Outfits" for Fashion Online Shopping

Intentions to buy.

27. I would consider purchasing items I have seen in a Look.*

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

28. I am very likely to purchase items I have seen in a Look.*

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

29. I intend to purchase items I have seen in a Look.*

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Next

50%

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Experiences towards "Looks" and "Outfits" for Fashion Online Shopping

Task 2

For the second task, you are going to look at a different feature called "OUTFITS", also available on the Fashion Finder website.

Outfits are digital collages or mood boards of an outfit put together using pictures and images of products, for example:

Instructions:

1. Again, imagine you need to buy a new outfit (for general daily wear, a night out, an event or a special occasion you have coming up) and browse the **Outfits** as if you were shopping online.
2. Return to this window and complete the questions starting on the next page. The questions will be the same set of questions as before, but we would like to know your response to them for the **Outfits** feature.

[>> Click here to browse the OUTFITS <<](#)
(Link will open in a new window).

Next

55%

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Experiences towards "Looks" and "Outfits" for Fashion Online Shopping

Aesthetic experience of Outfits

30. I think **Outfits** are visually attractive. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

31. I think **Outfits** are aesthetically appealing. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

32. The **Outfits** appealed to my visual senses. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Next

60%

Survey Software powered by SurveyGizmo

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Experiences towards "Looks" and "Outfits" for Fashion Online Shopping

Entertainment from the Outfits

33. The **Outfits** doesn't just sell/promote products - it entertains me. *

Strongly agree Mostly agree Somewhat agree Neutral Somewhat disagree Mostly disagree Strongly disagree

34. Viewing the **Outfits** on the web page was very pleasant. *

Strongly agree Mostly agree Somewhat agree Neutral Somewhat disagree Mostly disagree Strongly disagree

35. Just browsing the **Outfits** on the web page provided me with enjoyment. *

Strongly agree Mostly agree Somewhat agree Neutral Somewhat disagree Mostly disagree Strongly disagree

Next

65%

Survey Software powered by SurveyGizmo

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Experiences towards "Looks" and "Outfits" for Fashion Online Shopping

How do you relate to the Outfits?

36. I was drawn to **Outfits** that reflect my personal style. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

37. I was drawn to **Outfits** that reflect who I am. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

38. I was drawn to **Outfits** that were interesting to me. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

39. I was drawn to **Outfits** that were relevant to my clothing needs. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Next

70%

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Experiences towards "Looks" and "Outfits" for Fashion Online Shopping

Emotions

40. Rate your emotions according to the way how the **Outfits** made you feel when when viewing them.

When viewing the **Outfits**, I felt... *

	1	2	3	4	5	6	7	
Happy *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Unhappy *
Pleased *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Annoyed *
Satisfied *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Unsatisfied *
Contented *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Depressed *
Bored *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Relaxed *

41. Rate your emotions according to the way how the **Outfits** made you feel when when viewing them.

When viewing the **Outfits**, I felt... *

	1	2	3	4	5	6	7	
Inspired *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uninspired *
Stimulated *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Unstimulated *
Creative *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncreative *
Calm *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Excited *

Next

75%

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Experiences towards "Looks" and "Outfits" for Fashion Online Shopping

Time engagement on the Outfits

42. I blocked out things around me when I was viewing the **Outfits**. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

43. The time I spent viewing the **Outfits** just slipped away. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

44. I was absorbed into viewing the **Outfits**. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Next

80%

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Experiences towards "Looks" and "Outfits" for Fashion Online Shopping

Shopping exploration

45. I clicked into product links when I was browsing the **Outfits**. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

46. I stayed longer on some of the **Outfits** for product details. *
(e.g. for price, availability, brand)

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

47. I searched for more information about the products I was interested in. *
(e.g. using the search bar, other websites, search engines, or fashion blogs etc.)

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Next

85%

Survey Software powered by SurveyGizmo

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Experiences towards "Looks" and "Outfits" for Fashion Online Shopping

Intentions to buy.

48. I would consider purchasing items I have seen in an Outfit. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

49. I am very likely to purchase items I have seen in an Outfit. *

Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

50. I intend to purchase items I have seen in an Outfit. *

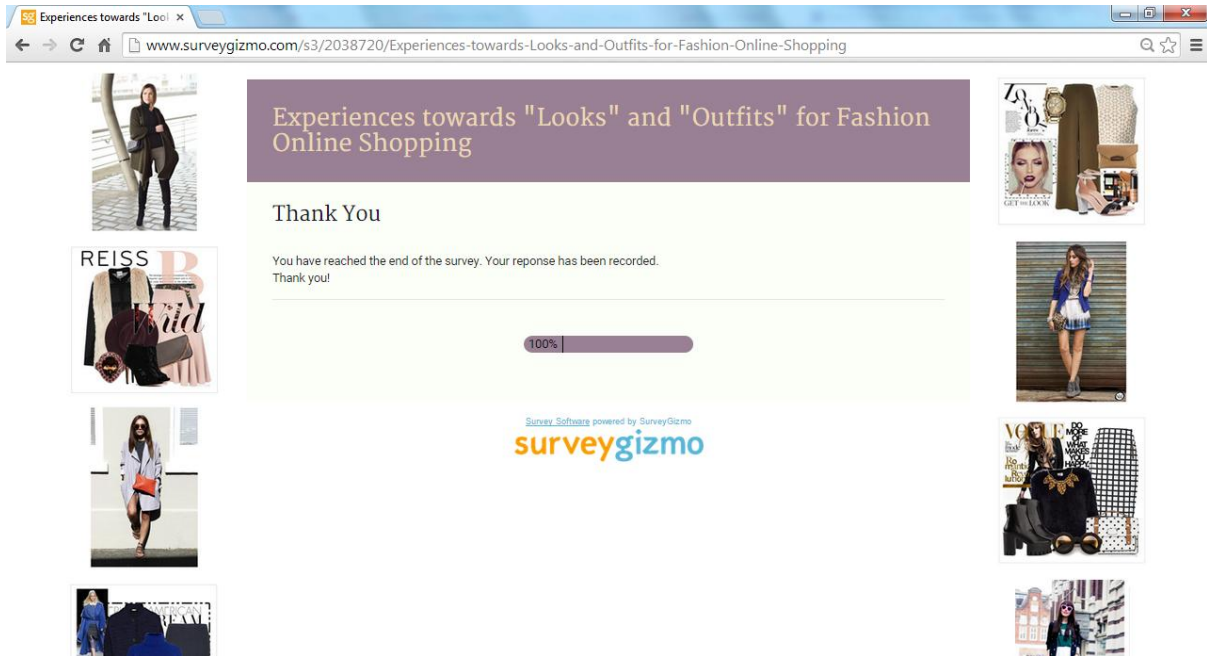
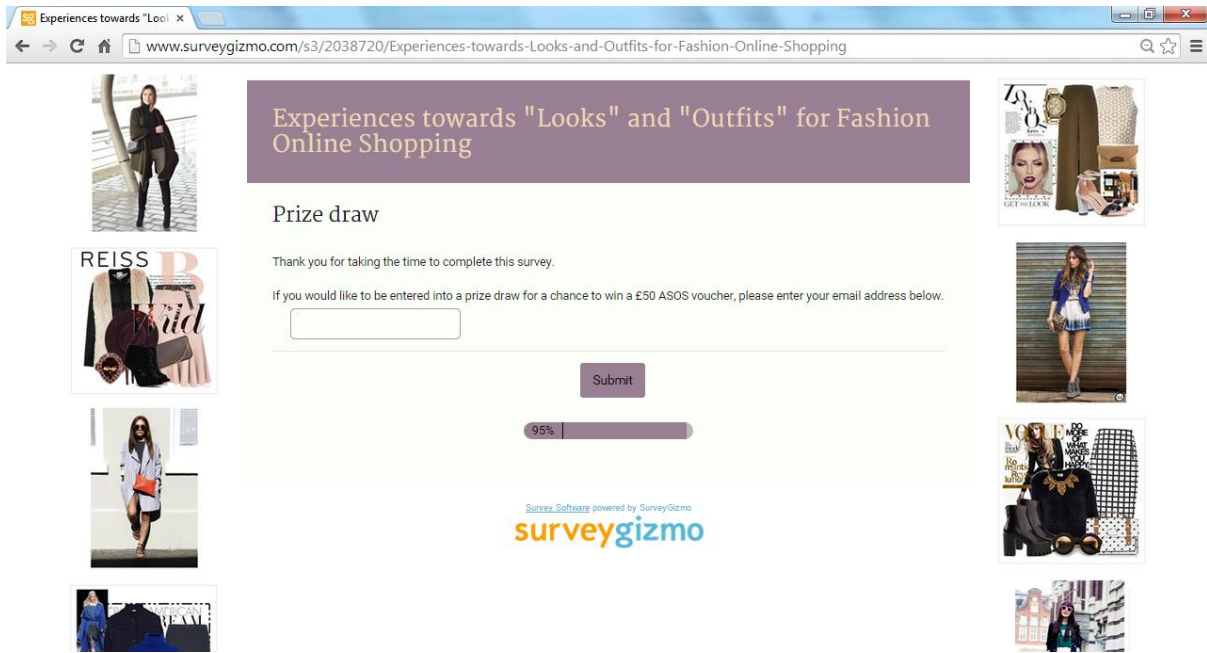
Strongly agree	Mostly agree	Somewhat agree	Neutral	Somewhat disagree	Mostly disagree	Strongly disagree
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Next

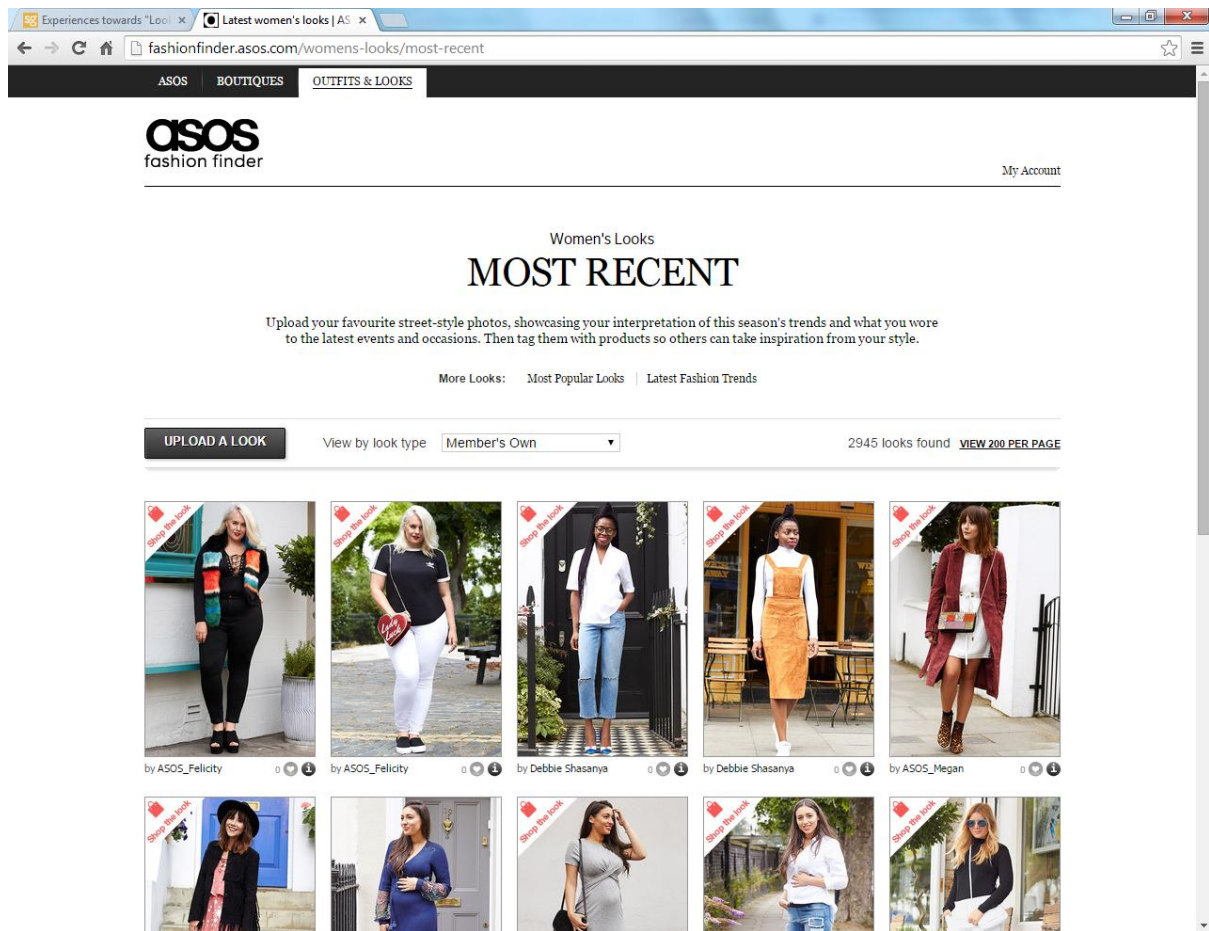
90%

Survey Software powered by SurveyGizmo

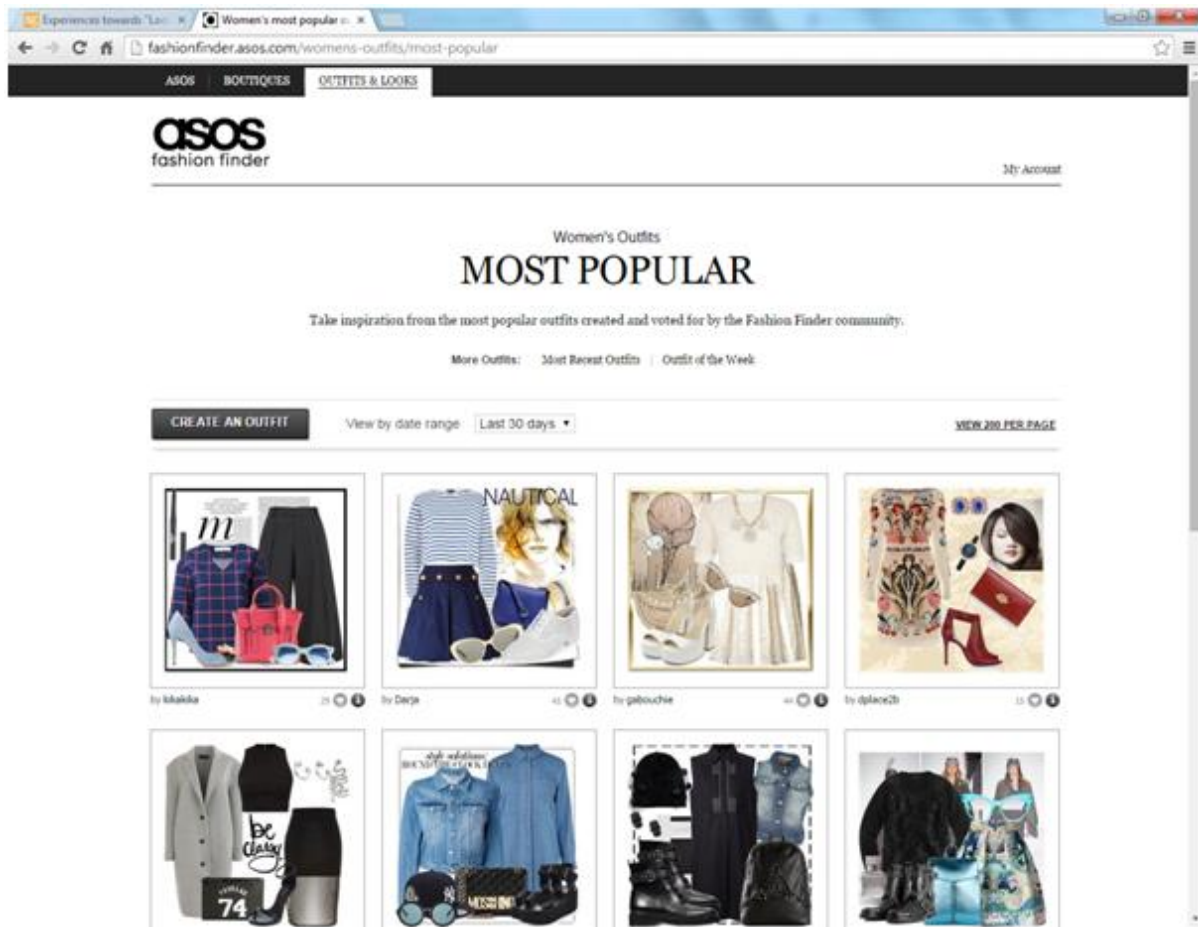
surveygizmo



Appendix 2: Looks browser on ASOS Fashion Finder



Appendix 3: Outfits browser on ASOS Fashion Finder



Appendix 4: Interview Transcript

Interview 3

[Date: 4th June 2014] [Duration: 32 minutes]

Now I know you don't use ASOS Fashion Finder, as you had mentioned in your email, but you use ASOS?

Yes.

Have you visited ASOS in the last 6 months?

Yes.

Ok. How often do you shop on ASOS?

Probably...what actually purchasing something from ASOS?

Yeah.

Maybe like a few times a year.

Ok. How often do you go on it for browsing?

Probably once a week.

Once a week, ok. Approximately do you go on the internet for browsing around for leisure purposes. **How many hours a day?**

Probably like an hour a day?

Ok. Could I just take you age if you don't mind.

22.

And where about are you from in the UK?

From Essex.

[Outfits]

Ok, were just going to start with the outfit ones first. What would you, in your own words, what would you call these?

What these outfits?

Yeah, so ASOS has given the term outfit to describe these.

Oh, I see. Ah I don't know. They're kind of like fashion snapshots.

Ok, yeah. What are they about? Could you describe them?

Are they created by general people?

Yeah.

Ok. So they're just like new items that a person has put together to create an outfit that they like really. It's their sort of style, with a bit of text to sort of make it more interesting.

Ok, yeah. Ok, starting from the first one. Why did you pick this first example? (Mood board 3-1)

I liked the clothes. I liked the jumper, that's what drew me to it first, the jumper. It's something I'd wear, and I thought the combination of products was a bit different. I'm quite into lipsticks, so I quite like the lipstick on it.

Ok. Was there anything else about it?

No, that's it really.

Ok. And how about the second example you've given? (Mood board 3-2)

Second one I clicked on to it because it was bright. I liked the picture in the background, and the handbag...oh actually I liked all the items and clothing on here. I thought it was a good snap shot of it, an outfit that fitted the title.

Yeah. You said it's very bright. Does that mean it's the colour thing that kind of draws you to that as well?

Yeah, yeah, the yellow top drew me to it, but that's just because it's that style. I don't know, yeah.

And, you said you also liked the image in the back as well with the face and then make-up on the girl?

Yeah.

Ok. And your third example? (Mood board 3-3)

This one I liked the sort of magazine style with the text on the side. I liked the kimono because I want a kimono. I just thought it was a bit different to the other ones, a bit darker. I wear a lot of black anyway so I just thought I liked the outfit.

So you say you wear a lot of black, so does this one kind of reflect your own personal kind of style as well or?

It's a bit grungy for me. It's a bit full on so I don't know if it would reflect my personal style, but it's something I would definitely wear as an option.

Ok. And does that goes for the first two as well or?

Yeah, I chose everything that I would wear.

Ok, so it's not something you would, so not like something you wish you would want to wear?

Yeah, I would probably wear most of those things.

Ok, that's interesting. And what about the last example? (Mood board 3-4)

The last one, I just liked this picture because I thought it was fun. I probably wouldn't wear it. I didn't like the jelly shoes but I loved the other stuff, it was quite simple. It was just nice. Yeah.

Ok. Where there any particular things about these that outfits that you didn't like or...when you were viewing them?

Well in the last one, I didn't like it that it said Miss Guided in the corner, I think it looks messy. I don't like the jelly shoes; I think some of them are potentially more messy collages than others. I don't know these are all ok actually; I liked the way they are collaged. I don't think there was anything else I didn't like.

That's ok. What do you think about the text in the background?

Yeah, no, I like that, it gives it context and makes it more exciting. I would look at that rather than just clothes. It makes it more magazine like, like when you flick through magazines.

Ok. You might have already answered this, but could you let me know what you find visually appealing about these outfits?

Ok. The first one (mood board 3-1) I liked the effects and the sort of colours used. The second one (mood board 3-2) is the image behind that I liked, and it's quite neat this one, the products are clear to see. The third one (mood board 3-3), it's quite bold because it's dark. I liked the top. And then the last one (mood board 3-4) I liked...it made the T-shirt really stand

out with the products chosen and the sunglasses match which I think was quite cool. And I liked how its' quite plain and simple. That's it.

Ok. When you were browsing through these outfits, how did you feel? What sort of emotions did you feel towards these, or how did you feel when you were looking at them?

It was quite interesting to see the common items that people are using or are repeated. I thought it was a nice idea. I actually wondered how they made it, like how people made these, that's what I wondered.

Oh, alright. It's because with ASOS Fashion Finder, they have the tools on the website, where you can create these outfits. Basically, they get just a blank collages, and then they drop and drag the items into it. But the texts in the background and the images, they put them in themselves.

Oh ok. Yes, so would you say it was mostly positive feelings you have?

Yeah, I wouldn't say negative.

Ok. And so you mentioned you were drawn to the outfits you've got here because of particular products or the colour of them. How would you say you kind of relate to these outfits? Is it based on your own personal style...?

Yeah, that I would buy. Like each one I had chosen had at least one item I considered buying and wearing, yeah.

Ok. So then if you say each one had at least one item, could you take me through the process when you were browsing from the actual web page, and then going onto this, and then what happen next? Like the stages that you did?

So, I was browsing them all, like loads on a page, and then I opened a few that I liked and then once I got a better look at it, I decided to keep it or close it. Mostly it was based on one thing in the image that I liked the most, and then I would look at other products as well around it, to see if I liked any of those.

Ok, by looking at the other products, does it mean scrolling down the page to see the tagged products? Is that what you mean or?

Yeah. I looked down the side, to see if they had the products listed exactly, or like how close the similar ones are.

Ok. Did you find any that were exactly the same or where they mostly different?

Erm...I don't remember. I don't know if I looked down the side as much. I took notice of the bold ones. I haven't look that much down the page. I just sort of print screen them.

Ok, that's fine. If you were thinking of shopping, would you have clicked onto any of the products to check them out, or maybe considered buy them?

Yeah, if I was looking to buy, I would definitely look yeah.

Ok. The next question is about when you were browsing on the web page on these outfits, did you feel like you were absorbed into the activity? I mean depending on how long you spent on it of course, If you had spent longer probably?

Oh, I, well, I got very far down the list so that kind of speaks for itself. Yeah probably.

So by far down the list, you mean very far down the page?

Yeah. I did like...what was it 200 pages or something...

Sorry, what was that?

I think I viewed it in 200 per page. I was just looking down and then choosing ones that I genuinely liked.

Yeah. Ok. If in the future, do you think you would visit or revisit a website that has something like this on it for shopping?

Personally not. I've never really used this thing before, so I don't feel like I need it to shop. But I'm a fashion student so it depends.

Ok, yeah. So in terms of like shopping on websites, do you think features like these would be useful for shopping or not really?

It's nice to have. I like it, but if it wasn't on a homepage, I probably wouldn't notice it. I don't know if I would personally use it for shopping because I don't tend to buy outfits. I don't tend to buy everything all at once. So I would buy the odd thing, so I don't know. It's a good source of inspiration.

Ok. I don't know if you could answer the next question, but the way the fashion is presented in the outfits, do they have any influence on your shopping behaviour?

Definitely more than just having the clothes on their own; if I didn't know what I was looking at, outfits and trends, it would be more appealing than just looking at single items.

[Looks]

Ok. That's fine. Now we're going to move onto the looks. So it's the same set of questions again, but just for these ones. Ok. So what would you call these features here?

This to me is just people posting their outfits. Street style, yeah. That's it really. Just people posting looks that they like.

Ok. And what would you say these looks are about? Could you describe what's in them? What you would see normally.

It's kind of just normal people wearing nice clothes.

So like people modelling clothes?

Yeah. I guess its outfits that they are proud of. They probably took pictures normally and then thought they'd put it on that. I don't know why they'd do that, but some people like to show off I guess.

Ok. So starting from the first one. Why did you pick the first one? (Picture 3-1)

I like this one because of the photography actually. It was clearer to see.

Because of the photography did you say?

Yeah.

Alright, ok.

It looked more professional.

Ok. And what about the second one? (Picture 3-2)

I just liked the outfit.

You just liked the outfit. Ok.

Yeah. That's pretty much why I clicked on all of them, just because I liked the clothes they are wearing.

So is that for most of them because of the clothes and the outfits they are wearing?

Yeah.

Is it the whole outfit or is it an individual item on them?

Initially, the overall look and then when I opened it, I looked in more detail like what I'd actually wear. I thought like could I pull something like that off.

Ok. So it wasn't like with the outfits from before, they were more like a specific item probably?

Yes. Those (the Outfits) were about a specific item, but this (the Looks) is more like how they put their outfit together.

What about the backgrounds that they've got. What do you think of that?

Well, it's just like general street style. I knew what I was looking at, so I didn't really think too much about the background.

So really it's the person, the outfit, and the way they styled the items together?

Yeah.

Ok. So, again with the visually appeal of these features, do you think you could say anything about that? Like what is visually appealing?

Yeah, it's just what they're wearing really. It's like if I would wear it that sort of thing.

Ok. So these outfits, would they be something that you would wear as well?

Yeah. Maybe not the last one. I just thought the last one looked cute.

Ok. So the last one is probably not be something you would wear, but you liked it is that what it is?

Yeah. And the same with the first one, I would like to think I could wear it, but I'd probably look silly.

Ok. How would you relate to these looks, you might have already kind of answered these, for example most of them is something you would wear.

Yeah. What I want to wear or buy. I think they look nice. I wonder if I would look like that.

Ok. So did you check out any of these items? Or if you had more time, would you think you would have checked out any of the items?

Yeah. Yeah I would. Definitely numbers 2 (picture 3-2) and 3 (picture 3-3). I looked to see... I think number 3, it said shopped the look so you can buy the exact items.

Alright, yeah. Do you think that is important for these features. To be able to shop the exact products?

Yeah I do, because sometimes when you look at the ones like shop similar items, they're not really that similar. If you were looking at a picture like this, you sort of expect to buy the clothes; otherwise I don't really see the point.

Yeah. Ok. Ok, so when you were browsing these looks, how did you feel when you were browsing them? Like what sort of feelings did you get? Was it the same feelings as the outfits from before, or was it a different feeling?

It's a little bit different because...I don't really... I don't know. The Look things, like other people's looks, I'm not really that bothered about what other people are wearing because they're not my friends. If they were my friends, I would comment on Facebook or something, that's more appealing to me, whereas these are just people posting pictures of themselves in nice clothes. There was a lot...loads that I didn't like. I had to go through quite a few to find

any that I thought were nice. And then like some of them, the photography was really bad, some of them you can't see the whole outfit, so I don't know.

Ok. So those things you just mentioned, they are kind of the dislikes of this features?

Yeah.

Ok. You mentioned something about Facebook. Do you mean if it was your friends posting on Facebook, you would probably find it a lot more interesting.

Yeah. If I liked someone's outfit on Facebook, I would more like to ask or find out where it's from.

Ok, and that brings me to ask about the interactive features on them. With these, at the bottom of them you could share it onto like Facebook, or Pinterest, or other types of social media, do you think you would interact with them?

I'd never share someone else's outfits; I think that's really weird.

Ok that's fine. If it was on Facebook, like if it was your friend's post. With Facebook features where you can like it or comment and share, things like that?

What of someone else or themselves?

Yeah, of themselves.

Well if they posted a picture of them self in a nice outfit, I'd "like" it.

Ok, what if it they posted a picture of somebody else's outfit that they liked on Facebook?

If they like shared one of these pictures on Facebook, I think that's a bit weird.

Ok. So if you were part of the ASOS Fashion Finder community, and you used it, do you think you would give it a "like" or a rating?

Yeah, yeah. If I was part of the community. If I posted pictures of myself, I wouldn't see why I wouldn't like other people's because then that's the community aspect. Yeah, if I was part of it maybe, but it's hard to say because I'm not.

Yeah. Yeah I understand. Ok. When you were browsing these looks, did you feel absorbed into the activity when you were doing it?

Not this one really.

And why is that?

Hmm...because I didn't like a lot of the outfits, and I'm not really that fussed in what other people are wearing. You see other people like every day, I don't need to look at other people online. I prefer it when it's like professionally done outfits.

So would you say you prefer the Outfits more than these Looks.

Yeah.

Ok. Does these looks, in anyway, influence you to shop?

Hmm...probably not. Maybe like one or two if there's a really stand out outfit, like number 3 (picture 3-3), I really liked. That potentially I would look into buying that outfit, but sifting through the amounts on there, probably not worth it.

Yeah. So it's probably a waste of time or?

Yeah.

If you were shopping on outfit number 3 that you've picked here because you liked this one the most, If you were shopping on a website, and now normally they have mannequins that display the top or the skirt, and then there might be a professional model modelling that item as well, if there was a feature where was an additional

image, and it had an image of these...someone else's outfit that they had put together of that item, do you think it would influence you in any way to consider that product.

Hmm...yeah it would be nice to see how other people wear it.

So like in additional to the professional versions of it?

Yeah, yeah, it would be convenient that way.

Ok. And for the collages, do you also think the same?

Hmm...that's kind of like the related items isn't it? What else you might like.

So kind of like a recommendation list?

Yeah, that's what the outfits would be like if they were on...like the general pictures when you click through. So I don't know...I don't think that would be appropriate if you were looking to buy a single product and then that comes up. Not sure.

Ok. That's fine. That's about it for looks, but I forgot to ask for the outfits in terms the social media and interactivity with them. Would you share or interact with outfits in any way?

No, not personally I wouldn't.

So same as the looks?

Yeah. No, I don't really share anything though. I don't, I don't know. I don't feel the need, I don't think people are interested in seeing like a collage of outfits that I like.

Yeah, ok. That's fine. And again, if you were part of the community would you rate or like the collages?

Yeah, if they were done in a good way then I would.

Ok. One last question. What is your preference out of the two?

Probably the outfits.

Could you just outline why?

I prefer looking at something that looks like a magazine than random people in clothes, and they're easier to...like sift through and get a better idea of the theme they're going for, it's more inspirational than someone just putting on clothes.

Ok. That's everything! Thank you so much for participating!

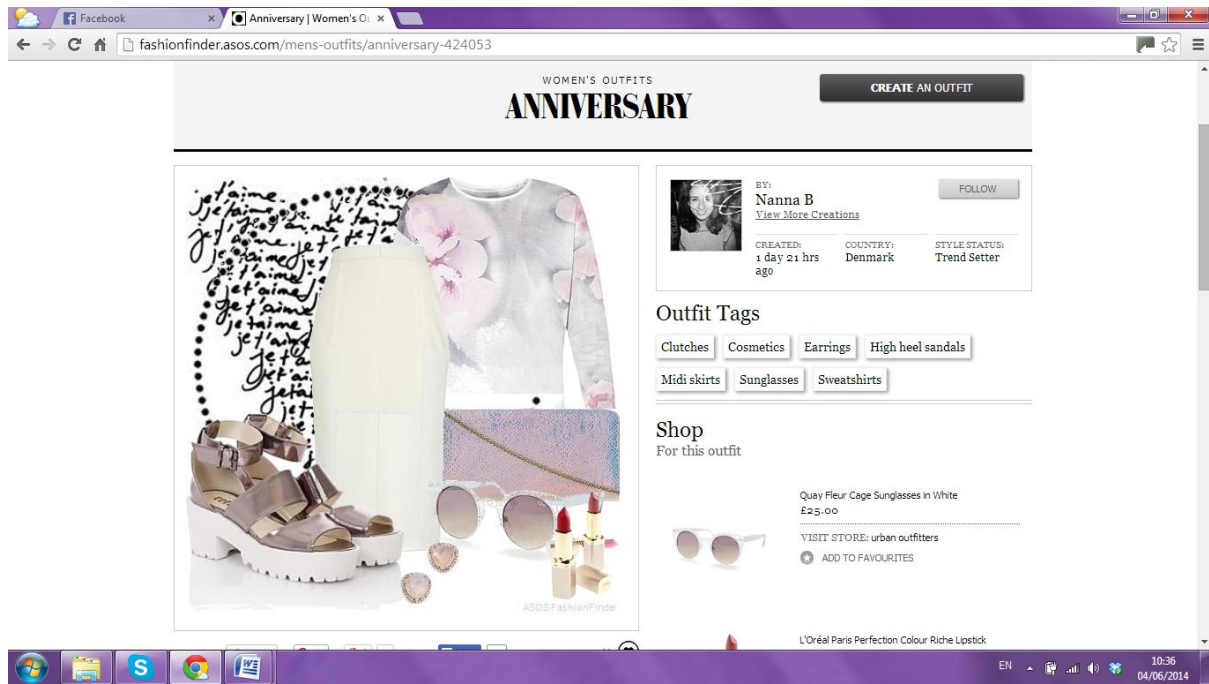
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Appendix 5: Participant's screenshots used in interview

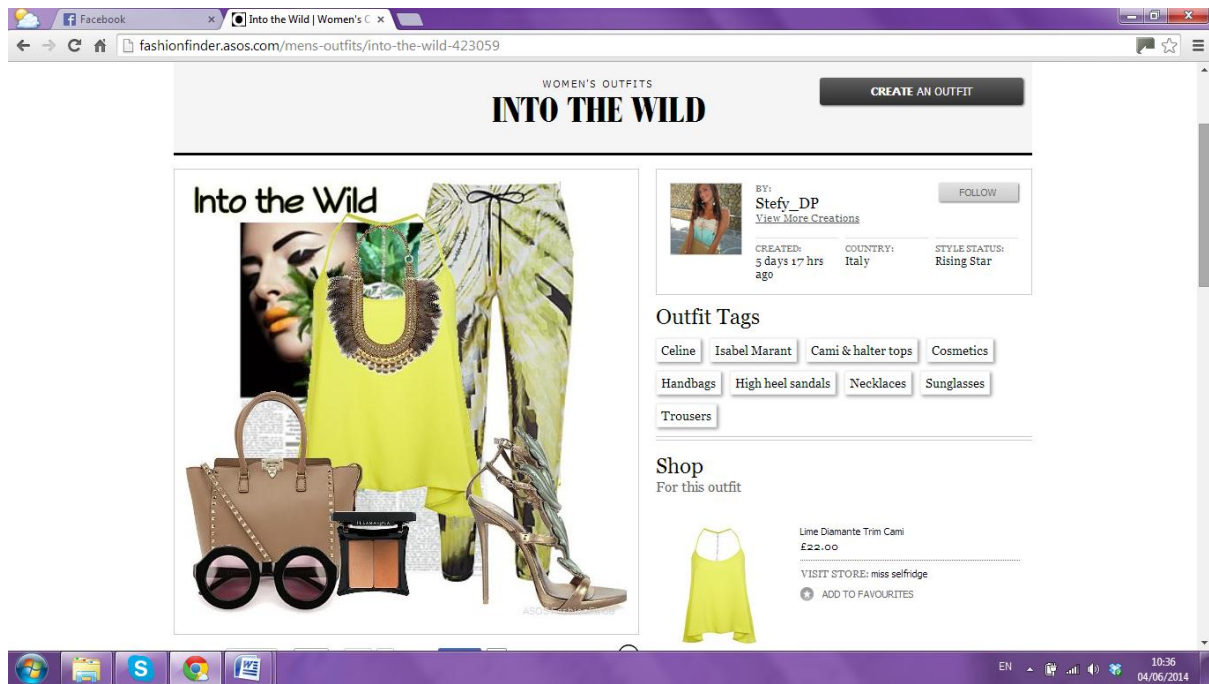
Interview 3

Outfit screenshots

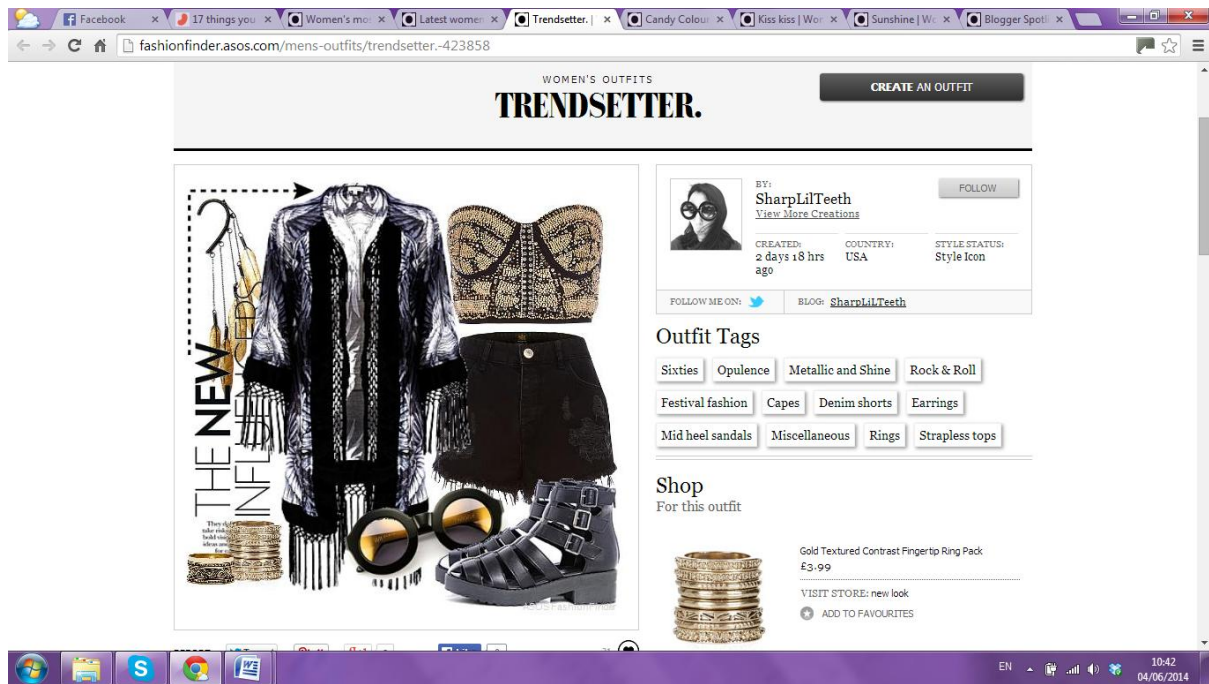
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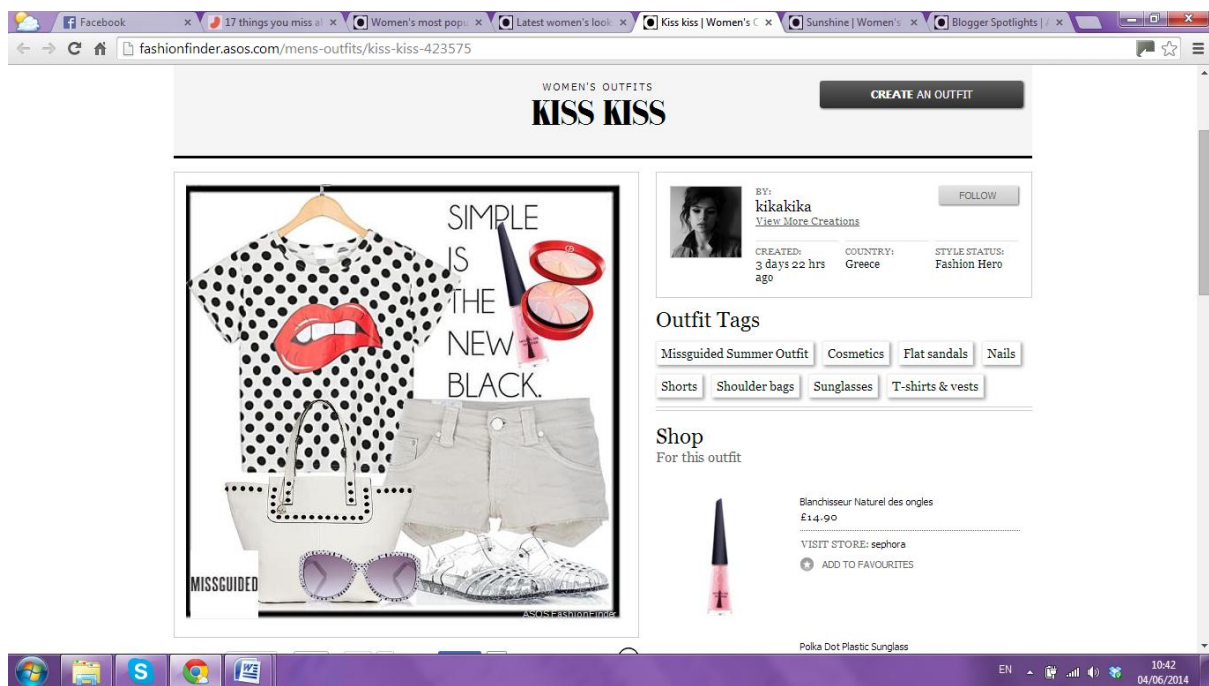
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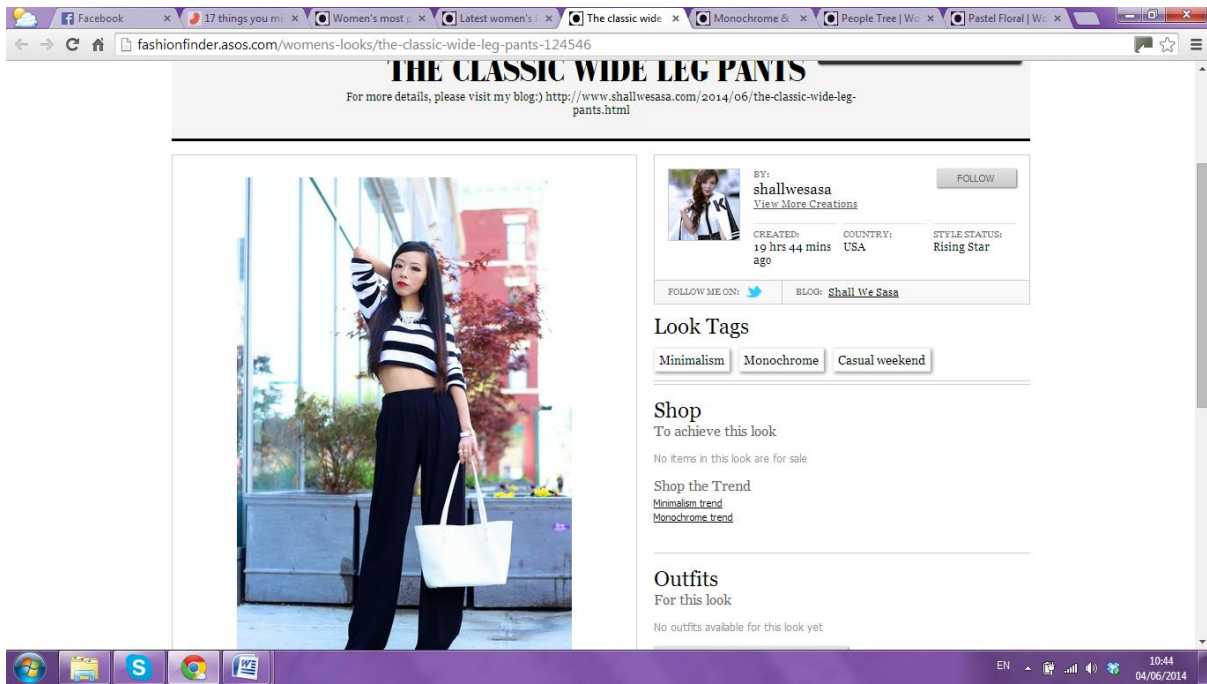


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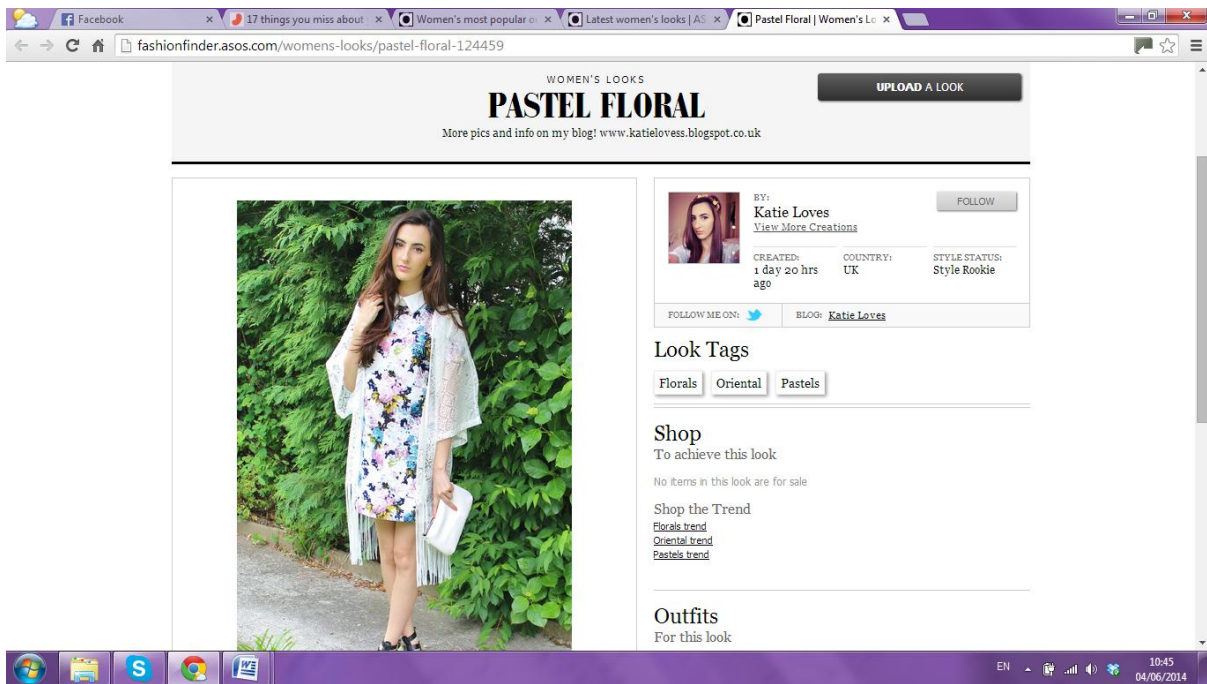


Looks screenshots

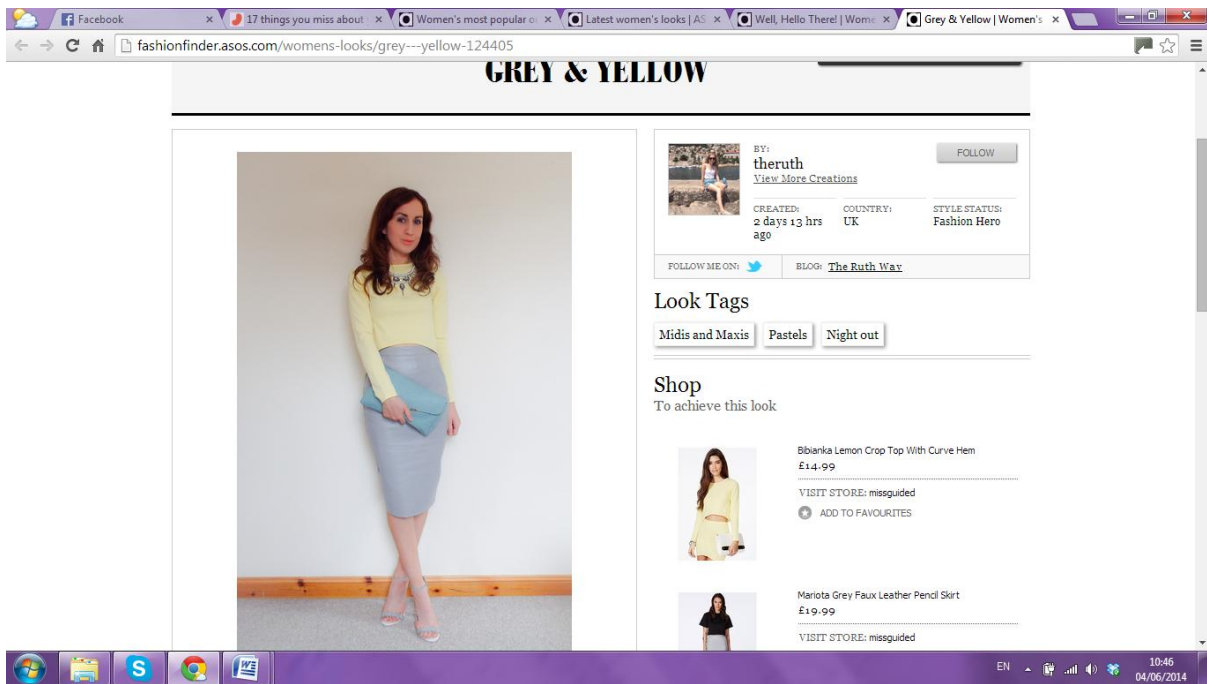
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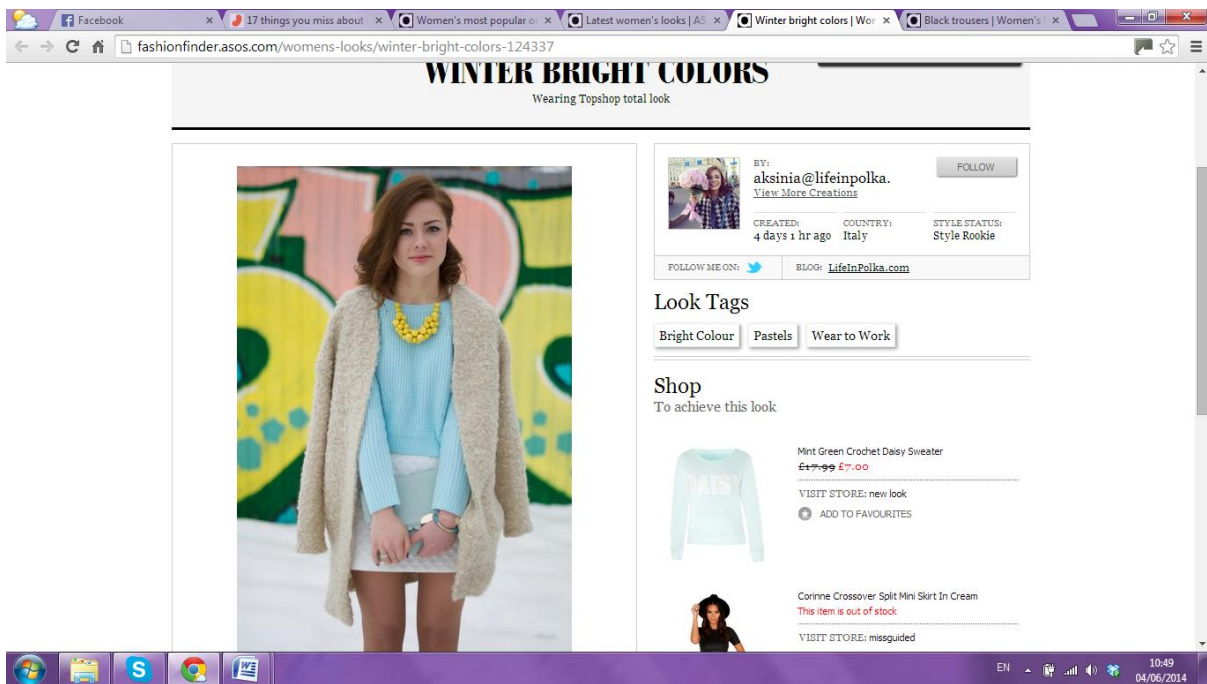
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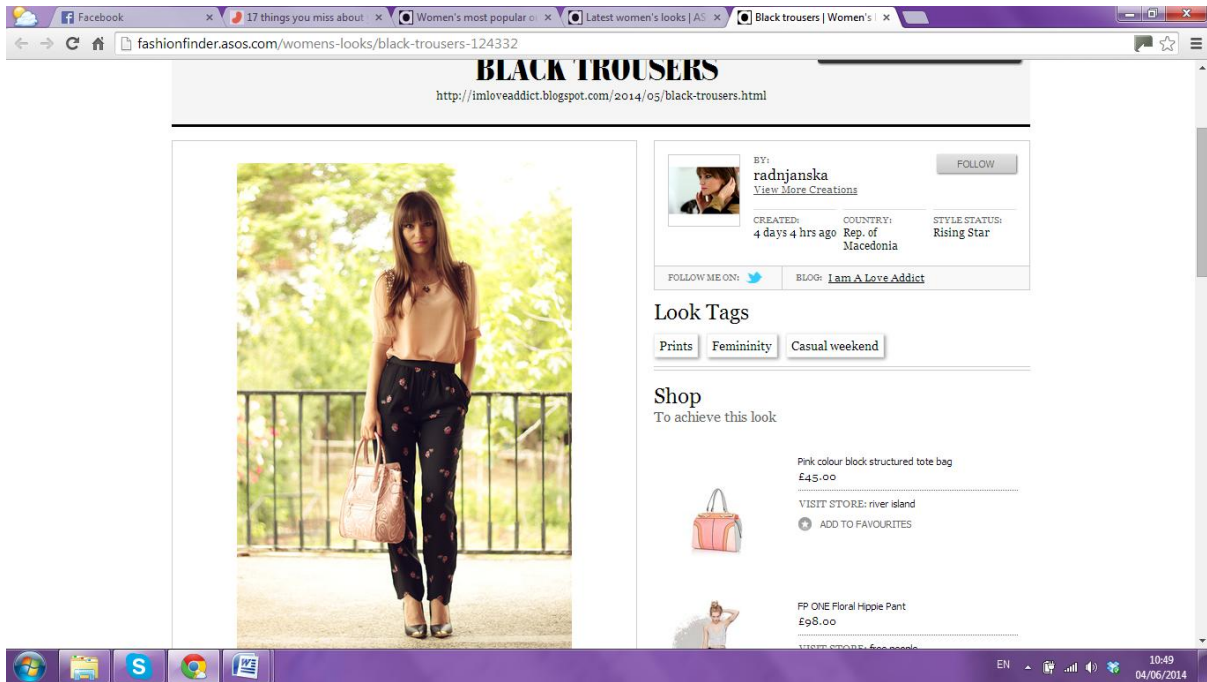
Picture 3-3:



Picture 3-4:



Picture 3-5:



Appendix 6: Qualitative Data Analysis for Looks

Open	Axial	Selective	
Emotions	Arousal	Inspired	<ul style="list-style-type: none"> • [...] this is purely inspirational. [1] • Well, she inspires me that's why I looked at her clothes. [2] • I think it does make me feel like...it does inspire me I suppose, and it kind of gets me thinking about what I would do if I was doing it. [6] • [...] they remind me of Lookbook, so they are quite inspirational. [9] • Yeah definitely because again as soon as I started looking I felt inspired, then I was inclined to look further like in other places, and like go to this girl's blog to see what else she's got, so I think it's easy to spend a lot of time looking. [9] • I felt a lot more inspired with these, like I said, I think it is easier to see clothes and the accessories on a human being rather than just like 2D on the page. [9] • I felt inspired by some of the Looks [...]. [11]
	Pleasure	Enjoyment	<ul style="list-style-type: none"> • I think I enjoyed looking through the Looks more, especially looking through that... "thankfifi", I think that's what she's called? It was good looking through her stuff and then sort of just looking through how different style statuses and sort of just looking through other bloggers, like having a look at the other ASOS community Looks that people have created, so yeah, it was enjoyable. [7] • I would probably say I enjoyed looking through the Looks a little more, yeah. I could probably do that for hours, just look at people's different Looks that they have created. [7] • Obviously if it's a nice photograph it makes it more enjoyable. [4]
		Fun	<ul style="list-style-type: none"> • I just thought it was quite playful and fun (picture 4-1) [4] • They are all really nice pictures, so they are all really happy and they're all having fun. Yeah it's quite nice. [12]
		Interesting	<ul style="list-style-type: none"> • Yeah, it's quite interesting, I think they look quite nice. [12] • I was quite interested looking through them because it gives me different sort of ideas, so I did find it quite...like it was quite nice because I like some and didn't like others and they were very...quite opinionated about all of them really. So, it was nice to see sort of what other people are wearing and getting up to. [12]
	Displeasure	Boring	<ul style="list-style-type: none"> • I just think they're really boring. [5] • [...] I thought the image was really boring [...] [12]
	Non-arousal	Uninspiring	<ul style="list-style-type: none"> • They don't overly inspire me; I'm not going to lie. [5] • Yeah. Like this one (picture 5-1) for example is the back of somebody on the street, which is not overly inspiring. [5] • These one were quite boring. When you get it up on the screen, it's just a screen full of people. Do you know what I mean? It's just like "oh, I'm looking at more people". It's just really hard to like get the feel from just scrolling through. [...] I think it's because they all just merge together as a screen of people, and you sort of have to go in and be like "I don't like that" [...]. [5]
Visual appeal	Negative	Uncaptivating	<ul style="list-style-type: none"> • I think this way, when it's all together on a screen; it's quite boring to look at. It would probably take me a lot longer to find something, whereas the other ones, I saw the stripes straight away. They were just there. [5] • I picked this out because it's quite similar to what Alexa Chung was wearing in the previous photo, but it's sort of done really badly so that it could have been exactly the same products that it's sort of advertising or it has links to, but you wouldn't be compelled to click on them because it doesn't look aspirational because of the way it's been executed. (picture 7-3) [7] • (picture 7-3) [...] it's not as aspirational from the other set, I don't know, but it just wasn't executed very well either and I

Appendices

			<p>think that makes the clothes sort of less appealing or makes you feel less compelled to. [7]</p> <ul style="list-style-type: none"> • I feel the image was quite...I'm not that keen on the dress, but I thought the image was really boring in comparison to the other ones. Sort of like the plain background and it just doesn't hasn't got anything on it and the dress I didn't like as well. [...] Yeah, there's no story to it. It looks more like it could be you know what people put on Facebook, so before a night out. It just has sort of a girl in a dress rather than anything else. [12] • [...] this (the Looks), even though someone has gone into a lot of effort of taking a photograph and making sure everything is how they want it to be, I still get from them, for some reason, more time has been taken. Not really sure why. Maybe that's because these...her's actually looks quite stylised-shot, whereas sometimes they'll probably look like they're just outside their hedge. So erm, which may fit with the Look, but you get the impression it was just kind of.... "oh I'll just take a picture there because it's easier", rather than a well considered photograph that fits the feeling of the outfit. [11]
		Poor quality	<ul style="list-style-type: none"> • I think some of these images are a bit shoddy. Like it isn't really selling anything to anybody, so they need to be of a good standard. [5] • You can't like, the bottom of her shoes is cut off and the top of her head is cut off. [7] • I think it is important (a full head-to-toe view). I know Topshop use to, on their website when they first used the body to show the garment, they use to have the heads cut off but I think they have the heads on now, because it just looks a bit strange if you haven't got that. So I think it needs to be a full shot, [...] [7] • And the background just looks like she's in the hallway of like a halls or a flat or something, and it just doesn't look as nicely styled or the photograph is not of good a quality, so I just thought as a sort of contrast to the Alexa Chung one. [7]
		Unclear	<ul style="list-style-type: none"> • The focus is all on her and the outfit, with these three (picture 1-1; 1-2; 1-3). So, that's what I'm looking for, whereas the bottom one (picture 1-4), it's a busy background, and she's also covered up...she's got an outfit on and she's covered it up with this big coat, and like, she's looking down, she's quite hunched up.[1] • I picked that because I don't like it. It's just not clear, like, at the end of the day, I'm looking at the outfit these girls are wearing, for inspiration, ideas, I want it to be clear what she's wearing. I can't...like...I guess it's the effort again, I don't want to be spend time trying to dissect this photo. [1] • [...] this one (picture 5-1) for example is the back of somebody on the street, which is not overly inspiring. [5] • I feel really bad saying it but to me it I mean I like the image as a photograph but what it's trying to do, like why would I buy something that I can only see the back of her. [5] • just...I wouldn't wear anything like that. It's not to my taste I think, and it's not very clear either. I don't think...it looks as if it's just a photo of someone on holiday. I feel bad saying it, but I wouldn't get any inspiration from seeing that because you can't really see. I don't like what she's wearing really, and I don't think you can really see it, [...]...I think the background is more interesting. (picture 6-1) [6] • [...] some of them, the photography was really bad, some of them you can't see the whole outfit. [3] • I don't know if that's a top or a jacket, I'm a bit confused what she's wearing because you can't see it clearly. But I'm not interested in it anyway, it's just the skirt. [2] • Well, you tend to find things like accessories you'll see them more clearly on the mood boards and you wouldn't be able to see them quite efficiently on the Looks, for example, that bracelet there (picture 11-3) and even the shoes. Sometimes you can't actually see them all that clearly because of the pose, or how they're holding themselves, but it's just you take...I find I just take what I like from it and probably pull all that together. [11]
		Needs to be styled up content	<ul style="list-style-type: none"> • This again to me it doesn't really look like...like if you're gonna...I don't mean to sound nasty but if you're going to put a photo up I think it should be a "look", that's just a short t-shirt, a vest and shorts... [...] Yeah, or just have a bit more to it. I think to me those two pictures (6-1, 6-2) just look as if they took pictures on a normal day. They look nice but I wouldn't be inspired by it because it's a vest and a pair of shorts. It's pretty standard. [6]

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			<ul style="list-style-type: none"> •
	Good quality photos	Professional	<ul style="list-style-type: none"> • [...] this one (picture 5-3) I thought she just looked quite cool, it's a nice outfit. And that one, it's nice because it's a bit more professional. [5] • [...] it's something that is done by different people, so some of them are really like... This is one is really well done. And then others are a bit random because you can just submit it. [5] • The outfit is quite bold in it, and it's a well executed photo. So I liked that one. [5] • It looks professional and I think again, I think it's one of those that looks as if it could be put in a magazine. [6] • It's like a really good quality photograph as well [7] • I like this one (picture 3-1) because of the photography actually. It was clearer to see. [...] It looked more professional. [3] • I really liked the style of the photo shoot as well; I think it looks really professional. [9] • Like these ones (pictures 9-1; 9-2; 9-3; 9-4), even though they are just normal girls, and they are bloggers so they kind of know what they are doing, but I still kind of think they are a lot more inspirational, like professional. [9] • Yeah. I mean, yeah, the four that I have chosen are bloggers. So I think that's why I was drawn to them and that's why very professional pictures because they know what they are doing. [9] •
		Clear	<ul style="list-style-type: none"> • I like this one (picture 3-1) because of the photography actually. It was clearer to see. [...] It looked more professional. [3] • I really liked that (picture 6-4) because I really liked the picture in it. You can actually see what it looks like on, and I really liked the clothes. [6] • This one (picture 7-2) I just really liked it because it's a really casual look. And again, it's sort of quite a good photograph, it's not so posed but it's sort of a really good quality photograph [...] [7]
		Lighting	<ul style="list-style-type: none"> • Also the lighting is generally outside rather than in a studio, generally there would be a colour difference. You can't recreate natural light, no matter how hard you try in a studio, so I think that a bit as well. I don't know I think it just looks totally different and more realistic of what it would look like on you. [1] • Well, cleverly they all look like they have decent enough lighting in. Sometimes, experience of an online shopper, you get people uploading their own photos a lot of the time to things like eBay, terrible quality half the time, you can't see what it is they are trying to sell. So actually, I was actually like, if they are their own photos, which I think they are, they've actually all been very considerate in making sure you can see what you're looking at. You can see the items that they are making reference to, so there is a lot of care and consideration, but I suppose Looks isn't...this type of way isn't anything new because WGSN years and years ago at Graduate Fashion Week was taking pictures of students and having like a roll call of looks and things like that. So, I suppose it's just stemmed and moved from that to I suppose just sharing it more which is quite nice. [11]
		Real/Street style	<ul style="list-style-type: none"> • It's the person that you could pass in the street. It's what I like about them. It's not a model on a catwalk. It's not just a product with another product that might look good, like in the collage. But you could wear it sort of in real life. Like, I like that it's kind of real. [1] • I quite like sort of street style photography. Sort of the realist and that sort of imagery, [...] [7] • Yeah, like in the house, in the garden I don't think...it's just not that inspirational. Like these ones (pictures 9-1; 9-2; 9-3; 9-4), even though they are just normal girls, and they are bloggers so they kind of know what they are doing, but I still kind of think they are a lot more inspirational, like professional. But yeah, some of them, the girls are just kind of looking at the floor, or have their hand over their face; It just doesn't look that good compared to some of these ones. [9] • I quite liked, sort of, the light was quite nice and she looked sort of quite real. [12]
	Backgrounds/	Outside	<ul style="list-style-type: none"> • Yeah. I really liked these three (picture 1-1; 1-2; 1-3) because the background...it looks good, it's outside. It looks like

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	settings		<p>real life, but it's simple. [1]</p> <ul style="list-style-type: none"> • So, yeah like these backgrounds are really simple, clear. They're almost blurred, so the focus is on her and the outfit and that's what I'm interested in. I couldn't care less where she's standing really, but I think it looks good when they're outside. I say I couldn't care less, but I prefer photo where they are outside and....not too busy in the background, yeah. [1] • I prefer the ones that were shot in the street style, so, in the street rather than in someone's garden or in someone's house. [9] • I thought it looked quite fun that she was outside, like in the meadow and it I thought it was quite a nice... [12]
		Background and Look complements	<ul style="list-style-type: none"> • I think these ones that I've chosen in particular, where they've choose to shoot kind of goes well with their outfits as well, so I think that is really good. [9] • [...] it would be again like something that I...like a piece of clothing or accessory that I really like, and the way that it's styled and the way that it's been shot in the photo. So yeah, for me the background and how it's been put together is quite important to complement the look. [9] • I think that one (picture 9-1) was a few things. I really liked where she shot the picture, the background. It kind of reminds me of a Zara lookbook, like the way she styled it and I've actually got those shoes from Topshop, so that is something that I would see like, if I've got something that someone else has got, I automatically kind of see how she's kind of wearing it, to maybe see how I would style them. [9]
		Sets the scene	<ul style="list-style-type: none"> • I think it's the whole point if it's in a setting. It's like that feel of the look so the background is important. [5] • [...] obviously she's got to be the most important, but it's not like doing it against a white wall. It's in a setting, so it does need to have something. You still need to look at the whole image to get the feel of it. [5] • [...] if you actually see the outfit in a certain situation you would think "Ah actually that looks nice". [6] • I was just sort of drawn to it. I think her...sort of the way it set a scene, she's sort of riding a bike. It's like a really good quality photograph as well. And I also really like the outfit. I really liked the colours in it and the prints, so yeah, sort of everything about that, I really liked the picture. [...] It makes you want to be in that scene. It sets a bit of story behind it which I quite liked. (picture 7-1) [7] • [...] I think the background and the lighting is really important as well. Like on the previous two (picture 7-1, 7-2), they sort of told a little bit of a story, just a bit more interesting to look at, so yeah, I think it is important. [7] • This one (picture 7-2) I just really liked it because it's a really casual look. And again, it's sort of quite a good photograph, it's not so posed but it's sort of a really good quality photograph. It's sort of setting the scene, it's just like a day time look or a casual look. I was sort of drawn to it. Quite simple. [7] • I was attracted to this because of the image (picture 7-5). I thought it was a really cool image. Again, it was a really good quality photograph, the lighting was really good and the background sort of makes it looks like she's walking a dog, it sort of tells a story, sort of creates quite an aspirational image. [7] • Yeah the background did sort of help. Like they set the scene, so it's like where you might wear an outfit if you're not too sure. [12] • I think it's more of the story they are creating, which the products are in. Like the first one (picture 12-1), I see more like a girl waiting on the side of the street rather than a girl wearing a hat, dress and a bag. [12] • I thought it looked quite fun that she was outside, like in the meadow and it I thought it was quite a nice...I think she's pregnant, she looks very happy and very sort of country and very summery. I think it was very hot when I picked them so it sort of made me want to go outside, and summer times. (picture 12-2) [12]
		Negative	<ul style="list-style-type: none"> • I knew what I was looking at, so I didn't really think too much about the background. [3] • I have noticed the background looks pretty, but no, I didn't look at the background. I selected it for the Asian model

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			<p>and the clothes, what she was wearing. [2]</p> <ul style="list-style-type: none"> • No, I didn't pay attention to the background. I think if it was a white background, I would still notice her. If she was standing in a white background, I would still select it ... because of her clothes and her makeup. [2] • Yeah, like in the house, in the garden I don't think...it's just not that inspirational. Like these ones (pictures 9-1; 9-2; 9-3; 9-4), even though they are just normal girls, and they are bloggers so they kind of know what they are doing, but I still kind of think they are a lot more inspirational, like professional. But yeah, some of them, the girls are just kind of looking at the floor, or have their hand over their face; It just doesn't look that good compared to some of these ones. [9] • I'm not too bothered by what's in the background. [11] • I don't want too much going on in the background. [4]
		Situation conflict	<ul style="list-style-type: none"> • Like that girl is wearing that in the garden next to the trees (picture 4-2), I might wear that out one night into town. It doesn't really match my situation. She's probably thinking for a festival, whereas I'm thinking oh I'll wear that for a night out. [4]
		Focus on the model	<ul style="list-style-type: none"> • The focus is all on her and the outfit, with these three (picture 1-1; 1-2; 1-3). So, that's what I'm looking for, whereas the bottom one (picture 1-4), it's a busy background, and she's also covered up...she's got an outfit on and she's covered it up with this big coat, and like, she's looking down, she's quite hunched up.[1] • So, yeah like these backgrounds are really simple, clear. They're almost blurred, so the focus is on her and the outfit and that's what I'm interested in. I couldn't care less where she's standing really, but I think it looks good when they're outside. I say I couldn't care less, but I prefer photo where they are outside and....not too busy in the background, yeah. [1] • Yeah, I think with this one, the one with the jacket, the white jacket (picture 4-3). I just liked it because the door in the background is really plain and I could just focus on the outfit, because sometimes I think the setting of the outfit might not match the setting that she's wearing the outfit on. [4] • I have noticed the background looks pretty, but no, I didn't look at the background. I selected it for the Asian model and the clothes, what she was wearing. [2] • I do like the outfit she's wearing even though it's not actually that obvious, because she's looking straight on. It sort of looked quite interesting the way she's holding her pose in that sort of way. It's like "what is she thinking?" [12]
	The clothes		<ul style="list-style-type: none"> • Firstly the clothes, and also, I like simple photos. [4] • I just liked the outfit. [...] That's pretty much why I clicked on all of them, just because I liked the clothes they are wearing. [3] • Yeah, it's just what they're wearing really. It's like if I would wear it that sort of thing. [3] • I liked her skirt. It stands out. [2] • I think the first one (picture 2-1) is more of the colour, the pastel colour. I think this one (picture 2-2) is more of the skirt because it stands out. And then because she's wearing a white top, and then the background is quite light, and then she's wearing a colourful skirt stand out, well not colourful, but dark coloured skirt, it just stands out. And then if you look closely, the pattern of the skirt is quite cool. Like the black contrast. [2] • The fourth example (picture 2-4), I liked her coat. [...] I want something like that, but probably not that colour. [2] • I do like the outfit she's wearing even though it's not actually that obvious, because she's looking straight on. [12]
	Colour		<ul style="list-style-type: none"> • Colour and the style of her clothes. It's more of a pastel colour and I am into pastel coloured clothes. That's what drawn my attention and then I noticed her skirt looked pretty cool. [...] And her makeup draws attention too. Yeah. The contrast. And black hair yeah. [2] • I think the first one (picture 2-1) is more of the colour, the pastel colour. I think this one (picture 2-2) is more of the skirt because it stands out. And then because she's wearing a white top, and then the background is quite light, and then

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			<p>she's wearing a colourful skirt stand out, well not colourful, but dark coloured skirt, it just stands out. And then if you look closely, the pattern of the skirt is quite cool. Like the black contrast. [2]</p> <ul style="list-style-type: none"> • The second one (picture 9-2) was mainly because I really liked the trainers, obviously that really drew me to the outfit because they're bright in comparison to the rest of it. [9] • I think it was the yellow door in the background (that drew me to it) to be honest, because that is quite overwhelming. Then it was just looked like a really fashionable shoot, so I really liked it. [9]
	Overall		<ul style="list-style-type: none"> • It just looks good. It's not about the individual products this time. Just, I'm like flicking through it and she looks good in what she's wearing, it's quite simple and effortless. She just looks good in her cool kind of simple wearable way. It's not really complicated, it just looks good. [1] • I really liked that as well because the whole thing I liked the image of and then really liked the styling of it. [6] • I was just sort of drawn to it. I think her...sort of the way it set a scene, she's sort of riding a bike. It's like a really good quality photograph as well. And I also really like the outfit. I really liked the colours in it and the prints, so yeah, sort of everything about that, I really liked the picture. (picture 7-1) [7] • I picked this one (picture 7-4) because it was quite a festival look and that sort of appealed to me. And also I think because the photograph is really sort of good quality. It's got a really sort of nice background, it's really nicely styled, and it's a really sort of casual pose. Yeah, I was just sort of attracted to the whole look the photograph created. [7] • I was attracted to this because of the image (picture 7-5). I thought it was a really cool image. Again, it was a really good quality photograph, the lighting was really good and the background sort of makes it looks like she's walking a dog, it sort of tells a story, sort of creates quite an aspirational image. I also really liked the clutch bag and coat as well, so those sort of key items attracted me too. And this was sort of one of the ASOS community that I had a look at her profile and really liked all of the photos on it so, yeah, definitely drew me to look at more of her creations that she'd put up. [7] • I just thought it was quite playful and fun, and I think I probably could...the top and the shorts, I could get that in my size. I could wear that and maybe just kind of...she's probably more styled it up, I probably style it down a little bit and make it more suitable for me. Yeah, it was just the overall, quite a nice simple picture to look at. [4] • I just thought her outfit was lovely. I didn't like the bag but I thought the nude top and the nude shoes with the yellow skirt, it's a really nice way to wear that colour without being too stood out, and her hair looks really nice there too. [4] • Initially, the overall look and then when I opened it, I looked in more detail like what I'd actually wear. I thought like could I pull something like that off. [3] • Those (the Outfits) were about a specific item, but this (the Looks) is more like how they put their outfit together. [3] • Just her outfit in general stands out. Maybe because the colours contrast, and then the way she's got everything it's just like, like her blue top is just...I don't know how to describe it, it looks...[cool?] Yeah! And the sunglasses as well. And her posture as well, the way she is posing. [2] • Yeah, she looks quite demure and sort of...it's like I just think it's the overall picture sort of drew me into that one. (picture 12-1) [12] • No it wasn't the products, it was more like her "look" (that was visually attractive). [12]
		Co-ordination	<ul style="list-style-type: none"> • The colours of the clothes and how they're composed and what accessories they wear with them [4]
Relate	Wear/ not wear		<ul style="list-style-type: none"> • I would probably wear that outfit (picture 5-1). I like that dress because it's bold, but I wouldn't wear it (picture 5-2). And I would wear that outfit (picture 5-3) if I could carry it off. [5] • If it's a bad image then I just automatically don't look at it, but I think it is the colours, and the styles again, has to be something that I would like and would personally want to wear. [6] • I wasn't sure how it would look on me because it's quite see-through so it's a beachy one, whereas I was looking for one I

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			<p>could wear during the day. [6]</p> <ul style="list-style-type: none"> • The dress, I love leopard print you see, so I liked how they put it with the dress, so that I clicked on it because of the styling of it. So, to me, that is something I would copy or I would love to try. It would inspire me kind of thing. [6] • I wouldn't particularly click on something completely different to what I would wear. I mean that style would look nice on her but I wouldn't click on it I would go straight pass it, whereas for me to click on to it, it would have to be something that I would wear or I would want to wear or I wish I could wear. [6] • I would wear some of this stuff. I might mix and match it a bit or tone it down a bit because I'm not...some of these girls looks about eighteen, but I would buy these clothes. [4] • Initially, the overall look and then when I opened it, I looked in more detail like what I'd actually wear. I thought like could I pull something like that off. [3] • Yeah, it's just what they're wearing really. It's like if I would wear it that sort of thing. [3] • What I want to wear or buy. I think they look nice. I wonder if I would look like that. [3] • I really, really liked the outfit, like something quite inspirational or something that I would think I would wear. [9] • [...] at the moment I am in to wearing everything black, and also because she's blonde and I'm blonde and she's wearing everything black, I just really liked the style. It is just something that I would wear at the moment. (picture 9-2) [9] • (I can see myself in it) That is exactly something that I would wear at the moment so yeah, that's why I choose that one. [9]
	Reflects self (image)		<ul style="list-style-type: none"> • Probably because she's Asian and it looks good on her so it could look good on me, if you know what I mean. If that person was English, then obviously the clothes and the colour would suit that English person more, like with her with her hair and skin tone. [2] • [...] at the moment I am in to wearing everything black, and also because she's blonde and I'm blonde and she's wearing everything black, I just really liked the style. It is just something that I would wear at the moment. (picture 9-2) [9]
	Products		<ul style="list-style-type: none"> • I liked this one just mainly because the bag and the background. [6] • I also really liked the clutch bag and coat as well, so those sort of key items attracted me too. [7] • I've got to like the clothes they're wearing. That's the key thing. Obviously if it's a nice photograph it makes it more enjoyable. It's really down to the clothes and what they're wearing. [4] • I just thought it was a really cute little outfit, and again, those kind of clunky shoes I quite like at moment, the white ones. [4] • Yeah, so a specific item that she is wearing. So, the first picture (2-1) would be the skirt. The second picture (2-2) would be the skirt. The third picture (2-3) would be, probably both, her outfit, her top and her trousers. And then the last one (2-4) would be her coat. [2] • With the last one, again, I just really liked everything she was wearing. Yeah, the coat, the shoes, the bag, everything. [9]
	Looking for something similar		<ul style="list-style-type: none"> • I was actually pricing up the clothes after it because I was looking for something similar to that, so it made me like click on the clothes and then that's one of the things I have clicked on, and then I priced it up and then I began looking elsewhere for something similar. [6] • I think because I'm going away as well, I like looking at how other people have styled something and I have been looking at similar stuff like that. [6] • The fourth example (picture 2-4), I liked her coat. [...] I want something like that, but probably not that colour. [2]
	Looking for a specific		<ul style="list-style-type: none"> • I think because I'm going away as well, I like looking at how other people have styled something and I have been looking at similar stuff like that. [6]

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	occasion		<ul style="list-style-type: none"> I think it was the whole look together and seeing it on an actual person on the picture that really sort of made me think "oh that looks nice, that's something she's wearing on holiday, I'd like to wear something like that on holiday" [...] [6] Well, I'm going on Holiday in October [...] [4] I think it was very hot when I picked them so it sort of made me want to go outside, and summer times. (picture 12-2) [12]
	Seeking style ideas	Gives ideas	<ul style="list-style-type: none"> I have used this part of Fashion Finder before to sort of look for how I could wear something that I have or how other people have worn it. [6] [...] particularly because I think because obviously you can't afford a new outfit everyday like I said, I think it's nice that you can look on something like this and see how else you could wear it, and it does to a degree make you look on ASOS more as well. [6] I wanted a more casual style. [2]This one [the Looks] is like definitely about ideas. So I like might not be able to find that exact item, but I know that's a look that I like.[1] I think it's good for inspiration. Like, yeah, the fruit clutch I wouldn't use at all, but I think they have been styled really well the outfits, so then you kind of take your own adaption on that trend. So I would probably wear all of these things in the Looks I have chosen. [9] Yeah the background did sort of help. Like they set the scene, so it's like where you might wear an outfit if you're not too sure. [12]
	Fashion interests	Colour	<ul style="list-style-type: none"> Colour and the style of her clothes. It's more of a pastel colour and I am into pastel coloured clothes. That's what drawn my attention and then I noticed her skirt looked pretty cool. [2] The second one (picture 4-2) would be on the skirt, again, I really love yellow at the moment, but I just find with my skin tone it's quite hard to wear. [4]
		Prints	<ul style="list-style-type: none"> The dress, I love leopard print you see, so I liked how they put it with the dress, so that I clicked on it because of the styling of it. [6]
		Styles	<ul style="list-style-type: none"> I picked this one (picture 7-4) because it was quite a festival look and that sort of appealed to me. [7] I think it's the style that related to me [...] [7] [...] I love these kind of outfits where it's two matching pieces. [4] If I had a bit of cash at the moment, I so like to buy some things that are like these styles, I feel that the clothes I wear at the moment don't reflect my personality, just budget. But I think when I do get that, once I'm working again, I'll go shopping, I spend much more time planning that outfit again. [4]
		Taste	<ul style="list-style-type: none"> I relate to them as in this is someone who has got similar tastes to me. [4]
		Celebrities	<ul style="list-style-type: none"> And this one (picture 7-2) there was a link on the drop down from the Looks to Alexa Chung, so I clicked on that.[7] It was just the Olivia Palmero and Alexa Chung link. I don't think there was any other celebrities, and I'm not sure if you could search for any of the others either, so that might be something they could do. If they can do it, that would be good. [7] That one I thought...it reminded me of a celebrity, and the jacket was really cool. It's just dead unusual. [4]
		Designer	<ul style="list-style-type: none"> I was thinking it looks like a Ted Baker. Yeah, that's why (I clicked on it). I like Ted Baker style. (picture 2-2) [2]
	Owned items		<ul style="list-style-type: none"> [...] like "yeah that's the kind of look I want", and that's the kind of item that would go with...say (picture 1-1) she's got jeans and a black top, everyone's got jeans and black top in their wardrobe, so I know I've got them. She's made a whole new look with this like kimono on, so I know it's this one piece I can get and make a whole new look. [1] [...] if it's something that I would like to wear or if it's stuff that I've previously got [...] [6] I think that one (picture 9-1) was a few things. I really liked where she shot the picture, the background. It kind of reminds

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			<p>me of a Zara lookbook, like the way she styled it and I've actually got those shoes from Topshop, so that is something that I would see like, if I've got something that someone else has got, I automatically kind of see how she's kind of wearing it, to maybe see how I would style them. [9]</p> <ul style="list-style-type: none"> • And with some of these I think, are a lot more...like, I wanted to have a look through and see if I could maybe style some of the things that I've got the same way that these have. [9] • Maybe I should just take a photograph of...you see this is possibly why Gok Wan's program is so successful because it actually took your wardrobe into the question, rather than it being give you a new one. Rather than what you wear, you know, because you will always have a couple of things that you wear that possibly aren't the nicest, but you wear it anyway for other reasons. [11]
	Things they wanted to buy		<ul style="list-style-type: none"> • Yeah, I think with the Looks it was definitely because I really liked the products in it, so it was things I really wanted to buy. And then, probably more so with the Outfits, they were like sort of aspirational, so you put yourself in that scene and sort of imagine wearing those clothes and sort of imagine styling a look like that. So, I think it's the style that related to me as well, and also, the aspirational look of the photographs are quite appealing. [7]
	Body image	Image	<ul style="list-style-type: none"> • I feel like this is valuable, really valuable for creating a look...for kind of me having an image of what I want to wear [...] [1] • Even though I might not necessarily buy that, and I still get ideas from it. I would be annoyed if I can't, whereas this feels like, "yeah, you've really helped me have this image of what I want to be, what I want to wear." So, it's valuable whether it's there or not. If it's there, Great! Bonus! I can buy it, but at the same time it's given me an idea that I want this certain kind of item or look, and I can look everywhere for it. [1] • I'm not bothered about copying; in fact, I don't want to copy the look, like item by item. I want to put my own stamp on it. She's just helped me generate the idea. [1]
		Garment Fit	<ul style="list-style-type: none"> • [...] there's the age factor thing, well, she's not my age, so would that look good on someone my age? Would it suit me? Would it fit okay because she's obviously very petite, she's tiny, tall and skinny, whereas I'm not, so I'm more...how would it fit me personally? Yeah. [4] • The next picture (picture 2-7) was her trousers style and probably because of the colour. And also the design of the trousers because her trousers covers her thighs, and I prefer trousers that covers my thighs because my thighs are big, sorry, not thighs, what do you call it...Calves! Calves yeah. So I quite like that sort of style trousers, and also yeah, it was the colour that stood out. [...] Well, I'm thinking she's quite tall and I'm short so you know, if I bought that pair of trousers it might be full length to me (laughs), so it won't look good on me. It would be too baggy. But it looks good on her. [2] • It's hard to find jeans that fit me [laughs], because I have big calve muscles, I don't think I would be able to pull that off without that looking awful. I don't think I would be able to fit in skinny jeans. All the models actually have nice calves; they don't actually have big calves, so I can't actually relate myself to them. I can't see myself wearing what these people are wearing. [2] • Well, the nice thing is you get to see them on rather than...I suppose it adds three dimension to what you're looking at rather than it being flat in two dimension. So you kind of get a bit more sense about length, even though most of these people to me actually look quite tall, whereas I am quite short. So, realistically I have to remember I am only 5ft 4 and that I am much shorter, even with those heels on, I would be much shorter than her, which is fine, I don't mind that at all. But yeah, it's quite nice seeing it on the model. [11] • [...] it was quite nice to see certain things like jackets, certain items of clothing, I think it's really useful to see the shape on the shoulders. Especially with coats, they have these really loopy elongated shoulder arms that will come out and it's quite useful to see that actually on because you sometimes don't get the impressions of that on a flat. So that was quite

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			<p>useful, I found that quite interesting and how it could then work together as a look actually on, and length I suppose, length and shape. It gives you a bit more impression about length and shape and how it fits, which is quite nice, even though none of these women are anywhere near my body shape, but never mind! [11]</p> <ul style="list-style-type: none"> The only place you would find my body shape...in fact where can we find my body shape? ...You don't get many to be fair. You do on Vintage Life though! You get a lot of people with my body shape trying on vintage stuff which is cool. I quite like that but you don't get...but to be honest, it doesn't bother me either way in the sense I'm quite use to...we've been staring at magazines for years with size zero models, so I tend not to be looking at the model and more at if I'm interested in the item of clothing. So I think it's because possibly I am aware of it that I tend to just ignore it. But it is nice to see it on rather than flat. I think it's quite nice to see it on together. [11] I already shop online, and go to Looks on people to get an idea. It's mainly for things like length. I have a thing about not having skirts above my knee, so I'm always looking for the longer shaped, or style-wise. I suppose with me being a bit older, I can't get away in the same way as I use to just chucking anything on. I kind of feel there's certain things that suit me better, and so I would look for those, like an A-line or something with a bit of simple but volume, and I'll look for those shapes and styles. Especially for coats I like to see, because shopping online, I like to see coats on people because that way you can see the length. [11]
Cognition	<p>How would they style/wear it themselves</p> <p>How to DIY</p>		<ul style="list-style-type: none"> I think it makes you think "Ooh if I was going to do it, how would I do it?". So, I think it does make me feel like...it does inspire me I suppose, and it kind of gets me thinking about what I would do if I was doing it. [6] I suppose it does because it makes you think "Ooh what would I do if I was doing it", obviously. You also sort of think "Ooh what would I put on her in this sort of setting", so I think yeah it does kind of instigates, I do kind of wish I could do it but obviously not everybody can. [6] I've actually got those shoes from Topshop, so that is something that I would see like, if I've got something that someone else has got, I automatically kind of see how she's kind of wearing it, to maybe see how I would style them. [9]
	Re-creating Looks		<ul style="list-style-type: none"> [...] this is purely inspirational, I don't expect to find any of these products, maybe it's because I don't really look on here, I look on blogs, I like...I'd then got that in mind as to the look. So it's more about the actual look, and then looking for...say in this, a black and white Kimono, I'm trying to recreate that look. It's always in my mind. [1]
	Curiosity		<ul style="list-style-type: none"> I actually quite liked a couple of her's [Valelavale – picture 11-2], so I wondered "Oh what else has she got?" So I popped in to have a look [...] [11]
Interactivity			<ul style="list-style-type: none"> I searched by florals, so you can bring up all the florals. [...] there is a drop down at the top and it give suggestions of like florals, so I just clicked on florals and it brought up all the floral outfits. [5] I had to click on a few pages to find anything that stood out, and then once I saw the outfit, I clicked in. But I've not clicked any further since then [...] [4]
	Clicked on	Searched for product	<ul style="list-style-type: none"> The thing that put me off was that you can see straight away that the coat is not the same coat as in the picture. But I actually clicked through onto that page, and then onto her blog and then found it; to find actually where the coat was from. The coat was actually from Primark, so that's probably why she hasn't got it there, like on the picture because Primark obviously don't kind of have a website, but yeah, that was actually quite good to see the actual products if they've got a website, because then you could go and find the exact details as well. Rather than this on the side is incorrect, like it's not the same. [9]
		Looked on their profile	<ul style="list-style-type: none"> (Clicked on to) her profile first and her blog. [9] I thought, seeing some of them in actual, on people was quite nice. The Looks was quite nice. In particular, I actually went on her thing [profile] in the end because I actually quite liked a couple of her's [Valelavale – picture 11-2], so I wondered "Oh what else has she got?" So I popped in to have a look, so that's quite good you could see at least and link up if you're finding...if it was something that you were going to be using regularly, you found that you were attracted to a lot of

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			<p>"Valey Vale's?" or whatever her name is, in Italy, she's a trend setter, if you were attracted to her you could nip in and get her full collection of profiles which she's done which is quite clever. So yeah, I didn't realise people were doing this, so it was quite interesting. [11]</p>
	Clicked on	Impulse/spur of the moment	<ul style="list-style-type: none"> • [...] before that, I wasn't looking for one so it was kind of when I saw that and I was like "ooh I really liked that" and so I clicked on it and I clicked on the images. So I probably would have bought that if it available. [6] • The dress, I love leopard print you see, so I liked how they put it with the dress, so that I clicked on it because of the styling of it. [...] Again, I think the image, again looks quite nice, I clicked on it, and the colours the colours are nice. [6]
	Clicked on	Celebrities	<ul style="list-style-type: none"> • And this one (picture 7-2) there was a link on the drop down from the Looks to Alexa Chung, so I clicked on that. [7] • It was just the Olivia Palermo and Alexa Chung link. I don't think there was any other celebrities, and I'm not sure if you could search for any of the others either, so that might be something they could do. If they can do it, that would be good. [7]
	Little interactivity with the Looks/items on it		<ul style="list-style-type: none"> • I found I didn't really interact that much with these. I don't know why. I think I just kind of looked at them and...I didn't really remember clicking on any to the side because a lot of them I think is the wrong stuff as well. So I think for me, I look at them, it is just more to see if I've got anything similar, whereas if I clicked on the image there wasn't...I don't think there was much you could do. Like I didn't really interact with it. I just looked at it. [6]
	Sharing (Social Media)	Permissions regarding sharing other's content	<ul style="list-style-type: none"> • I think especially with a person being in it as well, I probably wouldn't be as inclined to Tweet it or anything anyway. But then again, some of them can look professional, so if they look like they're from a magazine then I probably would. I probably would pin it anyway to be honest, I think with Pinterest its different because you feel less...because I think you do use it more whereas with Twitter and Facebook, I just think it's because I don't Tweet or post statuses a lot, so. But, I think I would have to be careful with it being someone in it as well. I think I would feel less inclined. [6] • If it was someone who doesn't want you to share it, they'd be like "why are you? What are you doing putting my photo up?", but then again I suppose they wouldn't put it on there if they didn't want you to.[6]
		For friend's style advice	<ul style="list-style-type: none"> • Yeah, I'd probably share them with specific friends if I need these sort of style advice, or if I created something like that I would probably share it or get it out there and share it on my blog, yeah. [7]
		Would not share	<ul style="list-style-type: none"> • They're ideas I'm getting for myself. I don't want anyone else...It's not like...I'm not really protective over it, like, I'm not really secretive. I don't mind if any one sees like, you know, if I'm doing it in full view in front of someone else and they see it on my phone or something, "oh that's nice", and be like "yeah I really like that look". I'm not too bothered. I just don't want the whole wide world to see! So it's just that like I don't care about other people seeing it. It's just the process for me; it's like research for me rather than telling anyone else about it. I don't feel like anyone would be interested either. [1] • I don't want to share, otherwise someone else might do it first. [1] • I think just me personally, because I'm not a big user of Facebook or things anymore, I probably wouldn't share it. [4] • The Look things, like other people's looks, I'm not really that bothered about what other people are wearing because they're not my friends. If they were my friends, I would comment on Facebook or something, that's more appealing to me, whereas these are just people posting pictures of themselves in nice clothes. [3] • I'd never share someone else's outfits; I think that's really weird. [...] Well if they (friend) posted a picture of them self in a nice outfit, I'd "like" it. If they like shared one of these pictures on Facebook, I think that's a bit weird. [3] • No. Not really no. I don't really share things on Facebook. I'll probably, if I really like it or if it looks cool, I might send a link to my sister for her opinion. [2] • No I wouldn't. I can't be bothered. It doesn't matter to me whether I click the heart or not. Like when you watch something on YouTube, it's like when you like something you don't click "like". You just watch it and then move on (laughs). [2]

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			<ul style="list-style-type: none"> • Probably not, unless it is something that I really loved and I kind of needed the same outfit then I might, but probably not. [9] • I did actually "like" one of the Looks just because I really liked it, so, I think I just signed in through Facebook , like make my account and did it like that. Yeah I would do it. [...] it was the last one (picture 9-4) that I chosen, I just really liked it. [9] • I personally probably wouldn't because I don't usually do that. I'm more of a...I don't share stuff on Facebook a lot or whatever, unless there's like an incentive like you'll get money off something, or win a prize. [12]
Flow	Time flies		<ul style="list-style-type: none"> • I find I look at a lot. I think even when I was taking screenshots I took so many and was like "alright, I need to pick a few". So yeah, I think you do (feel time flies)! [6] • I tend to find myself thinking "Ooh have I spent that long on it?". Longer than if it was just like the images on a screen because I can get bored of that quite easily. [6] • [...] as soon as I started looking I felt a bit inspired, then I was inclined to look further like in other places, and like go to this girl's blog to see what else she's got, so I think it's easy to spend a lot of time looking. [9]
	Immersed		<ul style="list-style-type: none"> • Yeah definitely! Yeah. I looked at them for ages! [7] • Yeah, I would say so, yeah. I would probably say I enjoyed looking through the Looks a little more, yeah. I could probably do that for hours, just look at people's different Looks that they have created. [7] • Not this one really, because I didn't like a lot of the outfits, and I'm not really that fussed in what other people are wearing. You see other people like every day, I don't need to look at other people online. I prefer it when it's like professionally done outfits. [3] • Yeah I think I would. Like get addicted to it. [2]
	Side-tracked/ distracted		<ul style="list-style-type: none"> • Yeah because after like looking at one of this model's pictures, I just want to continue, scrolling down to see if there are another items that you like, so I end up scrolling down to the end of all her pictures that she posted. So, I guess I did feel like I was absorbed or losing myself into it. [2]
	Had to sift through a lot to find nice ones		<ul style="list-style-type: none"> • There was a lot...loads that I didn't like. I had to go through quite a few to find any that I thought were nice. [3]
	Spend more time on		<ul style="list-style-type: none"> • Yeah, I did actually spend some time browsing through the Looks. Erm, I don't know if that's because you have to pay slightly a bit more attention to what they're wearing. It's not as clearly defined as on a board. So, on a board, I can see everything quite clearly and on here, I maybe have to pay a bit more attention to what I'm...to see what it is. [11]
Shopping behaviour	Explore similar items		<ul style="list-style-type: none"> • This one (picture 5-3) does (influence me to shop) because it's a nice outfit. It looks quite professional and she looks quite nice, so I would probably explore some of these down the side which were suggested similar. [5]
	Explore user profiles		<ul style="list-style-type: none"> • [...] this was sort of one (picture 7-5) of the ASOS community that I had a look at her profile and really liked all of the photos on it so, yeah, definitely drew me to look at more of her creations that she'd put up. [7]
	Pricing up items		<ul style="list-style-type: none"> • I was actually pricing up the clothes after it because I was looking for something similar to that, so it made me like click on the clothes and then that's one of the things I have clicked on, and then I priced it up and then I began looking elsewhere for something similar. [6]
	Use for inspiration and style ideas/ past time		<ul style="list-style-type: none"> • This one [the Looks] is like definitely about ideas. So I like might not be able to find that exact item, but I know that's a look that I like. [1] • Even though I might not necessarily buy that, and I still get ideas from it. I would be annoyed if I can't, whereas this feels like, "yeah, you've really helped me have this image of what I want to be, what I want to wear." So, it's valuable whether it's there or not. If it's there, Great! Bonus! I can buy it, but at the same time it's given me an idea that I want this certain kind of item or look, and I can look everywhere for it. [1]

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		<ul style="list-style-type: none"> • I'm not actually even thinking of buying anything. It's more for future ideas. I might be buying something. [...] This is more like stage zero, like, this is literally I'm going in with an open mind and I'm just scanning through and looking nice kind of pretty picture of ideas and things. [1] • I'd definitely think I would come back and use it as inspiration and sort of to past time and sort of whilst I'm shopping online I'll look on there for ideas and stuff, so yeah. [7] • I think it's really good for consumers who need a bit of inspiration to see how other consumers where clothes, because its fine for a retailer to put an outfit together but until you can see it on someone, I think that when you get a real feel for it, so I think it will be good. [9] • I think it would be good for inspiration purposes. [9] • Yeah, and sometimes it's got an idea for one half of my body and then I'm struggling to work out what it could go with, it's quite nice to see someone else give me an idea, "oh you could do it like this. Oh you could do it like that". Because sometimes, sometimes it's difficult to see. I'm actually thinking what I might do is take my wardrobe out and take photographs of it all (laughs) and then I could just start mix and matching it myself. [11]
	Save for later somewhere	<ul style="list-style-type: none"> • What I often do actually, is screenshot these pictures. Like I said, I do most of it on my phone. So I would just print screen so it you...I would use the photos off my phone, I would print screen some, so, they'll be there, and if I'm like, I feel like shopping or I'm going shopping, and I'm trying to be discipline and trying to buy something, I actually want rather than buy on impulse, I might have a look then for inspiration back through those photos, because I have a few. [1] • I think just me personally, because I'm not a big user of Facebook or things anymore, I probably wouldn't share it. I'd rather just keep a note for myself and think "Right, that's an item for my holidays". I'd probably just hand write a little list, or I often put a note on my iPad of something I've seen. Once I come back to buying things, then I will go and look at that. [4]
	Use for shopping	<ul style="list-style-type: none"> • With this feature, because the items that she's wearing, I probably won't. Because like, on the outfits... it's not actually what she's wearing. Like on the side, the shop bit, if you look at it, it gives you some similar clothing. [2] • What ASOS Fashion Finder is doing is...like in a magazine, they piece some items together then it says where you can get it from. I guess this is better than a magazine because you can actually click onto it. Like, straight away. Whereas in a magazine you have to log onto a computer and then look for it. I still prefer to look at a shop website, see what the model is wearing and then go to buy it. [2] • It would be helpful to decide how, if it looks good on different people and also people with different heights. And obviously they would be different waists as well. Different people will match different clothes. So you can see how this piece of item can suit other clothes. Yeah that's quite cool. Do you know what!? I went on Miss Selfridge website and they didn't have any models! Yeah. They just have clothes. I'm sure they use to have videos of a models walking around. Well, Miss Selfridge doesn't have models anymore, because everything I looked at there was no model. It was just pieces of clothes. Because I was actually on it last night. I bought a dress from House of Frazer from Miss Selfridge. [2] • If this feature was available along with the mannequins and the catwalk, then you can make a judgement and compare. [...] Yeah. It will help me to shop. [2] • I'm still a bit sceptical of them to be honest, I think I'd rather stick to my blogs because they are aimed at me, they are my style, the girls use things that I would go out and buy myself, so yeah I'd probably stick with the blogs to be honest. [4] • I probably would (use in the future) if I needed inspiration or if I was really looking for an outfit for a specific occasion, then I would come back. But I think at the moment because I haven't really got any money and I don't need anything then I won't. Yeah. [9] • Yes! Yes! [come back and use in furture] Well, I tend to already on some of the shops I shop at online. I didn't actually realise that ASOS had something like this, but most of the shops I'm shopping online have some sort of outfit

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			<p>orientated thing, and I tend to use all of it just to see...how's the best way...because mainly a lot of them have them like this, and so I get to see roughly what kind of shapes I'm looking at first up and then go shopping. [11]I would if it was a useful tool for actually purchasing clothes. If the similar items were exact items, I would. But the reason why I would sometimes not is because I haven't always got enough time to flick through when you can't actually get what you want at the end of it. [12]</p> <ul style="list-style-type: none"> • Yeah, I probably would because it's a sort of nice...it's a very different way of viewing clothes because it's quite boring sometimes to just...like the white background with the model wearing something. So, I would definitely do it if I could.[12]
		Fashion Information source	<ul style="list-style-type: none"> • I did notice as well, I didn't click on to it, but I did notice they did "weekly", outfit of the week, and something and something else, so if you've got no idea at all, there are ways where you can just have a look and see what it is they're talking about for this week. [11]
	Shopping influence		<ul style="list-style-type: none"> • I'm looking for a white dress now because it looks really good on her. [1] • Hmm...probably not. Maybe like one or two if there's a really stand out outfit, like number 3 (picture 3-3), I really liked. That potentially I would look into buying that outfit, but sifting through the amounts on there, probably not worth it. [3] • I would definitely like that model, like in real life looking like that, yeah, absolutely. I'd love that. I won't buy any products if they're not on a model. If they're not on the model...like Topshop didn't have models for ages, they've just got them this year. Miss Selfridge still don't, so Arcadia needs to sort that out. I just don't buy through their websites. I'll go to their shops. I might see it on the websites but I'll go to their shops, whereas obviously you can't do that with ASOS. So I always play the videos on ASOS. I want to see it on a model. [...] I want to see it on a model, and I want to see her walking in a video in it. I hate the 360 videos. I'm not interested in them. I want to see her walking up and down that catwalk because it's more about seeing it in real life. So, if you've got a photo then of her in real life, like a blogger kind of shot, like that...I don't want it to be the only shot. [1] • I want her to come on to see the products, have it on a model, front of the model, back of the model, maybe a zoomed out shot so I can see the full outfit on the model, then have the video of the model walking up and down, and then have that I can't really ask for anymore. That's perfect. Then I would happily buy it. Yeah that would be great. ... As a shopper I'd love that because I think the blogger shot, and these shots, are just like blogger shots ...like it's real, like it's a real person wearing it. Whereas, even when it's on a model, you know that they've been styled by these professionals, by the company, by the retailers. So if there is any issue with it, it's not going to show up because...I've worked in a retail environment, I know what it's like. Like on these model shots, they can pin it where ever they want. [1]
	Purchase intention		<ul style="list-style-type: none"> • I would buy it yeah. Definitely. It's a bonus. [...] If these ones were available that would be a bonus, I wouldn't be annoyed if they weren't on ASOS because these are more about inspiration. These are more about outfit ideas, I guess. [1] • I'd definite...I shop a lot in that way, in the model way. In fact I think that's all my shopping. Everything I buy, I think I'd probably seen somewhere or something like that, like, whether it'd be in a magazine, but to be honest, most of it probably on the internet now. But it's not necessarily the exact same piece; it's just inspired by it. [1] • [...] before that, I wasn't looking for one so it was kind of when I saw that and I was like "ooh I really liked that" and so I clicked on it and I clicked on the images. So I probably would have bought that if it available. [6] • I would probably bought that if it was exactly what I was looking for. And like the skirt, if it was something that I was looking for and I liked it and it was the right price, then yeah I would definitely buy it. More so than if it was on its own because when you look at these images, I don't think I would have bought it off these images. I think it was the whole look together and seeing it on an actual person on the picture that really sort of made me think "oh that looks nice, that's something she's wearing on holiday, I'd like to wear something like that on holiday", whereas if I had just...I'd probably have skimmed past it if it was just those pictures. [6]

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			<ul style="list-style-type: none"> • If I saw something I liked and it was a reasonable price, an affordable price for me, yeah definitely I would shop around. [7] • Yeah I would (think about buying). Definitely numbers 2 (picture 3-2) and 3 (picture 3-3). I looked to see... I think number 3, it said shopped the Look so you can buy the exact items. [3] • I think just for me personally it's easier to see it when it's on someone, like their personal style. So I'm more incline to buy, even if it wasn't on ASOS, because I kind of think that's really cool, like, I would go and buy that. [9] • I think it's kind of like you know Lookbook? It kind of reminds me of that, so yeah, I think I would definitely buy through the Looks [...] [9] • It's more realistic so you might be more inclined to buy something similar because you can see how it looks like on a real person. [12]
	Style status		<ul style="list-style-type: none"> • I don't think it's important, but I think that if there are a blogger as a oppose to like...I don't remember what they call them...the ones that are probably just starting out, I think it's an indication that their photographs will be a good quality and they've probably got a bit of a following already. When I was looking, for this especially, when I was looking for ones that I was going to be particularly drawn to, I did look at the bloggers because I knew that their photographs maybe be a bit more sort of aesthetically pleasing. [7]
	Tags		<ul style="list-style-type: none"> • I thought this was erm, it followed a similar feel to this which I thought was clever in a sense that you could link up, link to the actual product which is good, because if you see something you could actually go and buy it. [11] • [...] they are also tagged in the same way that these [the Outfits] are tagged. So online wise it makes it easier to navigate through in the sense of how many there actually is. You could spend days and weeks trying to..., if you're looking for something in particular or you have an idea of what you want, it's great because you can go in and look for it. [11]
Can't find exact product shown			<ul style="list-style-type: none"> • The only problem is, is that I can't find all the products to achieve the look. In that first one (picture 4-1), you've got the heels and the hair band, but I've not got that outfit that girl's wearing because I might want that specific one she's got. That's a bit disappointing. I was disappointed with that. [4] • I selected this picture (picture 2-5) to demonstrate that using the Fashion Finder website...that a lot of it is out of stock. A lot of the items, like do you know how you have the model and then the clothes, and where you can buy it from or some similar products, well I noticed that a lot of it is always out of stock, the ones that I looked at before. [2] • The next picture (picture 2-6) is to show that when...because from the homepage I clicked on to top looks and then obviously I saw one of the pictures of this lady, and then I decided to click on her account to see the rest of her fashion and when you scrolled down, obviously it will be the posts that from a while ago and you will be viewing those are out of date, not out of date, but like, you probably won't be able to find it, it's not in trend anymore because these ones are from 2013 in September, so when you click on it, it probably shows that some of these items are out of stock. Ok, that's just another disadvantage. [2] • It would be better [to have products available and specific to the ones tagged] because I know ASOS is more of like a community website rather than just flat shopping, but if you're doing any other sort of retailer which hasn't got that, it just seems really pointless going on website to look at clothes which they don't have when you go on to it to look at what you can buy. It's just frustrating you go online to buy stuff and then if you can't buy it. It's almost... [...] It's like going to a restaurant to look at the menu but can't order any of the food. [12]
Different things shown and tagged			<ul style="list-style-type: none"> • In the first picture (2-1), the skirt. I quite like that skirt with the lace at the bottom and then material at the top. When you look down the side, the skirt next to it is not the product you want. It's different. [2] • I'll probably go back to it [if products tagged are what's being sold] because then you know you can actually get that piece of item that you like. And you can actually click on it and check it out to see if they've got it in your size, and you can measure it before you order it. [2]

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Don't want a similar item or alternative			<ul style="list-style-type: none"> No, because I want that one, the one she's wearing looks great, that's what I was drawn to, so I want to see that product (similar product tagged). [4] I probably wouldn't shop to buy, for example, a white dress with that Fashion Finder because I like the pictures but the thing is that it's quite frustrating how ASOS only have something which is similar. They don't have that outfit, so I would never look to buy, I would look for more inspiration. [12] I did, yeah on some of them I clicked on this similar items, not necessarily on all of these. But like on the screen shot, the girl whose with the plain white background, like that dress is not...it is sort of similar but it's not that dress though, it just sort of...going onto it, it's quite frustrating if you see something which you like and you can't actually get it. Whereas the out of stock thing is just frustrating. [12] I mean they're similar but they're not right. If you see something on a model, you want to have what the model is wearing. The similar items are always nice, but like not as an alternative it's more of you can have it as well. [12]
If items tagged are different to items displayed	Wouldn't be annoyed		<ul style="list-style-type: none"> This one [the Looks] is like definitely about ideas. So I like might not be able to find that exact item, but I know that's a look that I like. [1] No because I know it's suggested that it's just to achieve the same look. I mean, obviously, I'm not going to look like that anyway. [5] I don't think it would annoy me. Only if I really liked the dress, like, if it was really similar I don't think it would, but if it was...If I really wanted that type of dress and it wasn't that similar then, yeah it would annoy me and I would like to know where the link was to it. So, suppose only if I really really wanted that dress and if they really didn't or their alternatives was just not too like it. [6] I think it would be annoying if you actually really liked that one piece. I mean I don't expect it, but it would probably be nice if you could get a link or even if just a bit of information of where the dress is actually from. I think that would be nice. [6] I think it would (be annoyed) especially if I was really drawn to that product, like really wanted to buy something similar or buy that product. I would be less worried about it being exactly the same product though, more just sort of a way to achieve that look. In a sense, a good alternative would be ok there. [7] Well, these trousers aren't even the same as the ones she was wearing, which was quite disappointing, because I actually quite like the colour of that trouser. Yeah, and then they've got similar designs but it's out of stock. Although they have different styles, it's not exactly the same ones. [2] If the models were advertising clothes that you can actually buy, then that would have been fine. [2] The thing that put me off was that you can see straight away that the coat is not the same coat as in the picture. But I actually clicked through onto that page, and then onto her blog and then found it; to find actually where the coat was from. The coat was actually from Primark, so that's probably why she hasn't got it there, like on the picture because Primark obviously don't kind of have a website, but yeah, that was actually quite good to see the actual products if they've got a website, because then you could go and find the exact details as well. Rather than this on the side is incorrect, like it's not the same. [9] If you were really desperate to be buying them now, yes, I think that would become quite frustrating, but I did quite like the fact it could...the Look was linked to the products. I thought, if you were going to spend time to browse around and you were looking for an idea, making my life easier by having them there, I appreciated. [11]
	Importance		<ul style="list-style-type: none"> Yeah I do (think it is important to be able to shop the exact product), because sometimes when you look at the ones like shop similar items, they're not really that similar. If you were looking at a picture like this, you sort of expect to buy the clothes; otherwise I don't really see the point. [3]

Appendix 7: Qualitative Data Analysis for Outfits

Open	Axial	Selective	Characteristics	
Emotional Response	Pleasure	Feel		<ul style="list-style-type: none"> [...] they've got a feel to them because they are a mood board, you get the feel...like that one (mood board 5-2), you get a vintage feel or you've got that sort of city feel there (mood board 5-1). [5]
		Enjoyment		<ul style="list-style-type: none"> Yeah, I did enjoy it. [4] I really liked how some people had put theirs together. Like when I got into it after a while, I was just clicking on ones and seeing like how they'd been put together, because I really liked that. I think it's nice to see a full look, and I think for people who, say, don't really know, or already own one piece and don't want to wear it again; I think it's good to see how they could style it in different ways. So I really liked it, I liked how people style it and put the colours and images together, so I actually really enjoyed it. [6] I really quite liked looking at them. Like I went back to have a look at them later as well, so I think considering I've not been on it a lot before, I would probably be going on it a lot more. [6] I enjoyed it! It thought it was quite fun to look through them because they are different collections that people have put together. Yeah. It was fun. It was enjoyable. [7] I did really enjoy it, so I just really wanted to quickly find something and then I just sort of ended up clicking on all the different links to the different Looks and stuff. [7]
		Entertaining		<ul style="list-style-type: none"> It's entertaining! It entertains me and it makes you realise what's in trend, it makes you more aware of what's in fashion because all the latest products are bunged together. [2]
		Fun		<ul style="list-style-type: none"> I just liked this picture because I thought it was fun. [3]
		Fashionable		<ul style="list-style-type: none"> It makes me feel more like, yeah, fashionable in a sense....fashion creative kind of...like looking at different ways to kind of wear things. So I think that is how it makes me feel. [1]
	Arousal	Intrigued		<ul style="list-style-type: none"> [...] you are sort of intrigued by them, [...] [5]
		Interesting		<ul style="list-style-type: none"> It was quite interesting to see the common items that people are using or are repeated. [3] You don't have time to sit and pull together lots of boards, you know there's hundred on there, so if you see something you like it's basically "oh that would be interesting" to be able to wear. [11] I suppose definitely thinking along those lines that you would be like, "ah that would work" and thing like that so I would say inspired I would definitely say, and interested in the sense that what it add to what I've already got. [11] I have to say there is a large large quantity of them. It's like there is thousands of them, I was just like "Wow!" You know all around the world, everyone is putting all these boards out, and I was just like its madness!! There is a lot to sift your way through, but yeah, it was an interesting experience. [11] [...] they (the Outfits) are more interesting for an outfit and for shopping, so I would be more inclined to go on ASOS and look at this bit if I was browsing than the other one (the Looks). [12]
		Excitement		<ul style="list-style-type: none"> Well, the last one (mood board 2-6) I felt excited. I was happy when I saw the colour of the clothes. It's because of the colour, because orange is a nice happy colour and you don't see this colour in a product often. You don't really see orange clothes around until recently. It's just new, so you get excited. [2] I like that, (the background) it gives it context and makes it more exciting. I would look at that rather than just clothes. It makes it more magazine like, like when you flick through magazines. [3] I didn't really feel anything initially. I was almost a bit kind of not expecting anything, but then I

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				<p>found something that I liked, so I was "Oh that's quite exciting", that's open up a new idea to think "oh maybe I will buy those mint coloured shoes for summer", if I wanted to kind of get something trendy, that might be my little piece or my little treat for the summer. [4]</p>
		Stimulated		<ul style="list-style-type: none"> • Almost like a bit creative, it makes me feel like "Oh yeah I can create that look". [1] • [...] they make me feel creative, that I need to create this look myself [...]. [1] • It makes me feel like shopping as well [1] • I thought it was a nice idea. I actually wondered how they made it, like how people made these, that's what I wondered. [3] • I really liked it because as I said, I like art so I kind of...it actually made me want to do one! [6] • Yeah, it did (make me feel like creating one)! It did inspire me, definitely! [7] • And it did make me want to go shopping too, so! And they make it so easy by the way you can click on the actual items as well as the links on the side, so yeah. [7]
		Inspired		<ul style="list-style-type: none"> • Probably quite inspired, yeah...I'd say inspired.[1] • Some of them made me go on further, to like, actually look at the products, and then once I've started getting into that, then I really start looking properly. Like, some of them I saw a pair shoes that I really liked, so then I was like clicking through trying to find other things. Well, I think it is good because once you start looking, then you do get into it. You can actually spend a lot of time on it, like thinking of different outfits and thinking like how you can wear things. So, yeah I kind of do feel a bit inspired I guess. [9] • I suppose inspired really. Inspired in the sense of putting some things together that maybe I hadn't thought of. [11] • I suppose definitely thinking along those lines that you would be like, "ah that would work" and thing like that so I would say inspired I would definitely say, and interested in the sense that what it add to what I've already got. [11]
Relate	Fashion interests	Style		<ul style="list-style-type: none"> • I love stripes, so that immediately drew me to it. [5] • I love prints and different fabrics and textures and stuff. [10] • I've got a soft spot for flat brogues, and I was like "Ah they'd be really lovely with jeans". [11] • So, I was looking for tailoring, so I was like, "oh let's see what they've got in tailoring", see if I can get some ideas. [11] • In this one (mood board 11-2) I think I was looking for androgynous. So I had actually clicked in to looking for androgynous, so there were certain things in my head that I was going to associations already, so going, "oh maybe there's a look in there that I would quite like", so yeah. [11] • The prints. Prints this year have been amazing. I'm addicted to prints. [...] Yes, I was drawn to it just for that printed dress. [11] • I like tailored, sleek fashion type looks so that's why I picked that one out (mood board 11-2). [11]
		What's on trend		<ul style="list-style-type: none"> • I just picked out a couple of things, and pleated skirts had been in, so some things I'm looking at because I know they're on trend (mood board 11-5). So art prints and tribal prints (mood board 11-4) I know are on trend, because I don't necessarily know what the high street...I know what's on trend, so I kind of skip...I know this bit and missed a bit because I don't know what anyone is actually selling. So, I knew a couple of the trends that were coming out, so I was like "right okay, so what have they actually sold in the store?", and I kind of have a look at things like that. Same with some of that

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				actually (mood board 11-2), because I knew pastels were in, coming up so I was like, I wondered what was going on, and pleats because some of them pleated skirts have been nice as well. So I was going to keep having a look at... being quite particular actually as suppose of what I was actually using it for while I was sat there browsing. [11]
		Themes		<ul style="list-style-type: none"> • [...] there's something summery about that that I quite liked, and the font (mood board 5-1). [5] • I kind of really liked everything on it, and they were like French style I would say that she's got going there. (mood board 9-4) [9]
		Colour		<ul style="list-style-type: none"> • [...] that one (mood board 5-3) was the black that drew me to it. [5] • I think at the minute I've got a thing with black. This skirt on the page, I really like that colour and I really like that sort of skirt. [6] • So that's the one (mood board 4-1) with the yellow jumper. I picked that one because I love yellow at the moment. [...] So that drew me to the outfit. [4] • I love that colour, the kind of violety, pinky lilac, I think it's great, and I love the shoes. [4] • I wear a lot of black anyway so I just thought I liked the outfit. [3] • (mood board 2-6) Probably when I first look at this, I would be drawn to the shoe and the bag, because of the orange colour and it stands out, and I like orange. Then I noticed the skirt at the back. The pattern is so cool. [2] • It's just the colour orange because I have a thing for orange. [2] • I'm more like a monochrome person, and I am always drawn to black or white or black and white, so I think that is probably why I was drawn to it first, and then didn't really liked the dress but then liked the other things on it. (mood board 9-3) [9]
	Fashion ideas/ inspiration/ aspirational	Aspiration		<ul style="list-style-type: none"> • I think if I were seventeen again, I would loved to wear something like that. [4] • [...] the Outfits, they were like sort of aspirational, so you put yourself in that scene and sort of imagine wearing those clothes and sort of imagine styling a look like that. So, I think it's the style that related to me as well. [...] [7]
		Ideas		<ul style="list-style-type: none"> • I liked the shoes, I don't particularly love them. But I like the idea of wearing florally shoes with my yellow outfit. (mood board 4-1) [7] • But it would be something that would maybe give me ideas, because stuff I've had in the past were something similar, so I would think "oh this is how this person would style it", so it's probably something that is my personal taste. [6] • I really liked how some people had put theirs together. Like when I got into it after a while, I was just clicking on ones and seeing like how they'd been put together, because I really liked that. I think it's nice to see a full look, and I think for people who, say, don't really know, or already own one piece and don't want to wear it again; I think it's good to see how they could style it in different ways. [6] • That I just thought it was really playful. Kind of reminded me of sex and the city a little bit. Again, I probably wouldn't use that water melon clutch, but I just thought it was a nice idea. It's quite cute. [9] • [...] with this, weddings, and things like events; it's quite a nice tool to use for that actually. In the sense of getting some ideas if you've got no idea what to wear and got nothing in the wardrobe [...] [11] • Sometimes it's nice to see things together though. How other people would put...like I couldn't wear those jeans, but it's quite nice to see an overall feeling of a look and things like that can be quite nice and

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			<ul style="list-style-type: none"> • give you ideas, even if, I suppose, in respect to what you've already got in your wardrobe. [11] • I've got a soft spot for flat brogues, and I was like "Ah they'd be really lovely with jeans". [11] • Well like the first one (mood board 12-1), it's just sort of summery, smart casual and you can sort of wear it whenever. It's got quite a lot mix and match outfit so you can feel like you can dress stuff up or down. I like the fact that it's the back view of the shoes, even though you don't know what it is because it's just a little bit more quirky. [12]
		Inspiration	<ul style="list-style-type: none"> • That's quite a nice print on those shorts (mood board 1-3). I don't really want to see any text or... I'm not even too bothered about the price or anything. It's more for inspiration. [1] • It's just sort of browsing inspiration for that I guess. [7]
		New ways to style things they already have	<ul style="list-style-type: none"> • [Looking at things they already own] Well, like wear them differently maybe, or like see what else goes with it. Because clothes are quite expensive, so if you see how to wear them differently because people, like, have the time to get photographed a lot, so it's good to feel to look different with the same things. [10] • I've had some items of clothing for very long and so yeah, sometimes things like this spark, "Oh yes, I've still got that!" I could pull that out and it could go with that, because with time, trends move physically, everything goes round in circles that you find that your wardrobe can technically keep going. It doesn't stop, so yeah. [11] • [...] sometimes things sparks things that you've not thought of putting together that you've already have, and that you just then sort of juxtaposing together. [11] • I think it makes you think about other possibilities and ways to style things that you wouldn't have thought about before, and different things that goes with different outfits. [9]
	Mood		<ul style="list-style-type: none"> • I think it is something more about your personal style, so I think a lot of the ones I clicked on were really summery because I was sort of in that mood now, sort of looking for things that were sort of summery. [...] They sort of relate to the sort of mood that you're in because I was feeling quite summery and sort of outfits that you require at the time as well, and the sort of inspiration that you want to gain from the outfits that you will be buying soon. [7] • Yeah, because you'll end up that this (mood board 11-1) would be more for me be like afternoon tea, it might be the words they use, like they've called that "Sunday girl", not far off. Erm, but they have an overall...in respect to the fact that I was looking for an overall feeling. [11]
	Shopping for an Occasion		<ul style="list-style-type: none"> • Those Outfits that I picked, there were lots that I liked and lots that I didn't like next to each other because you were looking at lots and lots and lots of different occasions, so if you could search by occasion, I think I would become more engaged because when you're thinking I'm going to whatever, these are some of the looks I could go with. [12]
		Summer	<ul style="list-style-type: none"> • I suppose actually, I would like to point out that they are all quite summery. I think the weather was getting to me! I was thinking, "oh wouldn't it be nice to be on holiday." So these could be related to that fact that I was thinking about sunshine at the time, because they are all quite summery looks rather than quite dark... [11] • I was looking for a pair of shoes for the summer. [2]
		Graduation	<ul style="list-style-type: none"> • I was also looking for graduation and I couldn't find that as an option. I put it into the search bar at the top, but it didn't bring anything up, so I think that would have been better as well if you just sort of search a tag and it would actually work and it would bring up loads of different outfits that had the tag "graduation",

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				because it says outfit tags at the side of the outfits but... I tried to use that using the search, but it didn't bring anything up, so I'm not sure if I was using the wrong search or... unless you just have to, they're more like links instead of tags I guess and people would just have to click onto them. [7]
		Wedding		<ul style="list-style-type: none"> • I was looking at wedding outfits I think for some of them, because I am going to wedding. It's just sort of browsing inspiration for that I guess. [7] • That (mood board 11-2), I just selected because it was summery and it looked nice, and it had flat shoes that were really nice. I quite like that, and I have a wedding to go to and so I was like "ah that's nice", which with this, weddings, and things like events; it's quite a nice tool to use for that actually. In the sense of getting some ideas if you've got no idea what to wear and got nothing in the wardrobe, which I tend not to be a big fan of dresses, but I thought...I was like, "ah that would be quite nice for a summer", especially if we had the wedding weather that we've been having, that would be quite nice. [11] • Some of them I was actually thinking occasions, so wedding. [11]
		Holiday		<ul style="list-style-type: none"> • I would probably have a kind of idea before I go on, like if I'm looking for my holiday or if I'm looking for something a bit more summery, or something like, that I've already just scouted a couple or a half because I'm looking for something. Even if it's only loosely, like a summer outfit, so yeah. [1] • I'm looking for inspiration to buy some new shorts for a holiday. [1] • I've kind of got an idea in mind [...]. Like I might be looking for a holiday outfit or might be looking for a party outfit. I kind of have an idea where, what kind of things I want to be buying [...] [1]
		Work		<ul style="list-style-type: none"> • Some of them I was thinking more day to day, work. I find that because our world collides a lot now. [11]
		Product seeking		<ul style="list-style-type: none"> • I've kind of already got something in mind [1] • Because I need to buy shoes. [2] • The colour of the shoes, I don't actually like the outfit. Yeah, and also the style of the shoes, I want a pair of shoes like that. (mood board 2-4) [2] • I was looking for a pair of shoes for the summer. [2] • (mood board 2-3) The shoes were so cool! [...] How can you not see them? Well when I'm interested in buying shoes, I'll be looking at shoes in all the collage pictures! [...] and since they are at the front, they are easier to focus on. I noticed in all the collages, all the shoes are at the front. [2] • I was actually looking for something that I would actually buy [...] [2] • I liked the kimono because I want a kimono. I just thought it was a bit different to the other ones, a bit darker. [3] • I'm a much more accessory person, so I'm always kind of drawn to accessories first rather than clothes. [9] • I actually browse looking for specific things. Probably not everyone does that, but I get bored if I have lots to look at, and there will probably be a few hundred thousand on this Fashion Finder, and I'm not going through all of those! [11] • I wouldn't necessarily say I would buy into the full look, but I didn't actually mind that. It didn't bother me. I think that's possible because I float in mood board world, pulling what you want, it just doesn't bother me. [11] • I really like the sunglasses because I don't have any at the moment. [11]
	Things they	They would		<ul style="list-style-type: none"> • In this one (mood board 11-2) I think I was looking for androgynous. So I had actually clicked in to

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	would wear	wear		<p>looking for androgynous, so there were certain things in my head that I was going to associations already, so going, “oh maybe there's a look in there that I would quite like”, so yeah. [11]</p> <ul style="list-style-type: none"> • The top two (mood board 5-1; 5-2) I would definitely wear. This one (mood board 5-3) I probably wouldn't. [5] • [...] the outfit and the styling, it was something that I'd probably go for and I'd wear, [...]. [6] • I thought again, that skirt is something I would wear [6] • I liked the jumper, that's what drew me to it first, the jumper. It's something I'd wear, and I thought the combination of products was a bit different. [3] • It's a bit grungy for me. It's a bit full on so I don't know if it would reflect my personal style, but it's something I would definitely wear as an option. [3] • I chose everything that I would wear. [3] • That is something that I actually wear. (mood board 10-1) [10] • Yeah I really liked the Kimono and ripped jeans, that's it. I think I must have really submitted to this outfit because that is something I would wear a lot. (mood board 10-4) [10] • The dress and the cardigan on this one (mood board 11-1) I would [wear]. The shoes I wouldn't because they are massive high heels and I don't actually wear heels. So erm, and the red lipsticks, I don't do red lipstick. It's too erm, <i>out there</i>. So I suppose I was selecting "elements" of the overall look thinking that I would like that, I would like to wear that. [11] • I like the first one (mood board 12-1). I don't know if I would wear...no I probably would wear some of those things. [12] • The first one (mood board 12-1) I would definitely wear in some situations. Potentially, it is a little bit more...erm...like the shoes are nice! I really like them but I wouldn't wear them, so, it's probably more of an idealistic thing. [12]
		Wish I could wear		<ul style="list-style-type: none"> • I think the colours is something that I wish I could wear [6]
		Wish they could afford		<ul style="list-style-type: none"> • Yeah the kind that I wish I could afford. [6]
		Like the item		<ul style="list-style-type: none"> • Well, I tend to find when I was looking at them, there'd be one or two things I'd go “Oooh, I really liked that and I really liked that”, and then the rest I could live without, which is fine because that's how I mainly shop anyway.[11]
	Their kind of style			<ul style="list-style-type: none"> • But it would be something that would maybe give me ideas, because stuff I've had in the past were something similar, so I would think "oh this is how this person would style it", so it's probably something that is my personal taste. [6] • That one (mood board 9-1) was because I really liked it. It's kind of my kind of style, like the animal print shoes I really liked, and it's quite like that French Chic kind of look. [9] • [...] that's kind of my personal style, both of those things (mood board 9-1). So that's something that I would choose, like, items that I am drawn to probably. Yeah. [9] • I know for me I'm quite particular about my style, so if I see something that catches my eye, I would see it. [9] • Yeah I really liked the Kimono and ripped jeans, that's it. I think I must have really submitted to this outfit because that is something I would wear a lot. Like, my jeans aren't from ASOS, they're from Topshop, but

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				<p>I felt...like, the chic kimono, I kind of like the fact that it's quite casual and then put a kimono on and it makes it ok for the day. Yeah, I wouldn't wear the leather vest. I've got a leather T-shirt that I would wear. And I don't know, the shoes are kind of nice but I've got one similar, so I think that's just quite my style. (mood board 10-4) [10]</p> <ul style="list-style-type: none"> • I really liked the coat on this as well [laughs]. Yeah, it's just that I thought it was really nice and it's really like, like simple, but with something special. Like that's probably the same with all my looks, because I love prints and different fabrics and textures and stuff. But to make it for the day, I think it's better to use and keep the rest minimalist. (mood board 10-5) [10] • I think they [quotes] are [important]. Even though when I look at it, my eyes aren't drawn to what it said. It's sort of more, do I like the outfit? Do I like the garment? Yeah. Then look at the quotes, and then it's sort of like it's something from Sex and the City in the first one (mood board 12-1) and then that's more of a relation, and then I actually might wear that. [12]
	Products	Drawn to products		<ul style="list-style-type: none"> • The key piece is really the skirt. I could get a printed top anywhere. If I go to Primark, I could get one cheaper, or I might already have one in my wardrobe, but it's the statement item is the skirt. [1] • [...] the others [the Outfits] are more like, "oh yeah, that product goes with that product". [1] • I've been more drawn to the shoes because it's right at the front, and I'm looking for shoes. [2] • (Mood board 2-3) It's just the shoes. I completely ignored everything else because it's all black and white. [...] It's because it's what I want to buy. [2] • I was browsing them all, like loads on a page, and then I opened a few that I liked and then once I got a better look at it, I decided to keep it or close it. Mostly it was based on one thing in the image that I liked the most, and then I would look at other products as well around it, to see if I liked any of those. [3] • I liked the clothes. I liked the jumper, that's what drew me to it first, the jumper. [...] I'm quite into lipsticks, so I quite like the lipstick on it. [3] • That one I really liked the shoes! I don't really like that style of shoes for the winter because it's just a bit masculine, but I like the mint colour and I think they're really cute. I think it really brings it together. The top I don't like so much, but I like the skirt. But it was the shoes that drew me to it. [4] • On this one (mood board 7-4) I did pick it for the product. I really liked the playsuit, so I sort of picked it for that because I was drawn to that product. [7] • If you like a product, you are drawn to it obviously because you want to see what you can put with it and gives you ideas and inspiration. [7] • On this one (mood board 7-4) I did pick it for the product. I really liked the playsuit, so I sort of picked it for that because I was drawn to that product. Again, they've got the text in there but it's something a little bit more unusual because it's written in like a photograph into the sand. And it's also got products which aren't clothing which I think is really good. It sort of...although there is an outfit there as well, sort of the...I think it's a lip balm and the tangle teaser brush as well, I thought that was a collection of things for the Summer. But originally, I was pulled by the playsuit in this one. [7] • I really liked the duster coat and the print on it, and I liked the shoes, and the T-shirt and short combo. (mood board 10-1) [10] • I didn't actually notice that much product as in where they were from, because I suppose it's not written in big letters and I was just browsing. I didn't actually pay attention to brands or anything actually, which was quite interesting because I was just looking for something I liked, so I wasn't

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				<p>actually thinking about....it could actually be from anywhere! I wasn't actually paying attention to that at all now that you mentioned it. I was mainly looking for like "I liked those trousers and that would look good", and so I just picked that out, and actually I don't even remember where they were from. It didn't matter at the time, I just picked out and I like the coat and those shoes. I've got a soft spot for flat brogues, and I was like "Ah they'd be really lovely with jeans". So, it was just I suppose finding things that popped out and I went "oh that would..." you know, and that's how I was using it. [11]</p>
		Dislike products		<ul style="list-style-type: none"> The second one (mood board 12-2) I wouldn't wear it, oh, I would probably wear the skirt, and I would have the clutch, but I just don't like the shoes and I don't like the top so it's sort of... But the fact that the shoes and top makes me dislike the skirt, so it's sort of got a negative effect when sort of put together. [12]
		Owned exact or similar products		<ul style="list-style-type: none"> I'm looking to get outfit ideas and to see if I've got a top and trousers like that [...]. [1] The key piece is really the skirt. [...] I might have a look at the skirt further, and then I know that I can create the whole look with the items I've already got at home. [...] I've got the look in my mind. Could I create that outfit with those shoes in my wardrobe, or could I maybe look somewhere else to buy that kind of shoe or whatever. If ASOS is the only selling that skirt, or if that skirt is really, really nice, and I am only going to be happy with that one, and I will not be happy with any other imitation, then I might buy that from ASOS. [1] I just really liked the dress and the necklace with it. It looks nice and sheer, and then the platform shoes. [...] Yeah, they were the same as from the first one. I have a few pairs of those and I just really liked them. (mood board 10-2) [10] Like, my jeans aren't from ASOS, they're from Topshop, but I felt...like, the chic kimono, I kind of like the fact that it's quite casual and then put a kimono on and it makes it ok for the day. Yeah, I wouldn't wear the leather vest. I've got a leather T-shirt that I would wear. And I don't know, the shoes are kind of nice but I've got one similar, so I think that's just quite my style. (mood board 10-4) [10] That one (mood board 11-4) similar to this (mood board 11-2), I've got a jacket like that but darker, so it would actually match that bag. [11] Yeah!! Well, I thought it was good for me to think if I was going to buy that, what would it already go with that I already own; and, sometimes things sparks things that you've not thought of putting together that you've already have, and that you just then sort of juxtaposing together. I have a terrible tendency to have things at the bottom of draws and forget that they are there. [11] It feels really nice actually to know what's in your wardrobe and obviously, sometimes over time, like I just recently lost a pair of jeans because they got too old, and I was gutted. [...] I didn't have jeans for weeks because I couldn't find any! So, sometimes these don't help with that, but I certainly think there are elements of remembering what you already have, and that you can mix and match rather than having to buy everything again. It's like you can pull what you need from it. [11]
		Styling new items with that they already have		<ul style="list-style-type: none"> I'm far more conscious of what I'm buying to include in my wardrobe, in the sense I don't...it pretty much has to fit in straight away otherwise I've got a problem because I can't afford to buy anything else, so I tend to kind of be like "ooh that would go with my shoes and this would go with that", and I tend to ignore everything else. So the ones I selected, I was picking out one or two things that I was like "ah that would look good with this, that would look good with that", and that's why I've kind of picked them out. [11] I suppose definitely thinking along those lines that you would be like, "ah that would work" and thing

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				like that so I would say inspired I would definitely say, and interested in the sense that what it add to what I've already got. [11]
	Body image and fit	What suits them		<ul style="list-style-type: none"> • That one (mood board 4-2), it's something that wouldn't suit my body type, if I did look like a super model, I think that outfit would be really cool. [4] • If it's...so say I'm looking for a certain look, it's something that I like the look of and the colours and the theme, the kind of style, and also I think with what would look good on me kind of thing because you can't really wear everything I think. What I think would kind of suit me, or like what type of look I want to go for. Like I would think "Ooh that would look good with that". [6]
		Body shape		<ul style="list-style-type: none"> • I am very conscious of buying erm, I call them "staples", but basically items of clothing that fit your wardrobe straight away and would last basically. That's probably why I go and look at tailoring a lot, because you tend to find they last a long time, that and the fact that there would usually be certain shape I won't fit that would be on trend, like tiny shorts, erm, skinny jeans. So, I am aware of my shape to know enough to look for things that would fit. [11]
Visual Attraction	Colour	Contrasting colours		<ul style="list-style-type: none"> • [...] the contrast between the colours that they've picked, between the red and the blues, and also the accessories there as well. [5] • The first one (mood board 3-1) I liked the effects and the sort of colours used. [3] • Oh this one (mood board 2-6) isn't about the shoes. It was about the skirt behind. Probably when I first look at this, I would be drawn to the shoe and the bag, because of the orange colour and it stands out, and I like orange. Then I noticed the skirt at the back. The pattern is so cool. [2]
		Bold colours		<ul style="list-style-type: none"> • [...] because the bright items and they appeal, like that bright yellow skirt (mood board 1-1), and a bright blue skirt (mood board 1-2), they've got my attention straight away. [1] • I just think it's the colour that stood out and the shoes I wanted, and then there as a nice pretty floral thing in the back. (mood board 2-1) [2] • That blue top is quite eye catching. The colour. It just stands out. (mood board 2-5) [2] • I just think it's the colour that stood out and the shoes I wanted, and then there as a nice pretty floral thing in the back. (mood board 2-1) [2] • Yeah, the yellow top drew me to it, but that's just because it's that style. (mood board 3-2) [3] • The third one (mood board 3-3), it's quite bold because it's dark. I liked the top. [3] • That one (mood board 5-3) is quite striking because of the black and the coral. It just drew me to it because it's very bold. [5]
	Backgrounds	Negative	Distracting	<ul style="list-style-type: none"> • I'm not bothered about background or text or even like this one's (mood board 1-3) got a swirly border. I'm not bothered about that. Like to be honest it's detracting my focus. It's getting in the way of what I want to look at. What I want to look at what top goes with what skirt or trousers and what shoes and maybe what bag. Not even really bothered about loads of accessories, like sunglasses and stuff. It's definitely like top, bottom, shoes and bag. Even bag is secondary. [1] • The last one (mood board 1-3), I picked because I didn't like it; because I think the swirly...the swirly border is annoying. It's like this print on the outfit, on the shorts and it's kind of hurting my eyes a bit, and then there's loads of like little text up here, and it's just getting in the way. It's really unclear. [1] • I want it to be nice and clear because for me, I get drawn into like backgrounds and stuff. So those, sometimes I do think if there is any point to them to be honest, because it's the not the background I would be wearing, it the clothes. [1]

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			Interrupts chain of thoughts	<ul style="list-style-type: none"> • I'd rather not have any of that. I want to keep it really...but I think it's just my mind set, I like to keep things quite simple. So I don't want any rubbish kind of....see that, that kind interrupts a chain of thoughts. [4]
		Positive	Adds context	<ul style="list-style-type: none"> • I like that (the backgrounds), it gives it context and makes it more exciting. I would look at that rather than just clothes. It makes it more magazine like, like when you flick through magazines. [3]
			Gives a sense of professionalism	<ul style="list-style-type: none"> • I also liked the ones with the background because I think they look a bit more professional, rather than the ones that are just...have a white background. [9]
	Images/ artwork/ illustrations	Attraction		<ul style="list-style-type: none"> • It's not like they shouldn't have it (images) because then I wouldn't have been drawn to the collage. [2] • I really liked [...] the way that they set it out with the artwork again and the text, it really stood out on the page. [6]
	Text	Positive	Adds effect	<ul style="list-style-type: none"> • I know a lot of them are irrelevant, but I like how it adds to it. [6] • I think the ones that didn't have like text or a background or something like that, I thought were a bit plain. I wasn't really drawn to those ones. [9] • I think they [quotes] are [important]. Even though when I look at it, my eyes aren't drawn to what it said. It's sort of more, do I like the outfit? Do I like the garment? Yeah. Then look at the quotes, and then it's sort of like it's something from Sex and the City in the first one (mood board 12-1) and then that's more of a relation, and then I actually might wear that. [12] • I don't mind it to be honest. It doesn't...I think possibly it comes through a background with looking at boards in general. So it doesn't draw attention to me and I'm not really bothered by it either. For some people might find that irritating, but for me, I wasn't ...I didn't...because I'm used to seeing things like that it didn't actually bother me. Sometimes, actually, it makes it look quite...what would be the word...because when I was saying there was a lot of effort involved, it looks like they go through a lot of effort, it would feel like they are...they're trend setting! [11]
			Describes the outfit	<ul style="list-style-type: none"> • That one (mood board 5-2), the...it was the text that actually drew me to it. ...the "vintage", yeah, on the mood board drew me to it. [5] • There are words that stand out. There is actually text that summaries what it's about! [2]
			It's like a Magazine	<ul style="list-style-type: none"> • I don't think it's actually that important if you actually read what a lot of them says, it's not really relevant, but I think it just for me, it is important just to add to the whole look of it, so that you click on it in the first place. It looks kind of...it kind of looks a bit like a magazine, like it's been done professionally. And I think people are drawn to that, like I am. I know that, ones that are put together nicely, I'd most likely to click on it because I think it is more pleasing to the eye kind of thing, so I just think "oh". It kind of attracts me to it, if that makes sense. So I think it's important for that, but I think in terms of the outfit or like whether I would look at what the text said, I probably wouldn't. [6] • This one I liked the sort of magazine style with the text on the side. [3] • With this one (mood board 7-3) I liked the way they used the text just for like a background really. Not that you actually read it. It sort of makes it echoes like a magazine again, which I quite like. [7] • I think it (the text) makes it more like a magazine editorial piece. And I think it does attract me to them. I sort of prefer the ones with the text on them, even if it was just used as a little bit of

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				<p>background. I did think that sort of complemented them. [7]</p> <ul style="list-style-type: none"> • One that I looked at, I think it is because some of the ones look like they have been pulled out the magazine with the text, so I think that looks really good, because it looks like it's in a magazine, so you want to look at it and then see if you can find it, because they look like they've been put together well, the ones with the text on. [9] • The fifth one I don't like the outfit. Again, I prefer the accessories. But the caption the way she wears it and the text, it looks like it's been pulled out of Elle or Vogue, so I thought, it just looked kind of like an editor or an stylist has actually put that together, like the way it is. So I really liked the look of it, just didn't like the clothes of that one again. (mood board 9-5) [9] • The second one (moos board 12-2) is similar but it's quite different. It's quite a nice sort of outfit, but that is more sort of magazine style which I would relate to from like other magazines. I don't particularly like that one as much in terms of what's on it but I like the principle, and I like the quote on it. [12] • [...] they do it in magazines; they put outfits together in magazines in this sort of way. And sometimes you can be put off by a model, if that makes sense. I prefer to see it like that than on someone else. [5]
		Negative	Dis-interested	<ul style="list-style-type: none"> • I'm not even really reading that "shine like the stars" (mood board 1-2). Not really interested. [1]
			Unnoticed	<ul style="list-style-type: none"> • I wasn't drawn to this collage because of the word "lace". Yeah I like lace but I didn't notice the word. It was a bit cut off so I didn't read properly and also I didn't notice the border around the top. (mood board 2-1) [2]
			Can't read the text	<ul style="list-style-type: none"> • I don't know if that's from an article but you can't actually read anything, and you can't read anything from there, so pretty much all I could pick up was "Sunday Girl" (mood board 11-1) and "perfect fit" (mood board 11-3). I don't necessarily know people think like that because when you are looking at a computer screen, they are much smaller. I tend to find less is a little bit possible more, although that one (mood board 11-4) is quite cluttered actually. [11]
			Obstructing view	<ul style="list-style-type: none"> • To be honest, I'm not too bothered about the text. Like I think I wouldn't see the full outfit. [1]
			Unclear if it's the product or text	<ul style="list-style-type: none"> • Even like, sorry, this (mood board 1-1). They've put the title "put on a happy face" like right in the middle of the outfit. Yeah, so I'm like kind of thinking is that a print on the top? or is that an outfit? It's confusing me. I don't know whether that's a plain white top or not. Like I want it to be clear, I don't want it to be... I don't want to have to spend lots of time looking maybe it's like...I'm not looking in depth really. It's more like when I'm looking at these images; it is kind of a skimming to get ideas. I don't want to spend loads of time working out each individual piece. It's very quick. So anything that's detracting away its making it not as quick is annoying. You know like borders, and patterns, and background, and titles. Like, I'm not spending that long on each page (laughs). [1]
			Disagree with context	<ul style="list-style-type: none"> • I don't understand why they put text there which makes it look crappie. [...] I understand its describing the look, but I just think all that is just a bit naff. I'm quite a visual person, I just want to look at the outfit and make my own ideas. It says, on the shoulders, "Sunshine makes me happy", I might think "oh is that only a summer time outfit?", or I could wear that anytime of the year if I put some tights on with jeans. (mood board 4-1) [4]
	Outfit Presentation	Professional		<ul style="list-style-type: none"> • I think that (mood board 6-3) looked professional the way they did it, and I really liked the look. [...] it looks very professionally done, so like I just wanted to click on to it because it looks really nice to look at. [6] • I think, if it doesn't look professional; or if it doesn't look as if the colours go or coordinate so I tend to skim past it. [6]

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				<ul style="list-style-type: none"> • [The text -] it kind of looks a bit like a magazine, like it's been done professionally. And I think people are drawn to that, like I am. [6] • I think put together well in a way that it looks like it could have been done by someone who knows what they are talking about. I think that's what nice about them as well. [9]
		Clear		<ul style="list-style-type: none"> • Well in the last one (mood board 3-4), I didn't like it that it said Miss Guided in the corner, I think it looks messy. I don't like the jelly shoes; I think some of them are potentially more messy collages than others. I don't know these are all ok actually; I liked the way they are collaged. I don't think there was anything else I didn't like. [3] • You could see all the products quite clearly. See how they could be sort of used together as an outfit. (mood board 7-3) [7] • The second one (mood board 3-2) is the image behind that I liked, and it's quite neat this one, the products are clear to see. [3] • [...] the Outfits can be a bit cluttered. [9] • I tend to find less is a little bit possible more, although that one (mood board 11-4) is quite cluttered actually. [11] • I prefer it just to be more simple because it's just really clear. For like I've picked those three there (mood board 1-1, 1-2, 1-3) because I liked the top two (mood board 1-1, 1-2) like how simple it is. I don't mind if there is a border on it because it is making it clear. The second one (mood board 1-2) has not even got a border. It's all white background. It's nice and clear. [1] • But again, the clear backgrounds so it's easy to see the items in it. So, I think because it's not really, those two aren't much work, I've just seen then very quickly. They're bright, they're colourful, and yeah like, I haven't really thought about the trend. I just thought oh they look good together. [1]
		Tidy/neat		<ul style="list-style-type: none"> • I like them to be really neat; I like to look at things in an organised way. [4] •
		Unclear		<ul style="list-style-type: none"> • I can't really see. All I can see in that picture (mod board 1-3) is a bag and some shorts. It doesn't look like an outfit. I'm trying, even now; I'm trying really hard to work out where the hell are the shoes? Like where are the shoes? I presume they're down here somewhere. But I find it really hard to see them. And like that top, I'm guessing "freedom" is on the top, but again it could be the title of the collage. And there's all this writing in the corner, is that a top or is that just annoying...like...print? I've no idea. Like, so I'd just, yeah, like I just can't see an outfit in that, all I see is a pair of shorts and a bag, and that's not really any use to me. [1] • That one (mood board 6-6), when it was on the screen I couldn't see the clothes on it. So, couldn't see it all together kind of thing. [6] • Some of them as well, the images were a bit pixelated so those weren't good either. [9] •
		Untidy		<ul style="list-style-type: none"> • I think it (mood board 6-6) doesn't stand out as much. I think it's too much of an image there. The others had like a white background so you can still kind of see a bit of the clothes, I think here it's all too...If they dimmed the picture a bit or had it a bit smaller... [..] I just feel like it's been thrown together that one, and it's really sad, but it really annoys me how it's coming over the border. I don't know it just really annoys me. Like the Miss Guided sign, someone has put it on and it kind of goes over the border, this is so sad that I noticed but it just annoyed me. I think that one just to me doesn't look nice, but also I

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				<p>think the colours are all so similar, like with the colour in the background. It looks too much too me like a safari outfit, I wouldn't particularly...for someone like me I don't think I would wear it. [6]</p> <ul style="list-style-type: none"> •
	Co-ordination			<ul style="list-style-type: none"> • The second one (mood board 12-2), I don't like that, but that's more because I don't like the top or the shoes. So, as individual items, they are not my type of style. I don't think it's as pretty. I like the fashion illustration but I think it's quite boring the way it's been put on there. [12] • I kind of put off that one (mood board 6-5) because that is something that I probably wouldn't click on because of the layout. I think the layout is a big thing with me as well. I think, if it doesn't look professional; or if it doesn't look as if the colours go or coordinate so I tend to skim past it. And also, I'm not too fond of the stuff that is one, I kind of just...my eyes just weren't drawn to it at all. [...] it just looks like everything has been piled on top of each other, so yeah I can't be bothered. It wouldn't make me want to click on it or buy the things, even separately, but it (the individual items) probably wouldn't even look that bad [6] • I think I picked this one (mood board 7-2) out because I liked the way it had been sort of organised with the different colours and the stripe block at the top. And even though it didn't have text, well it does have text in the corner, it doesn't have a headline as of such. I just liked the way it had been laid out I suppose. Not particularly a specific item on this one, just the way it had been laid out. [7] • Second one (mood board 3-2) I clicked on to it because it was bright. I liked the picture in the background, and the handbag...oh actually I liked all the items and clothing on here. I thought it was a good snap shot of it, an outfit that fitted the title.[3] • I don't really like the dress on it. I know that is the main feature. I just kind of like the accessories. It was quite sophisticated, it just looked nice; something you could maybe wear to work that kind of thing. And I think it's put together well with the column down the side, the writing. [9]
		Whole thing together Complete collection		<ul style="list-style-type: none"> • With this one (mood board 7-3) I liked the way they used the text just for like a background really. [...] And I like the colours in this one as well, on the way that it had been arranged. You could see all the products quite clearly. See how they could be sort of used together as an outfit. Thought that one was quite strong. [7] • I liked this one (mood board 7-1). I liked the colours in it and I also liked the composition, the way they had the text at the top and then the picture of the model's face. I thought it was more like a magazine editorial piece sort of...like a more complete collection of items and images that linked well with each other. [7] • I want to see it all together. It's not just one product standing out. It's like how the whole look stands out. [...] I'm not interested in looking at products on their own at this point. If I want to look at products on their own, I'll go to onto the website and look at individual products. I'm here to get ideas about outfits. [1] • They all go together in that one (mood board (mood board 5-2) really well. [...] the colour of the sandals, and flowers and the shorts all go really well together. [5] • Yeah its quite twisted. I like the sort of collagey kind of look [...] so it all kind of fitted together. [6] • To me if the colours look bland or don't look very nicely put together then I tend to not click on it. Whereas if things like that (mood board 6-1), it looks kind of as if it's nicely put together and it fits kind of thing. [6] • I looked at it and liked it all together. It stood out on the page to me. I think it was like the text and the art work in it as well. [...] I liked all the pieces together but then when I looked into it, I liked all of them

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				<p>separately as well. [...] the first thing that drew me to it, the colours and the way it was set together, and obviously, then the pieces as well. [6]</p> <ul style="list-style-type: none"> • I really liked the colours, and again, the whole style together like the stripes, and then the grey and the coral together, and then I think the way that they set it out with the artwork again and the text, it really stood out on the page. And I really particularly liked the skirt on the side as well. I think it all fitted together really nicely. [6] • To me it's like everything together, so how it all looks together, that's what drew me to it and then I would look at the individual things. [...] So it is either the whole thing or just one item that really catches my eye. [6] • I think it's mostly sort of how creatively and thoughtfully the sort of pieces have been compiled. Sort of the colours all go together and they've been sort of displayed in an interesting way with maybe a little image of a model, or the photo of the "Summer is here", or with some text, and a headline that makes it a bit more like a magazine. And then again it's also the products as well. If you like a product, you are drawn to it obviously because you want to see what you can put with it and gives you ideas and inspiration. I think also because we are use to reading magazines that we're sort of used to seeing that, and if we see it we are more familiar with it, so I guess that appeals to us rather than just some compilation of images. [7] • I think, like in the pink one, the second one (mood board 9-2), it's nice just because it's just all the same colour scheme. The whole outfit goes together, it's got like make-up there as well and like sunglasses and everything to complement. And then obviously, it's got like "in the pink" theme/background and that whole thing is really nice, and there's accessories and things to look at. It just fits well together. And also, I think some of them that I've see are a bit overcrowded, like a bit too cluttered, too many things, or things that don't really go together. [9] • I think that is my favourite one out of all of them. I just like that kind of look and I like the kimono with the fringe and the brown leather sunglasses. I just thought the whole thing was lovely. (Mood board 10-3) [10] • Definitely more (influential) than just having the clothes on their own. If I didn't know what I was looking at, outfits and trends, it would be more appealing than just looking at single items. [3] •
			Overall appearance	<ul style="list-style-type: none"> • I think the overall appearance made me look at it rather than individual products. The shoes are very summery which I thought look very nice but it's all the things like the little mint top at the back, that's not very obvious to see. So, it's sort of quite nice but it's not trying to show something off in particular. They all blend in really nicely. [12]
			Theme	<ul style="list-style-type: none"> • I think it is the whole sort of colour schemes and the layout and how they don't just have like an outfit. It's kind of...I like how they've mixed again with the text, the sort of images in with it because you can sort of see a look rather than just an outfit, so you can even piece together your own, or gain better inspirations if that makes sense. So I think it is the layout and the colours all together as a theme. [6]
			Product co-ordination	<ul style="list-style-type: none"> • I want it to be functional. I like how it's arranged. I like little collages. I like to see you know the clothes and necklaces next to each other even though it's not on a person, but you can kind of see they go together well, and the colours look nice together, so yeah, I think it is nice. [1] • If I didn't know what I was looking at, outfits and trends, it would be more appealing than just

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				<p>looking at single items. [3]</p> <ul style="list-style-type: none"> [...] the last one (mood board 3-4) I liked...it made the T-shirt really stand out with the products chosen and the sunglasses match which I think was quite cool. And I liked how its' quite plain and simple. [3] (the way it's been styled together) I would say so, it's like everything is put together. Everything fits with that product. I can see myself wearing the outfit because what's there. Whereas, I might not be able to buy those shoes on their own, because I can't visualise what else I would wear those with. [4] [...] it was the styling even though it is a lot less minimal, the collage, it was the individual pieces that stood out to me. [...] I really liked the skirt I suppose, and then I liked the outfit the skirt went with. [6] I was just looking, especially with these, I picked up things that were put together quite well. So they really fitted together well. [5] I think for the good ones that I've seen have got like some accessories as well as, obviously like a dress or a top and a bottom, so a complete outfit. I think the accessories do make an outfit, well for me anyway because I really do like accessories. [9]
	Product appeal		Products look "cool"	<ul style="list-style-type: none"> [...] it [products] looks a bit cooler on like a little mood board. [7] The products. There is always at least one product that I'm instantly draw to in each collage or whatever you want to call them. So, those shoes I thought "wow they're really cool". Might not think the rest of the outfit is a million times amazing, but it works well with the shoes (mood board 4-3). It's the products that I am drawn to. [4]
			Front row view	<ul style="list-style-type: none"> It's the shoes at the front and all the colours, pink and pastel coloured. It's the shoes that I'm interested in, and also the colour. The pastel colour of the shoes and the bag and that playsuit. (mood board 2-1) [2] (mood board 2-3) The shoes were so cool! [...] How can you not see them? Well when I'm interested in buying shoes, I'll be looking at shoes in all the collage pictures! [...] and since they are at the front, they are easier to focus on. I noticed in all the collages, all the shoes are at the front. [2] (mood board 2-5) That blue top is quite eye catching. The colour. It just stands out. [...] maybe because it's at the front so you can see it, and it's so chunky and wedgy, I just noticed it. So, if I wore that then it would be a bit noticeable. It would be something that someone would look at when they see you. It stands out. [2]
			Eye catching	<ul style="list-style-type: none"> [...] there are other features that are more eye-catching and drawing. In this case the nail varnish, but that's not even part of the products, it's just a display. (mood board 2-2) [2]
	Vividness	Theme		<ul style="list-style-type: none"> That (mood board 9-2) I just thought it was really playful. Kind of reminded me of sex and the city a little bit. Again, I probably wouldn't use that water melon clutch, but I just thought it was a nice idea. It's quite cute. [9] That one (mood board 9-1) was because I really liked it. It's kind of my kind of style, like the animal print shoes I really liked, and it's quite like that French Chic kind of look. [9]
	Dislikes	Lack of creativity/ theme/co-ordination/ layout		<ul style="list-style-type: none"> I kind of put off that one (mood board 6-5) because that is something that I probably wouldn't click on because of the layout. I think the layout is a big thing with me as well. I think, if it doesn't look professional; or if it doesn't look as if the colours go or coordinate so I tend to skim past it. And also, I'm not too fond of the stuff that is one, I kind of just...my eyes just weren't drawn to it at all. [...] it just looks like everything has been piled on top of each other, so yeah I can't be bothered. It wouldn't make me want to click on it or buy the things, even separately, but it (the individual items) probably wouldn't

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			<p>even look that bad. [6]</p> <ul style="list-style-type: none"> • I sort of picked this one (mood board 7-5) out as an example of something that I thought was quite poor, because all the pictures were sort of the same size and they're not sort of formatted or put together in a very creative way. Also, none of those products appeal to me either, so that was, I didn't think it was very strong. It has no sort of headline or text or like a photograph of a model that goes with it, or there're nothing sort of...it's just sort of a collection of a couple of images. [7] • I think some of them that I've see are a bit overcrowded, like a bit too cluttered, too many things, or things that don't really go together. [9] • The second one (mood board 12-2), I don't like that, but that's more because I don't like the top or the shoes. So, as individual items, they are not my type of style. I don't think it's as pretty. I like the fashion illustration but I think it's quite boring the way it's been put on there. [12]
Interactivity	Click on	Explore the image	<ul style="list-style-type: none"> • I do that all the time otherwise I would be buying everything. But yeah, I would click onto it to have a look if it was easily accessible. [2] • I was browsing them all, like loads on a page, and then I opened a few that I liked and then once I got a better look at it, I decided to keep it or close it. Mostly it was based on one thing in the image that I liked the most, and then I would look at other products as well around it, to see if I liked any of those. [3] • when I found one I liked, one that caught my attention, I would click into that one, and you would view it as a page on its own, so I can focus on it. [4] • [...] with these more [inspired/creative] because the mood is there, and you want to go and click on it to explore the image, [...] [5] • Yeah I did! I sort of had gone through and had a look at them, because I like that you can buy the look, which is good. I have clicked onto thinking "Oh, I like that", potentially to get it. [12]
		Theme	<ul style="list-style-type: none"> • [...] if it's kind of got a theme I would look or I'd like, then I would probably click on it [...] [6]
		Professionally done	<ul style="list-style-type: none"> • [...] it looks very professionally done, so like I just wanted to click on to it because it looks really nice to look at. [6]
		To see how its put together	<ul style="list-style-type: none"> • I got into it after a while, I was just clicking on ones and seeing like how they'd been put together [...] [6]
		Check out the product(s)	<ul style="list-style-type: none"> • Yeah, [I clicked on the purse] just out of interest to see what it looks like from the shop. But I don't actually need a purse, and also I use coin purses. [2] • I saw these shoes because they were plastic, and I thought it was so cool. I actually clicked on the shoes, and there was a model wearing it, and then I noticed, "nah, that's not what I want". It's not what I thought they would look like. Like I can see her toes and yeah it didn't look good. It's like looking at a glass slipper and I was thinking it's so cool, but then when you actually see someone wear it, it's not that cool because you can see all her toes. It just looked weird. (mood board 2-3) [2] • I would just click straight through to the products. [...] I'm really more keen on just me getting the products, so click straight through to the products. [4] • [...] it could just be a key item that stands out, so I would see that and "ooh that looks nice" and I would just click on it. [6] • [...] the collage, it was the individual pieces that stood out to me. So I clicked on it because I really liked the skirt I suppose, and then I liked the outfit the skirt went with. [6] • I sort of browsed over and then see which one stood out, or which I liked and then I clicked onto it. I

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			<p>think I did with the grey skirt. So, I clicked individually on the grey skirt. [6]</p> <ul style="list-style-type: none"> • On this one (mood board 7-4) I did pick it for the product. I really liked the playsuit, so I sort of picked it for that because I was drawn to that product. [...] I was pulled by the playsuit in this one. [...] I think it was New Look. I sort of followed the link to that one, so that definitely (think about buying). [7] • I clicked the link onto them. I think it was a New Look playsuit and it just sort of takes you through to it, so it's really easy. [7] • [Clicked on collage] and then to have a look down the sides to see where they're [shoes] from. [9]
		Checked out user's profiles	<ul style="list-style-type: none"> • If I particularly liked an Outfit or a Look, then I would click onto their profile to see their other creations. [7]
		Products they are thinking of buy	<ul style="list-style-type: none"> • I clicked on those shoes because I wanted to buy them. I wanted to go and see it in the store, well not the store, but visit the website which was ASOS and then it said it was sold out in size 4. But yeah, I probably would have considered purchasing these shoes if they had my size. But then I can't try them on and they don't have a wide feet option, so yeah, another thing to consider. (Mood board 2-1) [2] • I would click the link to those shoes. So I've just been looking at them, and I've looked at all the images, just zoomed in and thought "yeah, I really liked them", I did have a bit of a second thought thinking "Oooh maybe I'm not be cool enough to pull them off", and then I'm thinking "Oooh, fifteen pounds", I'll probably just save them for later. If they went down on sale then I would probably buy them. [4] • I think a lot of the ones I clicked on were really summery because I was sort of in that mood now, sort of looking for things that were sort of summery. [...] They sort of relate to the sort of mood that you're in because I was feeling quite summery and sort of outfits that you require at the time as well, and the sort of inspiration that you want to gain from the outfits that you will be buying soon. [7] • On Outfit three (mood board 7-3) I clicked on the skirt. I think that was from New Look as well actually. I really liked that outfit as a whole, so that was definitely sort of...if I had more time etc, I would follow that through to maybe a purchase. [7] • Yeah I did! I sort of had gone through and had a look at them, because I like that you can buy the look, which is good. I have clicked onto thinking "Oh, I like that", potentially to get it. [12]
		Items of interest	<ul style="list-style-type: none"> • I guess it's definitely a really personal thing. I think looking at them I'm really drawn to; the ones that I like, I am immediately drawn to them. Instantly click on them without even considering, whereas the ones I would start hesitating, I wouldn't even bother zooming in or clicking on them. [4]
	Click on	Things they would wear	<ul style="list-style-type: none"> • It's not something I would wear, that's why I wouldn't click on it. [6] • [Click on things I] Wish I could [wear] yeah; or I liked the look of it even though I couldn't wear but I'd like to wear if that makes sense. [6]
	Search		<ul style="list-style-type: none"> • I get bored if I have lots to look at, and there will probably be a few hundred thousand on this Fashion Finder, and I'm not going through all of those! I put a couple of key words in and then start...they have drop down menu bar as well, and just started selecting things that I kind of felt that's tailoring, that's usually one of mine, 50's and things like that to see if I could whittle it down a little bit. [11] • I've actually put in prints. I was looking for prints because there's been a real craze this year and I can't keep up with what everyone's selling, and so it's keeping track of...I don't have time to go shopping, so it's quite nice in that sense it pulled it all out and I can just..."Ah that's a nice one" and I can pull out the prints that I liked. [11]
	Browsing	At a specific	<ul style="list-style-type: none"> • [the shoes attracted my attention] I'm not really interested in the rest of the stuff. [2]

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		item		<ul style="list-style-type: none"> I was browsing them all, like loads on a page, and then I opened a few that I liked and then once I got a better look at it, I decided to keep it or close it. Mostly it was based on one thing in the image that I liked the most, and then I would look at other products as well around it, to see if I liked any of those. [3] Those (the Outfits) were about a specific item, but this (the Looks) is more like how they put their outfit together. [3]
	Did not click on	Out of stock		<ul style="list-style-type: none"> No [I didn't click on the items], I could see from the shop part, because I know most of them were out of stock because I was laughing at myself going "ah trust me to pick all the ones that were out of stock!", because I thought that was actually quite amusing. I didn't actually click on to go actually and buy them, I just could notice where they were and where they were in stock. [11]
		Avoid	Poor presentation	<ul style="list-style-type: none"> I kind of put off that one (mood board 6-5) because that is something that I probably wouldn't click on because of the layout. I think the layout is a big thing with me as well. I think, if it doesn't look professional; or if it doesn't look as if the colours go or coordinate so I tend to skim past it. And also, I'm not too fond of the stuff that is one, I kind of just...my eyes just weren't drawn to it at all. [...] it just looks like everything has been piled on top of each other, so yeah I can't be bothered. It wouldn't make me want to click on it or buy the things, even separately, but it (the individual items) probably wouldn't even look that bad. [6]
			Things they wouldn't wear	<ul style="list-style-type: none"> It's not something I would wear, that's why I wouldn't click on it. [6] Some of them I would never...like I would not click into. Ones that were just bodycon dresses, or are just things that I would never wear. [10] Yeah. Bodycon or like stretch fabrics are complete opposites of what I like, so I wouldn't go onto them, but things like this [refers to "Statement Maker" board (mood board 10-5)] I would, so... [10]
	Social interactivity	Sharing	No need for sharing	<ul style="list-style-type: none"> No, not personally I wouldn't. [...] I don't really share anything though. I don't, I don't know. I don't feel the need, I don't think people are interested in seeing like a collage of outfits that I like. [3]
			Thinks others won't be interested	<ul style="list-style-type: none"> No, not personally I wouldn't. [...] I don't really share anything though. I don't, I don't know. I don't feel the need, I don't think people are interested in seeing like a collage of outfits that I like. [3]
			Keep for self	<ul style="list-style-type: none"> If you are sharing it on the Internet, there's thousands of people. Like if they see it, and it's easily accessible, especially ASOS, it's worldwide. People like it, then yeah, that just means they're only going to have a limited amount of these, and if I can't physically buy it. As in if I don't get paid till two weeks time, I might be wanting to buy it in two weeks time and what if it's all gone by then. Then yeah it's just a risk! [1] I'm really not interested in sharing it. I'm really not interested in anyone else seeing what I like, if anything, the opposite. I don't want anyone else to look like what I look like. It's different if it's a photo of me, like I blog, and I put my outfit. I don't mind anyone copying when I've already got it, because I've already got it. I've done it first. But when I'm at this stage, when I'm getting ideas to buy, I don't want to be sharing that with anyone, because that's personal. That's the look that I am trying to create. I would get annoyed if I'm thinking about putting this look together, and I share it, then one of my good friend thinks "ah! I love that look! I'm going to buy it!" and then she's got it, that's just going to annoy me. So, no, I'm not interested in sharing it, [...]. [1] I wouldn't share them really. No, it's just because I don't really... I know this sounds a bit weird, but if I see something really amazing, I just want to keep it for myself. I don't want to share it if I find this fabulous necklace, because I want to be the first one to wear it. [4]

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			Competition or incentives	<ul style="list-style-type: none"> • I probably wouldn't but that's more the way I am with social media, but again I would if there was some sort of competition or some incentive. [12]
			Pinterest	<ul style="list-style-type: none"> • [Save on Pinterest] Yeah! Exactly like that, and I can look at that and then get Ideas from that. It's all about me. I don't care what anyone else. I don't even use Pinterest. I do use Pinterest, but I don't use it for others to see my boards. [...] I don't use Pinterest for other people. Pinterest is for me, it's a very like selfish place where I get my ideas. Like whether it be a wedding which I am currently obsessed with, my wedding board at the moment. [...] with fashion, it is more about help, it's helpful to me. It's helpful if it's all in one place for me to get ideas and inspiration, that's what I want. Not a place where everyone else can access it. [1] • I'd mostly likely to Pinterest it. [...] For visual things yeah. Facebook, I think people would just find it boring. Because you have so much on Facebook, and you're just scrolling, you'd probably ignore it. Whereas on Pinterest I think it's quite good for visual things. [5] • I think I have a Pinterest account but I've not actually started using it, so maybe if I was on Pinterest I might use it more for things like this, but in terms of Tweeting and Facebook, I'd never click on it. [6] • Like Tweet it, Pin it, and Like it? I would probably Pin it if I saw...I've never thought about it before. I didn't at the time. I was aware it was there. I tend not to link anything to my Facebook because then it wants the world. I am a Twitter'er but I am fairly new to the Twittering world, so I haven't quite got into the whole tweeting thing. Pin it, I use all the time, didn't actually pin any of these though. Pin it is something if I'm at home on my MAC, I use Pin it all the time because it all connects to my Pinterest, so having links through there, so that's actually I quite appreciate having Pin it on things. [11]
			Share with others for an occasion	<ul style="list-style-type: none"> • I guess it's different for a wedding and I will show. I'd show my mum, but then it's all about my wedding. [1] • I would probably share them with other friends that were looking for that occasion, say if I was going on holidays with my friends, I would share an outfit that they would all be interested in. I probably wouldn't share it generally, unless I created one, then I think I would share it generally. [7] • I think if I was looking for an entire outfit, for an occasion then I would maybe show friends, but other than that I probably wouldn't share them. [...] Just because I don't really talk about fashion on social media. It's nothing really to do with Fashion Finder specially, it's just that I don't really share fashion purchases on social media. [...] unless it's for a competition from ASOS then I would, but apart from that then no I wouldn't. But yes, it's just a bit strange. [9]
			Have to log in	<ul style="list-style-type: none"> • I wouldn't use any of them. I tend to skip over them because I think I don't notice them anymore but also because...I mean, I have them all but I don't put statuses a lot and I don't really do stuff like that so, it's not really kind of what I would do. And also, I think when you click on it, it brings you up to the page where you have to log in and thing, and I can't really be bothered, so I just click off and that's it really. [6]
			Links	<ul style="list-style-type: none"> • I do share it [fashion content] more like in private messages and stuff, and I'll send them, but I tend to just copy the URL of the page or save the image and send it that way rather than do it directly through the links. [...] because on Facebook now, as well you can...in your messages, it sort of comes up straight away so you can click on it. [6]
			Image could be more interactive	<ul style="list-style-type: none"> • Yeah. Well, the second one (mood board 12-2), you got the sort of mint clutch that's quite nice. It's a colour that comes out because it's sort of black and white. So that would be quite nice. It could be a bit

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				<p>more interesting if could hover your cursor of your mouse over the item and it would come away from the background and then twirl around or something, so you have more of an image of it, just like an add on for a shopping, or, like you might have the sunglasses on someone's face or something, but it would only be there if select it. [12]</p> <ul style="list-style-type: none"> • It could be nice if they make it interactive, like you said earlier with the little black heart or something which is a small icon which then if you put your cursor over and it comes into something that you would know, something which is sort of behind the scenes. [12]
Cognition	Styling ideas			<ul style="list-style-type: none"> • I was almost a bit kind of not expecting anything, but then I found something that I liked, so I was "Oh that's quite exciting", that's open up a new idea to think "oh maybe I will buy those mint coloured shoes for summer", if I wanted to kind of get something trendy, that might be my little piece or my little treat for the summer. [4] • You can actually spend a lot of time on it, like thinking of different outfits and thinking like how you can wear things. [9] • In this one (mood board 11-2) I think I was looking for androgynous. So I had actually clicked in to looking for androgynous, so there were certain things in my head that I was going to associations already, so going, "oh maybe there's a look in there that I would quite like", so yeah. [11]
	Curious of where from			<ul style="list-style-type: none"> • In a sense, there would usually be one thing that "Aah that's really nice! I wonder where that is from?", and then the rest I'm not...because I'm on less of a budget these days. [11]
	Information overload			<ul style="list-style-type: none"> • It's just too much. Yeah, like I said, it would be information overload. There is only so much you can look at. [1] • I think because it's like more about the products. There is only a certain number of products you can look at. [1] • I'd continue looking but then it gets to the point where you can't look at so much. [1] • I think you can only look at so many and take so many in so I don't think I'd look at all of them. I think, two pages maybe is enough because there is only so many outfits you can think about at one time. [1] • I'd become immersed in a sense that I wouldn't be looking anymore. I can only concentrate for a certain amount of time on the actual outfits because it requires looking at them and then processing it, and thinking, "oh I like that look", or you know, you have to imagine on you. So yeah, I can't do it for too long otherwise I'm just, its information overload. [1] • I can only look at a limited number of these collages. [1] • With these ones, it's just too much information. [4] • I want to relax doing it, whereas Fashion Finder is quite stressful, just so much information on the page. [...] Yeah, It's just so hard to relax and just enjoy it for browsing sake, yeah.[4] • I get bored if I have lots to look at, and there will probably be a few hundred thousand on this Fashion Finder, and I'm not going through all of those! I put a couple of key words in and then start...they have drop down menu bar as well, and just started selecting things that I kind of felt that's tailoring, that's usually one of mine, 50's and things like that to see if I could whittle it down a little bit. [11] • I have to say there is a large large quantity of them. It's like there is thousands of them, I was just like "Wow!" You know all around the world, everyone is putting all these boards out, and I was just like it's madness!! There is a lot to sift your way through, but yeah, it was an interesting experience. [11]

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				<ul style="list-style-type: none"> • [overwhelming] Yes! Absolutely, that's why I had to start using key word because I couldn't cope. I would definitely say that because I read through all the thousands of these, I need to put a key word in! That will do it! So yea, I was basically doing that. [11] • I think you can overload people with too much information on one page if you have that [the Outfits] and everything else. Like in the sections that they've got the Outfits now, you are looking in that section you can go on, but if it was in with everything else...I think it could help because it gives you more inspiration, but I don't know if it's an overload or too much. [12]
	Creative thinking			<ul style="list-style-type: none"> • I thought it was a nice idea. I actually wondered how they made it, like how people made these, that's what I wondered. [3]
Flow	Time spent	Exploring		<ul style="list-style-type: none"> • [...] there were loads of different things, like the most popular outfit of the week, and then like from the outfit tags as well. So you can spend a long time exploring it. [5] • I don't know if I would lose myself. Erm, but I'd probably explore it a bit further if I was looking for an outfit. [5] • Some of them made me go on further, to like, actually look at the products, and then once I've started getting into that, then I really start looking properly. Like, some of them I saw a pair shoes that I really liked, so then I was like clicking through trying to find other things. Well, I think it is good because once you start looking, then you do get into it. You can actually spend a lot of time on it, like thinking of different outfits and thinking like how you can wear things. So, yeah I kind of do feel a bit inspired I guess. [9]
		Stayed longer		<ul style="list-style-type: none"> • I think the thing is, I would I have kept staying on there for a bit longer, obviously if we weren't meeting, I'd have sat...or have a look at other stuff. [4]
		Trawl through		<ul style="list-style-type: none"> • I saw quite a lot that I didn't like. I'm quite fussy to be honest. I know this might sound really weird, but I didn't like the plus size styles. [...] I saw some plus or larger stuff...and I didn't really want to see that on my screen. It's like saying that's something I should wear. [...] It took me a good few pages to find the ones I wanted to show. [4] • I'm more of a blog person, I prefer blogs that represent my style. It's more tailored to me. This is a bit more...you've got to look through so much rubbish to see good ones. [4] • I went onto the Outfits section, and I literally just browsed through the photos, but I went through at least seven or eight pages. I changed it...rather than the seven day view to the, I think was it the thirty page view? Because the first load of them that I saw, I just thought they were horrible. I was surprised that some people would post them as an outfit. I was like, someone would think that is stylish, and I would be like I wouldn't post...What I'm wearing today is better than that, and I wouldn't post what I'm wearing today. And then when I found one I liked, one that caught my attention, I would click into that one, and you would view it as a page on its own, so I can focus on it. [4] • Erm, yeah I think so, if there was something...I don't think they have an Outfit section for...I don't know, I could be wrong, so for example you have like formal or do they have festival? They don't have that?...I think I would be more engaged if I was looking for an outfit for something and I could click, just because there are so many, you feel...well I feel that sometimes I can't be bothered to look at one because I know there's going to be like ten thousand. [12] • It's probably not big because I've not noticed it. Those Outfits that I picked, there were lots that I liked and lots that I didn't like next to each other because you were looking at lots and lots and lots of different occasions, so if you could search by occasion, I think I would become more engaged because

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			<p>when you're thinking I'm going to whatever, these are some of the looks I could go with. [12]</p> <ul style="list-style-type: none"> • Yeah, I did, it's sort of there is so many I can't refine that easily. It's just because you might have good ones next to bad ones. It's just you're flicking through a lot of stuff you don't like, because ASOS has fashion for like every different style there is. [12]
	Immersed		<ul style="list-style-type: none"> • I got into it after a while, I was just clicking on ones and seeing like how they'd been put together [...] [6] • Yeah, definitely (feel absorbed in the activity). [...] I looked at the different users' profiles and looked at their other Outfits and Looks that they created as well. So yeah, it was quite time absorbing, it did, yeah, it was enjoyable. Did sort of lost track of time I guess. [7] • Yeah, I did enjoy it. It was a nice distraction from what I was doing. [4] • I, well, I got very far down the list so that kind of speaks for itself. [3] • Some of them made me go on further, to like, actually look at the products, and then once I've started getting into that, then I really start looking properly. Like, some of them I saw a pair shoes that I really liked, so then I was like clicking through trying to find other things. Well, I think it is good because once you start looking, then you do get into it. You can actually spend a lot of time on it, like thinking of different outfits and thinking like how you can wear things. So, yeah I kind of do feel a bit inspired I guess. [9] • Yeah definitely because I think once you start browsing you kind of get drawn, like sucked into it and then you could be looking for ages! Like, even if you haven't got anything in particular in mind, you kind of get lost in it just looking at loads of different things. [9] • I didn't notice [time flying by]. I wasn't time clocking. I was just concentrating on what I was doing. So that would be immersed in what I was looking at. I was involved in looking for some looks, so yeah. [11] • I wasn't distracted, even though the Commonwealth Games were on tele at the time. [11]
	Carried away		<ul style="list-style-type: none"> • Yeah definitely. I think I got quite carried away with it, I really quite liked looking at them. Like I went back to have a look at them later as well, so I think considering I've not been on it a lot before, I would probably be going on it a lot more. [6] • I did really enjoy it, so I just really wanted to quickly find something and then I just sort of ended up clicking on all the different links to the different Looks and stuff. [7]
Shopping behaviour	Purchase intention	Likely to have purchased	<ul style="list-style-type: none"> • I would actually buy these shoes if I could. Well if they actually fit me. But yeah, I would actually wear these shoes. I think they would go nice with my outfits. [2] • I clicked on those shoes because I wanted to buy them. I wanted to go and see it in the store, well not the store, but visit the website which was ASOS and then it said it was sold out in size 4. But yeah, I probably would have considered purchasing these shoes if they had my size. But then I can't try them on and they don't have a wide feet option, so yeah, another thing to consider. (Mood board 2-1) [2] • Yeah, that I would buy. Like each one I had chosen had at least one item I considered buying and wearing, yeah. [3] • Yeah! Definitely yeah I would (buy the playsuit)! [7] • On Outfit three (mood board 7-3) I clicked on the skirt. I think that was from New Look as well actually. I really liked that outfit as a whole, so that was definitely sort of...if I had more time etc, I would follow that through to maybe a purchase. [7] • I haven't got the budget to buy an outfit, so if I was to choose one, I would probably buy that necklace.

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				<p>(mood board 4-1) [7]</p> <ul style="list-style-type: none"> • Yeah, I definitely would (consider purchasing) because some of the products I really liked. If I had an occasion in mind, like some of the shoes and accessories I would definitely buy. [9] • Yeah! Yeah, first of all something I really really wanted. I would quite happily...I shop online, I would quite happily click on one and a way you go, yeah. Yeah, that wouldn't faze me at all. [11] • I like the first one (mood board 12-1). I don't know if I would wear...no I probably would wear some of those things. I also sort of like that you can actually shop for those outfits, rather than the other ones (the Looks). So it's a bit more of a...I would spend more time looking at that. I would be more inclined to buy the outfits because they've sort of put it there for me. [12] • For browsing for fashion, I think the Outfits purely because you can actually buy it if you like it. I always have an intention I might buy something if I liked the look of it. I never just browse because I'm looking. Well, the Look section is frustrating that you're browsing, I do like to browse but then you can't actually get it. It puts me off browsing it because it just seems like a waste of time. [12]
		Have purchased in the past		<ul style="list-style-type: none"> • I have purchase stuff from the Outfits in the past. It's quite good because sometimes when you get the more information then you have the little catwalk of the outfit then you can actually see that and zoom in. It's had like the positives that I will buy it and it's nice to take it from a 2D to a 3D image. [12]
		Need to try on first		<ul style="list-style-type: none"> • Yeah, because with these shoes you have to try it on, because I have wide feet. I wouldn't buy them online without trying them on. Unless its' a shop I go regularly, like Clarks. So if it was from Clarks, I would know that I can a size four that will fit me. [2]
		Add to basket		<ul style="list-style-type: none"> • Yeah, I would click them, but I wouldn't say I have the intention to buy because I need to go back and think what do I need at the moment, rather than impulse buying things. But I would definitely look kind of, like if I really really liked it and thought "oh wow if I get that payday", I could put it in a wish list or add it to the basket or something. Yeah. [4]
	Browsing	Inspiration		<ul style="list-style-type: none"> • Obviously before because the fitting and looking and considering the size you would be considering buying it. So this would be the most beginning stage where you even look for a product, because after seeing these pair of shoes you would click on it, and see the size guide to see if it fits. [2] • That's quite a nice print on those shorts (mood board 1-3). I don't really want to see any text or... I'm not even too bothered about the price or anything. It's more for inspiration. If I know that ASOS sell those (shorts on mood board 1-3), I'll then go and find the price and information, whether they've got it in my size, after. [1] • It would be good if I could click on them and then find out the details. You know, so, I click on shorts, there it will tell me...it would go straight to the product page and I could see they've got it in my size. How much do they cost and then I can decide from that. At this stage I'm just looking. Getting to see "Ah those shorts look really nice", and what they would go with. [1] • I'm not interested in looking at products on their own at this point. If I want to look at products on their own, I'll go to onto the website and look at individual products. I'm here to get ideas about outfits. [1] • I think there are stages, and like this is stage one, and then that's stage two because like you need to be interested, get my attention, you know, make me think. It would be kind of inspirational, and then the next stage is when I'm interested in it and I want to know functional things like size and price, and a bit detail on the fabric, or you know, like a video with someone wearing it, a model wearing it, especially, because there are no models on this. That's kind of the next stage, and then the stage after that is if I buy it.

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				[1]
		Discovering items		<ul style="list-style-type: none"> • It was the nail varnish and the colour that drew my attention, and then I looked at the purse. That purse was there so I noticed it. Like I said, I just thought that was a picture. I'm not looking for a purse, so I wouldn't be looking in that section if I was shopping. [...] I didn't even know it was a purse. I mean, do you know like the nail varnish was for display, I thought that purse in the corner was just a background picture. [2] • Some of the photos on it, like that little camera purse is so cool. I didn't even know that was an item. I thought it was just a picture for decoration. But it's so cool how you can actually buy it. [...] The purse! It's so cool! Yeah, but I don't need a purse. [2] • In a sense, there would usually be one thing that "Aah that's really nice! I wonder where that is from?", and then the rest I'm not...because I'm on less of a budget these days. [11]
		Search		<ul style="list-style-type: none"> • I looked down the side, to see if they had the products listed exactly, or like how close the similar ones are. [3] • I searched it. I did most popular, and then outfit of the week, and then outfit of the week suggests other outfits on there, like runner ups. [5] • Those Outfits that I picked, there were lots that I liked and lots that I didn't like next to each other because you were looking at lots and lots and lots of different occasions, so if you could search by occasion, I think I would become more engaged because when you're thinking I'm going to whatever, these are some of the looks I could go with. [12]
		Save - Make a note of for later		<ul style="list-style-type: none"> • It might sound weird, but those mint shoes I already made a note to myself, for fifteen pounds, I would get them eventually. I would just keep that in my head. Sometimes I would make a note of it in my iPad, but I wouldn't save it on Facebook or anything [...] [4] • I did have a bit of a second thought thinking "Oooh maybe I'm not cool enough to pull them off", and then I'm thinking "Oooh, fifteen pounds", I'll probably just save them for later. If they went down on sale then I would probably buy them. [4] • I'd probably make a note, almost like a to-do list. Like I've seen that top goes really well that skirt. [1] • There would be two different things going on. There would be two kinds of pathways in my brain. One would be like a white top, a print T-shirt with a blue skirt, that's a really good look. I've seen it on ASOS. It looks really good together. So I've got that look in mind, and I'd probably write that down somewhere in my to-buy list or somewhere like that, or just bear in mind. And then the other side, is that I know ASOS actually sell those products that I could actually create that look from ASOS. So, it would be...I don't know which one I would take further. Maybe it would depend on the price of the ASOS one. It might be that I just buy one in that outfit. [1] • I am interested in, because it's very personal to me, in liking it, and having it in a space where I can see. [...] So it's more...if I liked it and it was kind of like a notice board kind of thing with all my looks I like. [1] • [Save on Pinterest] Yeah! Exactly like that, and I can look at that and then get Ideas from that. It's all about me. I don't care what anyone else. I don't even use Pinterest. I do use Pinterest, but I don't use it for others to see my boards. If people want to follow me, fine. I don't really know who is following me, but I don't use Pinterest for other people. Pinterest is for me, it's a very like selfish place where I get my ideas. Like whether it be a wedding which I am currently obsessed with, my wedding board at the moment. [...] I guess it's different for a wedding and I will show. I'd show my mum, but then it's all about my wedding.

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				<p>But with fashion, it is more about help, it's helpful to me. It's helpful if it's all in one place for me to get ideas and inspiration, that's what I want. Not a place where everyone else can access it. [1]</p>
	Shopping	Products tagged are different to ones displayed		<ul style="list-style-type: none"> • If it was something similar, it wouldn't really matter. I think it would be better for the ones to be available as well. [5] • I think it would annoy me a little bit on the Outfits because you actually clicked directly on the product and it takes you through to the link on the side where you can buy it. [7] • I think if you clicked on an outfit since you like it, and then if you look down the side and it's a different thing, it's kind of not the same, it doesn't have the same effects. I know some of the products are similar, but if they aren't exactly the same, then might not like it. [9] • I don't know how popular or successful that it's going to be. I don't know if people might be kind of turned off the idea because, yeah obviously, like we said, there are substitute products not the exact things, and that's kind of, well it's like what's the point if it's not that exact product. [9]
		Items are not there on the ASOS website		<ul style="list-style-type: none"> • It was a pair of shoes, but it's really weird since it's on the ASOS website. So it's kind of a bit confusing because you kind of like...its ASOS Fashion Finder, but all the clothes aren't on ASOS sometimes, which is a bit weird. [9] • I can see here on the side in the first one (mood board 9-1). The shorts are from Miss Selfridge, but I don't even think ASOS stock Miss Selfridge, and that's kind of like the main feature on the collage, so yeah, it is a little bit confusing. [9] •
		Out of stock items		<ul style="list-style-type: none"> • Sometimes they have items that are out of stock, which I guess is a bit annoying if you really like it. [7] • That's quite irritating to be honest. Yeah, definitely. I can't tell you how much that would annoy me! [4] • I think if it's an ASOS feature, you would expect it to be all on the ASOS website and sometimes it's not, which sometimes can be a bit annoying, especially if you really like that particular item and you think "oh that's good, I'll have a look" and then it's not from ASOS, and it's from somewhere else, and like it's out of stock or just not there anymore. It's quite annoying. [9] • No [I didn't click on the items], I could see from the shop part, because I know most of them were out of stock because I was laughing at myself going "ah trust me to pick all the ones that were out of stock!", because I thought that was actually quite amusing. I didn't actually click on to go actually and buy them, I just could notice where they were and where they were in stock. [11] •
		Update out of stock tags with similar items		<ul style="list-style-type: none"> • I think and I know it would be quite difficult to do, but I think it would be good if they updated it with alternatives for the things that were out of stock. Like if a gold chain was out of stock then they would replace it with a different chain that was similar so that you could always shop the different bits on there. [7]
	Usage intention			<ul style="list-style-type: none"> • Yeah I think I would. I would definitely more than I do at the minute, just because I also like looking at them, as weird as that sounds. I think it's nice to see how other people have put things together. If you like that sort of fashion and that sort of stuff I think it's quite nice. It gives you other ideas, especially if you can't afford to buy another outfit it kind of helps make this one more different kind of thing. [6] • Yeah, definitely (go back to use in the future)! They're really interactive. You can just click on the

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				<p>links and actually shop from them. I think the ones that are done well are sort of a really good way to sort of like giving you inspiration for Outfits and different Looks, so yeah definitely. [7]</p> <ul style="list-style-type: none"> • Maybe if it was a particular brand I might do it, because with ASOS there's so many products, that there are so many people who have different styles would post to that site. Whereas, if it was something like Whistles, something that I really love, and its only one brand. If people have things like that on there, then I would probably go and have a look at that one it because it more focussed.[4] • Personally not. I've never really used this thing before, so I don't feel like I need it to shop. [3] • It's nice to have. I like it, but if it wasn't on a homepage, I probably wouldn't notice it. I don't know if I would personally use it for shopping because I don't tend to buy outfits. I don't tend to buy everything all at once. So I would buy the odd thing, so I don't know. It's a good source of inspiration. [3] • It helps you look for a specific item that I need.[2] • Probably yes (revisit for shopping). Because I can actually find something that I like. I guess if you just look at shoes on a website, its plain and boring. Whereas if it's in a collage like now, it just looks more interesting. [2] • Now that I know it's there and how it works. Yeah, I probably would [revisit to use in the future]. [11] • Yeah, I would [use AFF for shopping in the future] Definitely, like I said, if I could click on the product and it takes me through to the product page, but if not then I wouldn't. If I liked a top and a skirt in a product, I'd want to be able to, say, click on the skirt and then have the option to buy the top on that page as well. I wouldn't want to then have to go back and then click on the top. I just want it to be easy as possible basically, so yeah, I want to be able to find like...I don't want the information to be on that pretty collage, I want to be able to click on to it. [1]
	Shopping influence			<ul style="list-style-type: none"> • So yeah, it was quite nice in that sense to kind of just be able to just, and I suppose the ease of it would be able to click on it and actually just go and buy it online which I am very much an online shopper, so that actually worked quite well as a streamed lined way of working. [11]
	Effectively tagged information			<ul style="list-style-type: none"> • Well, the nice thing is that, if you clicked on them they tell you were you can buy it from. Most things are out of stock at the moment, but it was like "Oh that was quite good" because if I wanted to click...because usually you find something where you can't work out where it's come from, and that can be very irritating. So it was quite nice that I could click on something and go "Oh if I wanted to actually buy it", it would tell me where I can go and get it from. So I was like well at least it's not always clear sometimes when people put these things together, even in magazine, sometimes you would be like reading this tiny small print at the bottom and be like "where have you bought that from!?", in case I want to buy it. [11]
	Browsing - price			<ul style="list-style-type: none"> • Yeah I would look at them, but the thing is, when I look at that overall page and I start looking at the prices of the items, it kind of disappoints me because that necklace, that yellow one that I think is beautiful, its thirty-nine pounds. That's the most expensive...well....that just totally wipes that aspiration, kind of idea for me. It's a bit disheartening to be honest. [4]
	Purchase intention?			<ul style="list-style-type: none"> • I think a lot of the ones I clicked on were really summery because I was sort of in that mood now, sort of looking for things that were sort of summery. [...] They sort of relate to the sort of mood that you're in because I was feeling quite summery and sort of outfits that you require at the time as well, and the sort of inspiration that you want to gain from the outfits that you will be buying soon. [7] • It was the nail varnish, the colours. Yeah. I liked the nail varnish. I thought that you could buy the nail

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				<p>varnish, but you can't. It's just there for decoration. [2]</p> <ul style="list-style-type: none">• They're about equally the same in terms of an image by an image, but they (the Outfits) are more interesting for an outfit and for shopping, so I would be more inclined to go on ASOS and look at this bit if I was browsing than the other one (the Looks). [12]• It would be good if I could click on them and then find out the details. You know, so, I click on shorts, there it will tell me...it would go straight to the product page and I could see they've got it in my size. How much do they cost and then I can decide from that. [1]• The key piece is really the skirt. [...] I might have a look at the skirt further, [...]. If ASOS is the only selling that skirt, or if that skirt is really, really nice, and I am only going to be happy with that one, and I will not be happy with any other imitation, then I might buy that from ASOS. [...] I'd probably spend months looking at other shops, to try and find that exact skirt and always be disappointed because it's not the one I've actually seen on the collage at ASOS sort of thing. [1]
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