# The Emotional and Behavioural Implications of Mobile Commerce Design

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PhD: Textile Design, Fashion and Management PhD

August 1st 2014

The Emotional and Behavioural Implications of Mobile Commerce Design

## Abstract

The purpose of this thesis is to analyse the implications of mobile commerce design variables on the consumer's emotional and behavioural responses. With mobile and tablet commerce becoming as popular as desktop usage, fashion retailers must ensure that they have designed a mobile channel that will produce the most positive responses. The objective of the research was to therefore study the individual stimuli in the mobile environment and to investigate their effect upon the mobile consumer.

The thesis primarily collates and identifies branding and marketing design stimuli within the mobile commerce environment. These design stimuli are subsequently tested as variables within two qualitative methods and provide insight into the implications of the individual stimuli. The research findings are vast and provide information as to emotional and cognitive responses towards the stimuli, behavioural responses and the connection between the two. Key findings are displayed within matrix tables, cluster diagrams and S-O-R models, offering a simplified results format for both academics and practitioners.

This study is one of the first to research the design of the mobile commerce environment. Whilst research regarding mobile banking, mobile acceptance and mobile usage motivations have been briefly explored in literature, there are currently no studies that have examined the design of mobile commerce channels and consumer responses. Furthermore, although literature regarding the design of the online environment is profuse, the novelty of the mobile channel has rendered research deficient and emergent. It is at this time that research regarding the mobile environment is at the most lucrative. This body of work therefore offers original insight and important findings for academic and practical applications regarding the design of mobile fashion channels.

## Declaration

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## Publications

Two journal papers from the literature review chapters of this research have been published in the Journal of Fashion Marketing and Management.

Magrath, V.C. and McCormick, H. (2013), "Branding design elements of mobile fashion retail apps", Journal of Fashion Marketing and Management, Vol. 17 (1), pp.98 – 114.

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# Chapter 1

# Introduction

## 1.1 Foreword

Online commerce usage figures continue to rise as consumers become fully engaged in online retail activities (Bianchi and Andrews, 2012) and future predictions for the fashion e-commerce market appear positive (Mintel, 2013, a). Fashion has become the most popular product category online, with sales figures predicted to have reached £7.1 billion in 2013 (Mintel, 2013, a). The launch of the Apple App Store in 2009 has also contributed to an enormous growth in mobile usage and downloads, and has invigorated an entirely new market (Curwen, 2010). From 2009 to 2011, mobiles were classified as the "Technology to Watch" (Wong, 2012, p.104).

Mobile commerce (m-commerce) has grown and developed greatly due to the increase in Smartphone usage during recent years; a year on year rise of 100% (Mintel, 2012, a). In fact, it is estimated that in 2013 the number of active mobile broadband connections neared 2.09 billion compared to the 2.7 billion that accessed the Internet via a home computer (International Communications Union, 2013). Thus, with mobile retail channels becoming accessible to a comparable market size as online, retailers must ensure that they develop their mobile and online channels to the same extent.

Fashion brands have begun to invest marketing efforts into mobile campaigns and entertainment services (Broeckelmann, 2010) using tools such as fashion apps and mobile advertising (Smutkupt *et al.,* 2012). Over the past four years, continuous updates and further understanding of the evolving mobile consumer has led retailers to design new mobile channels that they believe to be increasingly important in their multi-channel strategy (Mintel, 2011, d). Yet there are still improvements to be made, as retailers must primarily understand their consumer's attitudes and behaviours in order to develop and offer a retail channel that will suit their needs (Balabanis and Reynolds, 2001).

With mobile sales set to reach £2.5 billion by 2016, those retailers who fail to deliver a mobile application or even an optimised mobile website will "*forfeit a substantial generator of sales*" (Mintel, 2011, b) and their popularity and usage by consumers will be considerably lower than those who have invested (Kentico Software, 2013).

Commercial research has found that 44% of consumers will not return to a non-optimised mobile website (Kentico Software, 2013). The un-optimised website is designed for the dimensions of a laptop, but must be viewed instead via a mobile screen, thereby rendering it difficult and miniscule to read or use (Mintel, 2010 b). As a result, 61% of consumers are likely to leave the website and move to another which will most likely be optimised for such an occasion (Google, 2012). Research has found that consumers prefer to shop via a larger screen, hence why computers and laptops still draw the highest online sales (Kentico Software, 2013). Retailers cannot afford to miss out on mobile sales and opportunities and as a result must design the mobile environment to reflect their market and consumers requirements (Google, 2012), which are increasingly manifested on the smaller scale screens of mobile devices. Mobile applications (or 'apps' as they will be referred to in this thesis) create a unique experience for the user, delivering access to a brand, its products and services using a smaller screen, touch-screen functions and a simplistic layout (Wong, 2012). They contain a mobile-optimised format consistent with that of the brand's other selling channels, thereby providing users with an efficient and convenient shopping experience (Yang and Kim, 2012).

There are currently over 1 Million applications available for the iPhone in the UK, 500,000 of which are exclusive to the iPad (Apple, 2014, b). In the first six months after Apple released the iPhone Mac OS 3.0 Beta operating system, the number of new applications had risen from 1000 to 85,000 with over 3 billion downloads in that time (Harter *et al.,* 2010). Download figures have since risen to more than 50 billion (Apple, 2013, a) and show the enormous increase in consumer app usage and acceptance. These figures alone hint at the importance and opportunities of 'apps' for businesses. In fact, Curwen (2010) stated that apps are one of three key features for the consumer in their purchase decisions when looking for the ultimate Smartphone; alongside the device itself and the available OS (operating system). As such, if consumers are buying smartphones for the purpose of gaining app capabilities as Curwen (2010) noted, and consumers are willing to download a substantial number of applications to their device, it appears that a mobile application will become an increasingly important part of the retailer's multichannel offering (Mintel, 2011, b).

In 2010, Internet usage via mobile phones was 23% of the total Internet usage (Mintel, 2010, d). That number has risen dramatically and the gap between online and mobile usage is slowly beginning to close. In fact, practitioners believe that Internet usage on

mobile phones and tablet computers will exceed desktop usage by 2014 (Microsoft Tag, 2011). Whilst the top three activities performed on a computer are emailing, shopping and searching, mobile phones are most heavily employed to email, search and socialise (Mintel, 2012, b). Interestingly, shopping does not appear within the top ten mobile phone activities, although it is ranked eighth by tablet users (Mintel, 2012, b). Whilst 48% of tablet owners are willing to purchase via their device, only 28% of smartphone owners will do the same (Mintel, 2013, a), demonstrating the importance of tablet computers within mobile commerce sales. This suggests that there is a need to encourage more smartphone users to begin mobile shopping. Fashion brands have realised the benefits of utilising such technology in order to reach a wider audience, but how exactly they are designing and marketing these applications and why, is an interesting area of research that has not yet been observed.

## 1.2 Research problem and context

Competition in the fashion sector is high (Moore and Fairhurst, 2003) and retailers are constantly looking for new and innovative ways to stay ahead of their rivals and differentiate themselves (Kerfoot *et al.,* 2003; Lea-Greenwood, 2008). The introduction of mobile commerce brought with it convenience for the consumer, a way to access large amounts of information from anywhere at any time (Kleijen *et al.,* 2007; Hu *et al.,* 2006) and retailers were given the chance to connect with their consumers via an additional sales channel (Yang and Kim, 2012).

New web-enabled portable technology such as tablet computers and smart phones offer another platform for the public to access the Internet and shopping channels. Online fashion stores can be accessed via smartphone browsers, in the same way as browsing via a laptop or desktop (Yang, 2010). The additional and unique features of these portable products however, are the app functions - a condensed and mobile friendly version of a website that allows users to participate in ubiquitous shopping (Wong, 2012). The problem that retailers face is how exactly they can capitalise upon this (Yang, 2010).

In recent years, academics studying mobile commerce have researched mobile banking (Sangle and Awasthi, 2011; Tobbin, 2012; Akturan and Tezcan, 2012), mobile commerce acceptance and adoption (Wang and Li, 2012; Zhou, 2011, b; Wang and Lin, 2012), mobile marketing acceptance (Persaud and Azhar, 2012; Smutkupt *et al.,* 2012; Gao *et al*., 2010) and mobile shopping motivations (Yang and Kim, 2012; Yang, 2012;

Chong, 2012). A small number of academics have also researched mobile applications (Wong, 2012; Bradshaw, 2013; Bellman *et al*., 2011), mobile app design (Chen *et al*., 2011, Li and Yeh, 2010) and mobile behavioural intentions (Li *et al*., 2012; Choi *et al.,* 2008). However, none have yet taken an in-depth approach combining all of the above to study the emotional and behavioural responses of the mobile consumer towards specific stimuli in the mobile app environment. Whilst Li and Yeh (2010) and Chen *et al.,* (2011) investigated the effects of visual design aesthetics on the mobile user, neither took an open and exploratory approach, instead focusing on antecedents to trust (Li and Yeh, 2010) or utilising only a number of research constructs in the context of the Chinese consumer (Chen *et al.,* 2011). Whilst this research has some similarities to this research study, their studies were dissimilar in a number of ways, and as such, this research is entirely novel.

This study forms an investigation into the environmental design of mobile fashion retail applications in order to explore the effects the environment has upon the consumer. The online environment comprises of a combination of 'webmospheric dimensions' or stimuli that can improve or damage the consumer's interactive shopping experience (Childers *et al.,* 2001, p.529). Wu *et al.,* (2014) define such stimuli as 'atmospheric cues,' for example: colour, graphics, layout and music, which provide the consumer with information regarding the retailer, and can sequentially provoke consumer behaviours. Li *et al.,* (2012, p.125) alternatively describe the audio-visual dimensions as 'ambient cues.' Such atmospheric cues have resonated throughout the wider store environment literature for many years (e.g. Hu and Jasper, 2006; Baker *et al.*, 1994; Darden and Babin, 1994; Lindquist, 1975; Manolis *et al.*, 1994; Marks, 1976; Martineau, 1958; Mazursky and Jacoby, 1986; Sherman *et al.,* 1997; Yoo *et al.*, 1998). Huang (2012) found that particular stimuli in the online environment are able to enhance product knowledge, increase purchase intentions and can enhance consumer pleasure.

Huang (2012) recommends that more research is required into the effects of environmental stimuli on the consumer's online experiences and that future research should focus on the mobile platform, due to the need to access the stimuli effects of various platforms. Kim, Ma and Park (2009) concur. This research aimed to satisfy this call to action, by investigating which mobile stimuli affect the consumer's emotional and behavioural reactions, in what way and to what extent. Such an in-depth investigation into mobile environment stimuli has not been taken before. By primarily

identifying key marketing and branding stimuli in the mobile and online fashion environment, the study discovers which stimuli are essential for the mobile environment, the behaviours they can encourage and their outcomes.

For the remainder of the thesis, marketing and branding stimuli are separated, due to their differing retail objectives and outcomes (in line with the approach adopted by Dunes and Pras, 2013 and Mathews-Lefebvre and Dubois, 2013), and are divided into two literature chapters (chapters 3 and 4). The following three paragraphs will provide justifications for their separation.

According to Keller and Lehmann (2009), long-term brand value relies on two components: the brand vision and brand actualisation. De Chernatony (2001) suggests the brand vision as being made up of three components: the brand value - what it promises to offer and what it means to the customer, brand purpose – the consequences of the brand in the world, and the brands future environment - how the brand will grow and change over ten years. The brand actualisation component (Keller and Lehmann, 2009) is the implementation of this brand vision (De Chernatony, 2011) in order to generate a return on investment, via marketing activities (Dunes and Pras, 2013).

A similar argument is made by Mathews-Lefebvre and Dubois (2013), who state that retail branding differentiates between the brand vision and brand actualisation (Keller and Lehmann, 2009), re-defined as 'brand building' and 'brand management'. Where brand building holds the brand vision central and involves the activities related to customer value creation, brand management involves the processes needed once the brand has been launched (Mathews-Lefebvre and Dubois, 2013). They continue to suggest that brand building involves the primary strategic steps for the brand (branding level); setting the brand objectives and designing a customer driven strategy (De Chernatony, 2001; Mathews-Lefebvre and Dubois, 2013). When the brand's vision, objectives, cultures and customer strategies have been specified by brand managers (Mathews-Lefebvre and Dubois, 2013), it is at this time that the strategies can be implemented (De Chernatony, 2001); what Mathews-Lefebvre and Dubois (2013) define as the 'marketing level'. These steps of implementation are the focus of brand management (Mathews-Lefebvre and Dubois, 2013). Brand building is therefore defined as a set of branding level activities whilst the following steps of implementation (De Chernatony, 2001) or 'brand management,' are defined as the

marketing level activities (Mathews-Lefebvre and Dubois, 2013). Branding and marketing activities are separated due to their alternative objectives.

Dunes and Pras (2013) support this theory, stating that branding activities create value for the consumer whilst the marketing activities contribute towards a return on investment – the overall business performance, profits, effects and influence on sales (Verhoef and Leeflang, 2009). Additionally, Dunes and Pras (2013) mention the role of the Brand Manager and their activities being top priority with respect to the marketing strategy. As such, whilst the aforementioned authors state the close relationship between branding and marketing activities, including the crossover with staff roles and priorities (Dunes and Pras, 2013) under the umbrella of retail branding (Mathews-Lefebvre and Dubois, 2013), each author states the alternative objectives in terms of what branding and marketing each deliver and how they affect the consumer. This study agrees with the suggestions of Mathews-Lefebvre and Dubois (2013), Dunes and Pras (2013), Keller and Lehmann (2009) and Verhoef and Leeflang (2009) and will acknowledge branding stimuli and marketing stimuli separately. Such a separation will enable the researcher to investigate the consumer effects of alternative design stimuli in the mobile environment, as suggested by Huang (2012), according to the stimuli objectives. For the remainder of the thesis, mobile branding stimuli will be referred to as m-branding stimuli whilst mobile marketing stimuli will be referred to as m-marketing stimuli.

## 1.3 Research Aim

To identify the branding and marketing design stimuli used for the development and design of the mobile fashion application environment, and the influence these stimuli have upon the consumer's emotional, cognitive and consequent behavioural reactions. The research aims to provide academics and with information as to how to design their mobile application to encourage particular affective, cognitive or behavioural outcomes.

## 1.4 Research objectives

The research encompasses a number of objectives separated into two phases.

Phase 1:

- To explore and identify the m-branding design and m-marketing design stimuli involved in the design of branded fashion apps

- To identify the consumer's emotional responses towards the design of mobile fashion apps in order to develop a list of relevant emotions that can be utilised within a new emotions scale by academics and practitioners.

Phase 2:

- To identity the consumer's emotional, cognitive and behavioural responses towards each branding or marketing design stimuli.
- To identify whether there is a connection between the consumer's emotional response towards a fashion application and their subsequent behavioural reactions.
- To develop up-to-date data collection methods and models for academic utilisation within the field of mobile and online retailing and to develop recommendations for practitioners regarding the design of their mobile applications.

## 1.5 Research Outcomes and Contributions

The thesis provides detailed lists and models of mobile branding and marketing design stimuli. Such models can be employed by academics in future research due to their publication in two academic journals. The research also acknowledges a number of branding design stimuli that have been overlooked within academic literature, yet are important to brand recognition in an online and mobile context. Holistic and finalised models incorporating the new design stimuli are provided within chapter 10 (figure 10.1 and 10.3).

Academics are provided with an up-to-date list of modern and practical emotions relevant to the 18-34 UK mobile and online consumer for the purpose of future consumer behaviour research (table 10.2). Furthermore, the research identifies a list of aesthetic design descriptives and their affect on consumer emotions within a design descriptions to emotions matrix (figure 10.4).

Following phase 2, the research meets its third objective and identifies emotional, cognitive and behavioural responses towards each branding and marketing design stimuli and additionally identifies the motivational responses for stimuli usage by mobile consumers. Such findings are displayed within Appendix Q. The research also identifies behavioural and cognitive responses to stimuli in the mobile environment

that have infrequently been observed previously. All behavioural responses and their link to stimuli and organismic responses can be viewed within table 9.27.

Whilst the research found the various stimuli to affect the consumer's cognitions leading to behavioural responses in a three-link chain, a connection was also found between a stimulus and behavioural response, without the mediating factors (figure 10.2 and 10.3). A further connection was found to link from stimuli to consumer motivations, which in turn led to behavioural reactions, forming a new three-link chain. Such findings suggest that mobile stimuli can produce behavioural responses without the consumer performing any emotional or cognitive process (Appendix Q).

In the discussion of the thesis in chapter 10, the research provides recommendations for practitioners concerning m-branding and m-marketing stimuli and their effectiveness in facilitating positive consumer responses.

## 1.6 Methodology

The study utilises a qualitative methodology within two data collection phases. Qualitative methods allow the researcher to get closer to the participants in order to extract thorough, subjective opinions; allowing a complex understanding (Irvine and Gaffikin, 2006). However, due to the nature of the data that was collected, the data analysis method employed both qualitative and quantitative operations (Zhang and Wildemuth, 2009), utilising summative content analysis (Hsieh and Shannon, 2005) and more interpretive coding processes (Strauss and Corbin, 2008). The researcher therefore adopted a pragmatic approach via the usage of both inductive and deductive methods (Harrison and Reilly, 2011; Johnson and Onwuegbuzie, 2004). The pragmatist adopts the methods most appropriate to the research objectives and will often design a mixed method study (Saunders *et al.,* 2009). Pragmatists do not rely on narrative and descriptive data alone and are willing to measure data quantitatively in order to study a specific subject (Saunders *et al.,* 2009; Harrison and Reilly, 2011).

The research utilises the S-O-R paradigm as the theoretical framework (Mehrabian and Russell, 1974) due to its relevancy and previous employment in research comparable to the current study (e.g. Wu *et al.,* 2014; Huang, 2012). Further justifications for the usage of the S-O-R paradigm will be discussed within chapter 5. Whilst the age of the original S-O-R model (Mehrabian and Russell, 1974) may suggest a lack of relevancy for modern studies regarding online and mobile research, its usage by a number of established authors from 2009-2014 for online retail based research suggests to the

contrary (e.g. Wu *et al*., 2014; Kim and Lennon, 2013; Huang, 2012; Li *et al.,* 2012; Animesh *et al.,* 2011; Manganari *et al.,* 2011; Jiang *et al.,* 2010; Ha and Lennon, 2010; Kim, H and Lennon, 2010; Park and Lennon, 2009; Parboteeah *et al.,* 2009; Jang and Namkung, 2009). All of said authors have employed the S-O-R framework to study the effect of online or mobile environmental stimuli on consumer behaviours. Furthermore, the published journal articles by Wu *et al.,* (2014), Huang (2012), Manganari *et al.,* (2011) and Ha and Lennon (2010) as examples, all share similar objectives and research interests to the current study.

Li *et al.,* (2012) utilised the S-O-R paradigm as their framework for investigating mobile commerce factors that influence the consumption experience. The research by Li *et al.,* (2012) bears similarities to the current study, as the authors formed an investigation into the effects of the consumer's emotional responses on their behaviours during their mobile commerce experience. They explain that "*the need of understanding consumers' consumption experience from emotional perspectives leads us to the S-O-R framework*" (Li *et al.,* 2012, p.124) and further state that their study proves the validity of the S-O-R framework for experiential mobile research. Whilst there is a deficiency of further examples for the usage of the S-O-R framework within mobile research, this scarcity may be attributed to the lack of mobile research in general, especially concerning online atmospherics, environmental design and emotions (Li *et al.,* 2012). However, the use of the S-O-R framework in the mobile research of Li *et al.,* (2012) in addition to the online research of other of authors (e.g. *Wu et al.*, 2014; Kim and Lennon, 2013; Huang, 2012; Li *et al.,* 2012; Animesh *et al.,* 2011), provides an excellent example of the framework's modern relevancy and its applicability to the current study.

Furthermore, the S-O-R paradigm is connected with the PAD typology, whereby Mehrabian and Russell (1974) proposed that three emotional states (Pleasure/Arousal/Dominance) mediate approach and avoidance behaviours in an environment (Donovan *et al.,* 1994). The PAD emotions scale has been implemented frequently by various authors studying the connection between consumer emotional states and responses (e.g. Wu *et al.,* 2014; Li *et al.,* 2012; Kim and Lennon, 2010; Ha and Lennon, 2010) and enables an understanding of the consumer's emotional response on a 12 item bi-polar scale (e.g. happy-unhappy)(Donovan *et al.,* 1994). As the current study is also concerned with consumer emotions and the connection between emotional states and responses, and as pleasure and arousal are seen as major

motivations for experientally orientated consumers (Holbrook and Hirschman, 1982, Li *et al.,* 2012), the suitability of the PAD scale and S-O-R paradigm was clear.

In depth interviews make up an exploratory phase of the qualitative research, utilising methods of photo-elicitation to provoke participant discussion (Tyson, 2009). A secondary phase additionally utilised a form of qualitative enquiry and again used elements of photo-elicitation (Croghan, Griffin, Hunter, and Phoenix, 2008) with the usage of an iPad and iPhone for experiential reasons (Broeckelmann, 2010).

## 1.7 Summary

With fashion retail competition intensifying (Mintel, 2014), fashion retailers need to be ahead of their competition. The online market has become an important portal for retailers to market to their consumers, yet further differentiation is needed in order to attract consumers and keep them interested (Lea-Greenwood, 2008). Literature states that customer relationships can be created through the successful usage of value-creating marketing strategies (Kotler *et al.,* 2008), and in return the brand will gain consumer loyalty and increased profits (Harridge-March, 2008). The question is, how exactly can brands successfully differentiate themselves in such a competitive marketplace, and how can new technology provide a key alternative marketing strategy? The research is therefore relevant at the current time due to the need from consumers as well as businesses for the establishment of new, unique and engaging consumer experiences (Huang, 2012) and it is the understanding of how to effectively create such that will enable an advantage.

The thesis results provide academics with an insight into the mobile consumer and their behavioural and affective responses towards various environmental stimuli, comparable to previous research by academics studying online shopping behaviours (e.g. Wu *et al.,* 2014; Ha and Lennon, 2010; Park and Lennon, 2009). Furthermore, the study provides updated methods of consumer data collection, to enable researchers to carry out further studies regarding mobile consumer behaviours. The thesis additionally provides retailers with an understanding of how they should design their mobile application and what affective, cognitive and behavioural responses they will encourage by doing so (Wu *et al.,* 2014). The research mentions the consumer's shopping motivations and consequential behaviours as a result.

Kim, Ma and Park (2009) have suggested that research into consumer attitudes and behaviours due to mobile marketing tools is necessary, in order to instruct retailers as

to how they may implement successful promotional mobile strategies. Additionally, it will allow fashion retailers that are already using the technology, further understanding of the possibilities that the fashion apps could establish from a consumer perspective. Overall, the research instructs fashion retailers as to how they can enhance and design their mobile applications in order to influence particular behavioural responses. Similar findings from an online perspective can be found in the work of Wu *et al.,* (2014), whom for example, found that bright colours can create a happy atmosphere and raise purchase intentions online, subsequently recommending that managers should pay more attention to the visual design of their websites.

The structure for the thesis is as follows. Chapter two will focus firstly upon the growth of the online and mobile channels. Chapter three considers online and mobile branding design and the branding stimuli that make up the brand entity, in order to apply this to the design of mobile apps. A secondary literature review, chapter four, focuses upon online marketing design, looking at the individual stimuli it encompasses and their implications within a mobile app design context. Such an exploration will satisfy the first research objective, to review and to explore branding and marketing literature in order to extract the specific design stimuli they encompass. The second, third and fourth objectives are to analyse the consumer's emotional responses to the app design stimuli and to identify their behavioural reactions. In order to do so, the study utilises the S-O-R (Stimulus-Organism-Response) paradigm (Mehrabian and Russell, 1974) as the theoretical framework, due to its focus upon the relationship between stimuli, cognitions, emotions and behaviours and its utilisation by academics with comparable topics and objectives to the current study (e.g. Wu *et al.,* 2014; Huang, 2012). The S-O-R framework will enable the researcher to understand how the design stimuli impact upon the consumer and what implications this may have. Further justifications for the employment of the S-O-R framework have been detailed within section 1.6, 5.2 and 5.4. The fifth and final objective regards the development of practical recommendations for retailers for the designing of their mobile application depending on the outcomes they hope to encourage. The recommendations can be found within chapter 10.

# Chapter 2

# E-Commerce and M-Commerce

The following chapter will discuss the growth of the online fashion market and the transition into mobile retailing. The chapter concludes with the research framework and the relationship between branding and marketing design stimuli.

## 2.1 The Online Fashion Market

The Internet has become globally accepted as a part of the shopping experience (Gagnon and Chu, 2005). Three billion people (International Telecommunications Union, 2014) are using the Internet to discover (Hill *et al.,* 2013), evaluate, order, browse and purchase new products (Ozen and Engizek, 2014) as a portal for product information and as an assistant to their buying decisions (Hill *et al.,* 2013). It also provides consumers with immediate information, product comparisons, the ability to purchase (Chang and Wang, 2011) and the convenience of more time (Jiang *et al.,* 2013). Yet, the feature mentioned most often is that the Internet allows consumers to buy what they want, at any time of the day, from wherever they may be (Chen *et al.,* 2011; Lee and Lee, 2007).

For a business, the Internet is more than just another channel by which to sell their products; it reaches wider than any other selling channel and gives retailers the ability to market directly to their desired consumer (Bernstein *et al.,* 2008). E-retailing (electronic retailing) is an effective platform from which to reach new markets, and as a brand differentiation method (Alwi and Azwan, 2013) thus enhancing brand awareness (Sharifi, 2014). The online consumer population is made up of billions of people (Klaus, 2013) and the Internet presents retailers with the opportunity to access the majority (Chen *et al.,* 2011). It is therefore essential for brands to plan and design their e-retailing and branding strategies carefully in order to differentiate themselves (Alwi and Azwan, 2013), make contact with the consumer and to build significant brand awareness (Sharifi, 2014). When building a brand, the products must be fit for purpose and communicated effectively (McCormick and Livett, 2013) and the brand must deliver the appropriate service and support to their consumers (Hajli, 2013).

The great success of general consumer products such as books and music suggested that clothing might not sell as successfully (Okonkwo, 2007) due to their differences in size, prices, tactile and sensory qualities (Jones *et al.,* 2010; Holbrook and Hirschman,

1982). Yet Lee and Lee (2007, p.462) have boldly stated that, "*The potential growth and energy of fashion product e-tailing seems almost infinit*e", suggesting that earlier predictions were incorrect and uninformed. Research carried out by Mintel (2012, k) also found that online sales of fashion products in the UK reached £5.3 billion in 2011, figures that are set to rise to £9.3 billion by 2016; a growth of 86%. Additionally, it is reported that online sales growth is outpacing store sales with 22% of consumers buying more clothes online than in store (Mintel, 2013, b), highlighting the influence of the channel for high-street fashion retailers.

## 2.2 The Growth of E-Commerce

E-commerce concerns electronic transactions of either financial or informational data between the company and any third party (Sila and Dobni, 2012) using the Internet (Li and Xie, 2012). Therefore, e-commerce does not only relate to the buying, sales and exchange of goods online (Grandona and Pearson, 2004), but also includes any transaction of information from consumers to the business or from the business to the consumer; including outbound emails or consumer enquiries (Chaffey *et al.,* 2009). There are two main types of e-commerce: B2B (business to business) and B2C (business to consumer), whereby a business or an individual consumer transacts with another business via the 'global networked environment;' the Internet (Turban *et al.,* 2002).

In recent years, Internet sales growth has outpaced traditional retail growth, the reason of which may be the advantages the Internet offers to consumers (Seock and Norton, 2007), for example, convenience (Jiang *et al.,* 2013), efficiency (Yang and Kim, 2012), usefulness and ease of use (Perea y Monsuwe *et al.,* 2004), enjoyment and escapism (Perea y Monsuwe *et al.,* 2004), saving time (Dholakia and Uusitalo, 2002), inspiration and style advice (McCormick and Livett, 2012). Due to this high growth rate, many retailers expanded into the online market and use a multi-channel strategy to sell their products (Nikolaeva, 2006). Yet, e-commerce also has its disadvantages which should be recognised by the retailer in order to understand the consumer's motivations to use one shopping channel over another. Lack of in-store shopping experience, absence of sales-person interaction and the inability to try on clothing, are major online shopping disadvantages (Perea y Monsuwe *et al.,* 2004). The possible need to return unwanted products (Ramus and Neilson, 2005) is another deterrent for consumers as well as fears of security breaches and leakage of personal information (Mukherjee and Nath, 2007). The retailer must reassure the consumer of their security,

increase the usefulness of their website and build consumer e-trust (Mukherjee and Nath, 2007) in order to counteract such disadvantages.

Although online growth may have stalled due to saturation, figures from various research reports are confirming that online sales are definitely still rising (Mintel, 2012, d; IMRG, 2012, c). In the UK in 2010, IMRG expected that £6.4 billion would be spent online for the Christmas holidays (IMRG, 2010, a). In fact, the end figure totalled £6.8 billion (IMRG, 2011, a), attributed to the coldest winter for 100 years and the approaching VAT increase (IMRG, 2011, f). In July 2012, £6.8 billion was spent online generally, opposed to £5.8billion in July 2011, a yearly growth of 17% (IMRG, 2012, c). Of this figure, clothing took a 15% increase in sales (IMRG, 2012, c).

## 2.3 M-Commerce

M-commerce is the sub-set and extension of e-commerce (Turban *et al.,* 2002), where product purchases have now moved onto mobile devices over a wireless network (Yeh and Li, 2009). It enables consumers to participate in e-commerce activities in an entirely new and innovative manner compared with existing shopping channels (Yang, 2010). Multimedia technology and innovations have turned mobile phones into portable computers, allowing consumers to access the Internet and information, equivalent to the experience of a laptop computer (Aldás -Manzano *et al.,* 2009). Smart-phone devices and web enabled portable devices such as the Apple iPad have allowed consumers another channel to access the Internet and retail stores (Zhou, 2013). Johnson *et al.,* (2010) found that smart-phones are the fastest growing sales segment, offering Internet access to more and more mobile consumers. In fact, research figures from 2013 suggested that 30% of the world population (2.1 billion people) have a mobile broadband subscription (International Telecommunication Union, 2013).

Mobile commerce sales regardless of category now equate to 33% of all online sales (IMRG, 2014), rising from 23% in 2013 (Capgemini, 2013) and 13.3% in 2012 (Tode, 2012); figures that indicate that the popularity of mobile purchasing is annually increasing (IMRG, 2014). However, with figures from 2012 indicating that 91% of consumers still preferred to purchase products on their laptop, as opposed to 3% on their mobiles (eMarketer, 2012), much is needed to reassure and inform consumers about the benefits of using their mobile device to purchase.

Of all the retail sectors, fashion has seen the largest online growth in recent years and is now the most popular product category to buy online (Mintel, 2013, a). It is reported

that 36% of online apparel purchases and 51% of apparel website visits are made via mobile devices (IMRG, 2014), increasing year on year and indicating a rise in mobile purchasing acceptance for apparel and a shift to mobile browsing.

Research by Aldás-Manzano *et al*., (2009) found that the greater the consumer's affinity with their mobile phone, the more they will be inclined to purchase products using their device. Therefore, those mobile phone users, who primarily use their mobile as a means of contacting others solely, will be those users that will undertake in m-commerce to a very minimum extent. Aldás-Manzano *et al*., (2009) suggest that retailers' who use mobile commerce as a part of their multi-channel strategy, should offer more value, services and content for their users, in order to enhance the users' affinity to their mobile, and mobile shopping. In such a way, those that utilise their mobile to a lesser extent may begin to employ their mobile for additional services.

Similarly, Cheong and Park (2005) found that the concerns of the consumer must be identified and understood in addition to behavioural intentions when using the mobile Internet (M-Internet) in order for the channel to become a success. Yang (2010) found that consumers in the USA would utilise mobile shopping if they believed that using the service would enhance their shopping experience, in terms of saving them time, money (via promotions) and through receiving personalised information. Additionally, Yang (2010, p.267) found that consumers would use the service if their peers were doing so, and most interestingly, if they had a mobile phone with the capabilities to access 'user-friendly mobile shopping features'. As such, it is the task of the retailer to ensure that their mobile channel and application is accessible on all Smartphone devices, so that the mobile user is able to access the store whenever they wish.

To a consumer, their mobile phone is in their individual possession; it is rare for users to share their mobile device with others in the same way that they may share their computer in a household or work situation (Chae and Kim, 2003). Therefore, mobile phones become the most advantageous channel for retailers to pin-point individual consumers and send them customised, personal marketing messages on the move (Rowley, 2004; Yang, 2010). Mobile users can now receive location-aware personalised e-coupons and advertisements, with or without monetary incentives (Broecklemann, 2010) and future plans are looking at the possibilities of acknowledging the consumer's spatial whereabouts within a store, so that promotions for products at an arms-length are immediately sent to the user (Silverstein, 2010). Research has found that consumers prefer to receive mobile advertisements that includes a monetary

incentive and that are location specific, rather than un-customised messages (Broecklemann, 2010). Mobile advertising such as this is estimated to have reached $11.4 billion in 2013, up from $9.6 billion in 2012 (Glenday, 2013). Such figures highlight the ways in which mobile commerce and mobile related promotion is increasing, and that retailers must constantly keep up with the changes.

### 2.3.1 Mobile Shopping Risks, Issues and Intentions

Mobile shopping creates advantages for its users: Yang (2010) mentions mobility, Internet access, convenience and flexibility, amongst others. It also provides personalisation for the consumer, whereby retailers can send marketing messages, purchasing decision aids and product information direct to the consumer regarding their priorities and preferences (Yang, 2010; Broecklemann, 2010).

Intentions to use and browse shopping applications via mobile devices will be motivated by hedonic factors such as enjoyment, and utilitarian factors such as usefulness and ease of access (Kim, Ma and Park, 2009; Lu and Su, 2009; Cyr *et al.,* 2006). Enjoyment and fun can be increased if the system and the device are less cumbersome and frustrating to operate (Bruner and Kumar, 2005). Utilitarian and hedonic aspects of mobile shopping are major determinants of consumer attitudes towards using mobile shopping services (Yang, 2010). In fact, Kim, Ma and Park (2009) found that perceived enjoyment had the biggest impact upon the consumer's attitude towards using mobile commerce. This suggests that building and designing mobile retail services that create heightened enjoyment should be a priority for fashion retailers.

However, the consumer can also perceive risks and issues relating to mobile purchasing. Consumers worry that they may press the incorrect buttons during transactions, losing money and data (Lu and Su, 2009). Anxieties such as these often lead to technophobia and apprehension about innovative technologies (Huang and Liaw, 2005; Lin and Hsieh, 2006). These anxieties can, moreover, be multiplied by negative word of mouth from others, such as friends and relatives (Meuter *et al.,* 2005). Consequently consumers may be less likely to purchase on their mobile devices to prevent themselves from making the same mistakes. Additional difficulties are created via limited input facilities, a smaller display and reduced battery power (Lu and Su, 2009; Chae and Kim, 2003) therefore deterring consumers due to a lack of control and viewing ability.

Similarly to the online store, consumers cannot gain tactile information about a product from a small mobile image, and may therefore refrain from purchasing due to anxieties regarding product fit, texture or appearance. Yet, if they have already used distant shopping channels such as the Internet to purchase products that they have not physically inspected before, this anxiety is reduced, and they are more likely to purchase (Aldás-Manzano *et al.,* 2009). Consumers may also not believe in their own ability to carry out a transaction over a mobile phone (Lu and Su, 2009), and therefore do not attempt to try. This is where mobile acceptance becomes extremely important for mobile retailers.

Another challenge out of the consumer's and the retailer's control is accessibility and network connection. If networks cannot be accessed, then mobile shopping cannot be attempted (Lu and Su, 2009). The connection needs to exist and furthermore be reliable (Lu and Su, 2009). If the connection is slow and broken, shopping satisfaction will be reduced and the hedonic experience will be low (Jayawardhena and Wright, 2009). The unpredictability of wireless networks and loss of connectivity affect the ability to use mobile applications on the go; which is one of the main selling points of mobile web (Wong, 2012).

One way in which a retailer may be able to influence mobile purchasing is via trust. Trust is a great issue within m-commerce, as design and size limitations, physical capabilities and reduced communication speeds or complete lack of wireless connection altogether, makes it harder for retailers to create a consumer relationship (Yeh and Li, 2009). Trust can be gained from the use of well-designed websites, as the consumer's perception of the site begins the initial trust process (Li and Yeh, 2010). Once this is initiated, the retailer should focus on building up the buyer-seller relationship (Li and Yeh, 2010). Yet, creating 'well-designed websites' for a mobile interface is a difficult challenge due to its low-resolution display and miniature keypad (Wong, 2012). Mobile phones also lack memory, confining the boundaries of how innovative developers can be (Lu and Su, 2009; Siau and Shen, 2003). Therefore, it is a difficult task for the mobile website or application designer to influence retail trust due to deficiencies in the mobile device capabilities. As such, mobile channels must be designed to suit the mobile platform, providing easy-to-access buttons, larger product imagery with enlargement tools and a professional and consistent design. But what else do they need to include?

### 2.3.2 Mobile Shopping Channels

To further increase revenue, retailers are investing in 'mobile value-added services' (Aldás-Manzano *et al*., 2009) such as mobile shopping applications (Johnson *et al.,* 2010), in order to access consumers anywhere at any time (Gagnon and Chu, 2005). Three mobile shopping channels currently exist, including the mobile native application (Prentice, 2010) and the mobile optimised website (Verdict, 2010, d), also known as the web app (Goldman, 2010). Additionally, the consumer can access a retailer's website via the mobile browser, yet here, however, the shopping experience is reduced due to lack of optimisation for a smaller screen (Lu and Su, 2009). If the retailer is able to encourage their consumer to shop via their native or website application as opposed to the browser, they will have more control over the consumer's experience. Mobile applications are built specifically to increase ease of use and shopping enjoyment; determined as key hedonic motivations for consumer shopping intentions (Lu and Su, 2009; Aldás-Manzano *et al.,* 2009).

More than half of the UK's retail brands regard mobile commerce as an important business opportunity (IMRG, 2010, b), with some of the largest retail stores reporting figures to back up such a theory. For example, Amazon disclosed that its worldwide m-commerce revenue reached $1 billion from 2009-2010 (IMRG, 2010, c), with products being bought via smart phones and tablet computers. Amazon's CEO Jeff Bezos commented on the increase in tablet usage, noting that the technology could become a meaningful additional driver for the business (IMRG, 2010, c). A further retail success is recorded by Marks and Spencer, who gained 1.2m unique visitors in their first five months after their mobile site launched (Retail Week, 2010, a). In this time more than 13,000 orders were placed over iPhone and Android devices (Retail Week, 2010, a). ASOS similarly recorded that 24,000 orders were placed within 6 months through their mobile website (Bearne, 2010). House of Fraser launched their transactional mobile optimised website due to a 660% rise in traffic to their store via mobile browser (Thompson, 2011).

#### 2.3.2.1 Mobile Fashion Apps

The mobile native app (Prentice, 2010) offers an easy way to purchase and browse (Mintel, 2010, d), adding to the increasing popularity of the app as a shopping platform (Grotnes, 2009). A brand, its products and specific services can all be accessed via a simplistic layout, optimised for ease of use, creating a unique experience for the user (Mintel, 2010, b). Due to the lack of space on a mobile screen, users need to be able to

access the most crucial links and information without clutter (Burkert, 2010), therefore developers simplify and reduce the layout and design of apps to the most relevant content. The user downloads and installs their desired application from the 'App store;' a database of available applications that allows the user to discover, download and install new apps onto their device (Wong, 2012). Other smart-phones offer similar software, i.e. 'App World' for Blackberry (The Nielson Company, 2010). Once downloaded, the app is placed onto the desktop of the mobile device as a square logo application, to be accessed at the user's convenience.

Users discover apps mainly from searching the app store on their device, through the recommendations of friends or relatives and via the homepage of the carrier (the brand) (The Nielson Company, 2010). This suggests that apps need to be designed to aid satisfaction (Hunag, 2012) in order for positive word of mouth to be circulated (Li *et al*., 2012). Additionally, a retailer must make sure that they advertise their mobile channels clearly through their other selling channels and material such as their webpage, magazines and signage (Henry *et al.,* 2012), and must make sure that their app is easily retrievable through a multitude of keyword searches on the app store (Forrester, 2013). In this way, the brand is able to optimise their search results and gain increased popularity (Forrester, 2013).

Due to their accessibility and convenience, mobile apps offer ubiquity for the consumer (Kleijnen *et al.,* 2007), and allow brands to connect with their consumers wherever they are (Mintel, 2010, d). After apps became popular on mobile phone devices, new technological devices were introduced that utilised applications as their primary software, such as the Apple iPad. Users can access applications via their iPad to a larger scale than their iPhone counterparts, yet some iPhone applications have still not been optimised for iPad usage (Apple, 2014, a). As mobile shopping is growing in popularity with smart-phone users, retailers and marketers initially hoped that tablets would achieve the same popularity (Mintel, 2010, c). In fact, tablet users have been found to purchase and spend more than smart phone users. A digital report by Adobe stated that in 2011, tablet users were 50% more likely to spend more and were nearly three times more likely to purchase than smartphone users (Adobe, 2012). As such, it appears that an iPad or tablet application could be even more essential to retailers than their mobile app.

As of January 2014 there were over 1Million applications available for the iPhone in the UK, of which 500,000 are designed specifically for the iPad (Apple 2014, b), with

some retailers designing both an iPad and an iPhone app to cater for every consumer device (Mintel, 2013, c). In January 2011, Apple hit the 10 billion download mark (Apple, 2011, b) firmly placing it ahead of its rival technology companies and devices. This figure has since reached 50 billion (Apple, 2013, a) and indicates the importance of apps to retailers and brands, as well as their popularity with smart-phone users.

In summary, retailers are therefore encouraged by most marketers and strategists to utilise a smart phone and tablet presence in order to connect with the millions of consumers who are searching for their products.

## 2.4 Conceptual Research Framework - M-Branding Design and M-Marketing Design

The present study aims to utilise online, e-commerce and m-commerce knowledge in order to investigate the m-branding and m-marketing design stimuli used for the development of the m-commerce environment. At the start of the research study, Apple was leading the Smartphone race in terms of app designs and downloads (Apple, 2011, a; Harter *et al*., 2010). This reason alone made the iPhone and the iPad the most relevant mobile devices to base the research study around specifically. The iPhone was similarly used as a subject in the research of Arrudo-Filho *et al.,* (2010) where the academics explained that the iPhone is "*a highly sought mobile technology device, new and cutting-edge… (had) great success in the market immediately, (created) high media buzz.*" This explanation was their reasoning for its research relevance. This study adopts a similar approach.

As detailed and justified within chapter one (section 1.2), marketing design and branding design have been separated for the purpose of the study, so that their activites can be investigated individually, relating to their retail objectives (Dunes and Pras, 2013; Mathews-Lefebvre and Dubois, 2013).

Online branding and online marketing are often mistaken as the same thing; yet although they do complement one another, their objectives can be different (Mathews-Lefebvre and Dubois, 2013; Dunes and Pras, 2013). Academics have previously written that branding and marketing activities combine to form the overall marketing strategy (Easey, 2002; Groucott *et al.,* 2004) or branding strategy (De Chernatony, 2001), yet their design functions and objectives according to literature are slightly diverse (Dunes and Pras, 2013; Mathews-Lefebvre and Dubois, 2013; Verhoef and Leeflang, 2009). Within this study, marketing and branding will be researched separately within two

literature chapters, similar to the work of Rowley (2004) (branding) and Geissler, (2001)(marketing), in order to investigate their individual visual design stimuli and the effect and influence of each stimulus. A comparable study was carried out by Park and Lennon (2009) for an online context, exploring the individual effects of a branding stimulus (brand name) and a marketing stimulus (sales promotions) on the consumer's perceptions and behavioural responses. This study will utilise the same framework for a mobile context.

Following the identification of branding and marketing stimuli in the mobile application environment, research will investigate the influence of the visual design stimuli upon the consumer's emotional response and consequent behavioural reaction. The term 'visual design' was used by Cyr *et al.,* (2006, p.951), who describe it as the website aesthetics, including the colours, shapes, fonts, music and videos. All of these elements could be classified under e-marketing design as graphic design stimuli (e.g Schultz, 2005) or as e-branding design stimuli (e.g Dibb *et al.,* 1997; Kotler *et al.,* 2002; Keller, 2003; Brassington and Pettitt, 2006). This suggests that retail website aesthetics (Cyr *et al.,* 2006) are made up of a close combination of e-branding visual design stimuli and e-marketing visual design stimuli, a concept that has been demonstrated for a mobile context within figure 2.1.

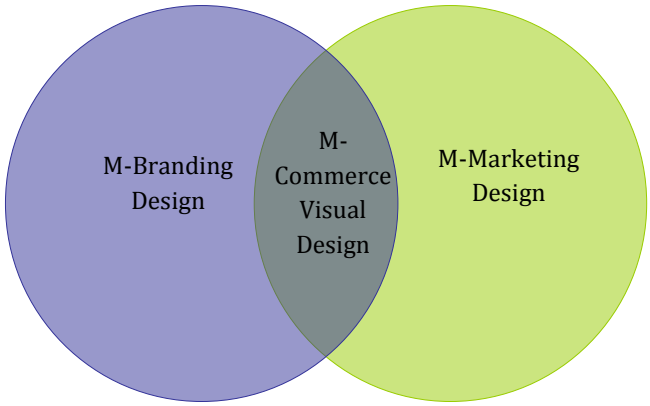
### 2.4.1 The Importance of Visual Design to Mobile Apps

The study chooses to focus upon the visual design of the m-commerce environment for a number of reasons. Primarily, for mobile applications to become successful, consumers must like the way in which the environment has been designed (Huang, 2012). Rondeau (2005) stated that the best way to create a positive consumer experience with an application and the brand is via its design, and it is this statement that the study builds upon. Jayawardhena and Wright (2009) also note how retailers are able to manipulate their channels design to evoke positivity. However, as mobile commerce research is currently lacking in relation to application design (see Table 2.1), there is no existing literature that holistically identifies and analyses the range of available m-commerce design stimuli. Therefore, this study aims to discover the range of design stimuli available for the mobile application environment taken from research into online website design stimuli. After the identification of mobile stimuli within chapters 3 and 4 and holistically demonstrated within figure 3.1 and 4.1, each stimulus is investigated via data collection to examine their effect on the mobile consumer, within chapters 8 and 9.

### 2.4.2 Conceptual Research Framework – M-Commerce Visual Design

As the conceptual framework of this study, it is suggested that m-branding and m-marketing work together to inform the consumer of the brands values and services (Verhoef and Leeflang, 2009; Huang. 2012). In this way, m-branding design and m-marketing design, for the context of the mobile environment yet developed from an online perspective, overlap to create the m-commerce visual design (figure 2.1). By implementing the correct design stimuli, it has been suggested that online retailers are able to produce a positive shopping experience and establish a stronger brand image (Jayawardhena and Wright, 2009). It would therefore be interesting to understand if mobile retailers can obtain similar outcomes.

**Figure 2.1 M-Commerce Visual Design – M-Branding Design and M-Marketing Design**




Although there is currently a small body of research concerning mobile commerce and the growing popularity of mobile services, there has not been a specific focus on the visual design of mobile applications and their subsequent effect on the mobile consumer. The following table highlights a variety of mobile research papers and demonstrates the gap that this study aims to fill.

**Table 2.1 Published Mobile Commerce Topics**

| Author | Mobile Commerce Topic | Description |
|---|---|---|
| **Mobile Commerce Adoption and Acceptance** | | |
| Wang and Li, (2012) | Mobile Commerce Adoption | Studies attributes of mobile commerce such as personalisation and enjoyment and how they affect brand equity and in turn, purchase intentions. |
| Aldas Manzano *et al.*, | M-Shopping | Explores personality attitudes such as ease of use and |

| | | |
|---|---|---|
| (2009)<br><br>Kim *et al.,* (2009)<br><br>Zhou, (2011, b) | Acceptance<br><br>M-Shopping adoption for fashion goods<br><br>Mobile Adoption Factors | usefulness on consumer's adoption and acceptance of mobile commerce (TAM) |
| Wang and Lin, (2012) | Mobile Services Adoption | Discusses consumer's intentions to use mobile value added services based on their perception of playfulness and systems quality. |
| **Mobile Banking** | | |
| Laukkanen, (2007) | Mobile Banking | Explores the consumer's value perceptions of mobile banking such as convenience. |
| Sangle and Awasthi, (2011) | Mobile Banking | Mobile banking concerns and ways to improve CRM services. |
| Tobbin, (2012) | Mobile Banking | Motivations and acceptance of consumers towards mobile banking. |
| Akturan and Tezcan, (2012) | Mobile Banking | Mobile banking adoption and attitudes by the youth market using TAM. |
| Riquelm and Rios, (2010 | Mobile Banking | The effects of gender on mobile banking adoptions. |
| Wessels and Drennan, (2010) | Mobile Banking | Explores the motivations and inhibitors for consumer acceptance of mobile banking. |
| Koenig-Lewis *et al.*, (2010) | Mobile Banking | Investigates the barriers and behavioural responses of youths adopting mobile banking services. |
| Zhao, (2011, a) | Mobile Banking | Discusses the factors that impact on mobile banking trust |
| **Mobile Marketing** | | |
| Gao *et al.*, (2010) | Mobile Marketing Acceptance | Antecedent factors of mobile marketing acceptance |
| Persaud and Azhar, (2012) | Mobile Marketing Acceptance | Examines the consumer's willingness to accept mobile marketing messages. |
| Jayawardhena *et al.,* (2009) | Mobile Marketing Acceptance | Explores the effect of four antecedent factors such as personal trust on the consumer's willingness to use permission-based mobile marketing. |
| Smutkupt *et al.,* (2012) | Mobile Marketing | The effects of mobile SMS marketing on the consumer's perception of the brand and brand equity. |
| **Behaviours and Emotions towards Mobile Commerce Services** | | |

| | | |
|---|---|---|
| Li *et al*., (2012) | Consumption Experience | Studies the consumer's emotional experience with mobile commerce using 6 hedonic and utilitarian constructs. |
| Vlachos and Vrechopoulos, (2008) | Behavioural intentions | Determinants of behavioural intentions towards a mobile music service |
| Choi *et al.,* (2008) | Customer Satisfaction | Makes note to elements that create satisfaction for the mobile user such as the transaction process and customer service. |
| Yang, (2012) | Mobile Shopping Intentions | The US consumers intentions to use mobile shopping facilities based on their hedonic and utilitarian expectancy's |
| Yang and Kim, (2012) | Mobile Shopping Motivations | Examines mobile shopping motivations to identify the driving motivations of mobile commerce adoption. |
| Lu and Su, (2009) | Mobile Purchase Intention Facilitators | Studies the hindering or encouraging factors of mobile purchasing such as anxiety or enjoyment. |
| Yeh and Li, (2009) | Mobile Trust | Studies the affect of mobile site attributes such as ease of use and customisation on satisfaction and trust. |
| San Martin *et al*., (2012) | Firms perceived performance | Takes the perspective of the firm rather than the consumer and analyses which factors impact the firms perceived mobile commerce performance. |
| Chong, (2012) | Mobile Usage | Explores how demographics and usage motivations affect the users mobile usage activities. |
| **Mobile Apps** | | |
| Wong, (2012) | Mobile App vs. Website | Discusses the consumers preferences of mobile apps vs. the mobile website. |
| Bradshaw, (2013) | Mobile Communication Apps | Discusses the use of augmentative and alternative communication apps for the iPad, iPod and iPhone for communication aids. |
| Bellman *et al*., (2011) | Mobile Apps and Branding | Studies the effects of branded apps on brand attitude and brand purchase intention. The results find that branded apps can have a positive persuasive impact. |
| Paterson and Low, (2011) | Mobile Library Service Apps | Considers the benefit of mobile library services for students and what facilities would be most useful. |
| Wei and Ozok, (2005) | Mobile Airline Ticketing Model | Development of a mobile commerce design model for an airline company. |
| **Mobile App/Web Design** | | |
| Li and Yeh, (2010) | Mobile Design and Trust | Investigates the connection between mobile website design aesthetics and consumer trust, viewing design as |

| | | |
|---|---|---|
| | | whole rather than individual stimuli. |
| Cyr *et al*., (2006) | Mobile Design and Loyalty | Utilises TAM to explore the effect of visual design aesthetics on usefulness, ease of use and enjoyment and how they can influence m-loyalty. |
| Chen *et al*., (2011) | Mobile Design | Studies the Chinese consumers' perception of the design of mobile apps with recommendations of how mobile design could be improved. |

The following two chapters will explore branding and marketing design stimuli in order to investigate how the stimuli may affect the consumer's mobile shopping responses. Whilst Li and Yeh (2010), Cyr *et al.,* (2006) and Chen *et al.,* (2011) researched mobile design in order to deductively attain cognitive information regarding the consumers mobile experience, their research did not study the individual effects of stimuli. Furthermore, the previous studies were not open and exploratory in method, instead focusing on one particular response. Therefore the current study is original and fills the current gap in mobile retailing literature.

# Chapter 3

# M-Branding

## 3.1. Branding

The consumer's perception of a brand is critical to its success (Aurand *et al.,* 2005). It can be noticed that a large percentage of traditional high-street and luxury retailers have extended their brands online, as they have understood the need to broaden their brand presence, offer more choice and provide an overall consumer brand experience (Rowley, 2009). Retail brands rely on creating a '*rich consumer experience'* in order to enhance their brand equity (Ailawadi and Keller, 2004, p.332) and better convey the values and knowledge the consumer links with a brand when they hear or see the brand name or symbol (Keller, 2003; Aaker, 1991). Such brand equity is demonstrated via favourable consumer responses to the retailer's branding and marketing activities, such as brand repatronage or brand loyalty (Ruparelia *et al.,* 2010), in comparison to those of other retailers (Keller, 2003).

Branding is the process of creating and evolving successful brands (Chaffey *et al.,* 2009). A brand is made up of a name, term, symbol, design, or any other feature that identifies the brand's goods or services from those of anothers (American Marketing Association, 2014). It is suggested that a company that utilises such brand features is able to strengthen the brand image (Karjalainen, 2007), improve brand loyalty, introduce new successful products, and create a sustainable point of differentiation in the market (Aurand *et al.,* 2005). It can also simplify the decision-making process for the consumer, reduce consumer risk and generate consumer expectations (Davis, 2000).

Brand design features, or stimuli as they will be referred to throughout this thesis, have been analysed by a number of academics for an online context (e.g. Park and Lennon, 2009, Ha and Lennon, 2010). Some of the individual stimuli, such as the brand logo, brand name and brand copy, have been found to induce purchase intentions, trust, and provide entertainment value, leading to consumer satisfaction and loyalty (Chung and Shin, 2010; Cyr *et al.,* 2009; Yeh and Li, 2009). Yet, with the increase of smart phone usage in the UK, now at 61% of the UK (39.4 million users)(Arthur, 2014), the issue of how to successfully design the mobile environment is of growing concern (Tung *et al.,* 2014).

Mobile apps have become one of three mobile channels available to retailers, and combined with the mobile browser and mobile-optimised website (Wong, 2012), are

expected to facilitate UK consumer spending of £2.5 billion in 2016, a rise of 42% from the previous year (Mintel, 2011, b). Due to such growth, academics have begun to identify the importance and implications of retail mobile channels (e.g. Li *et al.,* 2012, Yang, 2012; Cyr *et al.,* 2006). Yet, the branding aspect of the mobile design and business strategy, referred to in this study as m-branding design, has not been researched in detail up to this point. If a company transfers e-branding design stimuli to their m-branding strategy, what perceptions and emotional responses might they influence? Can a retailer merely transfer their online services to mobile devices or does the mobile consumer expect something different?

Due to the speed in which the mobile device has evolved into a popular retail-selling channel, the implications of the mobile commerce environment have yet to be thoroughly understood (Bauer *et al.,* 2005). It should not be assumed that the mobile consumer is the same as the online consumer, especially as the mobile and online shopping platforms are so diverse, and therefore understanding the mobile consumer's emotions and behaviours is of great importance to retailers (Yang and Kim, 2012).

This chapter identifies which m-branding stimuli a retailer may implement within its mobile strategy, and analyses the importance of m-branding in terms of its business potential. A review of online retail stimuli literature is undertaken primarily due to the scarcity of literature on mobile design stimuli (Li *et al.,* 2012) and secondly due to the technological similarities of the online and mobile platforms. The majority of design stimuli apparent within the online environment can be viewed within the mobile environment via the mobile browser, whenever a user opens the website on their mobile device (Almond, 2011). This is known as the mobile website. Yet, mobile applications can offer further stimuli that the mobile website cannot incorporate. Therefore, although online visual branding stimuli are similar to m-branding stimuli, there are differences and additional features to acknowledge. This study therefore collects together the online and m-branding design stimuli to form a holistic framework of mobile device branding stimuli.

## 3.2 E-Branding

Branding is important to the marketing success of a company (Horppu *et al.,* 2008). In the online environment, consumers rely upon brands as a signal of trust and reliability, for example when it comes to making secure transactions (Horppu *et al.*, 2008). It is suggested that many brands can become successful online retailers due to their popularity and trust in the traditional store context (Harvin, 2000). Extending the

brand's retail channels online can broaden their brand presence, offer more choice and provide an overall consumer brand experience (Rowley, 2009).

Branding strategies enable companies to build up brand loyalty, brand equity and value via their strong brand image (Aurand *et al.,* 2005; Ailawadi and Keller, 2004). The image of the brand in the mind of the consumer is the basis of brand equity (Ailawadi and Keller, 2004). The brand must therefore ensure that consumers are gaining appropriate experiences and service so that a positive consumer brand perception is induced (Aurand *et al.,* 2005) and brand equity is increased (Ailawadi and Keller, 2004).

In the online environment, due to a lack of physical contact and the need to illustrate the benefits and qualities of products, a retailer must find a way to communicate its brand's value (Rowley, 2004). In the early days of ecommerce, it was assumed that the use of branding online would become unnecessary; in that they would not be needed in the same way that they are used in their physical form (Bergstrom, 2000). However, it has since been found that brands and the branding of a company is more important in the online world, as consumers prefer to buy from brands that they have confidence in, trust, and that embody a clear message (Aaker, 1991; Bergstrom, 2000; Zboja and Voorhees, 2006). Due to fears over online security and e-payments, trust is critical for creating powerful brands, urging marketers to constantly search for ways to improve their online trust or 'e-trust' (Simmons, 2007).

## 3.3 M-Branding Stimuli

The term 'M-Branding Stimuli' for the purpose of this study relates to the visual branding stimuli utilised within a mobile application. These aesthetic stimuli (Walsh *et al.,* 2010, p.77), otherwise termed as 'atmospheric cues' (Wu *et al.,* 2014) or 'ambient cues' (Li *et al.,* 2012) can include colour, graphics, layout and music for example, which provide information about the retailer and can provoke consumer behaviours (Wu *et al.,* 2014). The visual design stimuli are also described as 'website atmospherics' by Cyr *et al.,* (2006) and incorporate colours, shapes, fonts/typeface, music and videos. Karjalainen (2007) mentions shapes and colours as additional visual brand stimuli, and Okonkwo (2007) lists aesthetic stimuli such as text, images, sound, video, colour schemes and the overall presentation style. Eroglu *et al.,* (2003) refer to such stimuli as low task-relevant cues, designed to increase the hedonic and experiential value of the shopping process, as opposed to high task-relevant cues, related to utilitarian shopping goals. Rowley (2004) furthermore adds copy, graphics, layout and relationship features

as additional visual online brand stimuli. Pittard *et al.,* (2007) also mentioned the brand name and the brand logo as key components of the brand identity.

Table 3.1 outlines the various branding and online branding stimuli mentioned within academic literature and their potential effect(s) on consumers.

**Table 3.1 Online Branding Stimuli: Literature Overview**

| Branding Stimuli | Academic references | Recorded consumer behaviours, cognitions and affects towards the branding stimuli |
|---|---|---|
| Name | Round and Roper, 2012; Belen del Rio *et al.,* 2001; de Chernatony and McDonald, 2006; Delassus and Descotes, 2012; Machado *et al.,* 2012; Hillenbrand *et al.,* 2013 | Consumer brand name equity (Round and Roper, 2012).<br><br>Brand equity and brand loyalty (Delassus and Descotes, 2012)<br><br>Affects the consumer purchase decision-making-process (Hillenbrand, 2013). |
| Logo | Walsh *et al.,* 2010; Pittard *et al.,* 2007; Belen del Rio *et al.,* 2001; Machado *et al.,* 2012; American Marketing Association, 1995. | Brand equity and brand heritage assurance (Machado *et al.,* 2012).<br><br>Brand equity and instant recognition (Pittard *et al.,* 2007)<br><br>Brand attitude (Walsh *et al*., 2010). |
| Symbol | Belen del Rio *et al.,* 2001; Mechado *et al.,* 2012; American Marketing Association, 1995. | Recognisable brand trait (American Marketing Association, 1960). |
| Design | Shammin and Butt, 2013; American Marketing Association, 1995; Brakus *et al*., 2009 | Recognisable brand trait (American Marketing Association, 1960).<br><br>The brands design is related to its identity and contains stimuli that deliver the brand experience (Shammin and Butt, 2013) |
| Slogan | Belen del Rio *et al.,* 2001; Lee and So, 2007. | Establishment of the brand image and identity (Lee and So, 2007) |
| Typeface | Chang and Chen, 2008; Henderson *et al.,* 2004; Rowley, 2004, Eroglu *et al.,* 2003 | Elements of the visual attractiveness and appearance of the web site (Chang and Chen, 2008).<br><br>The style of the communication (Rowley, 2004). |
| Copy | Virtsonis and Harridge-March, 2008; Rowley, 2004 | Linked to brand positioning (Virtsonis and Harridge-March, 2008). |

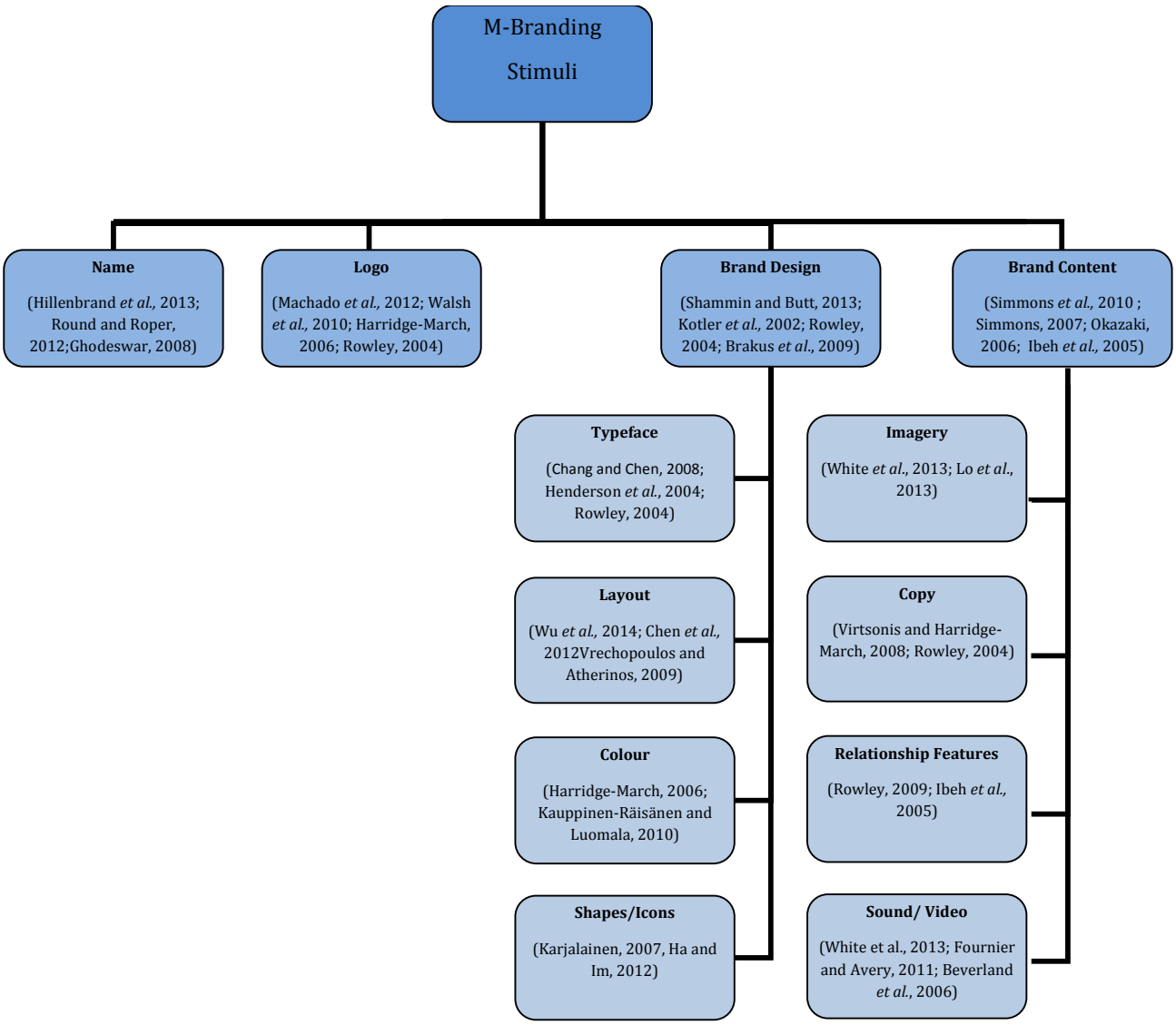
| | | |
|---|---|---|
| | | Sets the brand and websites tone of voice (Rowley, 2004). |
| Colour | Kauppinen-Räisänen and Luomala, 2010; Karjalainen, 2007 | Communicates brand values (Rowley, 2004).<br><br>Brand choices may be based on aesthetic values such as the colours used (Kauppinen-Räisänen and Luomala, 2010).<br><br>Brand recognition tool (Kauppinen-Räisänen and Luomala, 2010). |
| Music/Video | Fournier and Avery, 2011; Beverland *et al.,* 2006; Yip *et al.,* 2012; Fiore and Kelly, 2007; Eroglu *et al.,* 2003; White *et al.,* 2013 | Such ambient cues can contribute to pleasure or arousal behaviours (Yip *et al.,* 2012)<br><br>Communicates the brands message (Fiore and Kelly, 2007). |
| Images/Graphics | White *et al*., 2013; Lo *et al*., 2013; Rowley, 2004; Eroglu *et al*., 2003 | Pictures, logos and other images that visually represent brand values (Rowley, 2004).<br><br>Pictures other than the merchandise, for decorative purposes (Eroglu *et al.,* 2003).<br><br>"Convey the image a retailer would like to project about their store" (White *et al.,* 2013, p. 262) |
| Presentation Style | Harridge-March, 2006; Okonkwo, 2007; Constantinides, 2004 | The style can induce motivations to shop, explore and interact with the site (Constantinides, 2004). |
| Layout | Wu *et al.,* 2014; Chen *et al.,* 2012; Vrechopoulos and Atherinos, 2009; Griffith, 2005; Rowley, 2004 | Emotional arousal and attitude toward the website, positive influence on purchase intention (Wu *et al.,* 2014). |
| Relationship Features | Rowley, 2004; Ibeh *et al.,* 2005 | Those features beyond the home page including communities, emails and chat rooms (Rowley, 2004). |

### 3.3.1 M-Branding Stimuli Categories

It is via literature research that an academic can notice the numerous discussions and definitions of the branding stimuli. However, no academic has yet collected all of the stimuli to form a holistic framework applicable to mobile branding design.

Figure 3.1 demonstrates the connections between the visual brand stimuli as listed in table 3.1 and is a collection of previous branding research. Four key categories are represented, Name, Logo, Brand Design and Brand Content, with the latter two categories consisting of further design stimuli. Online literature suggests that the combination of these visual design aesthetics (Walsh *et al.,* 2010) could strengthen a brand, enable a positive brand experience (Shammin and Butt, 2013) and establish the brand identity (Melewar *et al.,* 2012), amongst further positive outcomes.

**Figure 3.1. M-Branding Stimuli Model**



It is proposed, consistent with the majority of the existing literature that 'Name', 'Logo' and 'Design' make up three elements of the brand entity (Shammin and Butt, 2013; Hillenbrand *et al.,* 2013; Keller, 2003; Aaker, 1991; Kotler *et al.,* 2002; Machado *et al.,* 2012). 'Signs and symbols' (Aaker, 1991) have been alternatively termed 'Logo' due to its relevance to fashion brands and utilisation in recent branding papers such as Walsh *et al.,* (2010). The 'design' element relates to the brand identity and brand experience (Shammin and Butt, 2013) and encompasses further stimuli including the typeface, colour, layout, shapes and presentation style; connected due to their importance to the corporate visual identity (Jun and Lee, 2007; Melewar *et al.,* 2012; Abratt and Kleyn, 2012)

However, there exist supplementary brand stimuli including imagery, copy, relationship features and brand sounds/video (Rowley, 2004; Okonkwo, 2007) that are not necessarily elements of the brand design and corporate visual identity (Jun and Lee, 2007) incorporated within the three elements of name, logo and design outlined above, but instead were additional 'content' features. Rather than being constant traits of the brand, enabling brand consistency and a unified message, the content features change regularly, adding further value to the brand, keeping the brand up-to-date and incrementing the brand's image. Brand content on websites consist of products, services, messages and information focusing on the corporate brand image (Okazaki, 2006; Simmons *et al.,* 2010). In such a way, the content elements work separately from the brand's design with the objective of building the brand image and brand relationships (Ibeh *et al.,* 2005; Simmons, 2007). Brand content has therefore been added as a fourth branding stimuli category within the m-branding framework (figure 3.1).

Thus, branding stimuli are hereby conceptualised as including four categories. Table 3.2 demonstrates the connection between each branding category – 'Name', 'Logo', 'Design' and 'Content', including their purpose, distinctions and consumer effects within literature. Table 3.2 was published in 2013 within the Journal of Fashion Marketing and Management (Magrath and McCormick, 2013).

**Table 3.2. M-Branding Stimuli Categories**

| **Brand Stimuli Category** | **Brand Consistency** | **Purpose** | **Examples from Literature: Consumer Affects, Cognitions and Behaviours towards the branding stimuli** |
|---|---|---|---|
| Brand Name | Consistent | Verbal and visual communication and identification of the brand (Belen del Río *et al.*, 2001; Round and Roper, 2012). | - Repeat purchases (Park and Lennon, 2009).<br>- Brand equity (Round and Roper, 2012)<br>- Decision making (Hillenbrand, 2013)<br>- Brand loyalty (Delassus and Descotes, 2012).<br>- Association and experience retrieval (Keller, 1993)<br>- Quality Cue (Jiang, 2004) |
| Brand Logo | Consistent | Graphic representation of the brand name utilised for identification and recognition (Walsh *et al.*, 2010; Kapferer, 2008). | - Visual brand recognition (Karjalainen, 2007; Pittard *et al.,* 2007)<br>- Brand loyalty (Ewing, 2006)<br>- Brand commitment (Walsh *et al*., 2011)<br>- Brand equity and brand heritage assurance (Machado *et al.,* 2012)<br>- Brand attitude (Walsh *et al*., 2010). |
| Brand Design | Consistent | Creation of the corporate visual identity/design (Jun and Lee, 2007; Abratt and Kleyn, 2012; Melewar *et al.,* 2012) and delivery of the brand experience (Shammin and Butt, 2013). | - Trust (Li and Yeh, 2010)<br>- Positivity (Oh *et al.*, 2008)<br>- Willingness to shop (Vrechopoulos and Atherinos, 2009)<br>- Consumer Satisfaction (Chung and Shin, 2010)<br>- Pleasure (Wu *et al.,* 2008)<br>- Brand choices (Kauppinen-Räisänen and Luomala, 2010).<br>- Positive influence on purchase intention (Wu *et al.,* 2014).<br>- Brand recognition (Kauppinen-Räisänen and Luomala, 2010) |
| Brand Content | Changeable | Delivery and enhancement of the corporate brand image (Okazaki, 2006; Simmons *et al.*, 2010) and brand message (Okazaki, 2006, Ibeh *et al.*, 2005). | - Brand-consumer relationships (Okazaki, 2006)<br>- Enjoyment and interaction (Heeter, 2000; Oh *et al.,* 2008).<br>- Brand image development (White *et al.,* 2013)<br>- Trust (Chen and Dibb, 2010)<br>- Pleasure/arousal behaviours (Yip *et al.,* 2012 |

The brand experience is derived from the consumer's internal behavioural responses (cognitions, feelings) towards the brand's design, identity and environment (Shammin and Butt, 2013; Brakus *et al.,* 2009). If a retailer uses branding stimuli within their mobile app to its full potential, what consumer responses and experiences could be gained and what behavioural effect might they cause? The following section aims to explore such a conjecture.

## 3.4 The Consumer Effects of Branding Stimuli

As the literature suggests, the usage and combination of design stimuli (see figure 3.1) could develop consumer satisfaction (Chung and Shin, 2010; Oh *et al.*, 2008), evoke pleasure and arousal behaviours (Yip *et al.,* 2012) such as purchase intentions (Wu *et al.,* 2014) and lead to consumer trust (Li and Yeh, 2010; Chen and Dibb, 2010). Effective use of these combined design stimuli has also been found to lead to the improvement of brand loyalty (Delassus and Descotes, 2012) and brand recognition (Kauppinen-Räisänen and Luomala, 2010; Karjalainen, 2007; Pittard *et al.,* 2007), often conceptualised as a single brand asset: namely, brand equity (Aaker, 1991; Ailawadi and Keller, 2003; Round and Roper, 2012). Rondeau (2005, p. 62) commented that in a mobile context, "*the best way to establish a brand is to create a positive direct experience that can only be achieved through the design of the application*", thereby suggesting that the design of the mobile application, directly experienced by the consumer, is the most effective way of establishing the brand identity. It is such issues that this study builds upon: How and in what way do branding stimuli affect mobile consumers and their experience with the fashion application? Does a positive perception of the app influence brand equity, intention to purchase or other behavioural or emotional responses?

For many years, brand equity has received much attention within academia (e.g. White *et al.,* 2013; Round and Roper, 2012; Machado *et al.,* 2012; De Chernatony *et al.,* 1998; Aaker, 1996; Keller, 1993). The brand must ensure that consumers are gaining the correct brand experiences and service so that a positive consumer brand perception is induced (Oh *et al.*, 2008; Aurand *et al.,* 2005) and brand equity is increased (Ailawadi and Keller, 2004).

Although the current research study is utilising an exploratory approach (Machado *et al.,* 2012), and is aiming to discover a range of approach or avoidance behaviours and emotions towards the branding stimuli rather than brand equity alone (e.g. White *et al.*, 2013), the importance of brand equity to branding research can not be ignored. As

such, the following literature will examine the various dimensions of brand equity in order to acknowledge its significance to branding literature.

### 3.4.1 Brand Equity

Brand equity is defined as the feelings, perception and memories built up in a consumer's mind concerning a brand name and all of its characteristics (Ailwadi and Keller, 2004; Aaker, 1991; Elliott and Percy, 2007). For this study in particular, understanding the most significant traits of a brand and the emotions and behaviors they can engender could lead to the enhanced design of retail channels. Such an improvement in retail design may in itself affect the consumer's perception of brand equity and lead to the preference of a particular brand over another (White *et al.,* 2013; Elliott and Percy, 2007).

Traditionally, brand equity was measured via such metrics as price, loyalty, quality, value, market share and brand awareness (Aaker and Joachimsthaler, 2000). Brands with strong brand equity are usually brands with highly loyal core consumers (Elliott and Percy, 2007) and high market share as a result (Simmons *et al.,* 2010). Within the online context, Christodoulides and de Chernatony (2004) found that brand equity is measured via the online brand experience, interactivity, customisation, site design, quality of brand relationships and communities. This difference in measurement between traditional and online contexts highlights the importance of design-led features in the online context, and moreover, just how consumer-focused this has become. It is important for the brand to build relationships with the consumer via communities, customisation and interactive features, encompassed within overall site design (White *et al.,* 2013; Christodoulides and de Chernatony, 2004).

Brand equity encompasses many other brand metrics due to the lack of consensus of how it should be defined (Elliott and Percy, 2007). Within the literature, brand equity is said to derive from 'brand satisfaction' (Chung and Shin, 2010), 'brand loyalty' (Ruparelia *et al.,* 2010 Dopico and Porral, 2012; Aaker, 1991), 'brand Image' (Keller, 1993) 'perceived quality' (Dopico and Porral, 2012; Aaker, 1991) and the 'brand personality' (Lin, 2010; Chaffey *et al.,* 2009). Literature also refers to 'brand awareness' (Dopico and Porral, 2012; Keller, 1993; Aaker, 1991), which is said to encompass 'brand recall' and 'brand recognition' (Chang and Chen, 2008). Additionally, Delgado-Ballester and Munuera-Alemán (2005) found that brand trust is a key mediating variable for the development of brand loyalty which in turn leads to brand equity. Table 3.3 aims to demonstrate the brand metrics and their relationship to brand equity.

Table 3.3. 'Brand Equity Variables' adapted from Chaffey *et al.,* 2009, p. 290.

| **Brand Equity Variables** | **Sub Variables** | **Academic References** |
|---|---|---|
| Brand Loyalty | • Brand Trust (Delgado-Ballester and Munuera-Alemán, 2005; Esch *et al.,* 2006) | Chaffey *et al.,* 2009; Aaker, 1991; Elliott and Percy, 2007; Salzer-Morling and Strannegard, 2004; Dopico and Porral, 2012; Ruparelia *et al.,* 2010; Tong and Hawley, 2009 |
| Brand Satisfaction | | Chaffey *et al.,* 2009 ; Ranaweera and Prahbu, 2003; Horppu *et al.,* 2008; Simmons, 2007; Chung and Shin, 2010 |
| Brand Awareness | • Brand Recall (Chang and Chen, 2008; Kent and Allen, 1993; Kapferer, 2008)<br>• Brand Recognition (Ewing, 2006; Karjalainen, 2007; Pittard *et al.,* 2007; Chang and Chen, 2008) | Dopico and Porral, 2012; Keller, 1993; Aaker, 1991; Elliott and Percy, 2007; Chang and Chen, 2008 |
| Brand Image | | Arslan and Altuna, 2010; Keller, 1993; Esch *et al.,* 2006; Da Silva and Alwi, 2008; Mengxia, 2007 |
| Perceived quality | | Aaker, 1991; Salzer-Morling and Strannegard, 2004; Story and Loroz, 2005; Poolthong and Mandhachitara, 2009). |
| Brand Personality | | Lin, 2010; Mengxia, 2007 |

The six key brand equity variables will be discussed further.

### 3.4.2 Brand Loyalty

There are different types of brand loyalty which vary in intensity. Kotler (1994) produced the following categorisation:

- *Hard-core loyals*: those who buy from the brand repeatedly,
- *Soft-core loyals*: those who are loyal to two to three brands;
- *Shifting loyals*: those who move between brands;
- *Switchers*: those with no loyalty to a particular brand.

A hard-core loyal consumer will be committed to re-buy or re-patronise a particular product even if competitive marketing efforts are trying to persuade them otherwise (Ndubisi, 2007; Yoo *et al.,* 2000). Their loyalty and relationship with that product or brand will not be swayed (So *et al.,* 2013). In an online context, loyalty to a brand is often measured by the frequency of repeat visits a consumer makes to an individual retail site (Ruparelia *et al.,* 2010).

Dopico and Porral (2012) found loyalty to have the biggest influence upon brand equity, especially in a fashion context (Tong and Hawley, 2009). Combined with the brand image and brand personality, otherwise known as brand associations (Yoo and Donthu, 2001; Aaker, 1991), brand loyalty, brand image and brand personality have a great impact upon the consumer's brand equity and positive perceptions towards a brand (White *et al.,* 2013; Dopico and Porral, 2012). If a consumer is able to build an emotional attachment to the brand, via an intense liking or a feeling of self-connection, the consumer will become more emotionally dependent and form a greater long-term relationship with the brand, i.e. brand loyalty (So *et al*., 2013). Therefore, a brand that can create an emotional attachment to their consumers will increase their brand loyalty and brand equity as a result (So *et al*., 2013).

#### 3.4.2.1 Brand Trust

Brand trust reflects the consumer's assumptions about the brand's reliability, ability to meet expectations, honesty and altruism (Albert and Merunka, 2013). Trust in an online setting is vital and has been found as a key factor in online shopping (Chen and Chou, 2013). Delgado-Ballester and Munuera-Alemán (2005) found that although brand trust has a positive relationship with brand equity, it does not play a mediating role, as was suggested by Morgan and Hunt (1994). Brand trust is built via experiences, whereby the more positive the experience a consumer has with a brand, the more trusting they will become (Delgado-Ballester and Munuera-Alemán, 2005). This leads to a positive association with brand loyalty, which in turn maintains a positive relationship with brand equity (Delgado-Ballester and Munuera-Alemán, 2005).

Numerous academics have researched the link between trust and consumer brand loyalty (Morgan and Hunt, 1994; Matzler *et al.,* 2008). Esch *et al.,* (2006) name brand trust as a loyalty determinant and believe that trust and loyalty can result in brand attachment. The amount of brand attachment a consumer has with a brand, reflects on their current purchase activities and future purchase intent (Esch *et al.,* 2006). Creating this attachment and relationship with the consumer will save brands the cost of finding and acquiring new consumers; and similarly, creating a relationship with a brand saves the consumer time, effort and the cost of seeking a new brand (Chaudhuri and Holbrook, 2001) in which to trust. However, Ranaweera and Prahbu (2003) identified that consumer satisfaction is a more determining factor of consumer loyalty than trust, linking to the issue of how to create successful web design and aesthetic appeal (Chung and Shin, 2010).

Whilst the recognition of brand design stimuli are important for brand awareness, and a precondition for brand equity (Dopico and Porral, 2012), the issue of brand trust is also of great importance when it comes to online and mobile brand usage. In fact, some brand design and brand content stimuli (Magrath and McCormick, 2013) have been found to be fundamental to online and mobile brand trust (Li and Yeh, 2010; Chen and Dibb, 2010). Especially in the mobile and online context, it has been suggested that trust is the key element for online success (Yeh and Li, 2009; Chung and Shin, 2010) and that e-trust is greatly linked to and affected by the '*aesthetic appeal of the online service environment*' (Harris and Goode, 2010, p. 232). A consumer's awareness of particular brand traits will enable them to distinguish an authentic brand channel from a fake and therefore increase the likelihood that they will stay and browse (Chung and Shin, 2010). When shopping online and via a mobile, lack of trust is still suggested to be a primary factor for non-purchase (Chen and Barnes, 2007), therefore ensuring that the brand can be recognised and trusted immediately is important to ensuring the consumer continues to utilise the channel. Those retailers that pay attention to the design and branding of their online stores will be the retailers that can increase their e-trust (Harris and Goode, 2010) and therefore distinguishing the stimuli of most importance to brand recognition and brand equity is crucial to online success.

Rather than brand trust and brand awareness, Dopico and Porral (2012) found loyalty to have the biggest influence upon brand equity, especially in a fashion context (Tong and Hawley, 2009). Combined with 'brand associations' (Aaker, 1991), brand loyalty has a high impact upon the consumer's brand equity and positive perceptions towards a brand (Dopico and Porral, 2012). Retailers should aim to enhance their brand image

and personality as dimensions of brand associations and furthermore influence brand loyalty in order to strengthen and consolidate their competitive position (Dopico and Porral, 2012). Investments should also be made in consumer satisfaction programs (Bailey and Seock, 2010) and the design of the retail store in order to enhance the consumer's positive perception, leading to brand trust, brand loyalty and brand equity (Simmons, 2007; Delgado-Ballester and Munuera-Alemán, 2005).

### 3.4.3 Brand Satisfaction

Satisfaction plays a significant role in estimating consumer future buying behaviour and in the long-term success of the brand (Horppu *et al.,* 2008). If brands do not offer a satisfying service to potential and current consumers, they will not build up the essential consumer relationships needed for further success – "*marketers no longer merely want to satisfy consumers, they seek relationships with them"* (Chung and Shin, 2010, p. 473). Within literature, satisfaction is linked with loyalty as the most influential factor affecting the creation of brand loyalty (Ranaweera and Prahbu, 2003; Matzler *et al.,* 2008). To thoroughly satisfy a consumer will increase their positivity, familiarity and trust with that brand, therefore increasing and influencing loyalty (Bailey and Seock, 2010). Satisfaction is additionally linked to the creation of e-trust and brand relationships (Simmons, 2007).

In an online context, research by Chung and Shin (2010) found that communication (with other consumers and the retailer) had the most positive effect on consumer satisfaction. Site design was found to be the second most important element for consumer satisfaction when using e-commerce (Chung and Shin, 2010). Szymanski and Hise (2000) also noted the link between site design and e-satisfaction.

### 3.4.4 Brand Awareness

A consumer's awareness of a brand is measured by how easily they can recall a brand from memory unaided (Aaker, 1991; Esch *et al.,* 2006). When brand awareness is realised, the brand image begins to form, leaving an overall brand perception in the consumer's mind. Esch *et al.,* (2006, p.99) have linked brand awareness and brand image, condensing the two terms into '*brand knowledge'*. They found that the combination of the two create brand relationships, ultimately influencing consumer purchase behaviours (Esch *et al.,* 2006). However, Dopico and Porral (2012) refer to the brand image as being a dimension of 'brand associations'; a further precondition to brand equity (Aaker, 1991). Alongside brand personality (Dopico and Porral, 2012; del Rio *et al.,* 2001), the two are said to be distinguishable traits of the brand. Brand

associations relate to any thought that remains in the consumer's memory that delivers a positive association (Dopico and Porral, 2012).

In contrast, Dopico and Porral (2012), Agarwal and Rao (1996) and Atilgan *et al.,* (2005) found that brand awareness has no influence on brand equity. Although brand awareness is necessary for brand equity, it does not directly lead to its formation (Dopico and Porral, 2012). Although a consumer may be aware of a brand, it cannot be assumed that they therefore have a positive perception. However, brand awareness is still an important condition for brand equity (Dopico and Porral, 2012) and is therefore of concern to retailers.

In summary, Dopico and Porral (2012) link brand image with brand personality as two dimensions of brand associations, whilst Esch *et al.,* (2006) link brand image with brand awareness as dimensions of brand knowledge. Furthermore, Chang and Chen (2008) link brand recognition and brand recall as dimensions of brand awareness. Again, it appears that many authors have their own perception of brand equity, the dimensions that form it and their relationship to one another. This study however is concerned with the stimuli in the brand environment that might potentially lead to the enhancement of all of those dimensions; brand recognition, brand recall, brand image, brand personality, brand awareness and subsequently, brand equity. They all concern the consumer's perceptions, attitudes and knowledge of the brand being heightened, possibly leading to positive outcomes such as brand equity (Ailawadi and Keller, 2004) or purchase intentions (Esch *et al.,* 2006).

### 3.4.5 Brand Image

Every company aims to achieve a positive brand image via favourable and positive associations (Arslan and Altuna, 2010). It is a set of mental representations that an individual or group prescribes to a brand (Mengxia, 2007). The associations with the brand will be favourable, strong and unique resulting in a positive overall attitude and a perceived quality (Keller, 2003).

The company and the products it produces and sells help to increase the credibility of the brand's image (Da Silva and Alwi, 2008). In an online context, the website's characteristics also help to form the brand image. The ease of use, security, personalisation and communication, customer care and reliability offered through the brands website will all have a direct effect on the consumer's image of the brand (Da Silva and Alwi, 2008).

### 3.4.6 Perceived Quality

The consumer's perception of the quality of the services, products and overall brand provides a feeling of overall perceived quality (Story and Loroz, 2005). Many academics have noted a brand to be a cue for product quality expectations (Love *et al.,* 2010) whereby a brand charging premium prices may evoke a perception of higher quality products, although this is not always the case. In this way, brands are often regarded as a low or high quality (Story and Loroz, 2005). Thakor and Lavack (2003) found that a consumer's perception of quality is affected by the brand's country of origin and associations, for example, the higher quality of ice cream from Italy and Vodka from Russia (Thakor and Lavack, 2003). Perceived quality can also be increased due to the actions of the company and their corporate social responsibility towards the needs and concerns of consumers (Poolthong and Mandhachitara, 2009). The higher the service the brand offers to their consumers, the higher their perception of service quality (Poolthong and Mandhachitara, 2009).

In an online context, Yoo and Donthu (2001) examined four specific dimensions of website quality including ease of use, aesthetic design, processing speed and security. Consumers will form loyal bonds with a brand if their perception of each dimension is positive (Chung and Shin, 2010). When a user has little or no experience with a brand, their perception and usage of the website will be determined by the quality of the website and the trust that ensues from this (Salo and Karjaluoto, 2007). Once the consumer has committed to and finalised a transaction, their overall experience with that website will establish their feelings of overall perceived quality (Salo and Karjaluoto, 2007). Websites of a higher quality will be those that attract consumers, build trust, gain brand loyalty and increase the perceived quality of their site and brand (Chung and Shin, 2010). The more trusted, renowned and credible a brand is, the higher the reassurance of high quality service and products, finally creating a higher perceived quality in the mind of the consumer (Salo and Karjaluoto, 2007).

### 3.4.7 Brand Personality

The brand personality is a key element in the creation of the brand image (Mengzia, 2007). The brand's personality is assigned to the brand by the consumer, as a set of associated human characteristics (Aaker, 1997; Ailwadi and Keller, 2004). Lin (2010) defines the brand personality threefold: as the association consumers have with the brand, the image the company tries to create, and as the expression of the product attributes. Consumers often choose brands with a similar personality to themselves, offering self-expression and self-symbolisation (Keller, 1993; Lin, 2010).

Marketing and branding plans are devised related to the personality of the brand (Lin, 2010). In this way, the demographics of the consumer, including gender, age and lifestyle must be taken into account, so that the two are directly related (Lin, 2010). For example, a younger consumer would not appreciate the personality of a brand with an older consumer market. The users of the products also help to influence the personality and brand image (Lin, 2010), including the celebrities that advertise the products. Yet users of products can also form a negative perception for a brand, as was seen during 1997-1998 with the rise of counterfeit Burberry items (Moore and Birtwistle, 2004).

Whether for the enhancement of the brand image and personality (Dopico and Porral, 2012), for the increase of e-trust (Harris and Goode, 2010) or for the improvement of brand awareness (Esch *et al.,* 2006), branding stimuli are of great importance to a retailers strategy and will be discussed further, category by category (see figure 3.1). The following branding stimuli literature is published in the Journal of Fashion Marketing and Management (Magrath and McCormick, 2013).

## 3.5 Brand Name

Many academics have studied the importance of the brand name. It has been stated that the name enables brands to earn greater margins and a sustainable advantage over its competitors, and is the brand element most associated with brand equity (Round and Roper, 2012; Delassus and Descotes, 2012). It is the principal way for consumers to identify a brand (Belen del Río *et al.,* 2001), especially during verbal communication, and is essential for brand recall and awareness (Keller, 2003). It becomes a recognisable cue for consumers and immediately evokes evaluations of products, stores and other assets related to the brand (Hillenbrand, 2013; Park and Lennon, 2009). The brand name is additionally noted as a way to promote the brand's benefits including its status, guarantee and significance to social and personal consumer identification (Jiang, 2004; Belen del Rio *et al.,* 2001).

Within the research model (figure 3.1), the brand name is displayed as an individual category or stimulus of m-branding. Although the brand name could be classified as a stimulus within the brand design category, it is instead classified as an individual element of the brand by the American Marketing Association (2014); a classification that was first articulated in 1960 (American Marketing Association, 1960). The brand name is said to work alongside the logo and design to enable brand identification and market differentiation (Walsh *et al.*, 2010; Kapferer, 2008; Karjalainen, 2007). This

study has therefore designed the research model (figure 3.1) to reflect such an individual importance.

Brand names exist in order for consumers to differentiate one company's or supplier's product alternatives from another (Elliott and Percy, 2007). A name that becomes familiar and is related to a positive brand image will benefit from consumer interest and encourage repeat purchases (Park and Lennon, 2009). It provides identification, risk reduction and quality signaling (Round and Roper, 2012) as well as differentiation in the marketplace.

With over 775,000 apps available on the Apple app store (Apple, 2013, a), the brand name is essential for consumers to search for specific branded applications, and to provide instant recognisability of the retail brand. Attaching the brand name to a mobile app may not only provide recognisability but positivity, trust and awareness; however this is yet to be tested.

## 3.6 Brand Logo

The brand logo is a graphic representation of a brand that triggers memories and associations (Walsh *et al.,* 2010) and is a key component of the brand identity (Pittard *et al.,* 2007). Kapferer (1992) describes the logo as a 'part' that adds to the whole brand; a part that is often globally recognised and powerfully linked with the brand (Hatch and Schultz, 2003). The logo acts as a visual figure, symbolising the brand name, enabling brand recall and brand identification (Kapferer, 2008; Pittard *et al.,* 2007). The brand logo could again be categorised as a brand design stimulus, yet as with the brand name, the brand logo is singled out within the literature as a stimulus of great importance to visual brand recognition (Ewing, 2006; Karjalainen, 2007; Pittard *et al.,* 2007). Therefore, the brand logo is categorised as an individual category.

A brand's logo is critical to the brand's aesthetics (Walsh *et al.,* 2010). The brand logo is part of the visual brand identity (Abratt and Kleyn, 2012; Ewing, 2006) and refers to the accompanying sign or symbol (Brassington and Pettitt, 2006) that represents the brand name and company.

The visual elements of a brand logo can affect the consumer's response and brand commitment, so much so that committed consumers react negatively towards logo redesigns (Henderson *et al.,* 2003). By attaching a brand logo to a range of channels including promotional materials, packaging and advertisements, the brand can be communicated successfully, pushing companies to place greater attention into their logo designs and the design of their other visual brand elements (Walsh *et al.,* 2010). If

a consumer has a satisfactory experience with that brand channel (Simmons, 2007), the brand logo will act as a recognisable and positive prompt for brand equity.

It is therefore suggested that the brand name and logo act as pillars of information, and help the consumer to recognise both the website and the brand values (Da Silva and Alwi, 2008). This could also be applicable to the mobile environment. A logo attached to an app may acknowledge its authenticity (Rowley, 2004) and build consumer trust amongst other outcomes.

## 3.7 Brand Design

He and Balmer (2007) conceptualised four perspectives of corporate identity, one of which they named visual identity. It relates to the visual methods that a brand chooses to employ to communicate and express the organisation's identity (Abratt and Kleyn, 2012). The visual identity is described as including the brand's name and logo in addition to the colours, symbols and *'anything else that is related to graphic design'* (Abratt and Kleyn, 2012, p.6). Similarly, Melewar and Saunders (1998) and Jun and Lee (2007) refer to corporate visual identity as incorporating the same elements, with the inclusion of typography. The corporate visual identity is otherwise known as the corporate design (Melewar *et al.,* 2012) and has therefore been re-termed as 'brand design' (Rowley, 2009) to fit the context of fashion brands rather than corporations in general.

This study agrees with the inclusion of the brand's colour, typography, symbols and other graphic design stimuli as creating the visual identity of a brand (Abratt and Kleyn, 2012; Jun and Lee, 2007; Melewar and Saunders, 1998). It is therefore classified that the brand typeface, colour and symbols are sub-elements within the category of brand design; and consistent with other studies which regarded them as brand design stimuli (e.g. Rowley, 2009, Eroglu *et al.,* 2003). Layout and presentation style have been added as additional sub-elements. This is due to their importance to the brand's visual identity in an online or mobile environment, their inclusion as brand design stimuli within the literature (Rowley, 2004; Okonkwo, 2007; Harridge-March, 2006) and their connection with graphic design and delivering the brand identity (Abratt and Kleyn, 2012).

Li and Yeh (2010) have stated that a brand's website and mobile design aesthetics are necessary tools to build consumer trust and increase purchase intentions. The brand's message and values are also communicated with the consumer via the website's design stimuli (Rowley, 2004; Karjalainen, 2007). Utilising fonts, colours and images in the

presentation of a web page have been found to influence pleasure and arousal and play a key role in generating positive impressions (Oh *et al.,* 2008).

Brand design via mobile devices is a more difficult challenge (Rowley, 2004) for web app and native app developers due to the size of the screen and issues with speed and accessibility. How to effectively use typefaces, colours, shapes, layout and the presentation style to represent the brand via an m-commerce app is a current research issue (Li and Yeh, 2010), and as such, each stimulus will be described in more detail below.

### 3.7.1 Typeface

The typeface is the style or font (Ha *et al.,* 2007) in which the written copy is communicated (Rowley, 2004). Consistent typography affects the overall presentation and visual appeal of a website as well as its authenticity and originality (Harris and Goode, 2010). All brand channels should utilise the same fonts to enable consistency with the brand personality (Rowley, 2004).

Practitioners and academics alike have noted the importance of typeface as a visual tool for communicating the brand's objectives (Childers and Jass, 2002; Jun and Lee, 2007). The font can affect the consumer's perception of the brand, memorability and influence its legibility (Childers and Jass, 2002). It is agreed by academics that typefaces affect consumer responses (Henderson *et al.,* 2004) and is therefore important to the branding strategy of any company. Similarly, Jun and Lee (2007) refer to typography as an element of the corporate brand identity – described in this study as the brand design. Therefore, typeface has been categorised as a stimulus of brand design within the holistic framework.

### 3.7.2 Layout

The layout is the organisation of all of the images, text, headers and graphics and their arrangement on the online page (Rowley, 2004; Harris and Goode, 2010). It relates to the placing of elements as well as the functionality and usage of navigation buttons to move around the site (Harris and Goode, 2010). The layout will be designed consistently with the brand's other channels, whereby particular store design characteristics might be transferred to an electronic environment (e.g. minimalism, structure or shapes).

Layout has been found to affect consumer behaviours and their willingness to shop online (Vrechopoulos and Atherinos, 2009). The online design layout enables

information to be found easily and pleasurably (Chung and Shin, 2010) and therefore affects consumer satisfaction.

Due to the importance of layout to the brand's design (Rowley, 2009), it has been categorised as a stimulus. However, in an app environment, due to size limitations, the layout sometimes differs to the website layout.

### 3.7.3 Colour

Website colours, including fonts and background colours (Ha and Im, 2012) can have a significant effect on levels of pleasure and arousal (Wu *et al.,* 2008). The unique and representative colours of a brand are used online within text, backgrounds, menus and images (Rowley, 2009) in order to create an identifiable entity (Okonkwo, 2007). Colour palettes are a 'brand norm' (Harridge-March, 2006) that help to epitomise brand values in a consistent manner across channels (Rowley, 2009). They are designed to deliver associated messages (Rowley, 2004) such as 'fun', 'modern', 'warm' and 'friendly'; epitomising the brand's personality and identifying the brand's character (De Chernatony and McDonald, 2003).

When the brand colours have been chosen, these colours must remain consistent throughout all channels in order to form an identifiable entity (Okonkwo, 2007). For example, the bright yellow pantone 109 of the Selfridges brand, integrated within their stores, carrier bags and online store, is easily recognisable due to the brand's consistent and successful branding. If Selfridges were to design an application, it would be assumed that it would utilise the same brand colours. However, whether the mobile consumer is affected by brand colours during their app usage is currently unknown.

### 3.7.4 Stimuli: Shapes/Icons

Shapes and icons work alongside the colours, typeface and overall presentation to increase the user's positivity towards a brand (Ha and Im, 2012). Shapes may include graphical buttons, the shapes of pictures, menu boxes (Rowley, 2004) or even the overall shape of the layout. Each will have been designed to communicate the brand's visual identity and deliver an exciting experience (Wu *et al.,* 2008). Rowley (2004) mentions that even by rounding the corners of a rectangular box, the brand can communicate an alternative message and style.

'Symbol' is utilised within the literature to refer to the logo attached to the brand name (Van Riel and Van den Ban, 2001). Yet, it could also relate to graphical symbols on a webpage or mobile app. Again, the symbols will have been designed to match the

brand's visual identity and personality. However, practitioners and developers in web design refer to such symbols as icons (Ha and Im, 2012), therefore 'icons' is the terminology employed by this study. As an example, Topshop utilise a small pink heart as their URL favicon, a small icon that appears next to the URL in the address bar. This icon is recognisable to the Topshop brand and is consistently utilised within their mobile application.

Due to the size of the mobile screen, applications generally use logical icons as menu buttons, allowing an organised layout and enhanced experience (Li and Yeh, 2010). Whether such icons could build consumer positivity or trust for a mobile app would be interesting to discover.

### 3.7.5 Presentation Style

Okonkwo (2007) refers to presentation style as an element of the brand's image; the way that a brand presents the combination of its layout, typeface, shapes and colours. Kerfoot *et al.,* (2003) refer to presentation style in the retail store context as the terminology for the style in which the merchandise is presented. This premise can be transferred to brand design, whereby the brand presentation style is simply the style in which the brand presents itself. It is sometimes not the brand colour or logo that enables online brand recognition, but the overall styling of the webpage. In such a way, it becomes an attribute of the visual brand identity (Abratt and Kleyn, 2012).

The brand's presentation in retail formats has often been attributed to brand success (Wigley *et al.,* 2005). By consistently employing the same retail formats across all channels, a brand is able to present a particular style that can be recognised and attributed to the same source. As an example, the Topshop application has a presentation style common to both their online and traditional store styles. The combination and organisation of the elements on the page enable the consumer to recognise the application as originating from the brand. Yet, is the brand presentation style as important in the mobile environment?

## 3.8 Brand Content

The stimuli found within this study relating to the category of brand content, are often described as elements of brand design (Rowley, 2004). Yet, after consideration of the literature, it became apparent that particular brand stimuli were additional and changeable, rather than static and constant. Whereas the brand design stimuli will be consistent and constant, the brand content will change regularly, albeit in adherence to the brand image (Ibeh *et al.,* 2005). Unlike the brand design stimuli, the content stimuli

do not form the brand's corporate identity (Abratt and Kleyn, 2012; Melewar *et al.,* 2012). Instead, they add to the identity, building the brand personality, promoting the brand's message and creating brand-consumer relationships (Okazaki, 2006, Ibeh *et al.,* 2005). If the content stimuli were to be removed, the brand would still be recognised due to its consistent brand design and corporate visual identity (Jun and Lee, 2007).

According to Ibeh *et al.,* (2005), successful Internet branding relies on delivering unique content for consumers. Many branding academics have acknowledged the existence of branding content and have defined it to include specific stimuli of added value (Rowley, 2004). Imagery (Simmons, 2007), copy (Simmons *et al.,* 2010), relationship features (Rowley, 2004) and videos (Simmons *et al.,* 2010; Chang, 2011) are all individual pieces of content on a website and are essential to website branding; employed to deliver the brand personality (Okazaki, 2006). Furthermore, Simmons (2007, p.545) additionally refers to content as one of his 'four pillars of Internet branding.'

These branding stimuli within the category of brand content include imagery, copy, relationship features and sound/video features. Each will be justified and described in more detail below.

### 3.8.1 Imagery

Whereas imagery can be utilised for marketing and promotional purposes, the objective of brand imagery is to promote the brand's values, image, lifestyle and personality (White *et al.,* 2013; Eroglu *et al.,* 2003). Imagery can include graphics, pictures, headers and background images, designed to visually represent such brand values (Rowley, 2004). They create an enjoyable, attractive (Chen and Dibb, 2010) and interactive web experience and can act as part of the functionality of a website through page links (Heeter, 2000; Page and Lepkowska-White, 2002). They additionally act as a web atmospheric, facilitating the overall feel of a site and offering information about the brand (Eroglu *et al.,* 2003; Chen and Dibb, 2010). Website imagery has been found to heighten the user's perception of the online store in terms of safety, convenience and enjoyability (Oh *et al.,* 2008).

Trust is heightened if the displayed graphics are relevant, consistent and up to date (Chen and Dibb, 2010), therefore the appropriate usage of images enable increased trust, credibility and an enjoyable web experience (Page and Lepkowska-White, 2002; Heeter, 2000; Chen and Dibb, 2010). It is proposed that the same effects could be created in a mobile context. Retailers such as Superdry and H&M have integrated the

same imagery into their mobile apps as their online and high street stores, and it would be insightful to discover if this leads to an enjoyable mobile experience (Page and Lepkowska-White, 2002) and a stronger brand image.

### 3.8.2 Copy

Rowley (2004) refers to copy as the words written by the retailer to communicate with the consumer. It will have been written with a tone of voice that defines the brand's values and is consistent with the brand's personality and message (Chaffey and Smith, 2008; Rowley, 2004). The purpose of brand copy is to provide textual information about the brand and its services and must be relevant, useful as well as possible entertaining (Holmes *et al.,* 2014). This could include introductory or welcome messages on home pages, or information about the brand's history and ethics as examples. It creates a voice for the retailer and helps to establish brand relationships. Concurrent with the other brand content stimuli, copy is a changeable asset, consistent with the brand message but constantly edited.

When adding copy to a mobile native app, retailers need to present a similar narrative style to that of the other channels in order to keep the brand message consistent. In native apps, due to the size limitations the information is condensed and selective, delivering an organised, visual and enjoyable experience. Therefore, it is even more important that the words chosen display the message efficiently.

### 3.8.3 Relationship Features

Relationship features are described as those features above and beyond the website, employed to provide added value to the consumer's experience (Rowley, 2004). Relationships can be created via the experience the consumer has with the website including customisation of the site (Ha and Im, 2012), page load speeds, the navigation features and the communication between the retailer and consumer (Rowley, 2004). Customer value is gained from the interpreted benefits and satisfaction of this total brand and website experience (Okonkwo, 2007). In this way, retailers are able to build a strong relationship and value through the consumer's interaction with their branded site.

With the success of social media in recent years, blogs (Keng and Ting, 2009) and social networking sites such as Facebook and Twitter (Keenan and Shiri, 2009) have become influential areas to communicate with consumers on a personal level. Consequently, the majority of fashion retailers have implemented 'quick links' to social networking pages on their websites (Ha and Im, 2012), increasing consumer interaction and

personal communication. Via this communication, brand-consumer relationships are enhanced, further increasing brand loyalty and satisfaction (Yeh and Li, 2009; Ward and Dagger, 2007).

It is suggested that the same relationship could be acquired via the mobile application. Fashion retailers have begun to integrate relationship and networking features into their apps, utilising social news feeds (e.g. H&M), blog feeds (e.g. French Connection), inboxes (e.g. River Island) and personalisation/customisation tools (e.g. ASOS) to promote the brand personality. Analysis may find that such features can enhance the mobile consumer's relationship with the brand (So *et al.,* 2013; Simmons *et al.,* 2013).

### 3.8.4 Sound/Video

Sound often forms an essential part of the traditional shopping experience for many consumers (Fiore and Kelly, 2007) as audio helps to represent the brand's personality and lifestyle. It has been deemed as a form of verbal communication due to its purpose of communicating the brand message (Fiore and Kelly, 2007). Yet, research has found that many online consumers perceive website audio as unsatisfying and opt to mute automatic sound (Abdinnour-Helm *et al.,* 2005). If sound is to be used in mobiles, similar issues will come into play, yet due to the more personal and public nature of mobile phone usage (Yang, 2010; Lee *et al*., 2011), shoppers may be angered by the intrusion of automatic audio (Abdinnour-Helm *et al.,* 2005). Additionally, developers must ensure that the sound quality is of a high enough standard to enable an enjoyable experience (Suki and Suki, 2007).

Videos utilised within websites and mobile applications serve as a consumer engagement tool, in addition to providing entertainment (Gummerus *et al.,* 2012). An example includes the Mulberry application, which offers the ability to watch behind the scenes videos, catwalk shows and footage (Lamb, 2010). The videos are not designed to specifically sell the products, but to sell the lifestyle of the brand (White *et al.,* 2013).

In a mobile context, video playback can be slow due to download speeds and Wi-Fi limitations thereby possibly ruining the effect for the user (Harris and Goode, 2010). Videos embedded within websites have been found to reduce the user's perceived risks, increase their shopping entertainment and ultimately increase their purchase intentions (Kim *et al.,* 2011). It would be interesting to discover whether the mobile consumer reacts in similar ways, or how their experience could be enhanced.

## 3.9 Summary

In the online environment, it has been suggested that lack of trust for a brand or a brand's website will lead to online failure, as consumers will not purchase from the online store (Chen and Barnes, 2007). Successful online brands have committed to web-based branding and realise that brand-building is essential for brand awareness, loyalty and reputation (Huang and Tsai, 2013). Brands of higher popularity, credibility and perceived quality will be those brands that will not need to reassure their consumers of trust so heavily (Salo and Karjaluoto, 2007), therefore smaller companies and brands need to build relationships with consumers, increase brand equity and consequently increase their brand trust (Chung and Shin 2010).

The holistic model (figure 3.1) has been designed for utilisation by academics as a starting point for further research. To begin analysing the effects of stimuli, a researcher must first understand the alternative stimuli in an environment (Eroglu *et al.,* 2001). Although the model is built from online literature, due to the electronic similarities in the mobile and online platforms (Aldás -Manzano *et al.,* 2009), the model is applicable to both online and mobile commerce studies.

Broekhuizen and Huizingh (2009) found that a consumer's experience with a website strongly influences their subsequent behaviour and attitudes, suggesting that a consumer's experience with a mobile app could influence a similar behavioural reaction. It is of interest and concern to retailers to assess whether a consumer's experience with the design of smartphone and tablet applications can influence their affective and behavioural responses. The research propositions (2 and 3) have therefore been designed to reflect this interest.

# Chapter 4

# M- Marketing

## 4.1. Introduction

This chapter will follow a similar structure to the previous m-branding chapter. The literature will highlight significant issues within the subject area before discussing the design stimuli within the m-commerce environment. In the previous chapter, literature reviewed branding, online branding and the transition to mobile branding before discussing consumer effects such as brand equity, brand loyalty and other branding outcomes. The second stage of the chapter reviewed branding design and the branding stimuli apparent in the mobile environment in order to inform the research framework and the research design. As the objectives of the study are to investigate how design stimuli affect the m-commerce consumer in terms of behaviours, cognitions and emotions, discussing the design stimuli that are utilised within m-commerce channels is the focus of chapters 3 and 4.

Following the structure of the previous chapter, the opening of this chapter intends to discuss theories and topics of concern to marketing. It begins with a general discussion and definition of marketing before acknowledging the development of marketing over recent years, with the growth of new marketing channels such as social media, for example. This leads into a discussion of Service-Dominant Logic, value co-creation and consumer experiences, due to their importance to modern marketing theory. Following consumer experience literature, as this study's main concern is the consumer's experience with the design of the m-commerce environment, retail store environment and design literature is reviewed, before moving into general online marketing issues and online marketing communication tools. Within this section, traditional promotional tools are discussed whilst offering insight into their modernised usage, moving into the newer communication methods such as interactive marketing, digital marketing and social media networking. The chapter then leads into the focus of this study and discusses mobile marketing, mobile marketing issues and finally, m-commerce design stimuli.

## 4.2 Marketing

Marketing is pivotal to any organisation, in order to differentiate the brand, build a strong market position and establish a competitive advantage (McColl and Moore, 2011; McGoldrick, 2002), so that the brand can serve as a "*short-hand device*" in the consumer decision-making process (McColl and Moore, 2011, p.92). The widely acknowledged American Marketing Association's (2007) definition of marketing is as follows: "*Marketing is the activity, conducted by organisations and individuals that operates through a set of institutions and processes for creating, communicating, delivering and exchanging market offerings that have value for customers, clients, marketers and society at large*" (AMA, 2007; Wilkie and Moore, 2007). This definition emphasises that marketing is an engaging activity, of general applicability (Wilkie and Moore, 2007). The purpose is to deliver and communicate market offerings (ideas, goods and services) that create value for the intended receiver (Wilkie and Moore, 2007). However, the definition was updated and condensed in 2013 to the following: "*Marketing is the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large*" (AMA, 2013).

According to this definition, whilst it is still agreed that marketing is an activity for creating, delivering and exchanging offerings of value for a number of recipients, the focus is no longer on who is marketing those offerings and how they are marketed (AMA, 2013). Such a revision could emphasise the expansion of marketing to a much wider activity engaged by more than just a group of people in the marketing department (Lamb *et al.,* 2013).

Marketing has shifted, developed and evolved within the ICT-mediated age (Baron *et al.,* 2010). With the growth of technologies and social communication, any person can promote and communicate a product or service to their social, commercial and family networks (Baron *et al*., 2010), enabling modern marketing to become an activity for the consumer to be actively involved with. Thus, value can be co-created with and by the consumer, rather than during a one-way monetary exchange for tangible goods (Edvardsson *et al.,* 2011; Heinonen *et al.,* 2010), as Goods-Dominant Logic would suggest (Vargo and Lusch, 2004). Consumers can be active participants in the creation of their own experiences and value, rather then passively receiving marketing messages (Baron *et al.,* 2010) and acting upon them.

This consumer-centric perspective is the foundation of Service-Dominant Logic theory (S-D Logic) (Vargo and Lusch, 2008). S-D Logic addresses the consumers in the Internet age, who are a part of a social network of people, with their own skills, knowledge and initiative, whom want to actively create their own experiences (Baron *et al.,* 2010).

Due to the importance of S-D logic to online marketing literature and modern marketing developments, the following section will discuss the theory in more detail.

## 4.3 The Shift in Marketing to a Service Dominant Logic

Emerging in the mid-late 20th century (Baron *et al.,* 2014), developments in marketing sub-disciplines began to surface regarding relationship marketing, supply and value chain management, and quality management (Smit *et al.,* 2007). The theme of services marketing was an escape from the worldview of product and goods marketing and a new logic for dealing with services marketing subjects (Dixon, 1990).

Marketing has seen a shift in perspective from the exchange of tangible goods (goods-dominant logic), towards the exchange of intangibles (skills, knowledge and processes)(service-dominant Logic) (Heinonen *et al.,* 2010; Baron *et al.,* 2010); described in terms of operand (tangible) and operant (intangible) resources (Constantin and Lusch, 1994). In most cases, operant resources are infinite, invisible, organisational processes that produce effects (Constantin and Lusch, 1994; Lusch and Vargo, 2006), and within service logic are regarded as the primary resource (Vargo and Lusch, 2004). Operand resources however, must be acted upon to produce an effect (Constantin and Lusch, 1994) that is useful (Edvardsson *et al.,* 2011), and in the case of civilisation, such resources include land, livestock, crops and other natural resources, or raw materials (Lusch and Vargo, 2006). The historical understanding of operand resources, is that essentially, they are 'things' that are static, finite and of tangible use to the user they are sold to (Vargo and Lusch, 2004; Edvardsson *et al.,* 2011); suppliers produce products and consumers buy them (Payne *et al.,* 2008). Yet, S-D logic presents a number of key shifts from goods-dominant logic (G-D logic): from goods to services; from tangible to intangible, from operand to operant resources and from propaganda to conversation (Lusch and Vargo, 2008).

Overtime, customers, like resources, became something for the retailer to capture or act upon via segmentation and promotional tools (Vargo and Lusch, 2004). Retailers believed that a higher share of operand resources was the key to success (Vargo and

Lusch, 2004); more products to sell to consumers, equalled more profits. Yet, perspective over the last 60 years has shifted, with primary resources now viewed as intangible functions of human ingenuity (Vargo and Lusch, 2004). The service-dominant view centralises relationships, consumers and value-exchange processes in a seemingly consumer-centric perspective (Vargo and Lusch, 2008), from a goods-dominant view, that centralises tangible outputs and discrete transactions (Vargo and Lusch, 2004). Services are defined as those intangible, specialized competences (skills and knowledge) that are applied through deeds and processes for the benefit of the entity or others (Edvardsson *et al.,* 2011), i.e. doing something for someone (Tynan and McKechnie, 2009). The service is dominated by and from the perspective of the service provider, co-created with the consumer (Heinonen *et al.,* 2010; Baron and Harris, 2010) and the value is uniquely determined by the beneficiary (Baron and Harris, 2010).

A company can no longer expect to produce and sell products to consumers without acknowledging the customer's role within the exchange, and their desired experience (Klaus *et al.,* 2013). Instead, they must create value for the customer via the experience they offer and enable them to participate in the co-creation of that value (Vargo and Lusch, 2004). The facilitation and co-creation of value rather than a value exchange (Tynan and McKechnie, 2009) is the ultimate goal of S-D logic (Gronroos, 2008) and thus it shall be reviewed further.

### 4.3.1 Value Co-Creation

The key foundational proposition of S-D logic, states that consumers are actively involved in every aspect of the consumption process (Payne *et al.,* 2008) and are the co-creators of value (Heinonen *et al.,* 2010).

According to G-D logic, value is created by the provider and delivered to the consumer in a value exchange (Tynan and McKechnie, 2009); i.e. goods for money (Edvardsson *et al.,* 2011). Contrastingly, S-D logic takes the consumer perspective (Payne *et al.,* 2008) and emphasises that value is created through participation in a value creation network, whereby customers co-create value with the brand (Baron and Harris, 2008).

Consumers can engage in dialogue and interaction with the supplier during product design, production, delivery, decision-making and consumption processes (Payne *et al.,* 2008). This constant dialogue and interaction is termed co-creation and the value the consumer gains starts with the supplier understanding how to support the consumer

in their value-creating processes (Payne *et al.,* 2008). The value is created immediately (Edvardsson *et al.,* 2011) from the consumer's personalised experience (Prahalad, 2004), when they shift from being a passive audience member to an active participant (Vargo and Lusch, 2004).

As an example, to simplify the complexities of the topic, in the context of fashion retailing and the current study, operand resources include the garments or goods a retailer offers for sale, that are exchanged for money (Edvardsson *et al.,* 2011). The operant resources would be those services offered over and above the saleable garments, that enable the consumer to co-create value from their experience, and the supplier to manage their consumer's experiences (Klaus *et al.,* 2013). In the virtual world, this would include the customer service and conversations taking place between brands and consumers on social media networks such as Facebook and Twitter (Edvardsson *et al.,* 2011), and the consumer's employment of interactive tools on the retail website; such as chatroom support, customer forums, refine tools, virtual models, augmented reality and the co-production (Vargo and Lusch, 2008) and customisation of products, e.g. Burberry's bespoke trench coat service (Burberry, 2014). In the physical store, the services may include cafes, seating areas, information booths, technology points and personal shopping services with sales staff, that aim to enhance the consumer's experience, develop consumer-brand relationships (Klaus *et al.,* 2013), offer skills, advice and knowledge (Edvardsson *et al.,* 2011), provide value to the consumer's shopping processes or enable the consumer to co-create the value they gain (Spena *et al.,* 2012).

#### 4.3.1.1 Consumer-to-Consumer Value and Communities

The subject of customer-to-customer interactions and user communities also comes into focus here, due to the value they create for the consumer (Bhattacharya and Sen, 2003).

Consumer-to-consumer interactions involve a consumer's communication with a close acquaintance, stranger, employee or other actor that can produce social benefits (Baron and Harris, 2010). Consumers combine their resources, including family, commercial and social networks (Arnould, 2007), to become an effective resource integrator (Edvardsson *et al.,* 2011) and to produce personal and meaningful experiences in the co-creation of value (Baron and Harris, 2010). Their interactions are enhanced by computer-mediated communications, such as chat rooms, web sites and

social networks, offering them a greater voice in the co-creation of value, than the goods-dominated services of the past (Lusch and Vargo, 2006). According to Arnould *et al.,* (2006) individuals deploy both operand and operant resources in order to pursue life roles or projects. It may be for business and professional needs or due to personal motivations (Baron and Warnaby, 2011). Arnould *et al.,* (2006) define the operant resources as physical (energy, emotion and strength), cultural (specialised knowledge, skills, history and imagination) and social resources (family relationships, brand communities, consumer tribes, commercial relationships), and suggest that the consumer can use and integrate these in partnership with an organisation, to pursue projects or roles (Baron and Warnaby, 2011).

User communities are sub-cultures of consumption, involving consumer innovators actively creating markets (Goulding and Saren, 2007). Consumers who share common hobbies or interests can come together to form a community, either virtually or non-virtually (Fuller *et al.,* 2007) to converse over new concepts, production and design ideas that may help to develop products in the future (Tynan and McKechnie, 2009). Fuller *et al.,* (2007) offer an example of the Harley-Owners-Group community (hog.com), who discuss motorbikes, custom bikes and accessories – ideas that are later considered by Harley Davidson in their development process (McWilliam, 2000). A fashion example can be found in the large and cult community of Australian brand, Black Milk Clothing (blackmilkclothing.com). Their social media communities discuss the garment fit, quality, style and ideas for new designs, which aid the brand in their production processes and new design ideas. The company has been described by Paypal (2014, p.1) as, "as *much a community as a business; as much an experience as a brand*." The community has grown from experiences and co-created value between brand and consumer, enabling the brand to grow year on year. Their Facebook following totaled 648,000 people in 2014, from 40,000 in 2011 (Black Milk, 2014).

Online communities are very popular in the digital world and can form in a number of online arenas (Baird and Parasnis, 2011) such as weblogs, discussion forums and social networks (Kozinets, 2010). The consumer can gain entertainment, information and social relationships, whist writing and posting openly about values and feelings towards brands and products (Kulmala *et al.,* 2013). Such posts are deemed as more trustworthy than the reviews and 'propagandistic' information (Edvardsson *et al.,* 2011) offered by marketing professionals and thus can enhance positive electronic word-of-mouth (eWOM) (Kulmala *et al.,* 2013). Educated consumers rely on the

opinions of their peers, communicated through social media channels, rather than advertisements and sponsored content (Edvardsson *et al.,* 2011). Marketers have therefore seen the benefits in encouraging such consumer-to-consumer eWOM, offering rewards for reviews including vouchers, discounts and free products (Ryu and Feick, 2007). Due to such an incentive to post and review items, the blogging community in particular has seen exponential growth in recent years, and the growth of the blogger's following and credentials is owed to social networking and communicating with followers (Gaudeul and Peroni, 2010). From 2006 to 2012, the number of worldwide blogs grew by 36 million to reach 181 million (Neilson, 2012).

It would appear that a continuum of sorts has emerged: Incentives from retailers leads to the growth of the blogging community (Ryu and Feick, 2007); the blogging community interacts socially together and with other consumers to gain followers (Gaudeul and Peroni, 2010); their reviews are spread socially via word of mouth to their larger following (Edvardsson *et al.,* 2011); and due to positive results, the retailer continues or enhances their incentives. The size of the blogging community and eWOM (Kulmala *et al.,* 2013) will only increase as a consequence, and consumer-to-consumer interactions will become even more influential to product sales. According to recent statistics, 172,000 blogs are added to the Internet every day; two blogs per second (Gaille, 2013).

The value of service marketing stems from the process of fulfilling the consumer's needs and desires, consequently influencing the consumer's experience (Edvardsson *et al.,* 2011). Whilst a product may provide enjoyment to the consumer for a length of time, a positive experience with service will leave a lasting impression; long after the service has been terminated (Edvardsson *et al.,* 2011). Consumer experiences underpin the process of service dominant logic value creation and consumer co-creation (Tynan and McKechnie, 2009; Baron and Harris, 2010), and thus shall be discussed further.

### 4.3.2 Customer Experience

It is difficult to clarify the understanding of the term 'experience.' As Tynan and McKechnie (2009) explain, it is both a noun and a verb and is used interchangeably to convey the process of the activity, participating in the activity; the affect, thoughts or emotions felt through the senses and can even refer to the outcome of the experience. Therefore, it is unclear as to whether experience is active or passive and if it requires an interaction to take place (Tynan and McKechnie, 2009).

Overtime the focus of marketing has moved from the creation of fast-moving consumer brands, to a service marketing approach - focusing on building rewarding consumer relationships (Klaus *et al.,* 2013). This shift saw companies forming a company-customer relationship based on the 'value-in-use' of goods, rather than 'value-in-exchange' (Vargo and Lusch, 2004). However, since the millennium, focus has moved away from service-based marketing towards customer experience (CE) management and how to deliver compelling CE's (Maklan and Klaus, 2011). According to Klaus and Maklan (2012), customer experience is a continuum. The consumer's perceived experience is assessed through an ongoing process of interactions that include evaluating offerings, gathering information, physical interactions with products and services, consumption of products and services and the post-purchase evaluations (Morgan, 2007). Despite growing literature on the topic of CE management and customer-centricity, measuring the effects of customer experience on marketing and designing a successful CE strategy still remain a challenge (Klaus *et al.,* 2013).

In a similar line of thought to Klaus *et al.,* (2013), Heinonen *et al.,* (2010) suggested a requirement for a more consumer-centric focus to services marketing. Within service literature, the key focus of SD logic is the co-creation of value from the active consumer in a consumer-centric perspective (Vargo and Lusch, 2004). However, Heinonen *et al.,* (2010) argue that SD logic is still not sufficiently consumer-focused, but instead represents an advanced company-based view where the consumer is a partner in the co-creation. They state that whilst SD logic provides its view of consumer-centricity, it neglects a truly consumer-dominant logic (Brown, 2007). Heinonen *et al.,* (2010) believe that SD logic literature needs to address how consumer value emerges and how the consumer perceives the company's participation in their activities in terms of the value they experience.

Customer experience literature is deep rooted, with Parsons in 1934 suggesting that customer choices are driven by their personal value systems, which determine whether an experience is desirable. In other words, customers buy goods to create a desired experience (Klaus *et al.,* 2013). Abbott (1955) similarly stated that consumer's desire the experience more than the product; a desired experience that is based on the consumer's evaluation of past, present and future experiences (Klaus *et al.,* 2013).

Through the use of successful experience marketing, the company can deliver sensory (sight, hearing touch), affective (moods and feelings), cognitive (creativity and problems-solving), pragmatic (usability), relational (social) and behavioural value to

customers, as well as social and information based value (Pentina *et al.,* 2011; Gentile *et al.,* 2007; Schmitt, 2003). According to Poulsson and Kale (2004) successful marketing experiences should be personally relevant, novel, offer an element of surprise and engage the consumer, in order to educate, entertain or offer escapism (Pine and Gilmore 1998; Holbrook 2000). The firm provides such experiences via their store atmosphere, social environment, product assortment, promotion, price, channel and customer service interface (Pentina *et al.,* 2011) and the consumer can choose to actively participate or passively spectate (Tynan and McKechnie, 2009). Yet, the experience is not a material or immaterial tool passed from the company to the consumer; rather, it is co-created via the consumer's contribution and participation with the company, and the sensorial, emotional, cognitive and behavioural effects they gain (Spena *et al.,* 2012). Social and emotional relationships are formed and the consumer extracts the value they contribute in order to co-create value (Spena *et al.,* 2012)

Whilst the creation of a more entertaining consumer experience is beneficial for the consumer (Tynan and McKechnie, 2009), the benefits for the company include the likelihood of increased consumer loyalty, business growth (Verhoef *et al.,* 2009), competitive advantage (Edvardsson *et al.,* 2011), customer satisfaction and word of mouth (Klaus *et al.,* 2013).

Yet it is how to create an 'entertaining' (Tynan and McKechnie, 2009), or satisfactory consumer experience via m-commerce that this study is concerned with. This research intends to analyse the consumer's experience with the design of the m-commerce environment, supported by online literature, and thus the following section will review the growth of online marketing, store environment design and marketing communication tools before narrowing the literature towards mobile marketing and m-commerce design stimuli.

## 4.4. Online Marketing

Consumers have been subjected to marketing messages and branded advertisements via numerous media throughout history; examples of advertisements have been found in the ruins of ancient civilisations, while in the mid 1700's, men notoriously filled the streets carrying hoardings (McFall, 2004). It became essential for companies to increase their brand and product awareness in order to encourage consumers to buy their products over almost identical competing brands (Chaffey and Smith, 2008).

Originally, radio broadcasts were interrupted by vocal advertisements describing the delights of the newest products to hit the local stores (Weinberger, 1994). Subsequently, television stations were endorsed by companies hoping to encourage consumer awareness via visual advertisements (Kapoor, 2003; Naik and Peters, 2009). Whilst many other consumer touch points were introduced before, during and after these historical marketing stages (Singh *et al.,* 2008), the Internet has far outreached any other form, now with 83% of UK households gaining access (The Guardian, 2013).

Consumers increasingly prefer to purchase over the Internet as an alternative to the traditional channel, as it allows them to purchase frequently, at any time, and unobserved (Kukar-Kinney *et al.,* 2009). Statistics from Mintel (2013, e) show how within a fashion context, New Look, H&M and Topshop consumers are divided equally when it comes to the decision to shop in-store or online. From 2000 to 2012, global online usage grew by 566.4%, with a 393.4% growth in Europe alone (Internet World Stats, 2012). Therefore when, how and why the consumer chooses to shop online is a critical issue that marketers must try to determine (Taylor and Strutton, 2010).

Understanding the new electronic environment and the consumer's behaviours within the virtual world have become key priorities for academics and practitioners (Constantinides, 2004). The requirement for research into the online selling channel was indicated by the fact that in 2001, 120 relevant academic papers were published on the topic alone (Cheung *et al.,* 2003).

Online retail marketing research has related to store environment issues, such as how to design the retail environment to influence shopping intentions or emotions (Wu *et al.,* 2014; Ha and Lennon, 2010; Kim and Park, 2005), how to engage and 'win' consumers in the online marketplace (Constantinides, 2004), consumer behaviours (Manganari *et al.,* 2011; Bui and Kemp, 2013; Hsu *et al.,* 2013) and decision making processes (McKnight *et al.,* 2002; Joines *et al.,* 2003; O'Cass and Fenech, 2003).

Yet there are further research streams within online marketing that relate to processes outside of the boundaries of the retail store; activities that are taking place on the Internet for the purpose of building consumer relationships (Wirtz *et al.,* 2013), improving customer satisfaction (Sharma and Vaoku, 2013), increasing brand awareness and enhancing brand equity (Wirtz *et al.,* 2013). These include the use of banner advertisements and affiliate marketing (Barreto, 2013; Steenburg, 2012; Newman *et al.,* 2004; Hofacker and Murphy, 1998), interactive marketing (Stone and

Woodcock, 2014), service dominant logic and consumer co-creation (Vargo and Lusch, 2004), social networking (Hadija *et al.,* 2012; Park and Cho, 2012), online brand communities (Wirtz *et al.,* 2013), pull-marketing (Smith, 2012), push-marketing (i.e. emails and text messaging), blogging communities (Tran *et al.,* 2013) and digital marketing practices (i.e search engine optimisation, pay per click advertising and social media) (Hutter *et al.,* 2013; Jones, 2011). Such issues are being discussed within academic literature (e.g. Wirtz *et al.,* 2013; Sharma and Vaoku, 2013; Barreto, 2013; Stone and Woodcock, 2014; Hadija *et al.,* 2012; Tran *et al.,* 2013) and although the issues do not relate specifically to the marketing design of native m-commerce applications (as is the focus of this thesis), they are still of interest to retail marketing literature and the researcher's greater understanding of marketing practices. Such literature may acknowledge particular consumer affects and behaviours or perhaps interesting research themes for the future, and should therefore not be ignored. Marketing issues with relevance to the current study will be reviewed further, beginning with a discussion of the store environment, the online store environment and design stimuli before discussing the newer online marketing tools.

### 4.4.1 The Store Environment

Traditional marketing literature from the past three decades has shown a great concern for store environment factors and their influence on consumer behaviours (Constantinides, 2004), due to the importance of the physical store as the traditional selling medium (e.g. Bellenger and Korgaonkar, 1980; Milliman, 1982; Smith, 1989; Bitner, 1990, 1992; Spies *et al.,* 1997; Donovan *et al.,* 1994; Baker *et al.,* 1994; Bruner, 1990; Jones, 1999; Mohan *et al.,* 2013).

In traditional marketing literature, understanding the way in which the store environment affected the consumer was of key interest to researchers and retailers alike (Birtwistle and Shearer, 2001; Newman and Patel, 2004), especially as the design was critical to the success of the store (Parsons, 2011; Moye and Giddings, 2002). As a result, retailers were offered academic recommendations for retail store design in terms of visual merchandising, décor and the importance of the walls, flooring, scents, music and temperature, as examples (Paulins and Geistfeld, 2003). The store environment was and is still part of the retail selling strategy, and greatly influences the consumer's patronage and liking for the store (Solomon and Rabolt, 2009; Parsons, 2011). It can also influence satisfaction (Bitner, 1990), store choice (Darden *et al.,* 1983) and impulse buying (Mohan *et al.,* 2013). The majority of studies tend to explore the

influence of individual elements of the retail store, such as layout and signage (Ang *et al.,* 1997), the ambience (Sharma and Stafford, 2000), music (Beverland *et al.,* 2006) and lighting (Summers and Herbert, 2001), rather than the overall effect of the store environment (Mohan *et al.,* 2013). This study will follow the majority, by exploring the influence of individual design stimuli within the m-commerce environment to discover the consumer effects. Thus, the following literature will review online and mobile environmental design cues.

#### 4.4.1.1 The Online Store Environment and Design Stimuli

It has long been recognised that the store environment is important in offering value to the consumer, enticing them to browse and purchase (Fiore, 2002). Within the online store, the environment can influence the number of items purchased, the consumer's liking of the store, the time and money they spend, how they perceive the quality of the merchandise, how they evaluate the products, their satisfaction as well as their choice of store (Mohan *et al.,* 2013). Thus, the store environment is an important factor in a retailer's marketing strategy (Dholakia and Zhao, 2010).

Yet, the consumer's inability to interact with a salesperson or the merchandise during their online shopping means that the website quality must compensate for this loss (Chang and Chen, 2008; Ethier *et al.,* 2006). The quality can be increased via the integration of design cues, proposed by Eroglu *et al.,* (2003) to reside within two categories: high task-relevant cues and low-task relevant cues. The high-task relevant cues include website copy and descriptions of the merchandise, prices, delivery and return policies, images of the merchandise and navigational features (Eroglu *et al.,* 2003), that can have an influence upon utilitarian values (Dholakia and Zhao, 2010). The low-task relevant cues include colours, borders, fonts, music, entertainment and decorative imagery (Eroglu *et al.,* 2003), that influence hedonic values (Dholakia and Zhao, 2010). Such a taxonomy inspired this research study, leading the researcher to query what other design cues or stimuli were apparent in the online and mobile environment, and what consumer responses they may influence.

Via an exploration into store environment literature, as well as a case study of websites and mobile applications, twenty-nine branding and marketing-based design stimuli were recognised, illustrated within figure 3.1 and later in the thesis in figure 4.1 (section 4.6). For example, it was found that Ballantine (2005) focused upon the effects of interactivity and product information whilst Srinivasan *et al.,* (2002) analysed the outcomes of customisation cues. Yun and Good (2006) focused on imagery, Kim *et al.,*

(2007) analysed the effects of image interactivity technology and McCormick and Levitt (2012) stated the importance of trend information, style advice and social media information. From a variety of literature papers, the design cues were gathered together and demonstrated within the m-branding and m-marketing design models (figures 3.1. and 4.1), to deliver an up-to-date and holistic framework of m-commerce stimuli.

Academics have analysed the outcomes of such online design cues, proposing that e-satisfaction (Szymanski and Hise, 2000) and e-loyalty (Srinivasan *et al.*, 2002) are two key consumer effects within the online context. Furthermore, Wu *et al.,* (2008) found that purchase intentions could be influenced via emotional responses to the design cues. Additional examples include Dholakia and Zhao (2010), who referred to the cues as attributes and analysed the consumer effects of virtual reality, coupons, product information and games amongst others, to find that the higher the website satisfaction, the higher the chances of repurchasing. Kim and Lennon (2010) found that high levels of information, a variety of visual presentations and detailed verbal descriptions can lead to a reduction in perceived risk and a heightened positivity and satisfaction.

This study was interested in collecting similar behavioural and emotional results, although for the context of m-commerce, building upon previous knowledge of online website effects as found by Szymanski and Hise, 2000, Srinivasan *et al.*, 2002, Kim *et al.,* 2007 and Dholakia and Zhao, 2010, as examples. This research queried whether consumer responses towards m-commerce would be similar to those influenced in the online environment and aimed to discover the emotional, cognitive and behavioural consumer responses towards m-commerce design.

An indepth review of the m-marketing stimuli can be found within section 4.6 following the continuation of the online marketing discussion.

### 4.4.2. Online Marketing Communications

Aside from literature regarding the design of the store environment, on which this thesis places its primary focus, there are further themes within online marketing relating to the activities outside of the store environment, which aid in the communication of the brand (Cadden and Leuder, 2013). These activities work together to form the retailer's integrated marketing communications strategy (IMC)(Cadden and Leuder, 2013), to which mobile devices are key (Moore, 2012). IMC

is a communications strategy in which a company transmits harmonious messages to its stakeholders via different mediums (Clow and Baack, 2007).

The 'Marketing Mix' (Culliten, 1948) and the usage of the 'Four P's' (McCarthy, 1964) (Place, Product, Price and Promotion), as a manipulative toolkit (Hollensen, 2011) to assist with business to consumer marketing strategies (Chikweche and Fletcher, 2012), has also received great attention within marketing literature and teaching practices. The original four P's marketing mix was developed by Kotler (1984) into a Seven P's model to include personnel, process and physical facilities as services factors, and the two models have been employed by practitioners as a strategic and tactical tool for marketing issues since that time (Sriram and Sapienza, 1991; Romano and Ratnatuna, 1995; Chikweche and Fletcher, 2012).

The Promotion aspect of the 4P's of the Marketing Mix (McCarthy, 1964) is more commonly referred to as 'Marketing Communications' and is the means by which the retailer attempts to "*inform, persuade, and remind customers – directly or indirectly – about the products they sell*" (Cadden and Leuder, 2013, Ch07, S7.8). Kotler and Keller (2009) demonstrate the various communication elements within their 'Marketing Communications Mix' model, that includes: personal selling, advertising, sales promotion, PR and publicity, direct marketing, interactive marketing and word of mouth (WOM) communication. Kitchen (1996) devised a similar model, 'The Promotions Mix', that included four of the communications tools (Kotler and Keller, 2009): sales promotion, advertising, personal selling and PR. Such tools have been utilised for promotional purposes for many years and are key to a retailer's marketing strategy (Kitchen, 1996; Kotler and Keller, 2009). The only difference between the modern day promotional tools to those mentioned in 1996 and 2009, is that technology has adapted and increased in capabilities, generating useful digital instruments for online and mobile marketing (Moore, 2012). As such, literature related to marketing communications, integrated marketing communications strategies (Cadden and Leuder, 2013) and the transition to digital marketing practices, is of great importance to the current study due to their influence on the mobile selling channel (Cadden and Leuder, 2013; Parsons, 2011; Chaffey, 2013).

A business must decide on its primary marketing objectives before employing any of the communication tools for an IMC campaign. According to Cadden and Lueder (2013) there are seven major categories of IMC objectives: to increase demand, differentiate a product, provide more product/service information, build brand equity, reduce

purchase risk, stimulate product trial and to develop brand recognition. When the objectives have been chosen, the retailer can utilise a selection of the communications tools to inform, persuade and remind the consumer of the brand, products and services (Cadden and Leuder, 2013). The tools must be used in a seamless, coordinated and integrated approach that maximises the impact of the communication (Lascu and Clow, 2007).

### 4.4.3. Marketing Communications Tools: Traditional and Newer Methods

Traditional marketing communications tools have been utilised by retail marketers for many years (Kitchen, 1996) and are still in current employment (Kotler and Keller, 2009), albeit in a modernised format. Yet there are a number of newer communications methods, such as interactive marketing and social media networking, that have evolved due to the growth of digital media technologies (Smith, 2012). The following literature will discuss the tools of the Marketing Communications Mix (Kotler and Keller, 2009) and review the development of the newer, value-creating and conversational (Burton and Soboleva, 2011) tools for online and m-commerce marketing.

#### 4.4.3.1 Advertising

Advertisements can be distributed throughout a variety of media including radio, television (Kapoor, 2003; Naik and Peters, 2009), newspapers and the Internet for example and are a non-personal presentation of goods and ideas (Kotler and Keller, 2009). They have the ability to reach a wide and dispersed audience (Cadden and Leuder, 2013) yet are often the most expensive form of promotion due to the use of models or celebrity endorsements (Lear *et al.,* 2009).

#### 4.4.3.2 Direct Marketing

Direct marketing was traditionally executed via catalogues and mailing, sending messages directly to the relevant consumer. Yet, modern direct messages are regularly sent via social media networks and push marketing techniques including emails, mobile app pop-ups and text messages (Lascu and Clow, 2007). The advantages of such media lies in their ability to reach the intended recipient of the message directly and form the connection needed to build brand loyalty (Lascu and Clow, 2007).

#### 4.4.3.3 Word of Mouth (WOM)

Word of mouth promotion involves the transmission of marketing messages from peer to peer (Woerndl *et al.,* 2008), whereby one consumer will recall their experience to another consumer, to spread the message. Due to the explosion of social media and blogging communities, word of mouth promotion is now much faster and more effective (Woerndl *et al.,* 2008). It is therefore important that retailers utilise social media to announce promotions and information (Lin and Lekhawipat, 2014), to encourage sharing and increase the power of their messages.

#### 4.4.3.4 Sales Promotion

Sales promotions are intended to draw in a larger audience of consumers via the incentive of price reductions and special offers (Álvarez and Casielles, 2005). The discounts, traditionally during the festive time or the change of season, ensure stock clearance, increase profits, attract new consumers and create excitement within the store (Fam, 2003; Tong *et al.,* 2012). They also benefit the consumer via monetary savings, convenience, entertainment, exploration and an increase of quality perception (Weng and Cyril de Run, 2013).

#### 4.4.3.5 PR and Publicity

The role of the Public Relations (PR) team is to manage relationships and communications, encompassing public affairs, internal and corporate communications, media relations, community relations and managing issues related to the public view of the company (Gregory, 2011). In the UK, the term public relations is used interchangeably with corporate communications, as UK companies tend to employ staff to manage both internal and external communications, that aim to influence the positive perception of stakeholders, such as the press or affiliated businesses (Van Riel and Fombrum, 2007; Gregory, 2011). Due to the increase in the blogging community (Hsu *et al.,* 2013), a key role for the PR team is the management of press/blogger relationships, ensuring that the blogger's perception of the brand is heightened (Hsu *et al.,* 2013). The blogger's opinions are trusted and relied upon much more than those of marketing professionals, and as such, the PR team must manage the relationship carefully to encourage positive word of mouth (Kulmala *et al.,* 2013). In some sectors, an online review can be critical to whether a product will or will not sell (Stone and Woodcock, 2014).

#### 4.4.3.6 Personal Selling

Personal selling traditionally related to the one-to-one communication found within the retail store between consumer and sales staff (Hammann, 1979). For many years, academics and practitioners have been interested in how the performance of sales staff can affect retail sales (Churchill *et al.,* 1985; Plouffe *et al.,* 2010; Verbeke *et al.,* 2011), and it has been found that supervisory coaching is essential for staff development (Shannahan *et al.,* 2013). Yet, the online servicescape lacks the physical presence of a sales person, and therefore retailers have attempted to recreate the experience of personal selling via personalised search results and recommendation systems (Lepkowska-White, 2013).

Such features give the retailer a competitive edge and improve their operations (Shih *et al.,* 2009), whilst offering help, engaging with (Bruhn *et al.,* 2012) and influencing the positivity of the consumer (Lepkowska-White, 2013). Personal selling could therefore be seen to form a link with interactive marketing due to its focus on enhancing the consumer experience via interactive features (Stone and Woodcock, 2014). But additional to this, social media networks such as Facebook and Twitter have become renowned as a place for consumers to complain (Champoux *et al.,* 2012) or gain direct responses from the retail service staff. Social media enables the company to get closer to their consumer and to effectively create foundations for customer relationship management (CRM) (Baird and Parasnis, 2011), as consumers trust social media as a source of information, much more than other forms of marketing communication (Foux, 2006). The connections and engagement between retailer and consumer can also impact greatly upon brand equity whilst being relatively lower in investment costs in comparison to other marketing communications instruments (Bruhn *et al.,* 2012). Therefore whilst the online platform lacks the physical presence of sales representatives, new social media networks and technologies (Lepkowska-White, 2013) are essential to creating a personal connection between retailer and consumer (Baird and Parasnis, 2011).

#### 4.4.3.7 Interactive Marketing

Marketing has shifted from a transaction-based activity to a conversational effort (Burton and Soboleva, 2011). Yet, there is still confusion as to how to define and interpret interactivity (Koolstra and Bos, 2009). In one definition, interactivity is said to involve interpersonal communication between individuals and/or organisations via

reactive communications (when messages respond to previous messages) and fully interactive communications (Burton and Soboleva, 2011) (whereby a conversation has a preceding thread)(Sundar *et al.,* 2003). Such a definition could imply that the consumer has a platform on which to form an interaction with the company, such as the physical store, a chat forum or a social network, i.e. Twitter (Burton and Soboleva, 2011). But such a definition could also refer to the interaction between the user and the technology, in the case of personalised recommendations from websites to their browsing consumers (Klaus, 2013). The company is reacting to and interacting with their consumer, even if it is in a non-personal form (Burton and Soboleva, 2011).

The second view suggests interactivity is the extent to which users can modify the messages they receive and create their own experience (Burton and Soboleva, 2011). For example, utilising extra website features such as audio or video (Sicilia *et al.,* 2005), clicking onto web links and utilising chat facilities, as examples (Burton and Soboleva, 2011). Stone and Woodcock (2014) suggest that interactive marketing demands deeper understanding of the consumer and their behaviours, such as how they like to interact with the retailer and what experiences they would find useful. The comparable factor of each definition of interactive marketing is the focus on interactions between the user and the company, in that conversations can be formed and the user is offered a more useful and personal experience (Stone and Woodcock, 2014).

In related literature, academics refer to 'Interactive media,' which appears to relate to the tools used for business-consumer interactions (Fortin and Dholakia, 2005). Lepowska-White, (2011) describes audio or visual stimuli as being interactive media, as an alternative to static images and written descriptions (Lepowska-White, 2013). Burton and Soboleva, (2011) mention the increased interactivity of online advertisements and their association with increased consumer involvement (Fortin and Dholakia, 2005) and Moore (2012) suggests mobile phones are an interactive media for entertainment and social stimulation. Such definitions of interactive media imply an interaction between the consumer and the media by which the company is reaching them, either by non-static advertisements (Fortin and Dholakia, 2005), online features (Burton and Soboleva, 2011), recommendations (Klaus, 2013), mobile phones (Moore, 2012) or social media (Burton and Soboleva, 2011). As such, it appears that interactive marketing has a strong connection with digital marketing due to its employment of digital media (Smith, 2012). Due to a significant link between mobile devices and digital marketing (Cadden and Leuder, 2013; Moore, 2012), digital

marketing literature will be discussed further as it may uncover interesting insights relating to mobile marketing practices.

### 4.4.4 Digital Marketing

As well as enhancing the design of the store environment (Wu *et al.,* 2014; Ha and Lennon, 2010; Kim and Park, 2005) and utilising traditional marketing communications tools (Koteler and Keller, 2009), a retailer has the ability to use a range of digital media to communicate and promote its products and services (Smith, 2012). Spending time and resource developing a powerful selling channel would be pointless if the consumer was unable to find it; a website is not enough (Parsons, L., 2011). As such, digital marketing uses a number of tools to raise the profile and transparency of a retailer on the web (Smith, 2012). By optimising for searches, developing an online advertising plan and enhancing the retail image, personality and services via social media (Chaffey, 2013), the retailer is able to target new and existing consumers, increase their brand recognition, enhance their brand awareness (Hutter *et al.,* 2013), generate customer loyalty (Dumeresque, 2013) and convert browsing customers to purchasing consumers (Hutter *et al.,* 2013).

Digital marketing is a term used by specialist practitioners and agencies (Chaffey, 2013), to represent the tasks undertaken to establish a company's digital (electronic) presence (Parsons, L., 2011). The key tasks involve the application of digital media technologies and include:

- Search Engine Optimisation (SEO) (utilising keywords and link generation via blogs and other websites)
- Mobile optimisation (using mobile advertising, marketing and mobile channels)
- Pay Per Click advertising (PPC) (banner advertisements and affiliate marketing)
- Social media networking/advertising (including virtual worlds and viral videos)
- Direct marketing activities (email advertising and text messaging)
- Digital TV's

(Cadden and Leuder, 2013; Parsons, L. 2011; Chaffey, 2013).

The main digital distribution channels are therefore computers, mobile phones, smartphones, digital TV's or any other digital device (Smith, 2012) that utilises web sites, search engines, blogs, email and text messaging services (Chaffey, 2013). The aim of the digital media is to support marketing objectives, profit from, acquire and retain

customers (Chaffey, 2013). The significance of digital marketing is that all customer activity can be tracked and analysed, so that customer knowledge is increased (in terms of profiles, behaviours, loyalty drivers) and more direct, integrated communications tools can be used to target them (Chaffey, 2013). The best digital marketing strategies are integrated campaigns, as the marketing teams know that working together, rather than in silos, is vital to a powerful marketing message (Stone and Woodcock, 2014).

Millennial consumers, those born between 1977 and 1994 (Grotts and Johnson, 2013), utilise digital media technologies extensively and their buyer power makes them an attractive age group for retail targeting (Smith, 2012). Smart phones and computers are common tools for the Millennials and therefore understanding how to employ digital marketing strategies to target this age group is of interest to retail marketers (Smith, 2012). It is now pull marketing, rather than the older push marketing approach, that must be employed; to pull the consumers to the retailer's website and into a brand-consumer relationship (Baird and Parasnis, 2011; Smith, 2012). Companies need to interact with their consumers "on their turf", within the social media channels, search engines and other arenas in which they congregate (Smith, 2012, p.90; Baird and Parasnis, 2011), utilising meaningful and effective messages in order to reach them successfully (Parsons, 2011). Yet social media is advancing at a greater pace than any other digital platform, and whilst it creates major opportunities for businesses, marketers must move fast to understand how they can utilise the power of social media to enhance brand recognition, increase sales and generate loyalty (Dumeresque, 2013). Due to its importance in current academic thinking (Dumeresque, 2013; Lin and Lekhawipat, 2014), social media marketing will be explored further, in order to understand how it may be of interest to mobile marketing stimuli literature and what role it plays within a retailer's mobile store design strategy.

#### 4.4.4.1 Social Media Marketing

Digital marketing tools and the instruments of the promotional mix (Kotler and Keller, 2009) are utilised by retail marketers daily, in order to maintain brand awareness (Tsimonis and Dimitriadis, 2014), influence brand loyalty (Dumeresque, 2013) and increase purchase intentions (Hutter *et al.,* 2013). In order to strengthen their communication with consumers, retail marketers have invested great efforts into the development of interactive services that aim to form a relationship with the consumer and shape their experiences (Tsimonis and Dimitriadis, 2014). The use of social

networking sites (Jin, 2012) is one of those services, enabling brands to connect with a wider audience using richer media (Thackeray *et al.,* 2008). The social channels are inexpensive, user-friendly and can be accessed via computers and mobile devices, allowing for the ubiquitous sharing of user-generated material (Sigala and Marinidis, 2009; Kaplan and Haenlein, 2010, p. 61). Whether for networking (e.g. Facebook), video-sharing (e.g. Youtube), picture-sharing (e.g. Instagram), microblogging (e.g. Twitter), blogging (e.g. Blogger) or professional networking (e.g. Linkedin) (Tsimonis and Dimitriadis, 2014), the various forms of social media enable individuals and firms to engage in social interactions on a scale that was not previously possible (Fischer and Reuber, 2011).

Conversations have switched from "*dialog to trialogue*" (Tsimonis and Dimitriadis, 2014, p.329), whereby consumers can engage with not only the firm, but one another (Lipsman *et al.,* 2012; Mangold and Faulds, 2009). Social networks consist of individual users connected via meaningful relationships, such as friendships, family and work (Yang *et al.,* 2006) within their own personal network (Hadija *et al.,* 2013). These individuals are turning away from traditional media such as TV and radio and utilising social media to search for a trustworthy source of information (Bruhn *et al.,* 2012). They trust user-generated content and word of mouth on social media and blogs much more than branded content as it comes from a non-affiliated source (Kulmala *et al.,* 2013). The consumers are driving the conversation, taking the control away from the brand and forcing them to embrace a new social customer-relationship management strategy, 'Social CRM' (Baird and Parasnis, 2011, p.30). Rather than solely managing the customer relationship, the business must now facilitate collaborative social experiences of value for the consumer (Baird and Parasnis, 2011).

The interaction between users denotes face-to-face communication (Yang *et al.,* 2006); an interaction that can enhance the consumer's perception of customer service when they socially network with brands (Tsimonis and Dimitriadis, 2014). Being able to chat with a company representative fills the need for the face-to-face communication in the traditional store, considered an exclusive advantage of traditional shopping (Lin and Lekhawipat, 2014). This initial lack of personal service saw retailers looking for new ways to enhance personal selling techniques online (Lepkowska-White, 2013), yet the employment of the social channels enables such interactions and communication to take place (Tsimonis and Dimitriadis, 2014). Social media accelerates this consumer-to-consumer communication, enabling word of mouth to be spread faster and wider, in

a viral format (Bruhn *et al.,* 2012). Therefore, customer engagement has been found to be of most importance to brands when it comes to seeking benefits from a social media presence (Tsimonis and Dimitriadis, 2014).

Social media is now the most popular activity that consumers engage in on their mobile phone, with 63% of consumers downloading social media applications as opposed to 38% downloading retail applications (Mintel, 2013, c). Of these users, 27% are using social networking apps multiples times per day, especially in the 16-24 years age bracket (Mintel, 2013, c). This offers a great opportunity for retailers to reach the younger population via social interactions, increasing the likelihood of developing social CRM (Baird and Parasnis, 2011). Tsimonis and Dimitriadis, (2014) and Parent *et al.,* (2011) recommend that the best way to develop brand-consumer engagement is via competitions, relevant communication with users, announcing new products and services, providing advice and offering high quality customer service. Facilitating conversations between users and engendering a sense of online community rather than delivering one-way marketing communications, is also of great importance to the brand-consumer relationship (Parent *et al.,* 2011). Those consumers reacting and communicating with such interactions may enhance their brand awareness and increase their purchase intentions as a result (Hutter *et al.,* 2013).

Traditional media does still exert a stronger impact on consumer brand awareness, but social media has been found to be impactful on both brand awareness and more so on brand image perceptions (Bruhn *et al.,* 2012). If the retailer can engage and interact successfully with their consumers via social media, they can enhance their brand image (Bruhn *et al.,* 2012), engage in social CRM (Baird and Parasnis, 2011) and increase the likelihood of positive consumer-to-consumer word of mouth (Bruhn *et al.,* 2012).

The mobile platform presents growing opportunities for brands to connect with and understand their consumer's needs as well as increasing engagement (Mintel, 2013, d). The consumer's heavy usage of social media on their mobile phones (Mintel, 2013, d) will drive them to the retailer's mobile selling channel (the mobile website or native application) via product or image links, especially as consumers list purchasing products and services as their secondary purpose of interaction with brands via social media (Baird and Parasnis, 2011). Their ability to gain discounts was their primary objective (Baird and Parasnis, 2011). Mobile traffic increased to 37% of all website traffic in 2013 (Bosomworth, 2014) and social media pull marketing (Persaud and Azhar, 2012) will only increase this figure, as more people are clicking to browse or

purchase (Baird and Parasnis, 2011). Additionally, the more affiliation a consumer has with social media marketing tools, the more likely they will be to share content and products from mobile websites or applications to their social following (Mintel, 2013, d), increasing word of mouth marketing (Bruhn *et al.,* 2012) and social shares (Lee *et al.,* 2011). In fact, 36% of 35-44 years olds share pictures of products they like on a mobile channel to their social media channels (Mintel, 2013, d).

How to effectively engage with consumers is important for retailers to discover and they must employ social media platforms for outcomes beyond purchase intentions alone (Tsimonis and Dimitriadis, 2014). Yet there are further channels for the consumer to engage with, and it is the consumer's experience with the mobile channel that this research is interested to discover.

## 4.5. Mobile Marketing

In the wider marketing literature, there are a number of key concerns for academics and practitioners which have been discussed above, including the store environment (Wu *et al.,* 2014; Ha and Lennon, 2010), consumer behaviour (Bui and Kemp, 2013) and the decision making processes (McKnight *et al.,* 2002). Within online marketing literature, digital issues are being discussed increasingly, including service dominant logic (Baron and Harris, 2010), consumer co-creation (Vargo and Lusch, 2008), social networking (Hadija *et al.,* 2012) and online brand communities (Wirtz *et al.,* 2013). Yet, the primary concern for the current study is the design of the mobile store environment and how to utilise branding and marketing stimuli most effectively within fashion mobile channels. As such, it is of interest to briefly explore the possibilities of mobile marketing, to assess how it relates to the mobile selling channel.

Mobile marketing involves the utilisation of marketing techniques aimed at the mobile phone user (Persaud and Azhar, 2012). Prior mobile marketing research themes have focused on mobile phone usage and motivations (Hanley and Becker, 2008); perceptions of mobile phone marketing (Roach, 2009), attitudes towards mobile advertising and coupons (Megdadi and Nusair, 2011), mobile SMS and MMS advertising acceptance (Zhang and Mao, 2008) and consumer acceptance of mobile marketing (Gao *et al.,* 2010). It is evident within research that consumers regard their mobile phone as a personal device and are therefore quite resistant to any intrusive marketing messages within their personal space (Muk, 2007; Samanta *et al.,* 2009).

A number of papers have focused on SMS-based marketing techniques and push-based practices (Barnes and Scornavacca, 2004). Smartphones have the capability to integrate Bluetooth push messages, location based marketing (based on local searches) and physical store marketing, to produce an enhanced consumer experience (Persaud and Azhar, 2012).

Due to the advancements of the smartphone, retailers are now able to employ pull-based marketing techniques, whereby consumers actively seek retail content via mobile applications (Persaud and Azhar, 2012). This enables the retailer to utilise social media networking applications as well as their own mobile native or web app to reach their audience in a space that is convenient and enjoyable for the consumer (Baird and Parasnis, 2011; Persaud and Azhar, 2012).

Whilst mobile marketing relates to a number of push and pull-based techniques aimed at increasing brand awareness and shopping intentions on the user's mobile device (Hanley and Becker, 2008; Zhang and Mao, 2008), the mobile channel itself is an important selling and marketing channel for the retailer. Marketers are able to use visual marketing stimuli to manipulate the behaviours of their consumers (Wu *et al.,* 2014; Yip *et al.,* 2012; Ha and Lennon, 2010), and it is those stimuli and the effect that they have on the consumer that this study focuses upon.

### 4.5.1. M-Commerce Design and S-D logic

Due to the complexities of the S-D logic literature discussed within section 4.3, the following paragraphs aim to demonstrate its practices and relevancy in the context of mobile application design.

Throughout chapter 4, the literature has reviewed traditional marketing, online marketing and relevant themes such as marketing communications and digital marketing plus social media marketing. Due to the relationship within academia between social media, interactive services and service dominant logic, the study reviewed S-D logic further and discussed value co-creation (Vargo and Lusch, 2004), consumer experiences (Klaus *et al.,* 2013) and consumer resource integration (Baron and Harris, 2010). Although such topics are of great interest to marketing literature and scholars in terms of how to successfully deliver value and consumer experiences for the digitalised consumer (Doherty, 2004), the current study is not assessing the consumer's experiences on the mobile platform as such, rather, their emotions towards the *design* of the m-commerce environment. Such a research pathway has been

explored numerous times previously by marketing academics for the online retail channel (e.g. Wu *et al*., 2014; Kim and Lennon, 2013; Huang, 2012; Li *et al.,* 2012; Animesh *et al.,* 2011; Manganari *et al.,* 2011; Jiang *et al.,* 2010; Ha and Lennon, 2010) and the current study aims to continue such research, moving forward to the mobile selling channels. In all of the studies mentioned above as examples, S-D logic was not explored or mentioned as of direct importance to the issue of design stimuli and their consumer affects.

#### 4.5.1.1 Consumer-to-Consumer Interaction

Due to the rise in use of social networks, especially on mobile phone devices (Mintel, 2013, c), consumers can now interact solely on social networking applications, without the need for a dedicated social space on the retail app. As such, mobile applications do not appear to integrate social areas for consumers to interact. In fact, from the applications used as photographic prompts for this study, there was only one example of consumer-consumer interactivity. A selection of the apps integrated the ability to 'share' a product from a product page to an external social network from the mobile application; an influential tool for eWOM (Kulmala *et al.,* 2013). Aside from this one example, the majority of the applications would instead direct their consumers out of the app, to their social networking pages, if the consumer was searching for social interaction.

The lack of examples of consumer-to-consumer interactivity within mobile applications presents an interesting observation and highlights a potential retail recommendation. As the current study was researching the design of fashion mobile applications only, social networking applications (Baird and Parasnis, 2011) were deemed outside the scope of the study and were not analysed further.

#### 4.5.1.2 Business-to-Consumer Interaction

The main form of business-to-consumer interactions that take place within fashion mobile applications involve the employment of interactive tools (or stimuli) that assist in the consumer's navigation of the mobile application (Sanna *et al.,* 2002) and product understanding (fit, quality, colour, drape etc.) (Kim. J and Lennon, 2010). The marketing stimuli will be mentioned at the latter end of this chapter, but include image interactivity technology (Kim *et al.,* 2007), merchandise categorisation (Ha *et al*., 2009), virtual reality (Kim and Forsythe, 2010), customisation (Yeh and Li, 2009) and augmented reality (Lu and Smith, 2007). Whilst such stimuli are interactive in nature

and enable the consumer to co-create their experiences within the mobile channel, they are also marketing design stimuli. It is understanding the consumer's affects, cognitions and behaviours during and after using such stimuli that this study is concerned with, rather than the value the consumer takes from their experience with it. In the future, the consumer's experience with interactive stimuli such as social feeds, forums or social areas within applications, would make an interesting research pathway, but for this study, it was not a part of the discussion.

#### 4.5.1.3 The Mobile Channel as a Value Creating Service

On the other hand, whilst interactions are minimal on the mobile platform, the mobile channel itself is defined as a digital medium (Cadden and Leuder, 2013), a pull marketing technique (Smith, 2012), and an interactive tool for entertainment (Moore, 2012) and is therefore suggestively a value-creating service; the consumer can derive 'value-in-use' (Lusch and Vargo, 2006, p. 96). The consumer's interaction with the mobile channel and the marketing features it consists of (e.g. blogs, advice, trend information, products, videos etc.) forms the co-creation of value between consumer and company (Vargo and Lusch, 2004) and will enhance their consumer experience. Therefore, whilst mobile applications currently do not enable consumer-to-consumer interactions or business-to-consumer conversation due to the employment of separate social media network applications, the mobile channel is an experiential channel for the ubiquitous, convenience consumer (Taylor and Strutton, 2010). As such, S-D logic, discussed in section 4.3 was a theme of interest to the current study and has enabled a greater appreciation of wider marketing issues related to mobile channel design. Whilst acknowledging its importance in marketing academia was necessary, S-D logic will not be explored further as a research theme as it is outside of the scope of this particular research study, but its importance to future research studies is clear.

## 4.6. M-Marketing Stimuli Framework

For many years, the design of the online store has been a prominent area of research for many academics (e.g. Wu *et al.,* 2014; Manganari *et al.,* 2009; Kim and Park, 2005; Vrechopoulos, 2010; Pentina *et al.,* 2011; Park and Lennon, 2009; Wang and Ha, 2011) and more recently, the focus has begun to shift to the mobile platform (e.g. Li and Yeh, 2010; Cyr *et al.,* 2005; Chen *et al.,* 2011). Yet mobile literature is still limited in regards to m-commerce design (see table 2.1) and more research is required to understand the

stimuli effects of the mobile environment (Huang, 2012). The following literature will therefore discuss the various design stimuli apparent in the m-commerce environment.

The online environment offers retailers an opportunity to utilise interactive and personalised marketing tools (Cyr *et al.*, 2008). Businesses utilise marketing processes to create and maintain value, expectations and relationships with consumers via their products and services, in a way that benefits their organisation (Boone and Kurtz, 2011). Yet, what marketing stimuli are available to the organisation to influence their mobile consumer and which should be used for mobile? Eroglu *et al.,* (2003, p. 142) refer to a range of high-task relevant cues including product descriptions, prices, terms, delivery information, return policies, product imagery and navigation abilities; all of which 'enable the consumer's shopping goal attainment.' Further marketing stimuli will be explored within this chapter.

The visual design and layout of a website often consists solely of visual imagery and textual content (Cyr and Trevor-Smith, 2004); visual and written information (Mikhailitchenko *et al.,* 2009). In fact, our brains are wired to process visuals, text and audio: what we see, read or hear simultaneously (Cisco, 2008). Due to this, marketers are able to utilise visuals and text concurrently to design a more persuasive marketing message (Scott and Batra, 2003). However if used individually, it is the purpose of the imagery or text that is of importance to their marketing objectives.

Through the acknowledgement of online and mobile literature regarding marketing stimuli, it became apparent that four areas were of particular significance: multimedia product viewing, informative content, product promotions and consumer-led interactions.

### 4.6.1 Multimedia Product Viewing

Product viewing has been classified as an e-marketing design tool within the work of McCormick and Livett (2012), as a title to illustrate the ability to view and manipulate the images of the products on sale. Kim, H. and Lennon (2010, p. 414) similarly refer to the displaying of apparel products online as '*product view presentation methods.'* It relates to the consumer's ability to view the product offerings of the retailer's online store via multimedia features. These can include photography and graphics, multimedia videos or the utilisation of image interactivity functions such as zoom, rotation and catwalk videos on individual product pages (Kim *et al.,* 2007; McCormick and Livett, 2012).

### 4.6.2 Product Promotion

Sales promotion is listed as one of the six primary communication elements within the promotional mix (Kitchen, 1996; Chaffey and Smith, 2008) and one of seven tools within the Marketing Communications Mix (Kotler and Keller, 2009). It centres upon the promotion of products and reduction of product prices in order to encourage purchase intentions and boost sales (Tong *et al*., 2012). The promotion acts as a persuasive incentive to purchase a product (Park and Lennon, 2009), therefore, for the purpose of this study, the term 'Product Promotions' will be utilised as a stimulus category. The category encompasses a number of promotional stimuli that aim to promote the retailer's products, such as vouchers, discounts and reward schemes. However, whereas multimedia product viewing stimuli are principally visual, product promotion stimuli often consist of both visual and textual information in order to create a more persuasive and powerful message (Holmes *et al.,* 2013).

### 4.6.3 Consumer Led Interactions

In addition to visual elements that either display or promote the products, the retailer can furthermore offer influential visual aids that allow the consumer to interact with the application (Dholakia and Zhao, 2009). Functional symbol keys and drop down menus for example, are employed to aid the consumer's experience and service, allowing the user to lead their own retailer interactions. Intuitive personalisation features, either visual or textual such as product recommendations (Lee *et al*., 2011; Ranganathan and Ganapathy, 2002) are also guided by the user's interactions with the app and its products (Nguyen and Mutum, 2012). The aids do not necessarily display or promote the products, but allow user control over the application and a personalised experience (Vesanen, 2007). Due to this, such visual elements are classified within the category of 'Consumer-led interactions'.

'Consumer-led interactions,' are defined as the consumer's personal interaction with the website/mobile app's design stimuli and the retailer (Yoon *et al.*, 2008). If the consumer has personal control over how they access the information or content and/or benefit from an interactive experience with the retailer and the site, then they are engaging in interactivity and consumer-led interactions (Lee *et al*., 2011). By incorporating interactivity, customer satisfaction is increased (Dholakia and Zhao, 2009) and it is suggested that the retailer is able to begin building and enhancing the individual buyer-seller relationship (Feinberg and Kadam, 2002).

### 4.6.4 Informative Content

A fourth category takes a textual form. 'Informative content' consists of readable text, written for the purpose of informing the user, enhancing their attitudes and creating value (Martín-Santana and Beerli-Palacio, 2012). The content may simultaneously utilise visuals to enhance the message, but its primary purpose is to inform the user about the products (McCormick and Livett, 2012), services (Huizingh, 2000) or other relevant information relating to that fashion brand. Whereas 'multimedia product viewing' comprises of visual cues, 'informative content' is predominantly textual, yet may also include some visual aids in conjunction. It has been found that Internet users greatly value such content.

Content has been extensively explained by Grandon and Ranganathan (2001) as information and services offered on a website. A number of academics have stated website content variables including product information (Kim. J and Lennon, 2010), services information (Huizingh, 2000), company information, frequently asked questions (Lohse and Spiller, 1999) and fashion information (McCormick and Livett, 2012) all of which are informative and textual in nature (Cyr and Trevor-Smith, 2004). Therefore the category title was designed to reflect this.

Table 4.1 demonstrates the connection between each marketing category including their purpose, differences and previous online effects.

**Table 4.1. M-Marketing Design Categories**

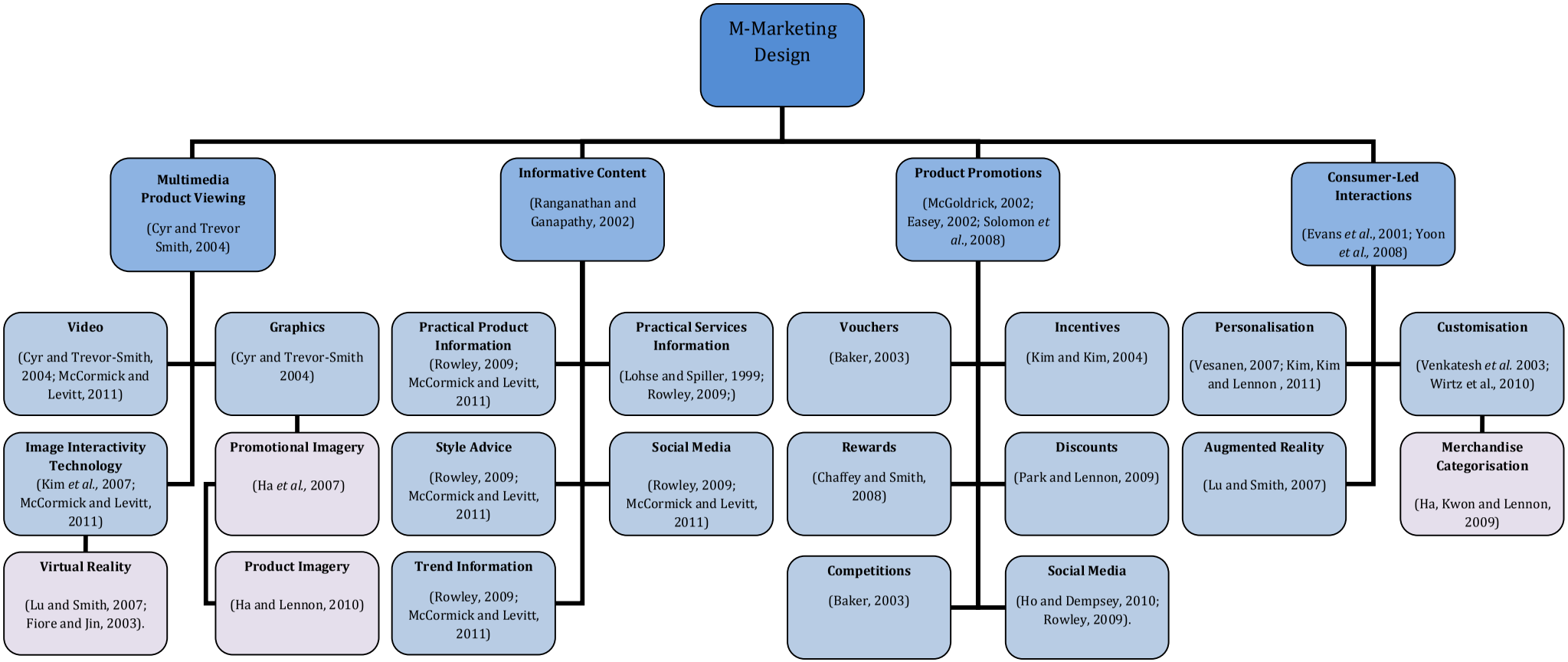
| Stimulus Category | Principle Form | Purpose | Examples from Literature: Intentions and Effects towards stimulus categories |
|---|---|---|---|
| Multimedia Product Viewing | Visual | Product Display (Kim, H. and Lennon, 2010; Kim *et al.,* 2007) | - Confidence (McCormick and Livett, 2012)<br>- Repatronage (Fiore and Jin, 2003)<br>- Perceived Information (Kim, H. and Lennon, 2010).<br>- Purchase intentions (McCormick and Livett, 2012; Kim, J. and Lennon, 2010; Kim, H. and Lennon, 2010; Fiore and Jin, 2003). |
| Informative Content | Textual | Product/Service/Fashion Information (Grandon and Ranganathan; 2001; McCormick and Livett, 2012) | - Decrease perceived risk (Park and Stoel, 2002)<br>- Intention to re-visit (Kim, J. and Lennon, 2010).<br>- Purchase intentions (McCormick and Livett, 2012; Kim, J. and Lennon, 2010; Park and Stoel, 2002).<br>- Purchase decisions (Szymanski and Hise, 2000)<br>- Inspiration and entertainment (McCormick and Livett, 2012) |
| Product Promotions | Visual/Textual | Sales Promotion (Park and Lennon, 2009) | - Purchase Intentions (Park and Lennon, 2009)<br>- Impulse Purchases (Dawson and Kim, 2010)<br>- Consumer retention (Chaffey *et al.,* 2009) |
| Consumer-Led Interactions | Visual/Textual | Consumer-retailer interaction (Yoon *et al.*, 2008; Evans *et al.*, 2001) | Customer Satisfaction (Dholakia and Zhao, 2009).<br>Reduction of uncertainty (Weathers *et al.*, 2007).<br>Relationship Building (Feinberg & Kadam, 2002) |

## 4.7 Framework Development

The four areas of m-marketing design each contain individual marketing stimuli relating to the category, illustrated within the research framework (figure 4.1) and described in the body of the literature. The framework has been compiled regarding design stimuli apparent in online and mobile literature and from a general exploration of online and mobile retailer channels. It should be noted that although there is an

abundance of marketing design stimuli, not all will be appropriate for mobile devices and have therefore been omitted to form a holistic framework entirely applicable to m-marketing. The descriptions of each design element are presented for category justification, academic appreciation and anecdotal evidence of their current usage. The academics are referenced regarding their discussion of the particular stimuli in their own work, to provide support to the framework development.

**Figure 4.1 M-Marketing Design as adapted from the work of various cited academics**



## 4.8 Stimuli: Multimedia Product Viewing

As illustrated in figure 4.1, there are twenty-one marketing stimuli within four categories: multimedia product viewing, informative content, product promotions and consumer-led interactions. The design stimuli within those categories will be discussed further.

Multimedia creates an interactive and sensory experience, transferring information to the consumer and providing satisfaction, enjoyment, information and entertainment (Gulliver and Ghinea, 2010). It can additionally improve the discovery process, inform or persuade consumers and encourage higher levels of website involvement (Simmons, 2007). The stimulus category of Multimedia Product Viewing contains three stimuli: videos, graphics and image interactivity technology (IIT).

### 4.8.1 Video

Video is an interactive website feature important for the enhancement of the user's shopping experience (Kim, H. and Lennon, 2010). Videos produced for the purpose of selling and marketing the products shown (Scott, 2010) have been classified as a multimedia product viewing stimuli (Kim and Forsythe, 2007; Rowley, 1996). They help to showcase the products in addition to building brand awareness by engaging the consumer's senses (Pentina *et al*., 2011).

Video content is expected to contain, and can also take the form of fashion week shows (Siddiqui *et al.*, 2003) or entertaining product videos created for product promotion purposes. Catwalk videos are also classified as a multimedia product viewing element (McCormick and Livett, 2012) as they enhance visualisation (Kim *et al.*, 2011) and product viewing in a video format.

Video media can also now be integrated into mobile services to provide enhanced enjoyment (Lu and Su, 2009). Catwalk and merchandising videos are already being incorporated into fashion apps (e.g. Mulberry, see figures 4.2 and 4.3), allowing a thorough visualisation of how the garment will look (McCormick and Livett, 2012). Yet, time and software limitations and the diverse motivations of the mobile consumer may discourage the user from viewing such material.

**Figure 4.2 Mulberry App 'This season' videos (Mulberry App, 2011) accessed 10/01/2011**

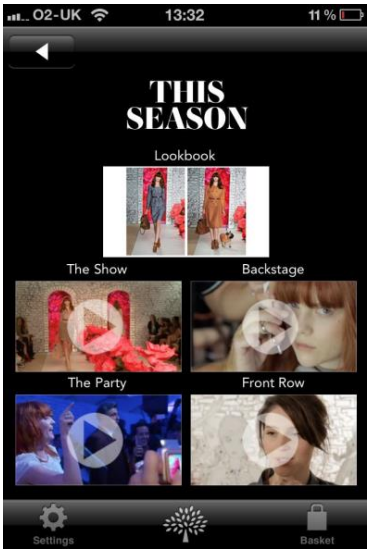



**Figure 4.3 Mulberry app Video Player (Mulberry App, 2011) accessed 10/01/2011**

## 4.8.2 Graphics

Graphics: pictures, logos or images, can be used for marketing purposes or in conjunction with the retailers branding strategy, as pictures are often a visual representation of the brand's values (Rowley, 2004). For example, imagery may be designed to illustrate the products for purchase only (Product Imagery) (Ha *et al.*, 2007) or alternatively to promote the displayed products whilst incorporating and building the brand image (Promotional Imagery) (Ha *et al.*, 2007).

Product imagery (Ha *et al.,* 2007) refers to the images of individual products for the purpose of product viewing and purchasing. The imagery offers accurate product information to the consumer concerning the appearance of the garment and is therefore of high task relevancy (Ha and Lennon, 2010) (e.g. figure 4.4/4.5).

**Figure 4.4 ASOS Product viewing (ASOS, 2011)**

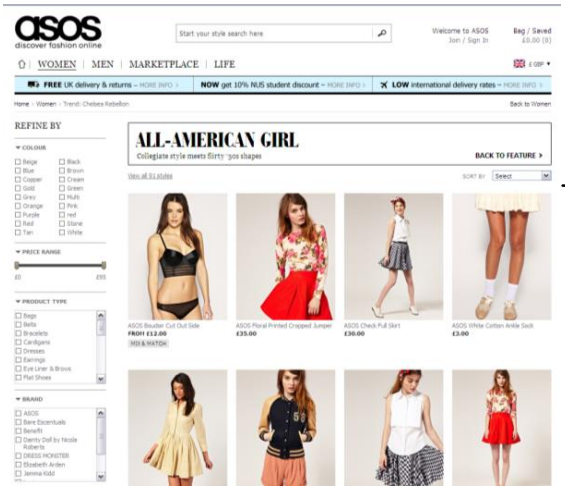
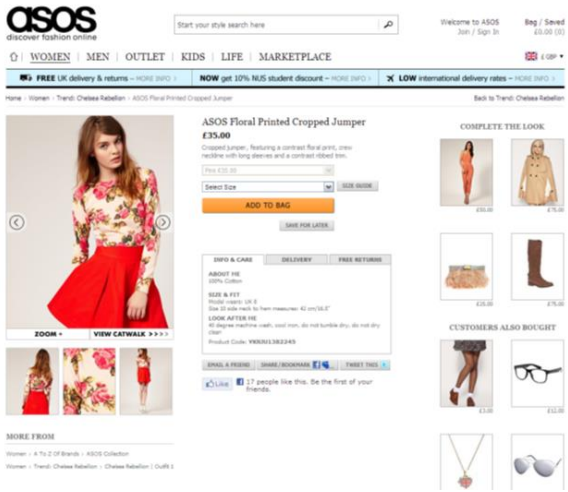



**Figure 4.5 Product Photography (ASOS, 2011)**




In a mobile context, product images are laid out as small thumbnails due to size limitations. Academics have commented on the positive effects of using larger images for product viewing as they enhance the physical product inspection (Kim *et al.*, 2006; Kim and Lennon, 2008; Santos, 2003). Retailers are therefore taking full advantage of smart phone screens sizes, allowing the user to view full screen products when the image is tapped (e.g. Oasis, Zara).

Promotional imagery differs from product imagery due to its advertising purpose (Ha and Lennon, 2010) yet it is still necessary for product display. The images are also a sales promotion tool, often shot in a particular setting and designed to build consumer interest and purchase intent (Solomon *et al.,* 2008) (see figure 4.6).

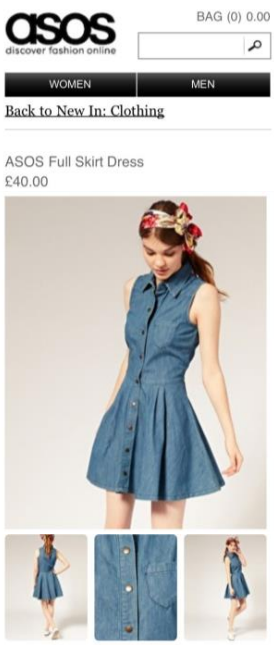
Promotional imagery is often placed within 'Campaign' or 'Lookbook' sections of mobile apps (e.g. Zara), utilised to demonstrate the newest campaign imagery to consumers in order to inspire purchase intentions and enjoyment (Fiore, 2002).

**Figure 4.6 Be Stupid Campaign Imagery, (Diesel, 2011, a)**

### 4.8.3 Image Interactivity Technology (IIT)

Interactivity is an essential e-marketing design element (Yoo *et al.*, 2010) that enables both a hedonic and utilitarian user experience via its provision of entertainment (Kim and Forsythe, 2010) whilst simultaneously saving time (Fiore *et al.*, 2005) and effort (Broekhuizen and Huizingh, 2009) for the user.

**Figure 4.7 ASOS Image Interactivity Technology functions. (ASOS web app, 2011) 10/01/2011**




IIT is cited by Kim *et al.,* (2007) as the term to describe the use of product viewing functions such as zoom, 3D virtual models and close-up pictures to enhance the consumer's online shopping experience. Studies have found that websites of higher interactivity can lead to increased desires to browse, enhanced attitudes, purchase, repatronage and entertainment (Li *et al.*, 2001; Kim and Forsythe, 2008; Shim and Lee, 2011). Virtual reality has additionally been named as an area of IIT (Fiore and Jin, 2003), a feature that enables the user to 'try on' products and coordinate items on 3D virtual models (Ha *et al.*, 2007). The virtual technology enables an improvement of product presentation and encourages consumer acquisition (Shim and Lee, 2011).

Mobile apps that incorporate interactivity design elements may enhance the experience for the user and lead to satisfaction, directly leading to mobile consumer trust and purchase intentions (Yeh and Li, 2009). The majority of transactional fashion apps have utilised partial IIT, such as an automatic 360° view (e.g. River Island), multiple views (e.g. ASOS, figure 4.7), enlargement/zoom options (e.g. Mulberry) and 3D virtual models (e.g. Mango). It would be expected that an app that incorporated full IIT functionality, would lead to trust and purchase intentions (Yeh and Li, 2009), therefore highlighting its importance to mobile shopping.

#### 4.8.3.1 Virtual Reality

IIT has also been termed 'product virtualisation technology' (PVT) (Kim and Forsythe, 2010, p. 191), a technology that allows consumers to interact with and examine products online before purchasing (Kim and Forsythe, 2010). Product virtualisation technology allows an in depth examination of the product, delivering more information

than a standard, static image, whilst additionally increasing the hedonic experience (Kim and Forsythe, 2010). It reduces risk for the consumer, as they can gain a similar experience to that of physical product inspection (Kim and Forsythe, 2010), although excluding inspection of the tactile qualities (Fiore and Jin, 2003).

Virtual reality, as it is often named, provides e-commerce consumers with a unique and interactive online shopping experience where they are able to manipulate a 3D computer-simulated virtual environment often incorporating a virtual model (Lu and Smith, 2007). Virtual humans have been used by a number of online and mobile stores such as Ikea, Mango and H&M as an aid to consumer's purchasing, enjoyment and website navigation (Sanna *et al.,* 2002).

Fiore and Jin (2003) classified virtual model technology as a function of IIT - web site features that allow the user to manipulate the product or environment to simulate actual experiences (Lee, Fiore, and Kim, 2006). 'Mix and Match' technology is one function of IIT, where a virtual model or 'try on technology' is able to simulate how an outfit will look on the body (Fiore *et al*., 2005). Features that enable the user to 'try on' products and coordinate items may also lead to product trialling (Ha *et al*., 2007) and decrease perceived risk (Park *et al*., 2005). They have also been found to enhance the users enjoyment and increase purchase intentions (Lee *et al*., 2006) and are one of the most popular features of an online store (Li, Daugherty and Biocca, 2001).

Mango offer a 'Mix and Match' feature on their mobile app (figure 4.8), enabling the user to create an ensemble of styled apparel products on screen (Fiore and Jin, 2003). After they have selected the items they prefer, they are given the option to share the outfit or to buy each individual product. The feature becomes an impressionable marketing tool therefore, providing convenience and a hedonic experience which may impact upon the user's purchase intentions (Taylor and Strutton, 2010).

**Figure 4.8 Mix and Match, (Mango App, 2011), 24/08/2011.**

## 4.9 Stimuli: Informative Content

Five informative content stimuli have been identified from the literature all of which are utilised online for the purpose of informing the consumer regarding products and services (Rowley, 2009): practical product information (Ha and Lennon, 2010), practical services information (Rowley (2009), trend information (Siddiqui *et al.,* 2003), style advice (McCormick and Livett, 2012) and social media content (Shin, 2010).

### 4.9.1 Practical Product Information

The practical information or 'verbal content' (Ha and Lennon, 2010, p. 144) generated alongside a product informs the consumer about the specific item; essential for their

thorough product understanding (Rowley, 2009). Product related information including colour, price, care instructions, sizing availability, texture and fabric (Kim, H. and Lennon, 2010), provides the consumer with an elevated perception of trust and satisfaction with the site (Simmons *et al.*, 2010).

It is even more important that within a mobile context the product information is enough to reduce the customer's perception of purchasing risk (Kim and Forsythe, 2010) (examples in figures 4.9/4.10). However, some retailers have yet to provide more than just a price and colour (e.g. Zara).

**Figure 4.9 Mulberry App Product Viewing (Mulberry App, 2011) 10/01/2011**

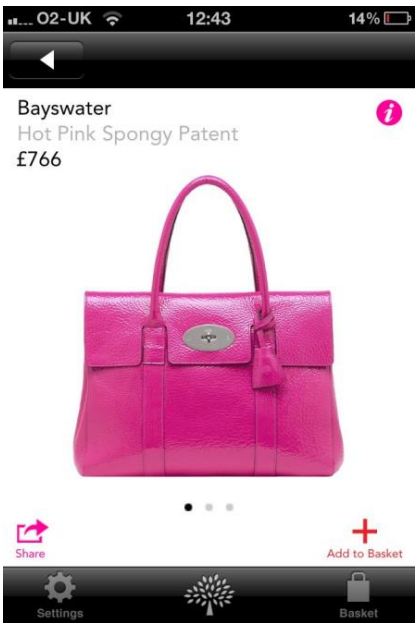



**Figure 4.10 Mulberry App Product Information (Mulberry App, 2011) 10/01/2011**

## 4.9.2 Practical Services Information

Any textual information utilised to inform consumers of practical information concerning retail services, is categorised as 'practical services information'. Rowley (2009, p.358) refers to this category, and the usage of careers and store location information on certain websites, as 'company and financial information'; regarded by

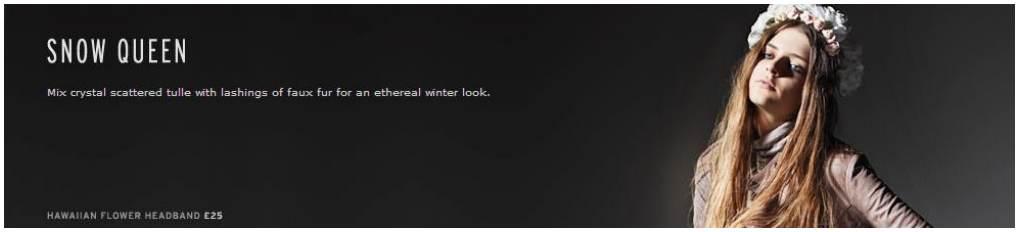
Lohse and Spiller (1999) as a form of service. Other services information could include FAQ's, contact information, delivery costs, returns information and company policies.

Practical services information is often condensed within apps due to space limitations and categorised to include the most appropriate and contextual information such as returns, delivery and care guides (e.g. All Saints; Debenhams); information found to be useful in encouraging consumer impulse purchases (Dawson and Kim, 2009). Higher quality information on online retail stores has been found to affect the consumers heightened sense of satisfaction (Ha and Lennon, 2010) and empirical testing might acknowledge which method is the most appropriate for delivering both quality and satisfaction.

### 4.9.3 Style Advice

Style advice goes beyond informing the consumer, into assistance and recommendations (Ranganathan and Ganapathy, 2002), helping the consumer to find new product information and encouraging their purchasing decisions (Hsiao *et al.*, 2010). The consumer is advised on how they can wear and style the latest fashion trends, producing a variety of hedonic experiences (McCormick and Livett, 2011) and creating a successful shopping experience (Jayawardhena and Wright, 2009) (e.g. figure 4.11).

**Figure 4.11 Style Advice (Topshop, 2011), 13/01/2011**




Style advice is often added as textual information within mobile app blogs and styling areas, yet some retailers are incorporating innovative features into their apps such as 'Wear with' ideas (River Island App) and 'What should I wear' occasion inspiration (Mango App). In this way, style advice can be offered via different methods. If it does encourage a consumer to buy into the trend (Lee and Park, 2009; Ranganathan and Ganapathy, 2002), then it will have fulfilled its purpose. Is the mobile consumer looking

for advice, however, or have they arrived at the app already knowing what they will buy?

### 4.9.4 Social Media Content

Social media content within retailer websites refers to information that has been created by the retailer or its affiliates for the purpose of hedonic entertainment (Shin, 2010), added value (Kaplan and Heinlein, 2010) and promotion (Mangold and Faulds, 2009). The textual and visual content (Martín-Santana and Beerli-Palacio, 2012) is shared within the social media areas integrated within the app or mobile website, delivering short pieces of fashion-related information to the user (Pihl, 2014), i.e. retailer blog areas, newsletters, inboxes. Although some of these features will encourage great consumer interaction online (Pihl, 2014), its usage within mobile applications is currently more for the purpose of event, promotion and latest news updates – although such information has been found to encourage repeat puchases (Lin and Lekhawipat, 2014).

With the popularity of social networking, brands have chosen to communicate with consumers directly over networks such as Facebook and Twitter (Hudson and Hudon, 2013). Due to such, many apps choose to spread additional social news via app newsletters and blogs (Kaplan and Heinlein, 2010), offering information and playfulness to the user (Keng and Ting, 2009). In 2011, the H&M app incorporated a social media wall, updated with their networking status updates. Oasis used a newsletter feature that can be viewed within their app, and Topshop utilised an 'Inbox' area where the user could scroll through small email posts to read the latest news. All of the features facilitate the consumers browsing experience and can encourage purchase intentions (Shukla *et al,.* 2011). Yet the mobile consumer's motivation to read such information is yet to be researched.

Figure 4.12 is an example of the Topshop app and the blog feature which is clearly labelled on the home screen. The user can scroll vertically through the blog posts, selecting the post that they are interested in, in order to gain further information (figure 4.13). Figure 4.13 demonstrates a blog post that was selected from the list in figure 4.12, a piece inspired to allow the user a unique insight into their recent photo-shoot imagery and videos. This use of multi-media will create an interactive and sensory experience for the user, whilst providing information and enjoyment (Gulliver and Ghinea, 2010). As trust in mobile shopping is reduced due to minimised

information, a smaller screen and less convenient input facilities (Yeh and Li, 2009; Chae and Kim, 2003), these experience enhancing tools will become essential in creating and building consumer trust and enjoyment.

**Figure 4.12 Topshop Blog Post, (Topshop App, 2011) 13/01/2011**

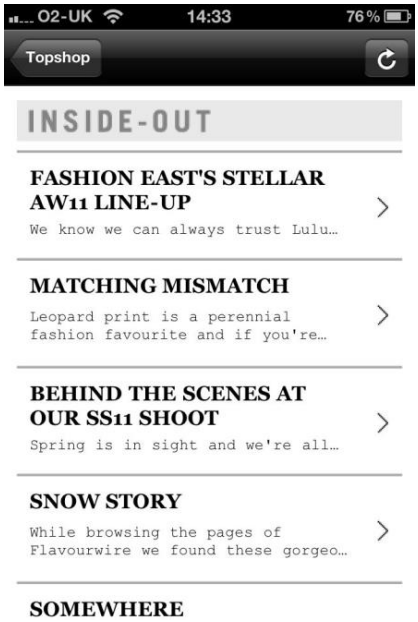
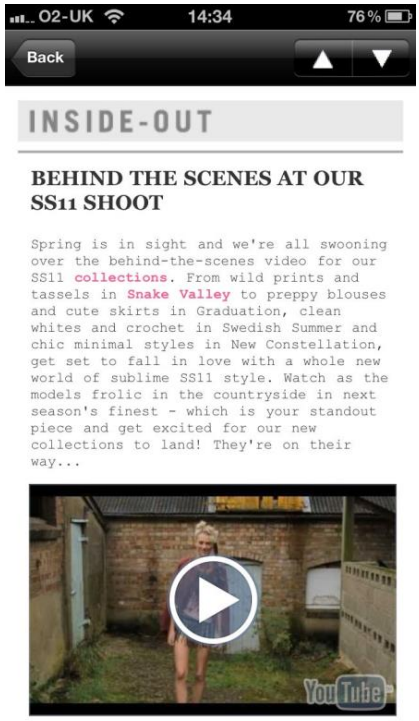


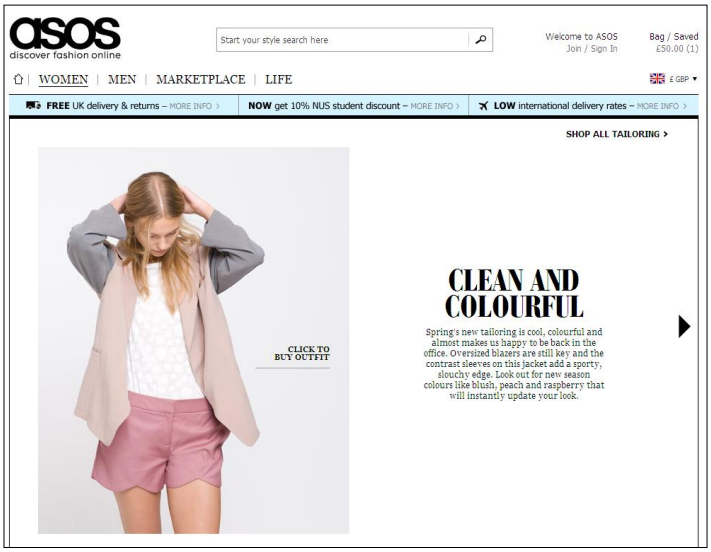

**Figure 4.13 Topshop Blog 'Inside-Out' (Topshop App, 2011), 13/01/2011**




## 4.9.5 Trend Information

With the rapid increase of the fashion blogging industry, consumers have become increasingly interested to learn about the latest trends (Yang and Kim, 2012; Pihl, 2014). Trend information is an expected trait of a retail website (Siddiqui *et al.,* 2003) where imagery and suggestive textual information can encourage and persuade consumers to continue buying into the newest season's collections (e.g. figure 4.14) (Dawson and Kim, 2010). The retailer can inform the consumer of the latest fashion trends whilst promoting their interpretation and collection of trend-inspired products. It can evoke pleasure and inspiration (McCormick and Livett, 2012) and add value to the consumer's experience (Siddiqui *et al.,* 2003).

**Figure 4.14 ASOS Trend Information (ASOS, 2011) 12/01/2011**




CLEAN AND COLOURFUL

Spring's new tailoring is cool, colourful and almost makes us happy to be back in the office. Oversized blazers are still key and the contrast sleeves on this jacket add a sporty, slouchy edge. Look out for new season colours like blush, peach and raspberry that will instantly update your look.

Mobile retailers offer textual trend information to their users via their integrated blog content (e.g. Oasis App, French Connection App), and visual information via their promotional lookbook imagery of the newest season's apparel (e.g. Zara). The ease of access that the mobile application allows, enables the consumer to discover up-to-date product and trend information, increasing their motivation to search for ideas via the application (Yang and Kim, 2012).

It is therefore surprising, that when searching for examples of trend information within mobile apps, there are a lack of cases. Content is often simplified and reduced to contain only highly task relevant information such as product information and sizing (Ha and Lennon, 2010). Depending on the results that are gathered via this study relating to trend information on mobile applications, this current lack of trend information via mobile applications may highlight a future recommendation for retailers when choosing their mobile content.

## 4.10 Stimuli: Product Promotions

The category of Product Promotions has been created due to its relevance to e/m-store design, merchandising and marketing communications (Kotler and Keller, 2009). Sales promotion has also been listed as one of four critical elements of mobile marketing by Megadadi and Nusair (2011). Six product promotion techniques have been listed as appropriate for mobile apps: vouchers, incentives, rewards, discounts, competitions and social media promotion.

### 4.10.1 Vouchers (Coupons)

Coupons are the most popular form of sales promotion (Solomon *et al.,* 2008) as consumers using promotional codes gain an increased positive perception of product value (Park and Lennon, 2009). Sales promotions are an important tactical tool to increase purchase intentions (Park and Lennon, 2009) and can also inspire impulse purchasing (Virvilaite *et al.,* 2011), yet it is not yet known whether promotions via vouchers will increase the intentions of the mobile consumer.

In a mobile environment, consumer research has found that 44% of respondents wanted to use their mobile phone to download vouchers for redemption when they shopped (NCR, 2010). Debenhams have incorporated a voucher redemption section within their purchasing page, creating a consistent purchasing experience to their website (Muller, 2008) and brand image congruity (Hu *et al.*, 2012). H&M is one of the first fashion retailer applications to incorporate a voucher function via an interactive method of retrieval. The user shakes their phone to reveal a voucher pop up, dependent on whether the retailer has recently published one. The interactive method encourages consumers to not only patronise online, but in-store (figure 4.15) (Fiore and Jin, 2003).

**Figure 4.15 H&M Voucher Promotion Tool (H&M App, 2011) 13/01/2011.**

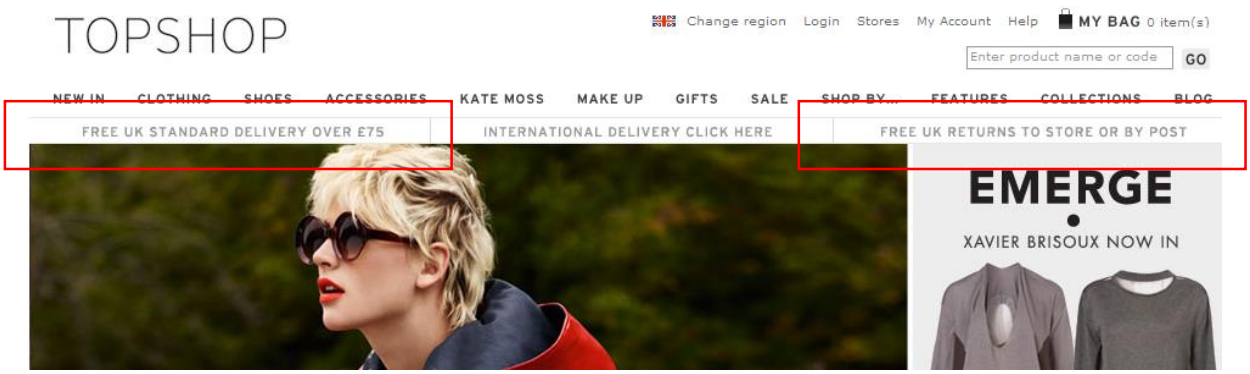
### 4.10.2 Incentives

Incentives are initiated as an encouragement tactic, to persuade and convince the consumer to buy. Incentives can include promotions such as 'Buy one get one free' and shipping discounts (Dawson and Kim, 2010) which may be loyalty based (Meyer-

Waarden, 2008). The consumer is incentivised to purchase beyond gaining a coupon discount.

Figure 4.16 demonstrates two incentive schemes employed by Topshop on their online store. Topshop offers their consumers free standard delivery when they spend over £75, creating an incentive for further spending and a reward for maximizing their purchase, as noted by Kim and Kim (2004). Consumers are furthermore offered the choice of returning their items for free to store or by post; an incentive that will encourage consumers to purchase due to a hassle free returns service.

**Figure 4.16 Topshop Shopping Incentive (Topshop, 2011), 14/01/2011**




Mobile applications can utilise the promotional effects of incentives to persuade consumers to start shopping on their mobile device, similar to the persuasive effects of vouchers as an incentive to purchase online (Chen and Lu, 2011). By offering users the latest incentives via promotional pages within the app (e.g. River Island), the mobile consumer may be more incentivised to purchase (Chen and Lu, 2011). Incentives are also arguably an acquisition technique (Chaffey *et al.*, 2009), yet could incentives within a mobile application lead to consumer acquisition also?

### 4.10.3 Rewards

Rewards refer to retailer loyalty rewards (Meyer-Waarden, 2008); the sharing of discount codes, price promotions and gifts to those consumers who purchase often (Park and Lennon, 2009). The rewards are circulated via email or mobile marketing, where the consumer has chosen to join a retailer's mailing list due to their fondness of the brand (Singh *et al.,* 2008). This type of sales promotion acts as a consumer

retention technique (Chaffey *et al.,* 2009) and thanks the consumer for their continued loyalty (Meyer-Waarden, 2008),

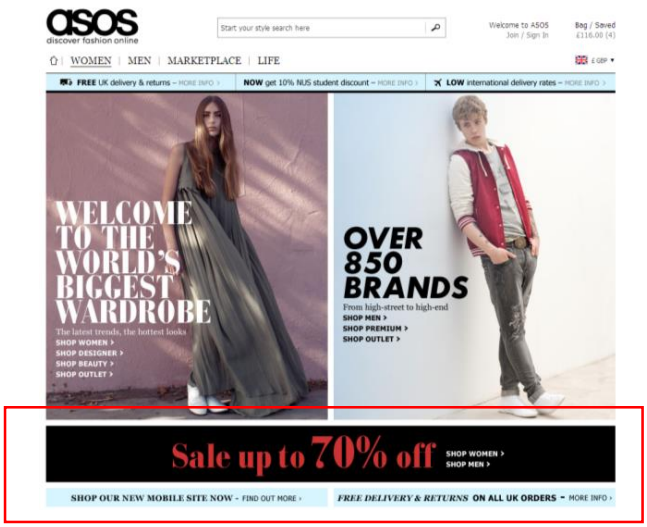
App rewards could include offering mobile-only voucher codes (e.g. H&M) or mobile exclusives (e.g. French Connection) to app users. The fact that the user has downloaded the app voluntarily confirms a certain amount of loyalty (Singh *et al.,* 2008), and apps that offer these users an initial reward may gain increased loyalty or profits for the brand (McMullen and Gilmore, 2008).

### 4.10.4 Discounts

Online discounts have been described as offering a percentage off the original price (Lowe, 2010) without the need of a voucher. Retailers place items into a sale, reducing their price by a specific amount in order to promote their sale as such, e.g. 50% off (Lowe, 2010) and to increase impulse purchases (Dawson and Kim, 2010). Alternative types of sales can include clearance, seasonal and limited time only sales, all with the aim of increasing purchases and profit (Dawson and Kim, 2010).

In a mobile and online setting, the most renowned form of discounts are the sales events (see figure 4.17). Discount pages can be accessed via home screen banners (e.g. River Island), via blog posts (e.g. H&M) and via app newsletters (e.g. Oasis), to create increased awareness (Barreto, 2013). Discounts are a tactical way to boost retail sales and maximise profit (Sezen, 2004), yet the mobile consumer's desire for sale products is not yet known.

**Figure 4.17 ASOS Sale (ASOS, 2011), 14/01/2011**



As an example, the sale banner from figure 4.17, is formatted for the online and mobile site, to allow users to browse the sale from their computer or via their phone (figure 4.18). This creates continuity between multi-channels and creates a concise brand message (Rowley, 2004).

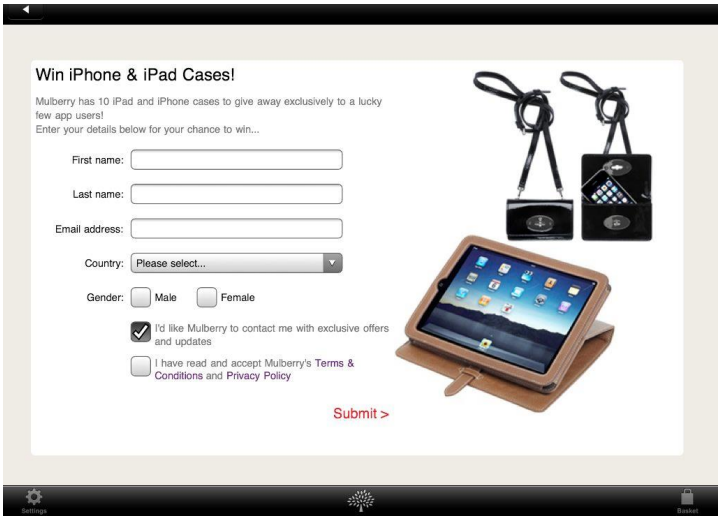
**Figure 4.18 ASOS Mobile Sale (ASOS Web App, 2011), 14/01/2011**

## 4.10.5 Competitions

Consumers enter competitions to win brand prizes. As their contact details are the entry requirement, competitions are an immediate and persuasive method of obtaining personal consumer details for later direct marketing (Chaffey *et al.,* 2009). They create publicity for the retailer whilst additionally exciting consumer interest (Solomon *et al.,* 2008) and building brand-consumer relationships (Rowley, 2009).

At the current time, competitions within fashion apps are scarce. One example is demonstrated in figure 4.19. Mulberry launched a competition on their application for the chance to win the mulberry iPhone and iPad case. It was an exclusive competition for their app users, again rewarding app users for their loyalty (Meyer-Waarden, 2010). From the competition, the retailer will have gained consumer data from every entrant (Chaffey *et al.,* 2009), allowing the retailer an understanding primarily of the demographics and geographic locations of their app users. These types of competitions reward the consumer's loyalty to the brand (McMullen and Gilmore, 2008) and might encourage further app usage.

**Figure 4.19 Mulberry Competition (Mulberry iPad App, 2010), 10/11/2010.**




## 4.10.6 Social Media Promotion

Consumers are able to share information regarding products and promotions with their virtual community (Jayawardhena and Wright, 2009) initiating self-enhancement for the consumer (Ho and Dempsey, 2010). They are offered an option to voluntarily deliver (Singh *et al.,* 2008) and recommend products to friends via a list of social networks (Rowley, 2009), i.e. Facebook, Twitter (Pitta, 2011), as an encouraging tool to spread positive word of mouth (Ho and Dempsey, 2010).

Fashion apps have incorporated the same ability to share, like, or email products to social networks using social media sharing buttons (e.g. H&M, River Island, French Connectio) (Figures 4.20/4.21), but whether this tool is adopted or even liked, is yet to be tested.

**Figure 4.20 H&M Promotional Imagery (H&M App, 2011), 12/01/2011.**

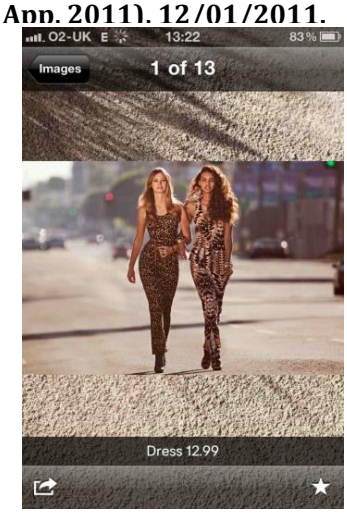
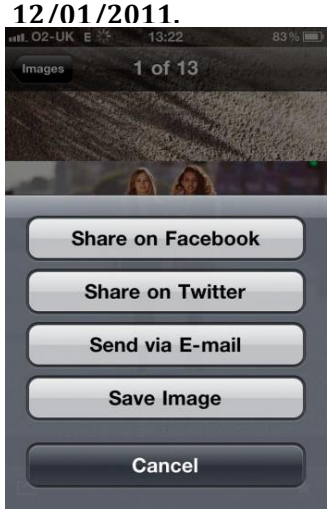



**Figure 4.21 H&M Social Media promotion (H&M App, 2011), 12/01/2011.**



## 4.11 Stimuli: Consumer-Led Interactions

The Internet enables direct marketer–consumer interactions (Evans *et al.*, 2001). Buyer–seller interactions and relationships comprise of faster and more relevant exchanges of information (Varadarajan and Yadav, 2002), greater user control (Dholakia and Zhao, 2009) and can additionally create experiences that utilise virtual and digital imagery (Klein, 2003). Therefore, the design category of consumer-led interactions is suggested in this literature to consist of three stimuli: personalisation (relevancy), customisation (user control) and augmented reality (product experiences).

### 4.11.1 Personalisation vs. Customisation

Interactivity facilitates the consumer's ability to gain a customised and personalised offering of products and services (Pinho, Martins and Macedo, 2011).

Customisation has been conceptualised in academia as the ability to offer content and information according to the individual user's specifications (Rayport and Jaworski, 2001; Kalyanaramanm and Sundar, 2006). Personalisation is similarly defined as the ability to understand the specific consumer needs and offering services related to such (Kim, Kim and Lennon, 2011). Murugesan and Ramanathan (2001) describe the objectives of personalisation as of creating a personalised web interface to provide customised information content in a customised format. Here they are describing customisation as an aspect of personalisation rather than as separate functions. Furthermore, customisation and personalisation have been separately defined as the ability of the online retailer to tailor the products, services and environment to the individual consumer (Jackson, 2007; Srinivasan *et al.,* 2002, p. 42). From these definitions, it appears as though academics often confuse the two elements as the same. The difference between the two is confusing and ambiguous yet according to Vrechopoulos (2010), they are in fact different.

Strauss and Frost (2009) described customisation as the process of tailoring marketing mixes to meet the consumer's individual needs and can include the customising of the website interface. They alternatively describe personalisation as the process of individualising and personalising the environment via personalised information (Strauss and Frost, 2009).

It would seem that the key difference lies in the personal information element that personalisation requires. If the consumer is willing to provide retailers with

information about themselves, then retailers will be able to provide consumers with a personalised shopping experience (Weathers *et al*., 2007). The confusion within academic literature is that they both have the same objectives and work in similar ways, yet they do have one distinct difference. It is the user who has the control over customising their own web experience; it is the retailer who personalises their experience. A perfect example would be the use of recommendations on Amazon (Klaus, 2013). The user is suggested lists of items that may be of interest regarding their search, based on the market basket data and preferences and behaviours of other customers i.e. 'What other people purchased.' Ochi *et al.,* (2010) found that consumer evaluate such recommendations differently, dependent on whether they are generated based on consumer reviews or instead generated from desired product characteristics that the user can choose themselves (Lepkowska-White, 2013). In fact, Amazon's recommendations have multiplied, now including 'Recommendations for You' in various categories that the consumer has viewed, 'More items to consider,' 'Related to items you've viewed,' 'Inspired by your shopping trends' and 'Most wished for' in various viewed categories (Amazon, 2014). Research has found that recommendations based on the purchasing behaviours of others are often deemed less useful and less effective (Aggarwal and Vaidyanathan, 2005). Such recommendations do not take into account who the other consumers are, whether they are similar to them, what experiences they have and why they have bought the product in the first place (Lepkowska-White, 2013).

Regarding the variety of definitions mentioned above, it is suggested that customisation and personalisation both aim to meet the consumer's individual needs by tailoring the environment (Strauss and Frost, 2009) yet the customisation process is consumer-led, and the personalisation process is retailer-led due to the interactions of the consumer and their information. Therefore, they will be furthermore studied as two of three elements of consumer-led interactions.

### 4.11.2 Personalisation

Personalisation has been found as an attribute of website design, affecting consumer satisfaction, loyalty (Kalyanaramanm and Sundar, 2006), increased patronage intentions (Srinivasan *et al.,* 2002), perceived value (Chang and Wang, 2011) and brand relationships (Nguyen and Mutum, 2012).

The retailer provides influential and personalised recommendations to the consumer depending on the personal information they have entered. This form of personalised marketing allows the retailer to tailor their interactions to each individual consumer (Vesanen, 2007), offering them a targeted solution for their needs (Nguyen and Mutum, 2012).

The ASOS app personalises what products to promotionally offer and recommend to the consumer based on their usage of the app. It is imagined in the future that apps will be able to 'know' where the user shops and what they buy, to provide them with information and advice of relevance (Goldman, 2010). This may then increase the patronage intentions and satisfaction of the mobile consumer.

Below are examples of personalisation within a mobile app. ASOS offer their consumer's recommendations (figure 4.22) and outfit items (figure 4.23) based on the consumer's choice of garment selection. The app is therefore able to personalise what products to promotionally offer the consumer based on their usage of the app.

**Figure 4.22. 'We Recommend' (ASOS App 2011).**

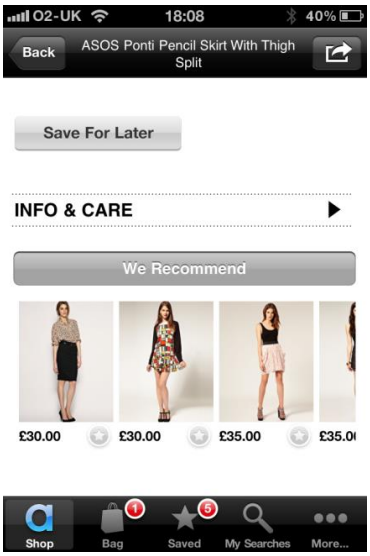
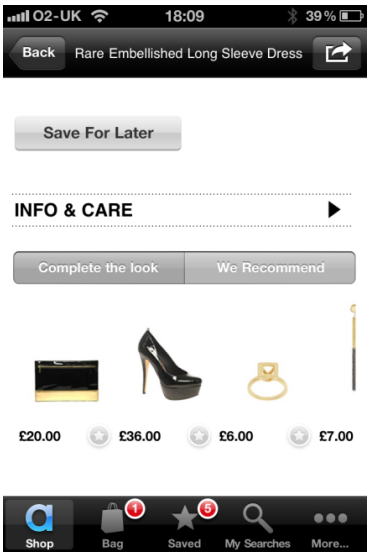



**Figure 4.23. 'Complete the Look' (ASOS App, 2011)**



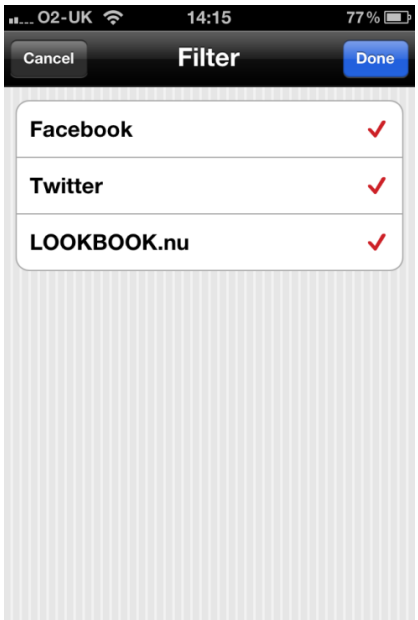

### 4.11.3 Customisation

Customisation enables the consumer to tailor their settings (Lee and Benbasat, 2003) and modify the format and design of the online environment. Allowing consumers this opportunity reduces their uncertainty (Weathers *et al.*, 2007) and increases enjoyment.

Customisation features within apps, such as altering the number of garments on a page, have been found to provide higher levels of consumer satisfaction and trust (Yeh and Li, 2009). Consumers want to be given the opportunity to customise the interface (Wirtz *et al.,* 2010), such as the selection of colours, music, layout and product displays, in order to create a store design to their preference (Vrechopoulos, 2010). Changes made to the store on the consumers first visit can be saved and implemented upon their next visit providing a convenient and tailored shopping experience (Feinberg and Kadam, 2002; Cho and Fiorito, 2009).

Within a mobile environment, by customizing their settings, the user can improve the mobile interface design, enhance usability and increase their feelings of satisfaction (Venkatesh *et al.,* 2003; Yeh and Li, 2009). H&M have incorporated a customisation tool into their mobile application (figure 4.24). The user is able to view a 'Social Media Wall,' that refreshes frequently to contain H&M's recent social posts from their social networking sites. The user is given the option to filter these updates, customising whether they want to see all, some or none.

**Figure 4.24. Social Media Filter (H&M App, 2011), 24/08/2011.**




### 4.11.3.1 Merchandise Categorisation

A main area of customisation on an apparel website is merchandise categorisation (Ha *et al.*, 2009). Merchandise categorisation is an important navigational feature that affects the convenience and efficiency for the consumer (Mild and Reutterer, 2003).

The retailer places each of their individual products into relevant broad categories such as product type or brand name (Lee. J. *et al.,* 2001), and subsequent to this, may categorise the products into narrower categories such as price, colour, brand, style, item or occasion for example (Ha *et al*., 2009). For larger stores or department stores, where the number of products is extensive, the user is additionally given the option to refine and customise what products they are shown by filtering out those that do not meet their preferences (Feinberg and Kadam, 2002).

Online retailers must effectively facilitate the consumers browsing experience to encourage the user to re-patronise the store (Shukla *et al.,* 2011). The user needs to find exactly what they require in the most convenient way. As such, the user is able to customise the store environment to meet their exact needs (Strauss and Frost, 2009).

Mobile applications such as Very and the ASOS web app have integrated 'Refine' tools into their applications to aid the users' product search. On the ASOS website and mobile application, the user is able to shop by product, (i.e. jackets, dresses, tops) (figure 4.25). This selection then offers them a 'Refine by' tool (figure 4.26), whereby they can refine their selection to their particular size, select a brand name or choose the colour(s) they desire.

**Figure 4.25. Women's Dresses (ASOS Web App, 2011) 24/08/2011.**

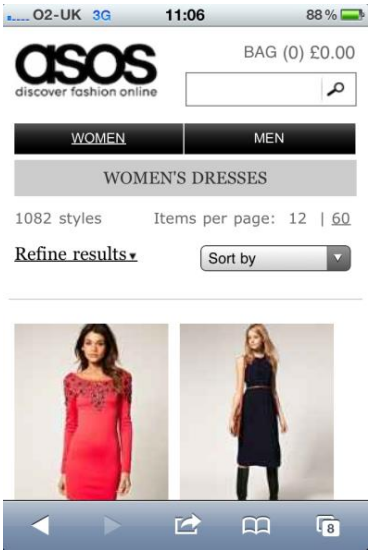
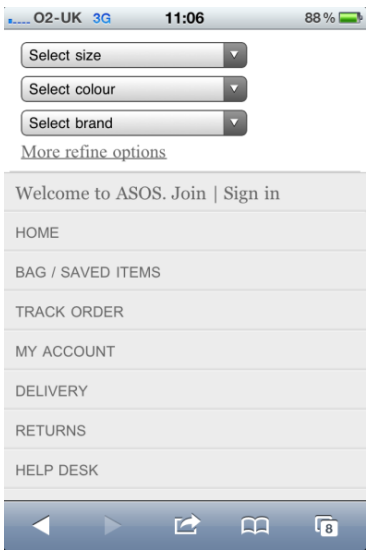



**Figure 4.26 Refine Tool (ASOS Web App, 2011) 24/08/2011.**



### 4.11.4. Augmented reality

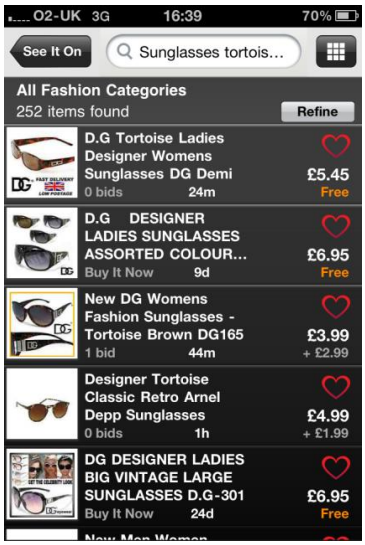
Augmented reality involves overlaying digital data over a live camera feed so that digital imagery appears within the physical world (Lu and Smith, 2007), as seen within the computer-mediated environment (Li *et al.*, 2001). Whereas virtual reality replaces the real world scenes, augmented reality becomes a part of the real environment (Lu and Smith, 2007). It enables the enhancement of product viewing (Shim and Lee, 2011) yet is primarily led by consumer interaction with the technology.

EBay incorporated augmented reality into their fashion mobile application as a tool to 'try on' products such as sunglasses (figure 4.27). The products were digitally placed over the cameras output so users could see themselves wearing the sunglasses on the mobile screen (figure 4.28). After trying on, the user could then choose to purchase the glasses via the Shop button (figure 4.29). Although the app was trying to recreate a real life experience, the consumer's perception of such a feature would be interesting to discover. The fact that Ebay withdrew this feature a few month after launching, suggests that perhaps it was not as popular as they had hoped.

**Figure 4.27. 'See it on' instructions (Ebay Fashion App, 2011), 24/08/2011**

**Figure 4.28. 'See it on' (Ebay Fashion App, 2011), 24/08/2011**

**Figure 4.29. 'See it on Choices' (Ebay Fashion App, 2011), 24/08/2011**




## 4.12 Summary

The current study concerns the m-marketing design stimuli, as well as the m-branding stimuli, that retailers and marketers use in order to promote and sell their products on a mobile device. Retailers must invest in consumers, understand their interests and

behaviours and fulfil their needs correctly (Hines and Bruce, 2007). By developing, managing and enhancing long-term consumer relationships (Baker, 2003), the retailer should maintain success (Ndubisi, 2007; Ruparelia *et al.,* 2010). The marketer must engage the consumer in the products and the brand experience by the influence of marketing techniques (Singh *et al.,* 2008). In such a way, branding and marketing are arguably intertwined and form a powerful tool that can evoke emotional responses and subsequent behavioural reactions from online consumers (Eroglu *et al.,* 2001). An aim of this study was to identify the particular stimuli that are classified as having marketing or branding objectives, so that they could be tested individually to assess their consumer affects. Therefore, defining the connection between branding and marketing, and classifying branding as a sub-set of marketing (Kotler and Pfoertsch, 2007) or vice versa, is not the primary concern of this study. This study aims to identify design stimuli with a marketing or branding objective, in order to explore their affects on the consumer's emotions, cognitions and behaviours.

Product viewing, informative content, product promotions and consumer-led interactions are assigned as four framework categories that contain a number of marketing design stimuli apparent in the mobile and online retail environments (figure 4.1). In the same way that Rowley (2004) published her perception of the elements of branding design, this chapter pieces together a variety of marketing literature to deliver an up-to-date and holistic framework of mobile marketing design elements (figure 4.1). Eroglu *et al.*, (2001) additionally stated the importance of taxonomy development as the first step of theory building and analysis. With such a framework, academics and practitioners will be equipped to conduct mobile related studies regarding individual design elements.

Whether the mobile consumer is different to the online consumer will come to light via empirical data and suggest whether any prior assumptions of online and mobile consumer likeness are correct or false.

# Chapter 5

# Consumer Behaviour and Cognitions

Harris and Goode (2010) have argued that the online shopping experience is highly linked to the aesthetic appeal and design of the online environment. In fact, for nearly 50 years, academics have been researching the consumer's emotional response towards and experience with retail and service environments medium (e.g. Bellenger and Korgaonkar, 1980; Milliman, 1982; Smith, 1989; Bitner, 1990, 1992; Spies *et al.,* 1997; Donovan *et al.,* 1994; Baker *et al.,* 1994; Bruner, 1990; Jones, 1999; Mohan *et al.,* 2013). It is a long-established stream of research that stems from the work of Mehrabian and Russell (1974) and Donovan and Rossiter (1982), commencing with explorations into the physical store environment and more recently the online store environment (e.g. Ha and Lennon, 2010; Park and Lennon 2009; Eroglu *et al.,* 2003). Yet, due to the recent and rapid movement in technology towards mobile retailing, mobile device environmental design research is scarce (see table 2.1).

It is proposed, in this study, that the online and mobile shopping environments are designed with a conjunction of branding and marketing design stimuli and that such stimuli, could affect the experience of the mobile user (P1, P2, P3 and P4). The study therefore aims to explore whether the consumer's experience with and perception of the mobile environment could generate a negative or positive emotional and behavioural response, similar to the online environment (Harris and Goode 2010).

Retailers strive to evoke positive emotions in their consumers by the design of their online store (Jayawardhena and Wright, 2009). Yet, can retailers affect the mobile consumer in the same way and how can they evoke such positivity in the mobile user? As such, the following literature will consider consumer behaviour and affects in order to gain an understanding of the importance of consumer behaviour to m-commerce environment design.

## 5.1 Consumer Behaviour and the Retail Experience

The physical shopping experience evokes certain behavioural shopping outcomes and emotional states (Eroglu *et al.,* 2001). In the same way, the atmospheric qualities and design of the online shopping experience (Harris and Goode, 2010) can also impact upon the consumer's behavioural responses (e.g. satisfaction, repatronage, purchase

quantity, time spent online), led by the consumer's initial emotional response (Eroglu *et al.,* 2001). The atmospheric design features of a website can increase the hedonic experience (Eroglu *et al.,* 2003); a positive and enjoyable encounter (Kim and Lennon, 2010).

Eroglu *et al.,* (2001) studied the role of online atmospheric cues and their subsequent consumer outcomes and responses. This study builds upon the research by Eroglu *et al.,* (2001), Park and lennon (2009) Ha and Lennon (2010) and Kim and Lennon (2010) as examples of environment design, and aims to investigate the role of m-branding and m-marketing design stimuli in mobile applications and their subsequent consumer behavioural reactions (P3, P4 and P5). At this stage it is interesting to consider which consumer behaviour theory to follow for such a research aim, and therefore, a table of consumer behaviour theories has been collected.

**Table 5.1 Consumer Behaviour Theories**

| Theory | Theory Description | Criticisms |
|---|---|---|
| The Economic Man and Utility Theory | People make choices based on their expectations of the decisions outcomes (Loudon *et al.,* 1993). Labelled as the 'rational economic man' (Zinkhan, 1992). Man is seen as rational and self-interested and takes account of all available options, rating them and selecting the best course of action. | This theory has been criticised in the modern day due to man not always having adequate information or time to make this perfect decision. Therefore man acts less rationally (Simon, 1997). |
| Psychodynamic Approach | Attributed to the work of Sigmund Freud (1900) (Stewart, 1994), this view states that biological influences, instincts and drives are what cause particular behaviours. The behaviour is outside of conscious thought and is not determined by cognition or stimuli in the environment (Arnold *et al.,* 1991). | The Behaviourist approach discredited the theory as it was found that 'instincts' can be overridden by taught behavioural reactions, such as reacting to loud noises after being made to fear loud noises (Watson and Rayner, 1920). |
| Behaviourist Approach | The theory states that behaviours can be explained by external events. | The theory does not explain complex behaviours and what is controlling behavioural |

| | | |
|---|---|---|
| | **Classical Behaviourism** – Behaviour is attributed to external factors only. Internal and mental states are not accepted (Watson *et al.,* 1920).<br><br>**Radical Behaviourism** – Acknowledges the existence of feelings and states of mind that work alongside the external factors to affect behaviours (Skinner, 1938).<br><br>**Cognitive Behaviourism** – The assumption of cognitive states were accepted. The subject behaves in response to intrapersonal cognitive events (Hillner, 1984). | responses, in the way that the cognitive approach does (Foxall, 1993). |
| Cognitive Approach | Behaviours are caused by intrapersonal cognitions. Whilst this does not rely so heavily on the influence of environmental factors like behaviourism, it does still acknowledge the influence of the environment and social experience. Consumers use environmental and social stimuli as inputs for their decision making (Stewart, 1994). The cognitive approach became mainstream when it was developed into the stimulus-organism-response model by Hebb (1949), a neuropsychologist who studied human behaviour. At this point, cognitivism took over behaviourism as the dominant decision research (Furedy and Riley, 1987). The main interest is to explore the mediating factors between stimulus and response (Kihlstrom, 1987). Contemporary cognitive psychologists believe there are fundamental factors to these personal processes including perception, memory, emotions and motivations (Sternberg, 1996). | The theory relies on using unobservable variables which cannot be tested or evaluated (Foxall, 1990). The theory also assumes a logical, rational consumer who is active in their decision making process, neglecting the input of emotions (Schiffman and Kanuk, 2007). |

| | | |
|---|---|---|
| | Early use of the S-O-R model assumed that the stimuli affected an inactive and unprepared organism (Eysenck and Keane, 2000). However, theorists now believe that the organism is active, with past experiences that will influence the outcomes and what types of outcomes they could be (Bray, 2008). | |

After consideration of the varying consumer behaviour theories, due to its connections with the S-O-R Paradigm (Hebb, 1949), decision making processes and cognitions (Sternberg, 1996), the Cognitive Approach was adopted. This is due to its focus on environmental stimuli and the mediating factors between the stimuli and a behavioural response. As the aim of the research study was to understand the emotional and cognitive responses of the consumer towards environmental design stimuli, it was clear that the cognitive approach was of most relevance. Furthermore, the S-O-R model depicts the relationship between the stimulus, organism and the final response and is therefore also of great relevance to the research study. Due to its utilisation by a number of academic authors for studying the effects of environmental stimuli (e.g. Eroglu *et al.,* 2001; Park and Lennon, 2009), the S-O-R model has a certain robustness and rigour, deeming it a reliable model to be employed.

## 5.2 The S-O-R Paradigm

In 1974, Mehrabian and Russell devised their (M-R) model based on the (SOR) paradigm, Stimulus-Organism-Response which was later modified into a fashion context by Donovan and Rossiter (1982). The method declares that stimuli in an environment (the Stimulus) influence cognitive and affective internal reactions (the Organism) which subsequently influences approach/avoidance behaviours (the Response) (Kim and Lennon, 2010).

The S-O-R paradigm (Mehrabian and Russell, 1974) has been chosen as the theoretical framework of the current study. Its relevancy to the current study is apparent and researchers studying similar environments and stimuli have utilised the paradigm for many years (e.g. Wu *et al.,* 2014; Huang, 2012). Moreover, a large number of established authors have utilised the S-O-R paradigm in the last five years (e.g. Wu *et*

*al*., 2014; Kim and Lennon, 2013; Huang, 2012; Li *et al.,* 2012; Animesh *et al.,* 2011; Manganari *et al.,* 2011; Jiang *et al.,* 2010; Ha and Lennon, 2010; Kim, H and Lennon, 2010; Park and Lennon, 2009; Parboteeah *et al.,* 2009; Jang and Namkung, 2009), many of which share similar objectives to the current study (e.g. Wu *et al.,* 2014; Huang, 2012, Li *et al*., 2012; Manganari *et al.,* 2011 and Ha and Lennon, 2010). Li *et al.,* (2012) utilised the S-O-R paradigm as their framework for investigating mobile commerce and explained that "*the need of understanding consumers' consumption experience from emotional perspectives leads us to the S-O-R framework*" (Li *et al.,* 2012, p.124).

This study's focus and concern with consumer emotions, especially within data collection stage one, also greatly benefits from the acknowledgement of the PAD scale (Mehrabian and Russell, 1974) and the mediation of emotions between approach and avoidance behaviours. The PAD scale is connected to the S-O-R paradigm and had been adopted as a framework and data collection tool by a number of authors (e.g. Wu *et al.,* 2014; Li *et al.,* 2012; Kim and Lennon, 2010; Ha and Lennon, 2010; Park and Lennon, 2009; Eroglu *et al.,* 2003)(Wu *et al.,* 2014). Thus, employing an emotions scale similar to the PAD scale as a data collection method, forms a natural connection with the S-O-R paradigm as the research framework (Mehrabian and Russell, 1974).

Whilst recent trends in marketing have seen movements towards service dominant logic (Vargo and Lusch, 2004) and a keen focus on consumer experiences (Klaus *et al.,* 2013), the researcher initially debated as to whether the S-O-R paradigm may still be relevant for modern marketing studies. Yet, the S-O-R paradigm has been employed as a robust framework for many years and is still utilised to the present day by academics studying the effects of environmental design stimuli (e.g. Wu *et al*., 2014; Kim and Lennon, 2013; Huang, 2012) which is the objective of this study. The research study could have alternatively employed the Technology Acceptance Model (TAM) (e.g. Lu and Su, 2009; Zhang and Mao, 2008) or the theory of reasoned action (TRA) (Persaud and Azhar, 2012) for example, yet neither would have met the objectives of the study in the same way as the S-O-R paradigm.

This research was inspired by the journal papers by Eroglu *et al.,* (2003), Park and Lennon (2009), Ha and Lennon (2010) and Kim and Lennon (2010), all of whom employed the S-O-R paradigm and gathered empirical and insightful results regarding the effects of environmental stimuli. The similarities between this work and theirs, with the key modification being the testing of the mobile environment rather than the online environment, suggested that the S-O-R paradigm would be a relevant and

appropriate framework for the current study. As such, there is no reason as to why the current study should not employ the S-O-R paradigm to study the effects of environmental stimuli on the consumer's mobile experience and thus it has been developed as the current research framework.

The S-O-R paradigm will be discussed further.

### 5.2.1 Stimulus

In the online retail context, the stimuli may be attributes such as the retail service, price, brand name, design or any metric that may impact upon the consumer (Park and Lennon, 2009). It is a cue that may influence the individual through its visible, audible (Eroglu *et al.,* 2001) or alternative sensory state. Online marketing and retail academics have utilised the S-O-R framework to test the emotional effects of web cues such as site atmosphere (Eroglu *et al.,* 2003), colour and enlargement tools (Kim and Lennon, 2010), brand name and promotional techniques (Park and Lennon, 2009), product and service quality (Jang and Namkung, 2009) and product information and product imagery (Ha and Lennon, 2010). For this study, the stimuli are the m-branding design and m-marketing design variables, discussed within chapter 3 and 4. Similar to Ha and Lennon (2010) who tested the effects of website tools such as product imagery and information, this research will test the design stimuli in the m-commerce environment as variables, to see how they may affect the mobile consumer.

### 5.2.2 Organism

The organism relates to the cognitive and affective internal states of the consumer that mediate the relationship between the stimulus and response (Eroglu *et al.,* 2001). Whereas the affective state is a direct emotional response, the cognitive state involves the various other mental processes influenced by the consumer's interaction with a stimulus. Cognitive and affective responses will be described further.

#### 5.2.2.1 Cognitions

The consumer's cognitive state relates to any attitudes, beliefs and understanding they may have towards a stimulus (Eroglu *et al.,* 2001) and comes from recall, knowledge and memory; often referred to as the 'long term memory' (Jacoby, 2002). It includes any mental processes the consumer completes and can include attitudes, knowledge,

comprehension, intentions, motives, expectations or beliefs as interpreted by the individual (Eroglu *et al.,* 2001; Jacoby, 2002; Kim and Lennon, 2010).

In the research of Sautter *et al.,* (2004), the academics refer to four cognitive states, all of which relate to utilitarian benefits – ease of navigation, perceived risk/security, personalisation and informativeness. They also refer to the idea of familiarity, memory and understanding of environments, usefulness and quality of information (Sautter *et al.,* 2004), all of which will have been cognitively processed. Although it is not clearly stated, it seems that an organism's cognitive processes stem from its previous experience with a stimulus and associated emotions. When the organism is subjected to a similar experience, its mind recalls its previous internal attitudes, beliefs and emotions in order to establish how it should feel towards the new experience (Bray, 2008). This concept was acknowledged by Bray (2008), whereby theorists now view the organismic state as active and relying on past experiences for influence and direction.

#### 5.2.2.2 Affects

Affective reactions are subjective feelings that a consumer may experience in response to a stimulus (Oh, 2005). The consumer's affective state is often tested using emotions scales such as the standard PAD typology (Mehrabian and Russell, 1974), or other similar emotion scales such as Izard (1977) or Plutchik (1980). An affective reaction is a process where the stimulus has directly affected a person's emotion (Fiore and Kim, 2007) and they react with an emotive response such as happy, excited or sad.

In order to test and examine consumer emotional responses, many academics have designed typologies that utilise a combination of alternative positive and negative emotions (e.g. Russell and Mendelsohn, 1989; Izard, 1977; Mehrabian and Russell 1974).

##### 5.2.2.2.1 Emotion Scales

Mehrabian and Russell (1974) used the 'PAD' typology in their research, a theory that suggests that there are three basic emotional states as a result of environmental stimuli (Chang and Chen, 2008): Pleasure-displeasure (P), Arousal-Nonarousal (A) and Dominance-Submissiveness (D) (Kim and Lennon, 2010). These three emotional attitudes consequently act as a mediator for approach/avoidance behaviours (Kim and Lennon, 2010). The PAD typology is the most commonly used emotions scale and

enables the researcher to examine the consumer's affective state using 12 bi-polar emotions, (e.g. happy-unhappy. See table 5.2.)

A number of academics researching retail environments have found the PAD typology to be valuable (e.g. Eroglu *et al.,* 2001; Ha and Lennon, 2010), yet the 'dominance' factor is often overlooked due to lack of practical support and inadequacy due to the strength of the remaining factors (P and A) (Donovan and Rossiter, 1994). Eroglu *et al.,* (2001) criticised the PAD typology for being too narrow a system to study retail environments, stating that it does not capture the overall effect of a site's atmosphere; yet many academics still continue to use these dimensions.

The PAD typology was adapted for retailing research by Donovan *et al.,* (1982) and utilised by Kim and Lennon (2010). The paper by Kim and Lennon (2010) is similar to this study as it was designed to investigate the online shopping environment and its effect on emotions and behavioural responses. This body of work is designed to study a similar research area, yet its originality is found in its focus on m-commerce and the design of the mobile environment, as opposed to the online environment. This study will also investigate the stimuli's effects on emotions and behavioural responses, comparable to the research of Kim and Lennon (2010). This work therefore finds inspiration and interest in the findings and research methods used by Kim and Lennon (2010).

The PAD dimensions, designed by Mehrabian and Russell (1974) and tested by Kim and Lennon (2010) with the exclusion of the Dominance factor, are separated into pleasure variables and arousal variables as follows:

**Table 5.2. PAD Dimensions, (Kim and Lennon, 2010, p.419, Table 1).**

| Pleasure | Arousal |
|---|---|
| Satisfied - Unsatisfied | Frenzied - Sluggish |
| Pleased - Annoyed | Jittery - Dull |
| Contented - Depressed | Stimulated - Relaxed |
| Hopeful - Despairing | Excited - Calm |
| Happy - Unhappy | Aroused - Unaroused |
| Relaxed - Bored | Wide Awake - Sleepy |

Although some of these words are outdated and somewhat Americanised, they still form a thorough analysis of pleasure and arousal stimulants (Kim and Lennon, 2010). Yet, the PAD typology is often criticised for being too narrow in its scope of emotional reactions, and it is suggested that those researchers looking for a more comprehensive and relevant list of emotional responses use an alternative emotions scale (Eroglu *et al*., 2001).

An additional and similar method was used by Russell and Mendelsohn (1989) whereby they designed an 'Affect Grid;' a grid rating system surrounded by 8 dimensions, related by their scale of positive to negative response. The variables included Stress-Relaxation, Sleepiness-High Arousal, Depression-Excitement and Unpleasant feelings-Pleasant feelings (Russell and Mendelsohn, 1989).

Human behaviour is affected by and depends upon a positive or negative emotional state (Jang and Namkung, 2009). Due to this, Jang and Namkung (2009) based their research on an emotion typology, that of Izard (1977), and used the 'Differential Emotions Scale' (DES) which measures emotions regarding ten factors: interest, joy, surprise, sadness, anger, disgust, contempt, fear, shame and guilt (Izard, 1977 in Jang and Namkung, 2009). This typology was later adapted and expanded by Russell (1991) to include 'surprise', 'sadness', 'anger', 'disgust' and 'fear' as theorized by Izard (1977), yet 'happiness' was added as a sixth variable. This suggests that the typology can be easily adapted to suit many research areas.

Jang and Namkung (2009) adapted the Izard (1997) scale, conducting their own research with University students regarding their feelings towards restaurant experiences. By doing so, they were able to generate a pool of emotion items which they could categorise as either negative or positive and that were more suitable to their research context. The items were then tested in a unipolar approach as 9 constructs (joy, excitement, peacefulness, refreshment, anger, distress, disgust, fear and shame).

Jang and Namkung (2009) adopted a unipolar approach as opposed to the bipolar approach designed by Mehrabian and Russell (1974) - the PAD scale. They argued that although the bipolar approach was convenient (Babin *et al*, 1998), it did not capture consumer emotions accurately. Agreeably, Westbrook (1987) stated that the PAD scale did not allow for the occurrence of both positive and negative states at the same time, as the participant always had to select their feelings on the scale of positive to negative

– Westbrook (1987) was stating that the participant may have felt a pleasant and unpleasant feeling concurrently.

### 5.2.3 Response

The consumer response is the final outcome (Chang and Chen, 2008). The response aspect of the S-O-R Paradigm is related to ecological psychology, a method of psychology that examines human perceptions and the effect of using an environment (Eroglu *et al.,* 2001).

The consumer may respond with an approach behaviour (Mehrabian and Russell, 1974) whereby their reaction will be positive and may result in affiliation, added exploration and further intent, amongst other reactions (Eroglu *et al.,* 2001). Avoidance behaviours are concerned with a negative reaction and are the reverse of these responses (Eroglu *et al.,* 2001), for example, avoiding and leaving a retail store, or negative word of mouth. Behavioural intentions were defined by Warshaw and Davis (1985, p.214) as "*the degree to which a person has formulated conscious plans to perform or not perform some specified future behaviour*". Behavioural intentions are determined in marketing literature to be an indicator of actual behaviours (Fishbein and Ajzen, 1975) as during a research study, a consumer may specify that they feel intentions to buy but physically cannot. Therefore, similarly to other academic studies (Jang and Namkung, 2009), this study classifies the participant's proposed behavioural intentions as indicators.

Academics have suggested behavioural intentions to include store or brand repatronage (Ha and Lennon, 2010; Jang and Namkung, 2009), positive word of mouth and store recommendations to others (Jang and Namkung, 2009; Fiore and Kim, 2007) expressed through satisfaction and loyalty (Fiore and Kim, 2007), resource expenditure including spending time and money with the store or intentions to do so in the future (Fiore and Kim, 2007; Sautter *et al.,* 2004), willingness to purchase (Tai and Fung, 1997; Fiore and Kim, 2007) and intentions to stay or stay longer (Ha and Lennon, 2010; Tai and Fung, 1997). Satisfaction has been additionally named as a behavioural outcome (Eroglu *et al.,* 2003; Spies *et al.,* 1997) although it lacks a physicality that the other reactions encompass. Sautter *et al.,* (2004) additionally re-stated the response variables originally declared by Donovan and Rossiter (1982). Behavioural responses to the stimuli include:

1. "A desire to physically *stay in* (approach) or *exit* (avoid) the environment.

2. A desire to *explore* (approach) or *ignore* (avoid) the environment (also Eroglu *et al.,* 2003; Fiore *et al.,* 2000; Wu *et al.,* 2008).

3. A desire to *communicate* with (approach) or *ignore* (avoid) others.

4. The degree of enhancement (approach) or hindrance (avoid) of *performance and satisfaction* with task performances."

## 5.3 The C-E-V and C-A-B Models

Via extensive research concerning the S-O-R paradigm for the literature chapters of this thesis, the C-E-V (Consciousness-Emotion-Value) (Holbrook, 1986) and C-A-B (Cognition-Affect-Behaviour) (Howards, 1969) models, were acknowledged and the researcher found them of great interest and use to the current study. The models adapt the original S-O-R framework to include a number of additional stages and propose further processes and insights (Fiore and Kim, 2007). The C-A-B model (Howards, 1969) regards information processing where purchase decision and brand choice are subsequent to thoughts and beliefs about the product and affective states. However, it was found that this model did not represent all elements of the consumer's shopping experience (Fiore and Kim, 2007). The C-E-V model was therefore proposed by Holbrook (1986) which includes and expands from the C-A-B model. Its expansion lies in its inclusion of consciousness as a primary factor, which includes not only the cognitions and beliefs of the consumer (Cognitions), but mental events as responses to the stimuli, including fantasies, imagery, memories and subconscious thoughts (Fiore and Kim, 2007). Furthermore, whereas the C-A-B model only includes 'Affect' as an attitudinal response, the C-E-V model expands to emotions and moods, which is where the pleasure, dominance and arousal factors (Mehrabian and Russell, 1974) become relevant.

The C-A-B paradigm (cognition-affect-behaviour), designed within Howard's (1969) original model of buyer behaviour, employs a flow of effects whereby cognitions determine affective responses that in turn cause behavioural effects. Since this time, the C-A-B model has been borrowed and adapted numerous times (Holbrook, 1986), yet the relationship from cognition to affect to behaviour remains the same. However, the paradigm has also been criticised, as academics state that it requires modification (Krugman, 1965; Zajonc, 1980; Holbrook, 1986). Krugman (1965) noted that some consumers may move directly from stimuli awareness to behaviour without engaging a cognitive or affective process. Zajonc (1980) also noted that some affects do not

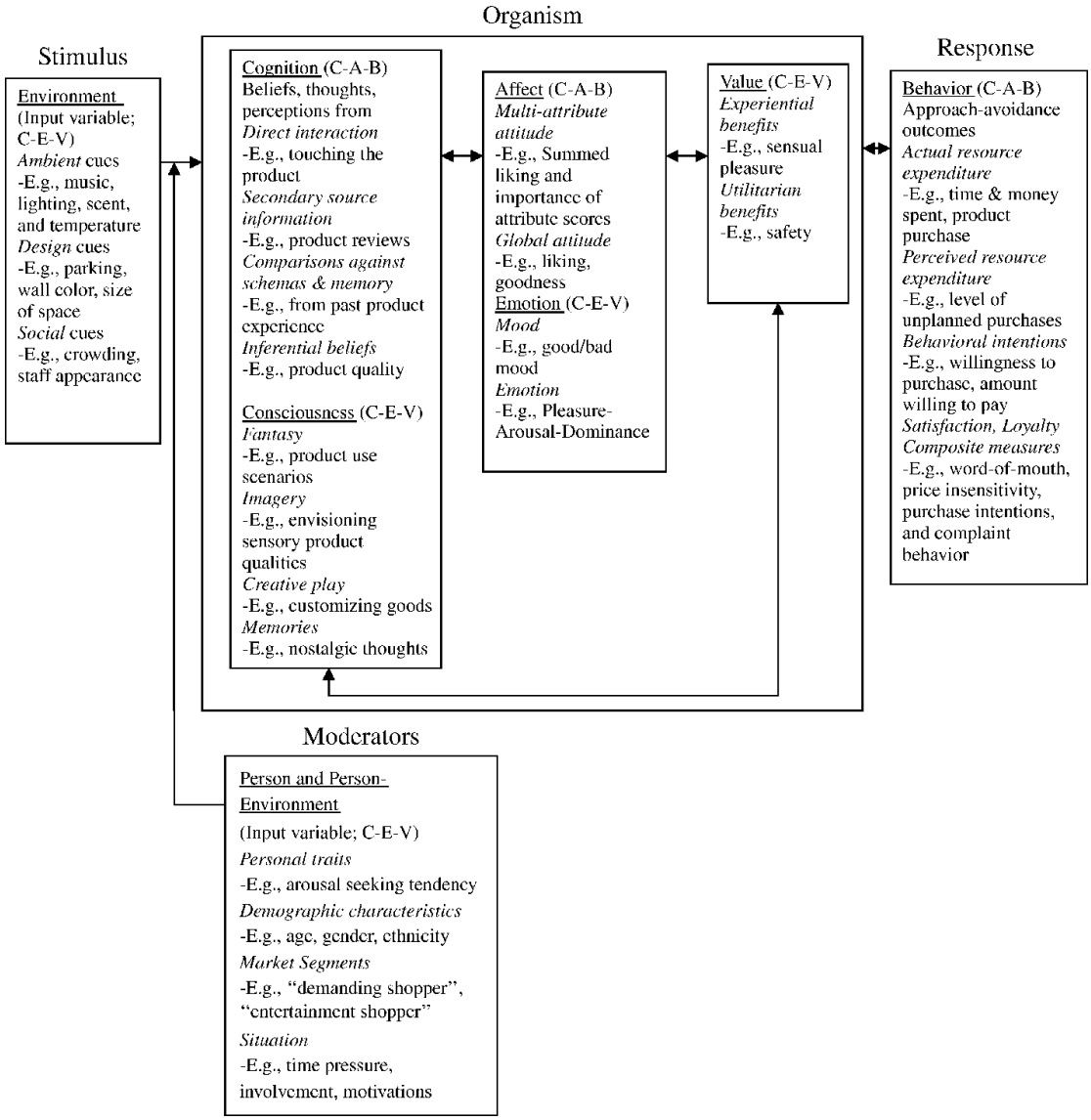
require prior cognitions and that they may in fact be separate systems. These criticisms have led researchers to be disenchanted with the C-A-B model (Holbrook, 1986), leading to the development of the C-E-V model (consciousness-emotion-value). The C-E-V model is an extension of the C-A-B paradigm and does not replace it, instead forming a full representation of consumer emotions and behaviours.

The consciousness aspect of the C-E-V model relates to a range of unconscious and subconscious states including memories, fantasies, dreams, imagery, subconscious thoughts and unconscious mental processes (Holbrook, 1986; Holbrook and Hirschman, 1982). The conscious states lead to and '*partially determine emotions in the consumption experience'* (Holbrook, 1986, p. 27). Such cognitive states can influence the way in which a consumer proceeds through a decision process towards product acquisition (Santos and Ribiero, 2012).

The emotion aspect of the model is adapted to entail four components: physiological responses, cognitions, behavioural expression and feelings. In such a way, the C-E-V model refines the emotion state to include both of the C and A elements of the C-A-B model. Holbrook (1986) comments that these four components properly constitute emotions in the consumption experience and states that the components exert effects on one another via inter-relationships.

Overall, although the C-A-B and C-E-V models are complex, a researcher need only revise the C-E-V model due to its inclusion of the C-A-B states (Fiore and Kim, 2007). The inclusion of the C-E-V model into the S-O-R paradigm elicits that the stimuli causes a cognitive, conscious, affective or emotional state which forms a value (Holbrook , 1986). This then leads to a behavioural reaction. The moderating factor is apparent between the participant's awareness of the stimuli and the emotional states (Holbrook , 1986).

**Figure 5.1. C-E-V and C-A-B Model (Fiore and Kim, 2007)**




It is noticed that although many researchers have used the S-O-R framework, only a small minority have commented on the difference between the C-E-V and C-A-B models (Fiore and Kim, 2007). Instead, upon reading S-O-R literature, academics have tended to merge the two models within their descriptions of the organism areas. For example, within the description of affective processes by Eroglu *et al.,* (2001), they describe the affective state as concerning the consumer's emotions, referring to the PAD dimensions. The inclusion of emotions as an affect was added later by Holbrook (1986) within the C-E-V model. However, the authors continue to describe cognitions as those described

within the C-A-B model. The C-E-V model is said to extend but also include the C-A-B processes. Therefore, it is suggested that academics generally form their studies from an understanding of the C-E-V model and the inclusion of all areas stated by Fiore and Kim (2007) in figure 5.1. Fiore and Kim (2007) note that many academics use 'affect' and 'emotion' interchangeably, yet this can sometimes be problematic. This study will take each area into consideration during data analysis, utilising the description of the cognitive process (C-A-B) alongside affect and emotions (C-E-V) and searching for any moderators and values if applicable.

### 5.3.1 Value

The value aspect may be a result of the emotional processes (Holbrook, 1986). It involves an interaction, generally between the consumer and the stimuli whereby the interaction results in an extrinsic or intrinsic value (Holbrook, 1999). The value is the key output of the C-E-V model, rather than the behavioural response, as was the output of the previous C-A-B model. Fiore and Kim (2007) have labelled these extrinsic and intrinsic values as 'experiential benefits' and 'utilitarian benefits' within their research model.

The consumer may perceive hedonic, experiential and utilitarian benefits from their experience, such as protection, safety and comfort (Fiore and Kim, 2007). The benefits are gained from the product and environment and can be sensual, physical, physiological, efficiency, emotional, spiritual, cognitive, psychological, or social gains (Fiore and Ogle, 2000). Value could be classified as a part of the cognitive process, yet within the C-E-V model it is displayed as an individual factor.

### 5.3.2 Moderators

Further to this, completing the C-E-V model, Holbrook (1986) acknowledged a moderating stage. The consumer's experience is said to be influenced by moderating factors such as the traits and tendencies of the person, their demographics or the consumption situation, which can include their motivations (Fiore and Kim, 2007; Eroglu and Machleit, 1990). Sautter *et al.,* (2004) also note the importance of shopper motivation as a moderator between stimuli and organism. Depending on what the consumer hopes to gain from their experience including hedonic or utilitarian benefits, it is likely that these factors will moderate the importance of their cognitive and affective states on their shopping outcomes (Sautter *et al.,* 2004). For example, if a

consumer is hoping to gain enjoyment from the stimuli, their cognitions, emotions and behaviours will be dissimilar to the utilitarian consumer. Utilitarian needs could include how efficient or effective the website delivers, therefore their perceptions and behaviours will be based upon this premise (Sautter *et al.,* 2004).

Perea y Monsuwé *et al.,* (2004) furthermore state the relevance of exogenous factors as an intermediary between stimuli and responses and similarly list the factors parallel to those of Fiore and Kim (2007) including consumer traits (Burke, 2002), demographic factors (Perea y Monsuwé *et al.,* 2004) and situational factors (Wolfinbarger and Gilly, 2001). Perea y Monsuwé *et al.,* (2004) additionally add 'product characteristics' 'previous online shopping experiences' and 'shopping trust' as basic external factors that may cause the consumers motivations to be altered. By regarding these basic exogenous factors, the authors were able to form a framework for understanding the intentions and motivations of the online consumer. Alongside these external factors, Perea y Monsuwé *et al.,* (2004) note the importance of hedonic and utilitarian motivations and the difference between the hedonic and utilitarian consumer, as does Sautter *et al.,* (2004).

Consumer shopping motivations are often proposed to be either hedonic or utilitarian (Cardoso and Pinto, 2010). Utilitarian motivations are elicited by those who see shopping as a work process and often involves shopping for convenience and time saving (Teo, 2001). Previous studies have noted efficiency and achievement shopping as two facets of utilitarian shopping motivations. Efficiency shopping involves the consumer saving time and purchasing quickly and easily (Dholakia, 1999). With the mobile phone being the most convenient form of shopping due to its ubiquitous qualities, it is supposed that the efficient shopper will adopt mobile shopping much more so than other shoppers (Yang and Kim, 2012). The achievement shopper is goal orientated and aims to acquire specific products during their trip (Kim, 2006). With so many products being available through the mobile channel, the chances that the achievement shopper will find the garment they hope to is very high. This may lead the achievement shopper to utilise mobile shopping even more (Yang and Kim, 2012).

The hedonic shopper however is influenced by emotions, psychological sensations (Arnold and Reynolds, 2003) and the need for entertainment (Kim, 2002). Arnold and Reynolds (2003) note six dimensions of hedonic motivations: adventure, social, gratification, idea, role and value.

Adventure shopping is for excitement, adventure and experiencing new environments. The consumer is able to try something new and gain new ideas (Yang and Kim, 2012). Social shopping involves social influences and interpersonal relationships with others during their shopping (Kim, 2006). Users can gain other people's opinions via their mobile phone or socially interact via social features within the application (Yang and Kim, 2012). Gratification shopping involves shopping to gain good feelings and treats (Kim, 2006). Consumers may want to gain escapism or relieve their tensions (Lee, E. *et al.,* 2001). Idea shopping involves collecting new information (Kim, 2006). Consumers perceive fun and enjoyment from searching for trend or new product information (Yang and Kim, 2012). Role shopping refers to shopping for presents or gifts for others, whereby the user role plays buying for themselves (Arnold and Reynolds, 2003). The sixth dimension of value shopping involves the consumer shopping for value and bargain items, fulfilling their desire for inexpensive products (Wagner, 2007). The consumer is rewarded with a feeling of self accomplishment and satisfaction with their shopping process in obtaining such information or products (Babin *et al.,* 1994).

Whereas some consumers prefer efficiency and time saving methods of online shopping, the hedonic consumer shops for enjoyment, fun and play (Perea y Monsuwé *et al.,* 2004). Therefore, motivations can be separated into either utilitarian or hedonic factors, in the same way that 'values' are separated into utilitarian or hedonic benefits. Such knowledge will be considered during the commencement of data collection design and analysis procedure.

### 5.3.3 The S-R Linkage

Although a number of academics follow the S-O-R paradigm in order to hypothesise the influence of the stimulus upon the organism and the consequent affect of the organism upon the response (e.g. Wu *et al*., 2014; Kim and Lennon, 2013; Huang, 2012; Li *et al.,* 2012; Animesh *et al.,* 2011; Manganari *et al.,* 2011; Jiang *et al.,* 2010; Ha and Lennon, 2010; Kim, H and Lennon, 2010; Park and Lennon, 2009; Parboteeah *et al.,* 2009; Jang and Namkung, 2009), various studies have alternatively hypothesised the link between the stimulus and response without the mediating factor (e.g. Milliman, 1986; Kivela *et al.,*. 1999; Swenney and Wyber, 2002). It has been found that certain stimuli are able to affect the consumer's responses individually. For example, the affect of music tempo on consumption duration (Milliman, 1986), food quality on return patronage (Kivela *et al.,* 1999) and music on the consumer's recommendations of a retailer or service to others

(Sweeney and Wyber, 2002). Therefore hypotheses and propositions relating to the S-O-R paradigm can also be made to demonstrate this linkage (Jang and Namkung, 2009). As such, this research makes propositions relating to the linkage between stimulus and response, whereby the brand logo might directly affect the consumers brand recognition, without an intervening affective response.

## 5.4 Research Relevancy

Eroglu *et al.,* (2001) in addition to various other academics (Eroglu *et al.,* 2003; Chang and Chen, 2008; Park and Lennon, 2009; Kim and Lennon, 2010) followed the S-O-R paradigm (Mehrabian and Russell, 1974) to investigate the online environment. They suggested that online environmental cues (stimuli) could create an emotional affect (organism) and a subsequent approach or avoidance behavioural reaction (response) in the retail consumer. Due to the robustness of such a method, this study will also utilise the S-O-R paradigm to examine the relationship between consumer affects and behavioural responses, this time focusing on the mobile consumer.

In addition to the aforementioned authors, the S-O-R framework has been utilised many times by academics striving to examine the effects of online environmental cues on the consumer's responses (e.g. Ha and Lennon, 2010; Park and Lennon, 2009; Eroglu *et al.,* 2001). The framework is relevant to mobile commerce research for two reasons. E-commerce and m-commerce bear electronic similarities. Technology improvements and innovations have turned mobile devices into portable computers, allowing consumers to access the Internet and information with an experience equivalent to that of a laptop computer (Aldás -Manzano *et al.,* 2009). Secondly, the key research purpose is to propose and understand the consumer effects of mobile design elements, parallel to the aims of the majority of online studies that have utilised the S-O-R paradigm. As such, the S-O-R framework is an appropriate tool for the research and will be utilised throughout the thesis.

After reading through various definitions of SD logic and its applicability to fashion products and channels, SD theories may challenge the relevancy of the S-O-R paradigm for evaluating the consumer's responses towards a mobile retail environment. The service-marketing academic suggests that the S-O-R paradigm does not consider value exchange and is firm-centric rather than focusing on the desires of the consumer (Klaus *et al.,* 2013). Further research suggests that the digitalised consumer has high expectations regarding customer service and experiences (Calder and Malthouse 2005;

Doherty, 2004), and utilising the S-O-R paradigm to query the consumer's feelings towards non-interactive stimuli on a mobile device, may present negative results with experiential bias imposed.

On the other hand, consumers do not gain positive experiences via interactive stimuli alone, and therefore may not inflict bias upon particular stimuli. The S-O-R framework enables academics to investigate consumer emotions and behaviours due to the consumer's interaction with a particular environment and stimuli, and although the customer may not co-create value from a specific stimulus, there is no evidence to suggest that their emotions and behaviours towards that stimulus will be affected; for example, asking an interview participant to offer their feelings towards product information on a mobile application (as is the case of this study). Such a process is non-related to co-creation, as the company has delivered that information to the consumer for informational purposes and it is a non-interactive stimulus. The consumer can only read such information and use it for their assessment of a particular product, as is standard. As such, a participant should be able to offer their responses towards the stimulus without a bias towards interactivity and co-creational instruments, being an issue. If a consumer was in fact offered an interactive and co-creating experience from a particular stimuli within the store environment, whilst a heightened positivity may insue and alter their otherwise neutral emotions and behaviours, such a result would offer insight into the benefits and experience that interactive stimuli can offer. Such a result would be positive for the study and only add gravitas to service marketing theories and the perception of co-creation of value equalling desirable experiences.

## 5.5 Summary

This study has so far explored the importance of online and mobile retailing, branding design, marketing design and consumer behaviour within an online retailing context. The four literature chapters form a platform for the following work to be built upon and has strengthened the knowledge, understanding and research pathway of the researcher. The following chapters will concern the research framework development, methodology, the qualitative results within two chapters, a discussion of the results and ultimately the thesis conclusion. The S-O-R model will form a key research framework and will enable the m-branding and m-marketing design stimuli to be tested regarding the behavioural, cognitive and emotional affects on the mobile consumer. In such a way, the reader will be able to clearly understand the consumer's responses towards the m-branding and m-marketing stimuli.

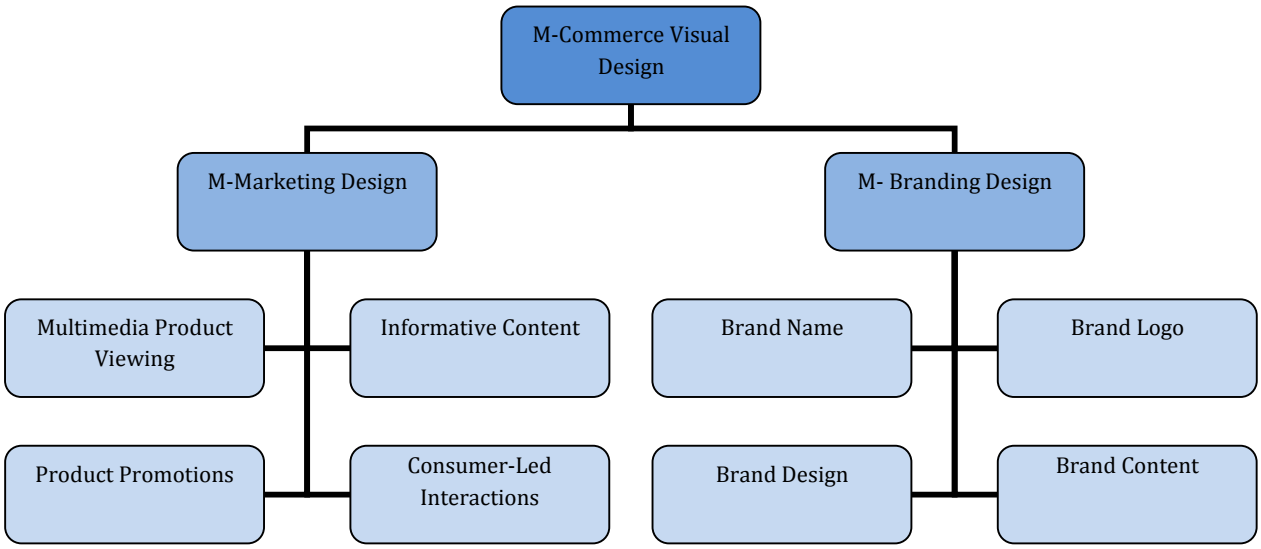
# Chapter 6

# Research Framework

## 6.1. Literature Summary

To summarise the full body of literature concerning mobile commerce, m-branding design and m-marketing design, figure 6.1 has been devised. It incorporates the two visual design stimuli that overlap to create the mobile store visual design; those being m-branding design and m-marketing design. The two design stimuli work together to sell the brand experience and the retail products.

**Figure 6.1. M-Commerce Visual Design Model, adapted from Figure 3.1 and Figure 4.1.**




Research will aim to discover the consumer's emotional responses to each design element within a mobile shopping application or mobile web app. Further research will then aim to discover what behavioural reactions are produced from such emotional responses. This will allow recommendations to be formed for the retailer, with advice on how to enrich and enhance their mobile applications design in order to achieve beneficial outcomes for the business (e.g. brand equity, purchase intentions, consumer acquisition, brand loyalty, etc.)

## 6.2 Research Rationale and Synopsis

Marketing research is central and supportive to the essential knowledge and decisions made my marketing professionals (Malhotra and Birks, 2007). Kotler (2000) cited in Easey (2002, p. 97), defined marketing research as the '*systematic design, analysis and reporting of data and findings relevant to a specific marketing situation facing the company*.' Within commercial market research, information is necessary for market understanding, evidence, strategic and tactical decisions and identification of risks and opportunities (Bednall and Valos, 2005). Without thoroughly researching the market, it is unclear as to how consumers should be correctly targeted.

This study is an important insight for the marketing and design teams of fashion retailers who are implementing a mobile strategy, to allow further understanding as to the consumer's perceptions of particular branding and marketing elements. It is therefore appropriate to select a research approach that will enable a thorough investigation within the allotted time scale, and rich and accurate results (Wells, 1993). Such a research method will be described in detail within chapter 8.

Chapters 3 and 4 individually explored the marketing and branding stimuli that are currently utilised within online fashion websites in order to apply these stimuli to the design and future design of mobile fashion applications. Within literature research, design variables became apparent for both branding and marketing; variables that will be used for testing the consumer's emotional and behavioural reactions. Table 6.1 and 6.2 demonstrate the variables drawn from research.

**Table 6.1 M-Branding Design Stimuli adapted from literature**

| Design Stimulus | Variables |
|---|---|
| **Brand Name** | |
| **Brand Logo** | |
| **Brand Design** | Text<br>Layout<br>Colour<br>Shapes/Symbols |
| **Brand Content** | Imagery<br>Copy<br>Relationship Features<br>Sound/Video |

**Table 6.2 M-Marketing Design Stimuli adapted from literature**

| Design Stimulus Categories | Stimuli |
|---|---|
| **Multimedia Product Viewing** | Video<br>Product Imagery<br>Promotional Imagery<br>Image Interactivity Technology |
| **Informative Content** | Practical Product Information<br>Practical Services Information<br>Trend Information<br>Style Advice<br>Social Media Content |
| **Product Promotions** | Vouchers<br>Incentives<br>Rewards<br>Discounts<br>Competitions<br>Social Media |
| **Consumer-Led Interactions** | Personalisation<br>Customisation<br>Augmented Reality<br>Merchandise Categorisation |

The following section explains how these stimulus variables will be tested in order to understand their effect on the consumer.

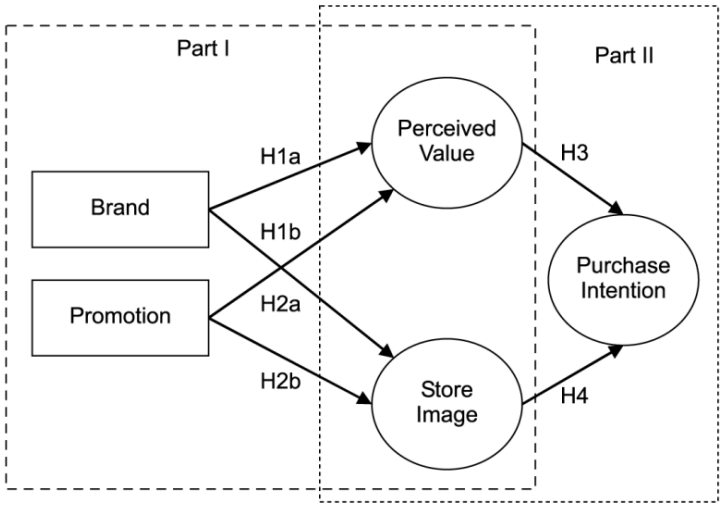
### 6.2.1 Research Framework and Propositions

Comparable to Park and Lennon (2009), this research has chosen to utilise the theories and research model modified by Mehrabian and Russell (1974), the S-O-R Paradigm. Their traditional model has been adapted for this study to suit a retail context, similar to the work of Donovan and Rossiter (1982).

Park and Lennon (2009) proposed a framework concerning how branding and promotion impact on the consumer's behaviour (figure 6.2). They proposed that the brand name and promotion influences the consumer's perception, which finally influences consumer purchase intentions. Subsequently they created six hypotheses

relating to their research framework and the interaction between each variable in their framework.

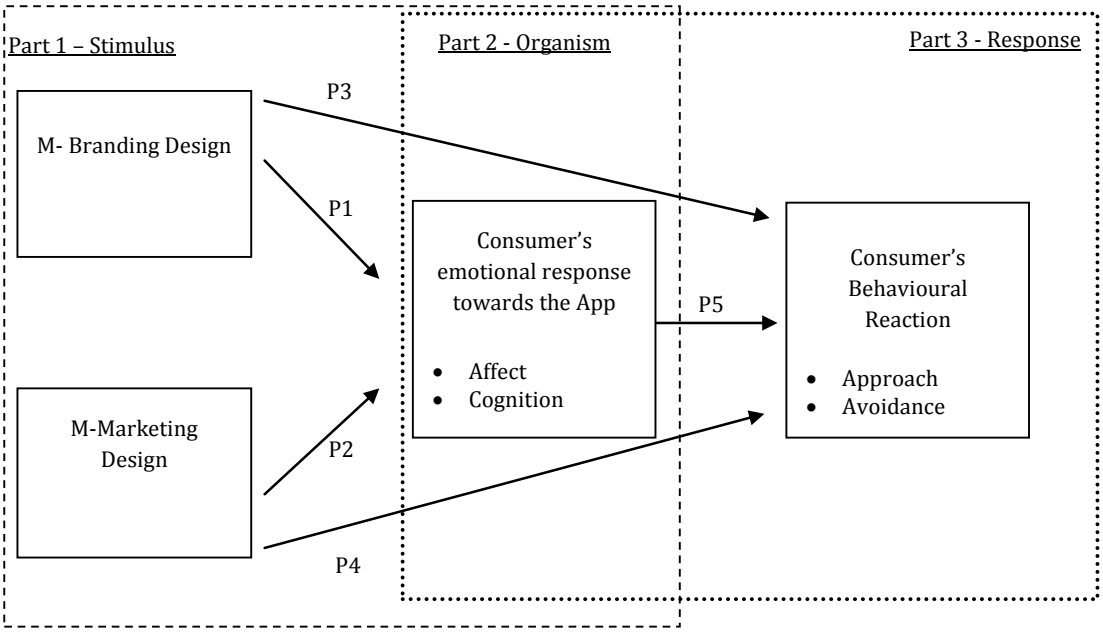
**Figure 6.2 Framework by Park and Lennon, 2009, p.152**




The framework by Park and Lennon (2009) greatly inspired this body of work and was modified slightly to suit the research context and stimuli; that being m-branding and m-marketing design rather than Brand and Promotion. Additionally, in the same way that Park and Lennon (2009) designed six hypotheses for their S-O-R framework, this work followed a similar theme.

The framework for this study (figure 6.3), suggests that the m-branding and m-marketing design of retailer apps (Stimulus) influences the consumers affective and cognitive states (Organism) which subsequently influences a consumer behavioural reaction (Response: approach or avoidance) (Eroglu *et al.,* 2001). The method adopted by this study is qualitative rather than quantitative, therefore the framework utilises research propositions rather than hypotheses. Five propositions aim to meet the research objectives.

**Figure 6.3 – Research Framework adapted from Park and Lennon, 2009**




It is proposed that the m-branding design and m-marketing design influence the consumer's emotional responses towards the app (P1 and P2), individually influences the consumer's behavioural reaction (P3, P4), and that the consumer's emotional responses influence their behavioural reaction (P5).

P1. The m-branding design influences the consumer's affective and cognitive responses towards the app.

P2. The m-marketing design influences the consumer's affective and cognitive responses towards the app.

P3. The m-branding design influences the consumer's approach and avoidance behavioural responses.

P4. The m-marketing design influences the consumer's approach and avoidance behavioural responses.

P5. The m-branding and m-marketing design stimuli influence the consumer's organismic states, which will affect their behavioural responses (approach/avoidance behaviours).

Each of these propositions will be explored during the research method and data collection procedure, whereby questions will be employed to investigate the propositions.

## 6.3 Summary

Due to the similarity of this research's objectives to others, such as Park and Lennon (2009) and Kim, H. and Lennon (2010), it was appropriate to utilise comparable methods and theories. As such, the S-O-R framework has been adopted and manipulated for the mobile context, employing m-branding and m-marketing design variables as the stimulus categories from which affects and behaviours will be explored. The propositions are separated by affect or behaviour whereby P1 and P2 will look at the influence of the variables on affective responses and P3 and P4 look at the influence of the variables on behavioural responses. The last proposition aims to explore the linkage between the two, whereby the stimulus may lead to an affect, which will subsequently lead to a behaviour. To find such a result would be useful for informing practitioners as to which affective responses can lead to which behavioural responses.

The following chapters will include the methodology and the research approaches that were taken in order to explore the propositions. This is followed by the results chapters for two sections of data collection and a discussion of the results.

# Chapter 7

# Methodology

## 7.1 Introduction

This research study aimed to investigate the usage of m-branding and m-marketing design stimuli within fashion mobile apps, in order to examine their effect upon the consumer's emotional and behavioural reactions. The aim was to identify the design areas that are successful in creating a positive approach response, as well as avoidance responses in the mobile consumer. This following literature will contain a methodology review to illustrate knowledge of the key methodology principles.

## 7.2 Research Methodologies

When undertaking a research project, data may be collected via qualitative, quantitative and mixed method approaches (Harrison and Reilly, 2011) depending on the scale and objectives of the research. Research is conducted to enquire about a particular issue (Amaratunga *et al.,* 2002) and the selection of an appropriate research approach can improve the results of the enquiry considerably. For the studying of human beings, psychologists have traditionally adopted either a qualitative or quantitative approach (Gelo *et al.,* 2008).

Qualitative and quantitative methods are the two most traditional methods of data collection that offer advantages and disadvantages to their usage, analysis and assumptions (Gelo *et al.,* 2008). Qualitative research methods have a less structured approach, relying on judgements and personal knowledge instead of factual data. Alternatively, quantitative data typically uses a logical structure, relying on the analysis of statistical data to establish the relationship between one piece of data to another (Eldabi *et al.,* 2002). Eldabi *et al.,* (2002) were noting how the main differences lie in qualitative data's reliance on knowledge and opinion in a narrative form, and quantitative data's reliance upon statistical data in a numerical form. Yet, the two research methods are not always entirely exclusive and often complement each other (Malhotra and Birks, 2007). Some qualitative research methods can contain elements of quantitative research and vice versa (Hackley, 2003).

Mixed-method research is a third research option that integrates aspects of quantitative and qualitative research into one single study (Johnson *et al.,* 2003), not restraining itself to the assumed classic research boundaries and philosophies (Johnson and Onwuegbuzie, 2004; Creswell *et al.,* 2003). The researcher is now able to choose from a selection of three alternative research methodologies, breaking up the traditionally accepted selection of either qualitative or quantitative methods (Leech and Onwuegbuzie, 2009).

Table 7.1 summarises the possibilities of each data collection method as designed by Creswell (2008). It demonstrates how mixed method research approaches simply blend aspects of both methods to create a thorough and unlimited investigation.

**Table 7.1. Quantitative, Mixed and Qualitative Methods – (Creswell, 2008)**

| Quantitative Methods → | Mixed Methods | ← Qualitative Methods |
|---|---|---|
| Pre-determined | Both pre-determined and emerging methods | Emerging Methods |
| Instrument Based Questions | Both open-ended and closed-ended questions | Open-ended questions |
| Performance data, observation data, attitude data, and census data | Multiple forms of data drawing on all possibilities | Interview data, observation data, document data, and audio-visual data |
| Statistical Analysis | Statistical and text analysis | Text and image analysis |
| Statistical Interpretation | Across databases interpretation | Themes, patterns interpretations |

## 7.3 Research Approaches

Depending on the clarity of the proposed progression of research, researchers may utilise inductive or deductive reasonings that aim to either build or test a theory (Saunders *et al.,* 2009). Qualitative research, in its traditional view, is a method of examining narrative data using inductive reasoning whereas quantitative research traditionally involves examining numerical data using a deductive process (Hyde, 2000). Mixed method research uses pragmatism as the central philosophy, producing realistic inquiries that observe inductive, deductive and abductive reasonings (Johnson and Onwuegbuzie, 2004).

### 7.3.1 Inductive Reasoning

Inductive reasoning begins with the observation of the subject or topic in question, the collection of data and then seeks to ascertain answers or a theory from the observational study (Saunders *et al.,* 2009). The researcher will not have employed any prior thoughts or theories of what they may discover and examine before embarking on their research, and are therefore left to examine what is found from their observations. A researcher that utilises an inductive strategy to their research often employs a grounded theory approach for their analysis (Bryman and Bell, 2003).

#### 7.3.1.1 Grounded Theory

Grounded theory is a method of inductive qualitative study (Silverman, 2011) that is regarded as a successful and valuable means of analysing data (Wagner *et al.,* 2010). The foundation of grounded theory is that the researcher will construct and develop a theory based on the results they have collected (Silverman, 2011). The theory is discovered from the data (Tan, 2010). The primary standpoint is that theory should be grounded within data rather than used to verify existing theories (Tan, 2010). Its appeal as an approach to qualitative data collection is its scientific grounding yet interpretive and observational nature (Hennink *et al.,* 2011). Its primary emphasis is on emergent discovery (Hennink *et al.,* 2011) and is widely renowned as the most popular form of qualitative analysis (Bryman and Bell, 2003). It is helpful in explaining behaviours in order to develop behavioural theories. The primary observation leads to data predictions which are tested further with consequent observations, creating a continual reference to the data (Saunders *et al.,* 2009).

#### 7.3.1.2 Ethnography

Ethnography is another inductive approach (Saunders *et al.,* 2009). It is a method of research that uses participant or lifestyle observation to gain verbal descriptions and explanations regarding a particular subject area (Malhotra and Birks, 2007). It differs from other methods of research due to its focus on watching, scrutinizing and cognitively observing a certain moment in culture or society (Silverman, 2011). The data is analysed according to the interpreted meanings behind the consumer's actions, creating a long process of analysis for the analyser (Malhotra and Birks, 2007). The research method covers a broad range of work including focus group discussions and interviews (Boddy, 2005), in-depth interviews, fieldwork and observation (Hennink *et al.,* 2011), allowing the interviewer to see events through the eyes of the participants

(Malhotra and Birks, 2007) and to grasp descriptive and interpretive representations of human actions and culture (Denzin and Lincoln, 2003; Hennink *et al.,* 2011). By beginning a prolonged study of people or a particular societal occurrence, ethnographers are able to understand motivations and behaviours of their subjects better than by any other research method (Denzin and Lincoln, 2003).

### 7.3.2 Deductive Reasoning

Deductive reasoning alternatively begins with a developed theory (Hyde, 2000) or research hypotheses and seeks to design a strategy based on such (Saunders *et al.,* 2009). The creation of the research theory and hypotheses are the first stages of the research process, leading to data collection, findings and the confirmation or rejection of the supposed theory and hypotheses (Bryman and Bell, 2003). In this way, deductive methods are used within quantitative research where numerical or statistical analysis attempts to confirm the proposed theory. A researcher who embraces such techniques is regarded as a positivist.

#### 7.3.2.1 Positivist Perspective

Linked closely to epistemology, the positivist adopts a perspective similar to that of the natural scientist – a positivist believes that research should remain scientific whereby a framework and theory is designed prior to investigation (Malhotra and Birks, 2007). In this way, theories are made and ultimately tested in a deductive manner (Saunders *et al.,* 2009). It is a perspective based upon fact, which links the philosophy with quantitative research, in comparison to qualitative methods that do not attempt to establish fact so significantly (Malhotra and Birks, 2007). It is therefore opposed to the inductive research method of grounded theory (Silverman, 2011). The positivist's knowledge is developed through observations and "*measurement of the objective reality that exists 'out there' in the world*" (Creswell, 2008, p. 7).

### 7.3.3 Abductive Reasoning

Abductive reasoning attempts to uncover and relies on the best explanations gained from a set of results, to allow the researcher to understand the results more thoroughly (Harrison and Reilly, 2011). It is additionally the process of forming generic beliefs often via observation. For example an individual can regard a tiger as four-legged because it is what they have observed or abducted from that observation (Honderich, 2005). In this way, abduction is often classed as a special form of induction (Honderich,

2005) and is therefore not profusely noted within literature concerning inductive and deductive processes.

When the researcher understands their approach and has defined their research problem, they are able to make an informed decision as to which research method choice will be most appropriate. Additionally, the researcher must understand their philosophical standing, which will be forthwith examined.

## 7.4 Philosophical Research Paradigms

The following section will discuss the varying research philosophies, with the researchers specific philosophy discussed within section 7.11.

Ontology and epistemology cannot be excluded or ignored from business or marketing research. They are two issues that will inevitably affect the way in which the researcher produces and designs their research method and the approach they take to do so (Bryman and Bell, 2003). The approach that is adopted by the researcher provides assumptions of how the researcher themselves view the world (Saunders *et al.,* 2009). As an example, one researcher may be more interested in the thoughts and feelings of consumers in comparison to another researcher who is interested in the retail service that the consumers are offered. Each will approach their research in alternative philosophical manners and utilise different methods and views of what elements are the most important (Saunders *et al.,* 2009).

There are a great variety of paradigms stipulated and utilised by academics that refer to the same philosophical and methodological standing. For example, as will be described in the following sections, objectivism is often referred to as positivism in the same way that subjectivism is referred to as interpretivism (Malhotra and Birks, 2007). A later table (table 7.2) will illustrate the link between the philosophical paradigms and research approaches as described previously.

All research studies require a philosophical foundation as it will lead to a preference of method based on its appropriateness to the researcher's philosophy (Gelo *et al.,* 2008). The most distinct philosophical facets include ontology and epistemology which will be discussed further.

### 7.4.1 Ontology

Ontology relates to the philosophical assumptions and study concerning the nature of

reality and being (Gelo *et al.,* 2008; Saunders *et al.,* 2009). The researcher's ontological position regards their view of the nature of reality (Saunders *et al.,* 2009). It raises questions and theories regarding predisposed assumptions about how the world functions and things that exist (Huberman and Miles, 2002), with researchers accepting various assumptions (Saunders *et al.,* 2009). It can be separated into two perspectives: objectivism and subjectivism, where a researcher may accept that their research philosophy and ontological position is that of an objectivist or subjectivist (Saunders *et al.,* 2009). The difference lies in the question of whether social entities (things in society) should be seen as objective with an external reality outside of the mind (Gelo *et al.,* 2008), or as subjective, social constructions created by the experiences and perceptions of individuals in society (Bryman and Bell, 2003).

#### 7.4.1.1 Objectivism

The objectivist believes that there is a reality independent of the mind and consciousness (Gelo *et al.,* 2008). It is those things that the individual perceives as being real but has not physically experienced. Social phenomena and occurrences such as these are out of the individuals control or influence (Bryman and Bell, 2003). Thornley and Gibb (2009, p.138) stated that "*Meaning is a rule based process: generally words relate to objects and we agree on this because there are conventions in place which keep our use of words consistent.*" The academics were commenting here that society is told the meaning of words and objects so that factual meanings and understandings are consistent throughout society. A person may not have physically had an experience with an object, but they will still understand its physical appearance and characteristics through gathering factual information. Their opinion on the object or occurrence is therefore objective and unbiased (Bryman and Bell, 2003).

#### 7.4.1.2 Subjectivism and Social Constructionism

Subjectivists create meanings for objects and occurrences depending on their subjective experience with them (Gelo *et al.,* 2008). The researcher must understand a consumer's subjective reality in order to understand their motives and behaviours (Saunders *et al.,* 2009). Subjectivism is associated with social constructionism. The social constructivist perspective is to reveal the meanings that have been created by those individuals who have engaged in a social process (Hackley, 1998; Creswell, 2008). When an individual engages in a social process, they will construct their own subjective slant upon its meanings and it is the researcher's role to extract this subjective opinion

(Saunders *et al.,* 2009). As an example, a consumer who engages in a shopping process within a store will create a subjective opinion about their experience. These opinions and interpretations will reflect upon their future behaviours and actions so that the actions become meaningful (Saunders *et al.,* 2009). Social constructionism therefore becomes a social research approach rather than cognitive (Hackley, 1998), as the individual goes beyond observing to participating. This is parallel with the mutulist theory of meaning (Still and Good, 1992) which states that meaning is constructed socially by the individual, rather that constructed via private observation (Hackley, 1998).

### 7.4.2 Epistemological Paradigms

Epistemology investigates knowledge and beliefs, the knowledge of knowledge and the evidence and explanation of which we turn to justify beliefs and truth (Hannabuss, 2007). It concerns how knowledge and intelligence has been developed within an individual and how it is possible (Honderich, 2005). Alternatively to ontology which regards the assumptions made about the nature of reality, epistemology makes assumptions about the best ways to enquire about such (Easterby-Smith *et al.,* 2002). It concerns the '*processes of observation*' (Easterby-Smith *et al.,* 2002, p. 32).

There are two primary epistemological paradigms (Malhotra and Birks, 2007), which differ for their associations with either qualitative or quantitative methodologies (Bryman and Bell, 2003): positivism and interpretivism. Social contructionism is also noted as the contrasting view to positivism, but this is also regarded as a method of interpretivism (Easterby-Smith *et al.,* 2002). Positivism is associated with the ontological position of objectivism in the same way that interpretivism is associated with subjectivism (Tan, 2010). Yet, the majority of researchers will not ascribe to every aspect of either epistemological paradigm, often utilising or supporting theories that rest neatly with the other view; some often form a pragmatic view, combining elements of each paradigm to form a mixed-method approach (Easterby-Smith *et al.,* 2002).

#### 7.4.2.1 Positivism

A positivist researcher will generally adopt the approach of the natural scientist (Saunders *et al.,* 2009), working with an observable reality and hoping to generalise the results into 'law-like' facts (Remenyi *et al.,* 1998). The primary idea is that that there is a social world that exists externally, with social entities having their separate existences. This world can be measured using objective methods (Easterby-Smith *et al.,* 2002) –

which links the paradigm with objectivism. The positivist additionally views their research participants as one of these measurable worldly objects (Malhotra and Birks, 2007).

The ontological assumption of positivism relates to the objective nature of reality (Easterby-Smith *et al.,* 2002). The epistemological assumption goes further stating that only phenomena or occurrences that have been observed in reality can generate credible facts and data (Creswell, 2008). Via deductive methods and the generation of hypotheses, social phenomena is measured and generalised in order to theorise regularities in social behaviour (Easterby-Smith *et al.,* 2002) in order to apply this to a population.

#### 7.4.2.2 Interpretivism

Alternatively from the positivist researcher, the interpretivist is concerned with the feelings and opinions of its subjects, something that the positivist would regard as '*social phenomena which have no external reality*" (Saunders *et al.,* 2009, p. 113). Feelings and attitudes cannot be measured or seen in reality and therefore must be interpreted. Interpretivists believe that occurrences in the complex world cannot be generalised and reduced to numeric facts like the work of positivists (Saunders *et al.,* 2009). They uphold the view that 'reality' is not external and objective but socially constructed by people (Easterby-Smith *et al.,* 2002). Social constructionism, which has been mentioned previously as an ontological position is also linked with epistemology as an interpretive method (Habermas, 1970). People make sense of their world through sharing their social experiences with others, and the researcher must appreciate the constructions and meaning that people adhere to these experiences (Easterby-Smith *et al.,* 2002).

As the interpretivist utilises the qualitative research methodology for its detailed and narrative outcomes, experiences, occurrences and situations are subjectively expelled by research participants (Saunders *et al.,* 2009). It is the role of the interpretivist to interpret the motivations behind the participants' behaviours and actions, as they believe the nature of reality to be participant constructed and constantly evolving (Malhotra and Birks, 2007). Due to its focus on observation for the purpose of interpreting behaviours and actions, the interpretivist uses induction to first of all uncover interconnections of phenomena and then to design a model and theory based on their findings (Malhotra and Birks, 2007).

#### 7.4.2.3 Pragmatism/Relativism

Some researchers do not adhere to either a positivist or interpretivist view (Harrison and Reilly, 2011). They accept and adopt either view depending on its appropriateness to answering their research objectives, utilising both inductive and deductive approach (Harrison and Reilly, 2011). They support the idea of measuring observable phenomena quantitatively yet additionally support that subjective and interpretive data can relay acceptable knowledge. The alternative perspectives are integrated and applied to the research study in a way that best suits the research objectives. In this way, the researcher is able to design a mixed method study, incorporating objective and subjective views (Saunders *et al.,* 2009).

The above description of the pragmatist taken from Saunders *et al.,* (2009) bears similarities to those stated by Easterby-Smith *et al.,* (2002), yet the researcher is dissimilarly described as a relativist. Comparatively to the pragmatist, the relativist lies between the two opposing views of positivism and social constructionism, seeking to uncover the meanings and actions of different social observers, realizing that each person will differ. They make a conscious compromise to utilise both viewpoints understanding that humans construct their own sense of reality yet reality is also formed through social consequences. The relativist researcher will make sure that their data is a broad representation of the viewpoints and therefore will utilise triangulation and mixed methods to access these different realities (Easterby-Smith *et al.,* 2002).

Triangulation is a term used to describe the usage of mixed methodologies in order to study a specific phenomenon (Denzin, 1989; Harrison and Reilly, 2011). A pragmatist will utilise triangulation as their method of data collection, comparing different forms of data to reflect upon how precisely they corroborate (Malhotra and Birks, 2007; Harrison and Reilly, 2011). Therefore, the researcher that does not regard themselves as a positivist due to their dependence on qualitative and descriptive narrative, yet does not rely solely on this methodology, could be regarded as either a pragmatist or relativist (Saunders *et al.,* 2009; Easterby-Smith *et al.,* 2002; Harrison and Reilly, 2011).

### 7.4.3 Summary of Research Approaches and Philosophies

Philosophies regarding the researchers approach to data collection and methodological standing are cited frequently within textbooks concerning marketing research and social science studies. Each paradigm or position appears to rest on either side of the quantitative and qualitative line, whereby a researcher who is deemed as an

interpretivist is also a subjectivist, will utilise inductive reasoning, ethnography or grounded theory and ultimately a qualitative research approach. Yet, a researcher who supports all of the aspects of a viewpoint is seldom found (Easterby-Smith *et al.,* 2002).

The pragmatist however manages to incorporate both views, utilising multi-methods in order to form an appropriate research design for the research objectives. They support the idea of external realities but additionally believe that meanings are socially constructed. According to Johnson and Onwuegbuzie (2004), pragmatic inquiries observe a mixture of inductive, deductive and abductive reasonings depending on the proposed research progression. As such, the researcher felt that their philosophy aligned with the pragmatist perspective, whereby research approaches are utilised for their appropriateness to the research objectives, employing both inductive and deductive methods to collect rich data. This will be discussed further in section 7.11.2.

Table 7.2 illustrates the associations between the philosophies and positions as studied in order to provide a simple understanding of the associations between each view and terminology.

**Table 7.2. Research Philosophies as adapted from Bryman and Bell, 2003; Saunders *et al.,* 2009; Malhotra and Birks, 2007, Johnson and Onwuegbuzie, 2004.**

| **Research Methodologies** | **Qualitative Research** | **Quantitative Research** | **Mixed Method Research** |
|---|---|---|---|
| **Research Approach** | Inductive/Abductive Reasoning | Deductive Reasoning | Inductive/Abductive and Deductive |
| **Research Methods** | Grounded Theory/Ethnography | Positivist Perspective | Ethnography and Positivist methods |
| **Ontological Position** | Subjectivism/Social Constructionism | Objectivism | Objectivism and Subjectivism |
| **Epistemological Paradigm** | Interpretivism | Positivism | Pragmatism |

When the researcher has understood their worldview and philosophical standing, they are able to begin their research study in the most appropriate way. The research philosophy of the thesis will be discussed in section 7.11.

## 7.5 Data Sources

Data is collected via secondary or primary practice (Saunders *et al.,* 2009). Secondary data provides background information for the formulation of primary data collection. Until the secondary data has been thoroughly analysed, primary research should not be attempted (Malhotra and Birks, 2007). This will allow the researcher to understand all aspects of their research problem in order to make an informed decision as to how to appropriately approach the primary data collection.

### 7.5.1 Secondary Data

Secondary research is a crucial part of a concise and successful research project (Malhotra and Birks, 2006) as it assists in defining the research topic and allows a research approach to be developed (Saunders *et al.,* 2009). Within written research, it forms a literature review section (Creswell, 2008), where secondary literature data is thoroughly reviewed and condensed to create a concise literature evaluation relating to the subject. It is a necessary tool to inform the current study of similar past studies, typologies or statistical information that may be of interest, so that the current study does not waste time carrying out the same primary investigation, or following a particular theory that may have been devalued within literature (Malhotra and Birks, 2006). By carrying out a thorough literature search, the researcher is equipped with full and prior knowledge of the research area (Saunders *et al.,* 2009).

The data should originate from reputable and credible sources such as business and government books, newspapers and journals, commercial marketing firms or databases created by organisations (Creswell, 2008; Malhotra and Birks, 2007) with scholarly journals being the most preferred (Naushad Ali and Nisha, 2011). As there are multiple sources of secondary data (often obtained via library systems), it is easily accessible, allowing it to be obtained rapidly (Saunders *et al.,* 2009).

#### 7.5.1.1 Advantages of Secondary Data

In addition to enabling the diagnosis of the research problem and approach (Malhotra and Birks, 2007), secondary data assists in retrieving comparative studies that may facilitate in the design of a current study (Saunders *et al.,* 2009). Additionally, the data may offer ideas and insights that the researcher had not previously discovered, therefore altering the scope or objectives of the current study (Creswell, 2008; Saunders *et al.,* 2009). Other advantages include its speed of collection, accessibility

and low costs in comparison to carrying out an abundance of research investigations (Malhotra and Birks, 2007).

#### 7.5.1.2 Disadvantages of Secondary data

Although there are multiple ways to obtain secondary data, sometimes a book or journal of interest may be more difficult to acquire or be out of print (Saunders *et al.,* 2009). Statistical data from organisations may not be accessible due to privacy issues (Saunders *et al.,* 2009) and therefore the researcher must find sources that refer to the most up to date, yet available, statistical data. Additionally, some types of secondary data may be biased towards a particular viewpoint, such as company information on a retailer's website, therefore reducing the validity of using the source (Saunders *et al.,* 2009). The reliability and validity of secondary data should always be considered (Malhotra and Birks, 2007) as well as its applicability to a current research area if it was published many years previous. Perhaps most importantly, the objectives and collection methods utilised by other studies may not be applicable to the current study, therefore their usefulness may be limited (Malhotra and Birks, 2007).

### 7.5.2 Primary data

Primary data is new research collected by the researcher to assist the research project (Saunders *et al.,* 2009; Malhotra and Birks, 2007). When the researcher has divulged the secondary data concerning the subject, they are then able to design a data collection method that will assist in gathering primary data. Due to this, the costs of collecting primary data are much higher and the length of collection time is considerably increased (Malhotra and Birks, 2007). Additionally, secondary data is read and condensed by the researcher alone, whereas primary data will often require the help of participants and interviewees, creating problems in terms of participant availability. The most common form of primary data collection in marketing research is the survey method (Malhotra and Birks, 2007), possibly due to its statistical form - perfect for those companies who are interested in reporting patterns and percentages.

### 7.5.3 Pilot Testing

In order to gain feedback on how interview, survey or focus group questions will be interpreted by participants, it is necessary to carry out pilot testing. A small sample of participants undertake the test before it is administered to further participants, in order to improve the test and identify and eliminate any problems (Malhotra and Birks,

2007). Participants are chosen depending on their understanding of the topic but who perhaps are outside of the studies limitations (Hennink *et al.,* 2011). Prior testing will answer whether the questions need to be rephrased, whether they are too long or short or need rewording (Hennink *et al.,* 2011) in order to gain the required or expected outcome. It will also uncover focus group issues such as discussion length and topic order unsuitability (Hennink *et al.,* 2011). Additionally, it will enable an indication of the range of expected answers (Webb, 2002). In carrying out prior testing, the interviewee is informed with how to carry out their full-scale data collection in the most efficient and successful method.

Pilot tests can be carried out for in-depth interviews, focus groups and questionnaires to gain insight into their suitability (Hennink *et al.,* 2011). It becomes essential to carry out such a test in order to save time, costs and in extreme cases, embarrassment for the researcher. If it becomes apparent that a paper questionnaire is incorrect after administering, the researcher is unable to alter the error without reprinting the questionnaires, leading to unnecessary costs. Case studies often do not require pilot testing but an assured and strategic plan of observation from the researcher.

## 7.6 Sampling

Sampling involves the selection of the population for participation in a research project. For example, there could be a million people who shop at Topshop, yet it is impossible to survey every individual. Therefore, a small sample of a population is chosen, in order to create informed generalisations about that population (Hennink *et al.,* 2011). The population is a term used for the universe of units that can be sampled, as samples are not necessarily human (Bryman and Bell, 2003).

### 7.6.1 Defining Target Population

The target population is often distinguished according to typical criteria's including demographic – age, gender, and profession or by experience – according to a persons experience and understanding of a topic (Hennink *et al.,* 2011). Fashion retail studies often target women due to an increased fashion interest amongst women and the suggestion that they are more 'information rich' (Hennink *et al.,* 2011, p. 87). This allows data to be analysed according to female perspectives only. Female and male behaviour is very diverse and could therefore establish un-correlational results.

### 7.6.2 Determine the Sample Frame

The sample frame creates a list of directions for identifying the target population, so that the chosen participants can represent a particular age group or consumer type, for example (Malhotra and Birks, 2007). The population of potential participants is re-defined according to the directions of the sample frame. For example, the target population for a survey may be young women aged 18-24, but without a frame by which to select them, the entire population of women in this age category could be potential participants. The target population must suit the research objectives.

For the current study, the target population was defined by experience (Hennink *et al.,* 2011), gender, country of residence and age range, due to the objectives of the research and the mobile applications that were chosen as test subjects. The research aimed to understand the mobile device consumer, and therefore the sample population included only mobile device users. Any person who had had an experience with mobile or online retailing (due to the technological similarities of the mobile and online channels) was viable as a participant. Online and mobile retailing experience was a criterion within the sample frame for the research (Malhotra and Birks, 2007) and therefore the population was defined due to an experiential criterion (Hennink *et al.,* 2011).

The age range of the population was defined as the 18-34 age bracket, known as the most prevalent users and spenders when utilising mobile commerce services (Mintel, 2012, A). The 16-24 age group are cited as the leaders in internet uptake (Mintel, 2012, C) whilst the 25-34 age bracket is more open to shopping for clothing and footwear (Mintel, 2011, A) and spending more (Mintel, 2012, A). The research aimed to uncover the behaviours and emotions of the most active mobile device users and therefore the 18-34 age bracket was most relevant for participant recruitment.

Younger adults adopt mobile services much faster in general and are therefore more likely to have utilised mobile commerce before (Bigne *et al.,* 2007). Adolescents and younger adults are regarded by companies as the 'lead users' of mobile technologies and are therefore their main target for mobile services in numerous countries (Broeckelmann, 2010).

The researcher also decided to recruit only female participants, again due to their heavy usage of mobile devices (Mintel, 2012, A) and because all of the applications utilised for photo elicitation were female retailers. Furthermore, the researcher recruited only UK citizens to take part in the research, as the female mobile

applications were all designed for the UK consumer and could only be downloaded in the UK.

Participants were selected purposefully depending on their suitability and knowledge of the interview subject. This method is named '*purposeful sampling,*' whereby the researcher consciously selects data sources that agree with a certain criteria (Russell and Gregory, 2003, p.36). The researcher is able to choose participants and settings that would reveal the richest and most relevant information (Russell and Gregory, 2003).

Therefore the sample frame included the following criteria, and participants were chosen using a purposeful sampling technique (Russell and Gregory, 2003). For further discussion on the chosen sample, see section 7.12.3 and 7.14.4.

- Female
- UK Citizen
- Aged 18-34
- Mobile and Online Device User

### 7.6.3 Determine Sample Size

The sample size relates to the number of units that will be employed for the research (Bryman and Bell, 2003). Determining the size of the sample involves qualitative and quantitative considerations such as the number of the variables to be tested, sample sizes used in similar research, or possible resource constraints (Malhotra and Birks, 2007). The sample size that it decided upon must be the final sample size, after incomplete or inoperative surveys have been excluded (Malhotra and Birks, 2007). Those surveys that include a large amount of variables and take longer to complete, will be those that require a larger sample size (Malhotra and Birks, 2007).

In quantitative studies, Hair *et al.,* (1995) stated that the sample size should be four to five times larger the number of variables being tested within research. Everitt (1975) and Nunally (1978) suggested that this number should be at least ten. For qualitative research, it is recommended by Reynolds (2001) that the research should interview no less than 20 participants, whereas Gaskell (2000) recommends 15-20. Gruber (2011) additionally states that 20 interviews are necessary for those researchers performing interview protocols similar to the laddering techniques, utilising continour promoting questions. Zaltman (2003) otherwise suggests that seven or eight interviews is sufficient but only when photo elicitation techniques are being employed. Different

researchers have alternative views, and it is therefore at the discretion of the interviewer to consider how many interviews or surveys will be sufficient to obtain the results they desire. Often, it is meeting the saturation point and hearing the repetition of data that will determine whether the researcher must continue interviewing (Seidman, 1998; Asare *et al.,* 2011).

As such, this research study conducted fifteen interviews, recommended by Gaskell (2000) within the first section of data collection due to reaching saturation point and repetition at interview number fifteen. For research stage two, twenty interviews were conducted, as recommended by Reynolds (2001) and Gruber (2011), as the researcher wanted to continue with the data collection until they were satisfied with the amount of data collected. The saturation point for research stage two was interview number twenty. Yet additionally, as the research stage two utilised a similar style of questioning to the laddering technique, the reseacher took the advice of Gruber (2011) and felt that 20 interviews would be more sufficient for the second stage of interviewing.

## 7.7 Methods of Data Analysis

Qualitative data can be analysed using either a deductive or inductive approach (Saunders *et al.,* 2009). A researcher who has utilised deductive processes throughout their research to form their research questions and objectives may also design a framework using the same theories (Yin, 2003). Alternatively, the researcher may begin to collect data and then decide which of the themes they should continue researching (Strauss and Corbin, 2008), yet overall should still have a clear research purpose (Saunders *et al.,* 2009). This process is otherwise referred to as grounded theory (Saunders *et al.,* 2009). Most research combines elements of both deductive and inductive processes (Saunders *et al.,* 2009), as although a researcher may set out to provide evidence for their theory, they may stumble upon something they had not previously realised, and begin research into this new area.

Qualitative research is collected as text data (Waring and Wainwright, 2008) that describes the circumstances or individuals surrounding a phenomenon (Remenyi *et al.,* 1998). Narrative and paradigmatic are two forms of thinking, whereby the researcher can form concepts and ideas from the narrative, which may lead to a theoretical conjecture where hypotheses are created, to the creation of a theoretical paradigm or paradigmatic thoughts (Remenyi *et al.,* 1998). The narrative data is transitioned to paradigmatic when descriptive generalisations are refined as specific statements of

relationships (Remenyi *et al.,* 1998). Literature knowledge and empirical evidence are converted into new ideas and theories which may be further developed into novel theories. It is through data analysis that the researcher is able to form these specific statements about the data, assisted by their knowledge of the literature and textual data. There are various methods of data analysis that can lead researchers to form specific theories towards their research.

### 7.7.1 The Qualitative Coding Process

The processes used for the analysis of qualitative data are described differently by various academics and authors. Saunders *et al.,* (2009, p.490) describes a very simple approach to analysis using two main stages: summarising and categorisation. The data is initially summarised into key points from the original transcripts enabling themes and relationships to be recognised. During the categorisation stage, categories are developed and attached to chunks of the data. The categories are derived from the researcher's data, literature or framework and are otherwise termed as codes, used to group the data and form a structure for later analysis. Codes are a data labelling and retrieval device that speed up analysis (Miles and Huberman, 1994). The code names are often acronyms or abbreviations of the category names, to allow the researcher to distinguish one code from another (Miles and Huberman, 1994). The researcher must apply relevant words, sentences or phrases from their transcripts to these coded groups (Saunders *et al.,* 2009). This approach is the underlying process for qualitative analysis, yet it can be much more in depth.

Strauss and Corbin (2008) who utilised grounded theory, implemented a process for the division of data using three stages: open coding, axial coding and selective coding. Each stage is interrelated and sequential, building upon the previous stage (Smith and Stewart, 2001). Qualitative software such as NVivo is a useful tool for the separation and coding of data, and thus the thesis utilised NVivo for data analysis during research stage two. The coding process will be discussed further.

#### 7.7.1.1 Open Coding

Open coding is comparable to the categorisation stage (Saunders *et al.,* 2009). The data is segregated into groups and provided with a label or code (Creswell, 2008). The group labels may relate to a word, sentence, phrase or paragraph (Saunders *et al.,* 2009) and may be derived from the data, from phrases used by the participants ('*in vivo'* codes) or may be taken from existing literature (Strauss and Corbin, 2008), yet if a grounded

approach is being utilised, taking codes from literature is undesirable (Saunders *et al.,* 2009).

#### 7.7.1.2 Axial Coding

The second stage, termed as axial coding by Strauss and Corbin (2008), involves creating deeper patterns and categories and developing sub categories defined from the open coding stage (Smith and Stewart, 2001). The researcher must look for relationships between the main categories to allow sub-categories to emerge and to recognise the relationships between the categories and sub categories (Saunders *et al.,* 2009). Whereas open coding involves segregating the data into categories, the axial coding stage puts the data back together by connecting the categories and the sub-categories (Kendell, 1999).

#### 7.7.1.3.Selective Coding

After the main categories and sub-categories have been established, the researcher can utilise selective coding to identify one of the main categories to define as the core category (Saunders *et al.,* 2009). The other categories are then related to this core category (Moghaddam, 2006; Saunders *et al.,* 2009) in order to develop an original and grounded theory (Strauss and Corbin, 2008). The emphasis of this stage is upon developing the relationships between the core categories in order to define and develop an explanation and theory (Saunders *et al.,* 2009).

### 7.7.2 Content Analysis

Content analysis is one of many approaches to the examination of textual data (Silverman, 2011, Bryman and Bell, 2003). The technique can be either quantitative or qualitative, yet the two are not mutually exclusive and are often combined (Zhang and Wildemuth, 2009). In fact, Weber (1990) noted that, '*the best content-analytic studies use both qualitative and quantitative operations*' (Weber, 1990 in Zhang and Wildemuth, 2009). Whereas qualitative content analysis uses subjective interpretation of the textual data through coding and identifying patterns (Hsieh and Shannon, 2005) using an inductive approach (yet not limited to inductive reasoning (Patton, 2002)), quantitative content analysis uses a deductive approach and attempts to test hypotheses and theories (Zhang and Wildemuth, 2009). Qualitative content analysis may also use a deductive approach if concepts or variables have been previously taken from literature for usage at the beginning of analysis (Patton, 2002; Berg, 2001). The

primary differences in output between the two forms is that the quantitative approach produces numbers that can be statistically analysed, whereas the qualitative approach constructs descriptions or typologies, categories and themes; in the same format as coding, categories are discovered from the data through examination of the text (Zhang and Wildemuth, 2009).

The data content can be either manifest (Berelson, 1952) or latent (Holsti, 1969), depending on how apparent it is to the researcher. Manifest content will be concerned with what can be easily acknowledged and what it clearly apparent on viewing. The latent content is concerned with what lies beneath the apparent content, and needs to be interpreted further.

Content analysis has been utilised by semi and un-structured interviews, case studies and focus groups (Silverman, 2011). Although quantitative content analysis is based upon the quantification of content by categories to create quantitative accounts of the raw data (Bryman and Bell, 2003), Hsieh and Shannon (2005) note that one of three approaches to qualitative content analysis is of a similar practice. Described as '*summative content analysis*' (Hsieh and Shannon, 2005 in Zhang and Wildemuth, 2009, p. 2), the approach consists of counting the manifest content or words, which then includes and leads to the analysis of the latent meanings and themes that have appeared (Zhang and Wildemuth, 2009). Although the analysis may begin as quantitative in nature, it becomes qualitative as inductive analysis extends to the usage and meanings behind the quantified words (Zhang and Wildemuth, 2009).

As this study aims to use a qualitative content analysis approach, utilising summative content analysis to count the manifest data yet delve into the latent meanings (Hsieh and Shannon, 2005; Zhang and Wildemuth, 2009), it is appropriate to consider the alternative approaches to carrying out such an analysis.

One form of summative content analysis (Hsieh and Shannon, 2005), that is also appropriate for quantitative content analysis, is concerned with the linguistic structure of the text, and how many of a certain word can be counted. The frequency of occurrence of the value or code under examination is recorded (Bryman and Bell, 2003), so that the researcher is able to state that a particular value appeared 'X' number of times. During the content analysing of work, Krippendorf (2004) noted that the frequency with which one particular word, topic or subject is stated bears an indication as to its importance. Furthermore, it is also interested in which words are

omitted, as these words can signify what may not be important to the interview participant (Kassarjian, 1977; Bryman and Bell, 2003). What value, word, phrase or sentence it is that needs to be counted, is dictated by the individual research (Bryman and Bell, 2003). Similarly the mode of counting, whether computer aided or manually, is also dictated by the length and amount of data that needs to be analysed.

Secondary to word counting, content analysis can also enable the counting of subjects or themes (Bryman and Bell, 2003). Although counting single words or phrases relies on the viewing of manifest content, counting the frequency of subjects or themes requires analysing the latent content of data. Counting themes within data is considered to be one of the most useful forms of content analysis, as it allows beliefs, attitudes and values to be discussed (Kassarjian, 1977).

Data can also be content analysed according to the researcher's interpretation of the participant's disposition. The content can be coded according to whether the participant was negative or positive towards a particular subject (Bryman and Bell, 2003) allowing a further understanding of the participant's inferences.

After the researcher has quantified their data using summative content analysis as defined by Hsieh and Shannon (2005) they can then begin to analyse the coded data's latent meanings.

### 7.7.3 Template Analysis

Template analysis has gained credibility in the UK after it emerged from structured approaches such as grounded theory (Waring and Wainwright, 2008). The method uses coding yet is not as regulatory as grounded theory (King, 2004), allowing it to be utilised by a variety of researchers with opposing epistemological positions (Waring and Wainwright, 2008). The process combines both deductive and inductive methods as previously mentioned, whereby predetermined codes can be amended or added during the data collection and analysis stages allowing a more flexible approach (Saunders *et al.,* 2009).

Waring and Wainright (2008, p.86) describe the template analysis process as follows:

- Create a coding manual/coding scheme
- Hand or computer code the text

- Sort segments to get all similar text in one place
- Read the segments and make the connections that are subsequently corroborated and legitimised.

Large volumes of text are coded and assembled by segmented codes for interpretation (King, 2004). By separating the data according to the code it relates to, the researcher is able to identify themes, patterns and relationships in the related data much more effectively (Saunders *et al.,* 2009). King (2004) noted the importance of defining the appropriate amount of codes, as too few will lead to overwhelming amounts of data, whereas too many might prevent exploration of significant issues. The 'a priori codes' are initially realised even before data collection has begun, taken from research literature, the research objectives and the personal knowledge and experience of the researcher (Cassell *et al.,* 2006; Waring and Wainright, 2008). After the transcripts are separated by these a priori codes or broad themes, they can be further categorised and modified to form specific categories within each theme (Cassell *et al.,* 2006). In this way the researcher can form a hierarchical list showing the relationship between each broad category and sub category (Saunders *et al.,* 2009).

## 7.8 Data Display

Large amounts of collected data can be extremely cumbersome and overwhelming. In the cases of thousands of pages of field notes and transcriptions, the researcher is physically unable to process and remember all of the information in order to draw valid conclusions (Miles and Huberman, 1994). Such dispersed and poorly structured information must be selected, transformed and simplified via data reduction and presented in an organised and compressed display (Miles and Huberman, 1994); an essential part of any report (Freeman *et al.,* 2008). In this way, the researcher is able to process the information concisely and effectively; using graphs, charts and assembled pieces of tabulated information to allow for justified and valid conclusions to be drawn and for readers to effortlessly understand the results (Miles and Huberman, 1994; Freeman *et al.,* 2008).

If charts are to be used to display a particular set of data, axes and titles should be clearly labelled, the amount of information must be maximised whilst amount of ink must be minimised, and the results must be clear and simple to understand (Freeman *et al.,* 2008). Sorting data within tables, from lowest frequency to highest frequency often allows for easier viewing, and can enable patterns and conclusions to be extracted

efficiently. Plotting data within tables allows for extreme observations, whereas the relative size of categories can be viewed more effectively within diagrams or visual graphs; the researcher may use either depending on its appropriateness and usefulness to the reading of results (Freeman *et al.,* 2008).

The researcher utilised the office data analysis software Microsoft Excel (Rowley, 2014) to sort and analyse the first stage of data collection due to the form in which the data was collected. This stage of the research required frequency analysis rather than an in-depth investigation into reasonings and Microsft Excel was satisfactory for such a task. However, research stage two was designed to provide more free-flowing narrative data and therefore, the researcher decided to employ NVivo as a helpful method of coding and analysing large amounts of textual data.

## 7.9 Validity

Reliability and validity are two elements of great concern within research studies (Davidson and Skinner, 2010).

Validity refers to how effectively a piece of research measures what it sets out to measure (Boddy, 2005, a). A valid research method will facilitate accurate results to be collected (Saunders *et al.,* 2009). If a research study follows the research design process, integrates it effectively with existing literature and theories, revises results, re-tests theories and re-appraises the limitations of the research methodologies, it will acquire relatively perfect validity (Cassell and Symon, 1994).

The validity of data largely depends on the design of the method and research questions as their legitimacy and accountability will reflect upon the research validity (Gelo *et al.,* 2008). If questions have been designed to provoke bias and lead the participant, this may lead to systematic errors and decrease the validity of results. Furthermore, if the questions asked within a survey do not measure what the researcher is trying to measure; it will not obtain results that match their objectives (Saunders *et al.,* 2009), therefore validity assessment should be considered throughout the design process (Proctor, 2003). Furthermore, Silverman (2011) comments that a research study is only valid if observations are being correctly interpreted by the researcher.

## 7.10 Reliability

Reliability is calculated by the consistency of results obtained via two similar independent tests (Dillon *et al.,* 1994). If two similar tests are carried out, their reliability will be apparent due to the likeness of both results (Silverman, 2011). This is called test-retest reliability (Shao and Zhao, 2007). The reliability of research is essential to its credibility in its academic fields and is the extent to which a research variable's scale produces consistent results if repeated measurements are conducted (Malhotra and Birks, 2007). If a research method cannot be repeated because the research design in unreliable and imprecise, it will be of no worth or credibility in the academic field.

Within quantitative analysis, the most commonly used output for the reliability of a scale is Cronbach's Alpha (Cronbach, 1951): a coefficient of reliability. It is used as an indicator of the reliability of a test score for a data sample (Gorrell *et al.,* 2011), where the higher the Cronbach alpha coefficient, the more reliable the results. The ideal coefficient is over 0.7 (Nunnaly, 1978), with those scoring over and below this result deemed highly reliable or unreliable.

Additionally, SPSS is a specialist piece of software used for statistical analysis in social science research (Rowley, 2014) that enables the user to analyse their data in a variety of intelligent ways, including linear progression, factor analysis and correlation. The software enables the researcher to check and verify their results and is a useful tool for those conducting research at doctoral level or beyond (Rowley, 2014). Errors in the data, that may have originated from random errors, systematic errors in testing or errors within an individual survey, may affect the overall results, yet SPSS is able to find and remove such errors in order to improve the reliability of findings (Pallant, 2010). The more variation and inconsistencies within a piece of research, caused by random errors, the less reliable the work is considered. The greater the random error, the lower the reliability.

If a research study's results were 100% valid, as a result it would have 100% reliability (Webb, 1992). Alternatively, if the results are deemed unreliable they cannot be perfectly valid, and hence, unreliability implies invalidity (Malhotra, 2007). However, if the results of the study are 100% reliable, it may or may not be 100% valid as systematic error may still occur. Reliability is therefore, a necessary but not sufficient condition for validity (Webb, 1992). In other words a test may be reliable in cases

where it could be repeated and receive consistent results, yet those results may not necessarily be valid and measuring what they are supposed to be measuring.

Few scientific methods have yet been developed to test the validity and reliability of qualitative data (Riege, 2003). NVivo remains a popular piece of qualitative analysis software, that enables the researcher to make use of coding and tree nodes, locate key patterns, identify themes and search for interrelationships (Dixon *et al.,* 2006). Yet, many researchers' have termed the quantitative concepts of validity and reliability as inadequate to apply to qualitative research methods (Golafshani, 2003). Lincoln and Guba (1985) suggest that 'dependability' rather than reliability is a more appropriate term to measure qualitative research quality, a concept determined via the consistency of the research (Golafshani, 2003). Yet, Stenbacka (2001) insists that reliability is an irrelevant matter in the judgment of the quality of a qualitative enquiry. Instead, Lincoln and Guba (1985) and Patton, (2002) agree that if the research can be confirmed as valid, it will establish and consequent in reliability.

## 7.11 Summary of Research Methods and Practices

The research aimed to fulfil the research objectives of evaluating the consumer's emotional response to branded fashion retailer apps and their subsequent behavioural reaction. The premise was to use the data results to inform retailers how they might evolve and develop their mobile channels to gain the most success. Whilst the design effects of websites have been examined in-depth, such as the effects of brand and promotion (Park and Lennon, 2009) and the e-atmospheric qualities and attitudes/purchase behaviour (Eroglu *et al.,* 2001; Eroglu *et al.,* 2003; Donovan *et al.,* 1994; Chang and Chen, 2008; Kim and Lennon, 2010), the phenomenon of mobile shopping has not been extensively studied due to its novelty as a marketing topic and as a recent form of commerce. Studies concerning behaviours towards mobile shopping, determinants of usage and design aesthetics have been previously published (Kim, Ma and Park, 2009; Yang, 2010; Cyr *et al.,* 2006), yet research concerning fashion apps and consumer behaviours have not yet been initiated. Therefore studying the consumer's reactions to mobile shopping apps is an innovative and interesting topic that will provide a unique understanding as to a successful mobile application design.

In terms of research methods of data collection, four main areas were studied, one of which was quantitative, the descriptive survey, whilst the remaining three are qualitative in nature.

Descriptive surveys, otherwise termed as a questionnaire, allow understanding of relationships between two or more variables (Shao and Zhao, 2007). They are the most effective route to reaching a large sample of participants (Gray, 2004) and gaining a variety of subjective values (Procter, 2005). Surveys are the most popular form of data collection due to their low costs, easy design, fast administering and effectiveness (Gray, 2004) yet may lead to a large amount of inconsistent data.

Focus group discussions enable a small group of participants to be examined for exploratory purposes, led by questioning from a moderator (Hennink *et al.,* 2011; Shao and Zhao, 2007). The group members interact and describe their observations and perspectives to be discussed in a conversational style (Hennink *et al.,* 2011; Silverman, 2011). They can be used alongside quantitative research studies within a mixed methodology as they often uncover ideas that have not been initially realised (Procter, 2005; Hackley, 2003). An advantage of focus groups is the recording of the chain of thoughts process and ideas due to the stimulation of group conversation (Kuster and Vila, 2011) leading to the collection of rich amounts of data (Litosseliti, 2007).

In-depth interviews involve an interviewer and an interviewee purposefully discussing a particular subject in depth (Hennink *et al.,* 2011), to record personal information (Silverman, 2011) such as personal behavioural motivations, emotions and decisions (Hennink *et al.,* 2011). Interviews are an advantage for more sensitive subjects or for topics where peer pressure may interfere (Webb, 2002; Stokes and Bergin, 2006). The usage of a small number of questions allows the open-ended questions to be expanded upon in detail, enabling deep viewpoints and opinions (Creswell, 2008). If a large amount of rich narrative data is required, this method of data collection is suitable (Webb, 2002; Remenyi *et al.,* 1998), yet this will lead to a lengthy analysis and transcription time (Hennink *et al.,* 2011).

Researchers are able to choose from the various collection methods in order to design a methodology to research that most suits their objectives and requirements. The following section will justify the proposed research methodology for data collection.

### 7.11.1. Research Method

After thoroughly investigating literature concerning philosophical positions, data sources and quantitative and qualitative methods of research, it was realised that an entirely qualitative study was most appropriate for the subject matter, the main reason being the issue of experience. Whilst participants may have utilised online retailing for

browsing and purchasing, they may not have utilised a mobile application to the same extent. Therefore, qualitative method enabled the researcher to meet with the participant and provide them with the technology and photographs, to enable them to form an objective, rather than subjective discussion. Due to the innovative nature of the topic, it was a requirement that each participant was knowledgeable of the mobile technology in question and was able to experience and use an iPad or iPhone within interviewing; something that a widely distributed quantitative survey would not allow. The collection of textual data enabled concise and rich perspectives to be gained from participants (Silverman, 2011) in order to decipher their emotional responses and behavioural reactions.

### 7.11.2 Research Philosophy

According to the philosophical literature and epistemological research positions, it was stipulated for this work that the qualitative researcher should maintain an interpretivist stance. However, as it was foreseen that data analysis would employ deductive and inductive approaches, utilising content analysis to both quantify and analyse data qualitatively, the study alternatively accepted a pragmatist stance. The researcher took neither a positivist nor an interpretivist perspective solely, and adopted the practices of the most relevance to the research objectives (Harrison and Reilly, 2011; Saunders *et al.,* 2009). The pragmatist researcher supports the premise of utilising quantitative operations whilst additionally producing knowledge from interpreting the data qualitatively. The pragmatist researcher does not rely solely on qualitative analysis operations (Saunders *et al.,* 2009; Easterby-Smith *et al.,* 2002; Harrison and Reilly, 2011). This description bears similarities to '*summative content analysis*' (Hsieh and Shannon, 2005 in Zhang and Wildemuth, 2009, p. 2), an approach that quantitatively counts the manifest content or words and later analyses the latent meanings and themes (Zhang and Wildemuth, 2009). Therefore, although the analysis is qualitative in nature, it comprises quantitative operations as Weber (1990) argues that '*the best content-analytic studies use both qualitative and quantitative operations*' (Weber, 1990 in Zhang and Wildemuth, 2009). Whilst this method is both deductive and inductive, the pragmatist stance is taken.

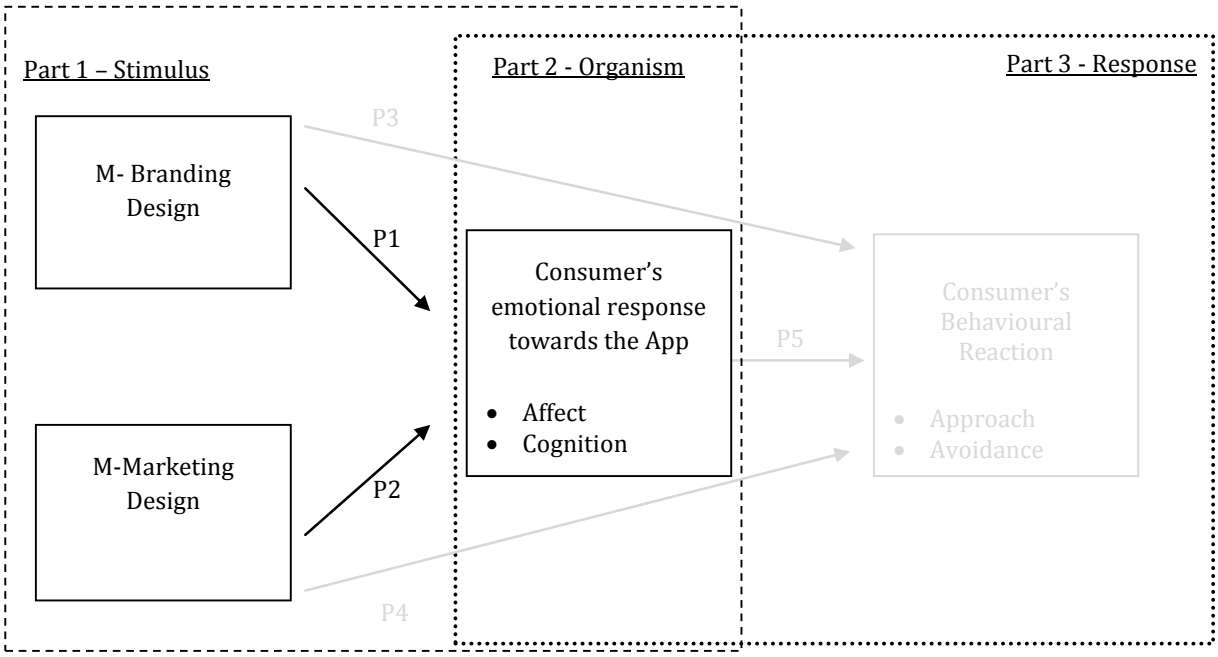
The following literature will discuss the chosen research and analysis methods in detail.

## 7.12 Framework for the First Stage of Qualitative Research

Silverman (2011) comments that qualitative research is carried out by those academics who are interested in the participants detailed point of view, so that it might be explored. This study is similarly interested in the consumer's opinions and experiences leading to their emotional and behavioural reaction and therefore qualitative methods were chosen at the introductory stage of data collection. Furthermore, research into innovative products and services is often problematic due to lack of consumer experience and understanding (Broeckelmann, 2010). As the subject matter is concerning innovative products and services, Tashakkori and Teddlie (2003) spoke of the benefits of utilising qualitative research as a solution to thoroughly understand the consumer's feelings towards such.

The aim of the first section of research, following the research framework and P1 and P2, was to gather participant's emotional responses and attitudes towards 29 m-branding and m-marketing design stimuli within mobile fashion apps (Stimulus-Organism)(figure 7.1). Bryman (2006) stated that new and interesting themes may emerge from participant discussions and the findings may inform and support further data collections, namely quantitative.

**Figure 7.1. Stage 1 of the Research framework adapted from Park and Lennon, 2009**




The task will be discussed further.

### 7.12.1 Step 1: In-Depth Interviews and Photo Elicitation

In depth interviews were utilised as the first data collection task, as a tool to gain insight, further details and opinions from the target sample. Overall, interviews inform the researcher of new areas, irrelevant areas and successful variables. Depth interviews offer an advantage over their qualitative counterpart, the focus group, as they allow a deeper insight into beliefs and attitudes (Shao and Zhao, 2007) – a requirement of this qualitative task.

A successful interview can serve as a powerful tool to obtain detailed data from the participant regarding their views and attitudes (Gray, 2004), behaviours, feelings and emotions (Hennink *et al.,* 2011). It has the ability to offer naturalistic conversation between the interviewer and participant, yet the interviewer must lead the questioning purposefully to motivate the participant's perspective (Hennink *et al.,* 2011). The interviewer must not inflict bias and must build rapport with the participant (Creswell, 2008; Hennink *et al.,* 2011). In this way, the honest views of the participant are revealed and large amounts of rich narrative are obtained (Webb, 2002; Remenyi *et al.,* 1998).

The semi-structured interview utilises an interview guide that enables the researcher to maintain a structure to questioning (Remenyi *et al.,* 1998). The un-structured interview follows no structure or guide, leaving the interview open to unexpected changes. Semi-structured interviewing was selected for the study as each of the twenty-nine design variables needed to be tested consecutively, therefore a slight structure was implemented. Yet, open-ended questions were utilised within the guide, so that the participant could expand upon their experiences in detail (Creswell, 2008). This led to questions and prompts, which the interviewer was ready to use when needed.

#### 7.12.1.1 Photo Elicitation

Photo elicitation is a projective technique that induces discussion from the participants (Tyson, 2009) by triggering memories and attitudes towards a particular subject (Prosser and Schwartz, 2004). It can re-familiarise the participant with the subject, or familiarise them with a subject for the first time (Prosser and Schwartz, 2004), useful for questioning participants on a subject that they may not have had direct contact with previously.

For this study, photo elicitation informed the participant of each of the twenty-nine

design stimuli (Appendix D) as stipulated in tables 6.1 and 6.2, by providing screen shots of iPad and iPhone fashion applications. Broeckelmann (2010) comments on the difficulties of conducting marketing research into innovative products and services as most consumers will have little or no experience with them. Koenigstorfer *et al.,* (2008) additionally note that the consumer's attitudes and feelings towards such innovative products may not yet be conscious to the consumer but laying un-manifested in their mind. Using photographic stimuli to provoke understanding and discussion is therefore necessary due to the innovative nature of the study (Broeckelmann, 2010; Koenigstorfer *et al.,* 2008). The iPad was utilised within the interviews to provide further contextual information to those inexperienced consumers (Broeckelmann, 2010). As the devices are such experiential and haptic products, the participant needed to understand how the design stimuli function for the consumer, therefore some of the design stimuli were demonstrated to the participant during the interview to allow an informed discussion.

Image screenshots of the design stimuli were placed in a group of four, taken from a selection of applicable apps. The participant was first asked to offer an emotion towards each image and then to choose their preferred image or images, suggesting an attitude of satisfaction (Zellman *et al.,* 2010). This enabled the interviewer to understand which app was perceived to be designed more effectively to provoke positive feelings. In order to understand the participant's choice, probing questions such as 'what makes you feel like that?' (Bauer and Gaskell, 2002) and 'can you explain why?' were employed. A similar technique named 'pick-any' has been employed by numerous academics (Driesener and Romaniuk, 2006). The participant was asked to pick preferred objects or images from a specific set of alternatives (Levine, 1979), a technique often exploited for the testing of social and naturally occurring phenomena (Cian and Cervai, 2011).

By uncovering the participant's preference towards a particular app or apps, their choice suggested a preference of the apps design stimuli. Therefore asking the participant to choose between a selection of apps provided an understanding of which design stimuli were more successful in creating positive emotions. The comparison provided a way for the participant to view the different ways that apps are designed and allowed them to give an opinion on which they thought worked most effectively.

### 7.12.2 Question Design

To accompany the photographic stimuli, the moderator initiated conversation with initial questions and probing questions. Initial questions are generally broader and open-ended whereas probing questions explore further into a participants comments.

Danes *et al.,* (2011) utilised the unrestrained free elicitation technique to identify their participants brand associations. Free elicitation involves asking participants what they feel when they think about a particular subject, for example "What do you think about Topshop?" (Boivin, 1986). The participants were able to freely state their feelings to the elicited subject. Analysis of the results and associations lead to a generalised assessment of consumer attitudes towards the subject (Danes *et al.,* 2011).

A more direct approach to free elicitation was used by Cian and Cervai (2011) when investigating brand image. Cian and Cervai (2011) utilised a 'word association projective technique,' (Malhotra, 2004) whereby the participant is directly asked to name the first two adjectives that come to mind when they view a stimuli. This technique is a more direct approach to asking questions such as 'what does this image mean for you?' (Cian and Cervai, 2011, p. 144) which would generally prompt subjective interpretations. It is an instant method of collecting the emotions and attitudes that immediately form within the users mind when viewing each stimuli (Cian and Cervai, 2011).

As the aim of the task was to extract emotional responses from the participants regarding the design stimuli, the 'word association projective technique' (Malhotra, 2004) was the most substantial, quick and effective means of doing so. Asking the participant for their word associations in adjective form constructed the heart of the interview.

In order to understand the participant's word associations, additional open-ended questions provided a stimulus for flowing conversation, often beginning with probing key words such as 'what', 'which' and 'how' (Carson *et al.,* 2001). Questions such as "What do you mean by that?' (Bauer and Gaskell, 2002), 'What makes you feel like that?' (Bauer and Gaskell, 2002) and "What are your thoughts and feelings?" (Danes *et al.,* 2011), enabled the participant to expand upon their choice and explain their feelings thoroughly.

Following the extraction of the participants word associations and detailed reasoning,

the 'pick-any' technique (Driesener and Romaniuk, 2006) was enforced and the participant was asked to choose which of the four images they preferred.

### 7.12.3 Participant Selection

According to the sample frame criteria, participants were recruited for their prior experience with online or mobile shopping utilising a purposeful sampling technique (Russell and Gregory, 2003). In this way, participants were chosen who would deliver the most appropriate and relevant information for the study. Although knowledge of the functions of mobile device applications would have been useful, it was not entirely essential, as the participant was shown examples of the design stimuli in question during the interview using visual materials (Creswell, 2008). However, an experience with e-commerce was required, as it connoted that the participant had a basic understanding of the design stimuli already in usage on fashion websites and how they could increase their shopping satisfaction.

Additionally, the participants were required to have a basic understanding of the brands that would be utilised for the interviews, including a basic knowledge of their market position and value proposition. To enable this, the retailers were strategically selected to ensure their recognisability, which is explained further in section 7.12.6. The retailers selected can be located within Appendix A.

Participants were recruited within the Manchester area, from professional and student backgrounds. A number of the participants were students at the University of Manchester within the textiles department, as their interest in fashion and retailing, their gender and age range, made them suitable participants for the criteria.

It is argued in academia that student samples cannot be generalised to fit the wider population (Peterson, 2001) yet a great number of academics have employed a student sample to suit their objectives (e.g. Aaker and Keller, 1990; Kim *et al.,* 1996; Park *et al.,* 1996; Simonin and Ruth, 1998; Henderson and Cote, 1998; Kim, 1998; Bhat and Reddy, 2001; Henderson *et al.,* 2003; Pittard *et al.,* 2007; Kim *et al.,* 2009; Jang and Namkung, 2009; Walsh *et al.,* 2010; Machado *et al.,* 2012; Bomhold, 2013). Kim *et al.,* (2009) stated that University students are ideal participants for mobile commerce research due to their heavy usage of mobile devices.

As examples of student participation, Jang and Namkung (2009) who aimed to generate an emotions scale to test the affects of an environment (comparable to the

aim of research stage one) utilised University students for their sample. Walsh *et al.,* (2010) tested undergraduate students due to their knowledge of the brands the academics were researching, and similarly, Bhat and Reddy (2001) used 60 students as their sample. In 1990, Aaker and Keller gathered the perceptions of 107 University business students as a part of their course requirement and Machado *et al.,* (2012) whilst acknowledging the limit in generalisability, employed a student sample due to the easier forms of contact and levels of engagement. Student samples are therefore often convenience samples (Pittard *et al.,* 2007). In a comparable theme to this research, many authors have used student participants for research studying brand identities and brand aesthetics (e.g. Aaker and Keller, 1990; Bhat and Reddy, 2001; Henderson and Cote, 1998; Henderson *et al.,* 2003; *Kim et al.,* 1996; Park *et al.,* 1996; Pittard *et al.,* 2007; Simonin and Ruth, 1998; Walsh *et al.,* 2010) and as such, the researcher felt that using students within the sample would satisfy the research objectives and sample frame criteria without reducing the validity of their answers. Although students, the participants were still retail consumers with an opinion on the store environment, improvements and expectations.

Yet, not all of the participants were University students, with around half of the participants coming from professional backgrounds, within the 18-34 age bracket. The researcher felt that the profession of the participant was not relevant to the sample criteria, and thus any potential candidate that suited the sample criteria was eligible for research involvement. In this way, the participants formed an homogenous group (Carson *et al.,* 2001) of UK females, within the ages of 18 and 34, who were users of online retailing and mobile retailing devices.

### 7.12.4. Pilot Interviews

Two pilot interviews were carried out to ensure that the questioning was precise, relevant and collecting the appropriate data (Malhotra and Birks, 2007, Hennink *et al.,* 2011). The first pilot study investigated the participant's emotional response towards the visual stimuli, when all branding signs and symbols were clearly displayed. The second pilot study used the same imagery with all branding signs and symbols removed. In this way, the researcher was able to identify whether the participant was being affected by the design stimuli, or alternatively by their pre-disposed feelings towards the particular brands. As this outcome was undesired, it was necessary to make sure that the participant did not inflict personal bias when offering their opinion,

and as this was found to be the case, the subsequent interviews were continued with the second batch of non-branded imagery.

### 7.12.5 Interview Sample Size

Following the pilot interviews, fifteen interviews were initiated as recommended by Gaskell (2000), until the 'saturation point' had been reached (Seidman, 1998). When a researcher begins to hear repeated information by individual participants, and if a sufficient number of interviews have been completed, the interviews have reached the point of saturation (Asare *et al.,* 2011).

The participant was made aware that the interview was being recorded and given sufficient information about the issues that would arise during the interview before it began.

### 7.12.6 Retail Brand Selection

In marketing research, it is often necessary to select an individual or an assortment of brands to study, relating to their appropriateness to the topic. As an example, the target market of the retailer chosen may be the same as the targeted participants for study.

Solnet and Kandampully (2008), researching 'excellent' service firms, selected brands regarding their 'best practice' in the services retail industry. The ten brands they utilised were considered exemplars of best practice by the consumer, after being reduced from 50 potential firms that were regarded in literature as excellent. Alternatively, McColl and Moore (2011) stipulated guidelines for choosing the fashion retailers for their large scale study, finally selecting 139 that matched their specifications. The 139 brands they selected had to have appeared in the 'Retail Week top 500', (as this signified that they had significant market share and market coverage) had to have been in business for more than five years and had to have sold own brands for more than two years.

As McColl and Moore (2011) have demonstrated, in order to select subjects for research, there must be clear reasoning and guidelines for their selection; they must suit the research criteria. With the work of McColl and Moore (2011) and Solnet and Kandampully (2008) in mind, fashion retailers were selected for the current study regarding the following guidelines:

- The fashion retailer must have developed a working iPhone or iPad application

- The app must have been developed for the UK market.
- The fashion retailer must target females between the ages of 18 and 34 – to ensure recognisability and acknowledgement by the participants.
- The fashion retailer must integrate one or more of the specified m-branding or m-marketing stimuli.
- The design stimuli used by that retailer must demonstrate best practice amongst other apps with the same design stimuli.
- The fashion retailer can be established within any sector, yet again must be recognisable and accessible to those aged 18-34.
- The fashion retailer app can be either transactional or non-transactional but any examples chosen for photo elicitation must be suitable to the variables in question.

According to these guidelines, as of March 2011, nineteen fashion retailer apps were applicable; tabulated within Appendix A. According to Mintel (2010, b), the retailers patronised the most often, that utilised a mobile app included popular high street retailiers Next, Debenhams, River Island, Topshop, H&M and Zara. Their high levels of online patronage connote a great familiarity with UK consumers – a criterion of the sample frame. These retailers were therefore included due to their popularity amongst consumers over 18+, as stated in the Mintel (2010, b) findings. In addition to these, ten more retailers were selected due to their mobile presence, popularity in the UK high street and patronage by those aged 18+. At the time of testing, the number of apps on the application store were limited to a select number and thus, the researcher selected retailers that suited the research objectives. The final list of possible retail examples have been included within Appendix A. All of the retailers chosen were applicable to the UK female, between the ages of 18-34 and utilised a mobile device application.

### 7.12.7 Interview Protocol

The interview protocol may be found in Appendix B.

In depth interviews do not need to be necessarily structured in the way that surveys and focus groups do. A step-by-step procedure is not a requirement (Shao and Zhao, 2007), as the moderator cannot anticipate how the participant will respond, and

therefore must be ready with connecting prompts or questions regarding their response. The interview protocol (Creswell, 2008) is a list of questions and guidelines for the interviewer to follow, to enable the interview to follow a focused plan. Interviewers must remain flexible however, and have prepared additional questions that may be called upon if new topics are discovered during questioning, in which case the guide often acts as a checklist rather than a step by step plan of action (Hennink *et al.,* 2011).

Creswell (2008) states that the interview protocol should include the following components:

- A heading (recording the date, place, interviewer, interviewee)
- Instructions for the interviewer to follow to ensure a standard procedure throughout data collection.
- The questions – An icebreaker followed by 4-5 questions
- Probing questions – to follow up and ask for further explanation during the 4-5 primary questions.
- A final thank you statement to acknowledge the time the interviewee has offered.

Within the study by Cian and Cervai (2011), the interview followed a similar protocol yet included an introductory section. Furthermore, due to the innovative nature of the technology in question, it appeared essential to provide the participant with a small amount of information to inform them of what exactly they were going to be viewing. Vaughn *et al.,* (1996) described a stage in their focus group discussions that provided the interviewee with a 'clarification of terms,' where the interviewer briefly described the subject and any technical terminology that may be used. Burt *et al.,* (2007) additionally utilised conjoint analysis and photo elicitation within their studies, therefore it was appropriate to include any relevant questions or sections that the academics employed.

The interview guide was adapted from the work of Creswell (2008), Cian and Cervai (2011), Burt *et al.,* (2007) and Vaughn *et al.,* (1996) and presented the twenty nine design variables within fashion apps (table 6.1 and 6.2).

The participant was given twenty-one image sets each set consisting of four images relating to the design stimuli. A number of the branding stimuli cue cards included more than one viewable stimuli totalling twenty-nine stimuli, for the purpose of reducing the interviewing time. As the branding task primarily asked for the participant to recall the branding stimuli on the page, it was not essential to have an image set for every individual branding stimuli, as a number of stimuli were apparent on one image. Each of the four images on the twenty-one image sets were examples and screen shots taken from alternative fashion retail mobile apps displaying the stimuli. The participant was asked to provide two emotional adjectives towards each image, totalling eight emotions received for each choice set.

The justifications for usage of particular application imagery can be viewed within appendix C and the imagery choice-sets within appendix D.

Although there are many empirically tested emotion scales available, none were perfectly suited to the context of this particular study. As Jang and Namkung (2009) demonstrated, by conducting prior interviews with participants to primarily extract a pool of emotions that are context and participant suitable, the researcher is able to form an accurate study. The PAD scale, although it has been adapted or condensed numerous times, still remains somewhat Americanised in wording (Kim and Lennon, 2010) and ambiguous in its terminology (Eroglu *et al*., 2003). Due to the innovative nature of the research and the devices and software under investigation, it seemed appropriate to follow a similar path to Jang and Namkung (2009), using a part of the study to allow the participant to freely state what emotion they felt towards the stimuli. In this way, the researcher was able to extract a large pool of emotional terminology that was created by the participants, connoting participant understanding and a relevancy to the context.

In section five of the interview, it was supposed that asking the participants to name the app designs that they liked the most and the least would uncover information as to what design features were most successful and least successful, as it suggests an attitude of satisfaction (Zellman *et al.,* 2010). This type of information is important to the success of a retailer's mobile app design, as was found with physical and online design; the design of the shopping environment produces emotional effects that enhance purchase intentions (Kotler, 1973-1974; Eroglu *et al*., 2003). Based on the findings by a number of academics (e.g. Eroglu *et al*., 2003; Kim and Lennon, 2010; Park and Lennon, 2009), it appears that superior design equates to purchase intentions and

ultimately more profits for the business and is therefore of great importance. However, this stage was included primarily to identify the app images that were most preferred and could therefore be utilised in the second stage of data collection as examples of best practice.

As the researcher hoped to identify a clear scale of negative versus positive decriptions, it was hoped that the most preferred images would prompt the most positive responses whilst the least preferred images would trigger the most negative descriptive responses. As noted by Chung and Shin (2010), websites of a higher visual design quality will be those that can increase their profits, therefore it is valuable to look at why a design is more preferred or least preferred to analyse what higher visual design quality actually consists of, or does not.

### 7.12.8 Analysis Method: Step 1 - Emotional Responses

Data was collected in a manual fashion, with the participant's responses being written and recorded manually on an interview sheet designed by the researcher. The interview sheet labelled each question and enabled the researcher to enter the participant's emotional response into the appropriate section. This allowed for the data to be later inputted into Microsoft Excel, adding each emotional response and forming a tally. After all 15 interview responses had been inputted, asking the spreadsheet to list the emotions in order of reponse frequency led to the collection of the top 24 emotions, as listed in the results chapter, section 8.1.2.

Quantitative content analysis was utilised for research analysis (Bryman and Bell, 2003). Quantitative content analysis is based upon the quantification of content to create quantitative accounts of the raw data (Bryman and Bell, 2003). It is an approach that attempts to test theories and consists of counting the manifest words within a transcript (Zhang and Wildemuth, 2009). The emotional adjectives offered more frequently by participants are deemed as of more importance, as Krippendorff (2004) stated that the frequency with which one particular word is stated indicates its importance to the study.

See Appendix G for the full list of recorded emotions and frequencies.

### 7.12.9 Analysis Method: Step 2 Descriptive Adjectives

For this section of analysis, template analysis was used to tabulate the data into coded sections, found within Appendix I. Template analysis allows data to be coded and assembled for interpretation (King, 2004). By assembling the data by codes, the researcher is able to identify any patterns, themes or relationships within the data much more effectively (Saunders *et al*., 2009). The data is separated due to 'a priori codes' or open codes, previously found within literature.

After the initial separation, the open codes or themes are further categorised to form specific categories from each broad theme (Cassell *et al.,* 2006) - axial codes (Strauss and Corbin, 2008). As this section was more extensive than the first stage of emotional adjectives collection and was concerned with the coding and assembling of descriptions (Waring and Wainright, 2008) rather than frequency (Bryman and Bell, 2003), template analysis was more appropriate for analysis.

Firstly, the open codes were themselves categorised according to the S-O-R paradigm (Mehrabian and Russell, 1974), e.g. if the descriptive adjectives related to one of the stimuli, it was coded as a Stimulus adjective. However, if the descriptive adjective offered by the participant was a part of their affective and cognitive processes (Fiore and Kim, 2007), it was coded within an Organism section – which was again sub-categorised into 'Affective states' and 'Cognitive States' (Eroglu *et al*., 2003; Sautter *et al.,* 2004). This will be explained and demonstrated below.

In order to illustrate the coding system that will be described henceforth, table 7.3 has been extractedfrom Appendix I as an example of Question 1: Branding design.

**Table 7.3. Coding Structure Example: Question 1**

| QUESTION | A PRIORI CODES | AXIAL CODES | DESCRIPTIVE ADJECTIVES |
|---|---|---|---|
| **Q1**<br>**P** | **Favourite App:**<br>**French Connection** | | **Branding Design** |
| | **STIMULUS** | | |
| | DESIGN | | Sophisticated,<br>Simple,<br>Modern x2,<br>-New,<br>- With the times<br>Good,<br>Brand caters for all,<br>Not typical,<br>Fashionable x2 ,<br>Really educated<br>Clear x4 |

| | | |
|---|---|---|
| | -Artistic Appearance | Arty<br>Quirky x3 ,<br>Chic,<br>Bohemian |
| COPY | | Like the wording, |
| IMAGERY | | Lots of visuals to keep you attracted. Personalised |
| LAYOUT | | Nice layout, |
| **ORGANISM - AFFECTIVE** | | |
| PLEASURE RESPONSE | | Interesting x2 ,<br>More to entice you,<br>Amusing,<br><br>Like front page,<br>Like the loading page, |
| AROUSAL RESPONSE | | Intriguing,<br>Surprising,<br>Makes you want to look |
| PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Interested x5** |
| **ORGANISM - COGNITIVE** | | |
| UTILITARIAN RESPONSE | | Easy to use |

### 7.12.9.1 Stimulus

The a priori codes were taken from the literature and initial models designed for both m-branding design and m-marketing design. Stauss and Corbin (2008) stated how category labels may be derived from literature and relate to important words, phrases or sentences (Saunders *et al*., 2009). Axial codes were formed if word themes were noticed upon analysis, allowing the data to be put back together in connecting categories and sub-categories (Kendell, 1999).

The example (table 7.3) demonstrates how the first stimuli of Branding Design used an a priori code named 'Design'. Any descriptions of the Branding Design stimulus that related to its design characterisics such as 'sophisticated', 'simple' and 'modern,' were added into this code. An axial code linked to 'Design' was that of 'Artistic Appearance.' A theme was noticed upon the analysis of the data that the participants often commented on the artistic nature of the design, hence 'artistic appearance.'

As mentioned previously, the a priori codes such as 'Design' were taken deductively from the study and related to the m-branding or m-marketing design stimuli. Therefore other a priori codes/stimuli that were described within interviewing included 'copy,' 'layout,' 'imagery,' and 'colour' and were coded as such.

#### 7.12.9.2 Organism

Any descriptions relating to mental processes rather than direct stimuli were categorised within an organism code, either affective or cognitive (Fiore and Kim, 2007).

#### 7.12.9.3 Affective

A priori codes for the organism section were taken from literature and adapted from Ha and Lennon (2010), Donovan *et al.,* (1994), Eroglu *et al*., (2003) and Kim and Lennon (2010) according to whether the response was related to positive/negative pleasure or arousal affective states. This allowed the affective descriptive adjectives to be coded according to whether they influenced a pleasure or arousal response.

The 'Primary Emotive Response' code was collected separately using the first set of data – the emotional adjectives. The words offered for each individual question, for the most and least preferred apps, were collected and counted in order to analyse what emotional adjectives were offered the most frequently for both apps. This style of analysis again used quantitative content analysis (Bryman and Bell, 2003) to count the number of words in each section, as those words with a higher frequency connote their importance (Krippendorff, 2004). In this case, the adjective offered 5 times was 'Interested' and was therefore the primary emotive response for the stimulus.

#### 7.12.9.4 Cognitive

The consumer's cognitive state relates to any attitudes, beliefs, understanding (Eroglu *et al*., 2001) familiarity, memory and understanding they have towards environments (Sautter *et al*., 2004).

An area that became apparent upon data analysis was the inclusion of utilitarian descriptions. Childers *et al*., (2001) amongst many more academics have supported the presence of both hedonic and utilitarian consumer motivations in the online retail environment (Zhou *et al*., 2007). Sautter *et al.,* (2004) agreeably state that consumers hope to gain hedonic or utilitarian benefits from their experiences and it is likely that these factors will moderate their cognitive and affective states. Utilitarian consumers are concerned with how they can purchase products efficiently and conveniently in order to achieve their goals in a timely manner (Childers *et al*., 2001). The description of utilitarian factors are arguably a cognitive process, as to comment on a device's ease of use, risk factor or informativeness, connotes that that person has an experience to

compare it to. Descriptions relating to familiarity, usefulness, information quality and ease of use (Sautter *et al*., 2004) are therefore cognitive as well as descriptions of utilitarian factors. Due to such, any utilitarian factors that were described by participants, were categorised as a 'Organism – Cognitive' within the coding system.

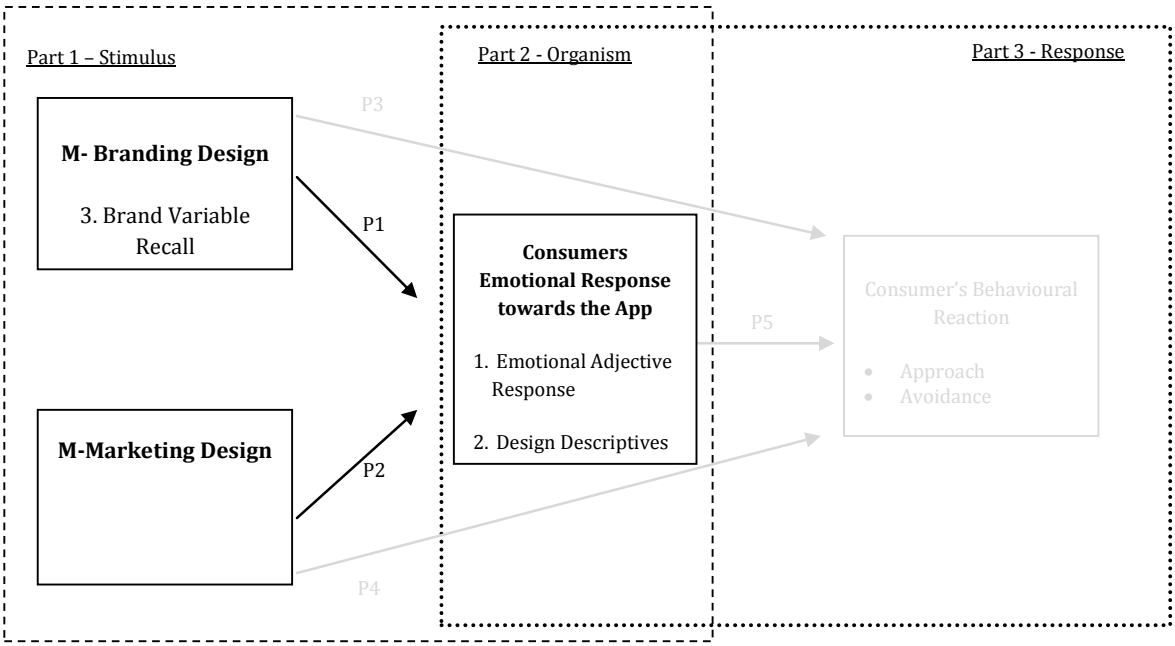
#### 7.12.9.5 Response

Finally, if the participant offered any descriptions of how they would respond to the stimuli, such as an approach/avoidance behaviour (Eroglu *et al*., 2001) (i.e. 'Wouldn't be bothered to read') (Question 13, Least Fav), it was coded within a 'Response section', yet this was seldom found for this step of the research study as it was not asked of the participant.

## 7.13 Summary of Qualitative Research, Stage One.

The aim of the research study was to identify the design areas that are successful in creating a positive consumer reaction, or alternatively, avoidance responses. Twenty-six design variables were taken from literature in order to test the first stage of the research framework, to understand the influence of the design variables upon the consumer's emotional response. The premise of this stage of research was to use the analysed data to inform branded retailers how they are able to design and develop their mobile services and channels to the highest standard, and to furthermore inform the second stage of the research study.

**Figure 7.2 – Detailed Stage 1 of the Research Framework adapted from Park and Lennon, 2009**



The primary stage, satisfying proposition P1 and P2, was completed using in-depth interviews and qualitative analysis techniques, i.e. content and template analysis. Although the effects of website design and e-atmospherics and the behaviours towards website design have been published by a variety of academics (Park and Lennon, 2009; Eroglu *et al.,* 2001; Eroglu *et al.,* 2003; Donovan *et al.,* 1994; Chang and Chen, 2008; Kim and Lennon, 2010; Kim *et al.,* 2009; Yang, 2010; Cyr *et al.,* 2006), research surrounding the design of mobile fashion apps and their affects upon consumer behaviour were limited at the time. The study therefore gained innovation and originality from such and aimed to provide retailers with interesting and useful research data.

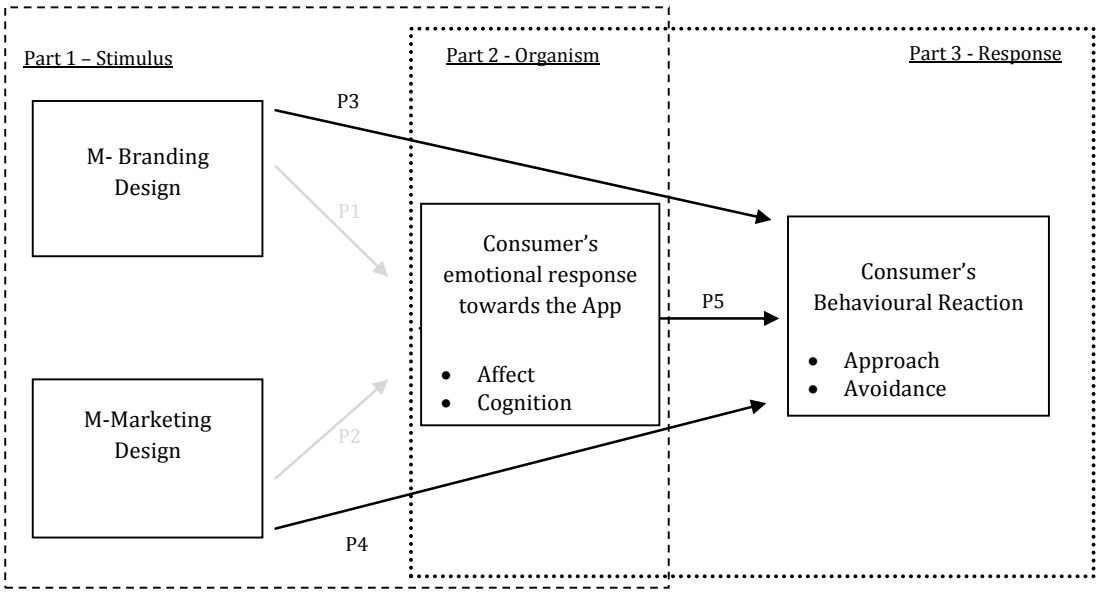
Purposive sampling (Russell and Gregory, 2003) was implemented, in order to recruit data sources that provided the richest and most relevant information. In order to ensure that the participant had experienced the products and could provide such information, iPads and iPhones were utilised within the interviews as part of the questioning as to ensure informed opinions and responses were received.

Overall results were gathered regarding the consumer's emotional responses to the stimuli, their descriptions of the stimuli regarding their design, and information concerning the stimuli that successfully prompt brand recognition, demonstrated within figure 7.2. The emotional responses will inform the second stage of qualitative research whereas the design descriptives will be utilised as a source of retailer recommendations. The brand recognition variables are influential in providing new insights into successful and recognisable branding design stimuli for retailers. In depth information regarding each of these stages can be found within the following Qualitative Results Stage 1 chapter.

## 7.14 Proposed Framework for the Second Stage of Qualitative Research

To proceed to the second stage of research, with propositions P3 and P4 to investigate how the design variables influence approach or avoidance behaviours, and P5, to investigate how the consumers initial emotional response to the design variables might consequently affect their behaviours, qualitative methods were again utilised (figure 7.3). Due to the experiential qualities of the technology in topic, it was necessary that the participants viewed the stimuli or technology before they offered their opinions (Broeckelmann, 2010); something that would not have been feasible within a quantitative survey approach. Qualitative research is most appropriate for extracting consumer's true experiential feelings towards such innovative products (Tashakkori and Teddlie, 2003).

**Figure 7.3 - Stage 2 of the Research Framework adapted from Park and Lennon, 2009**




Although an entirely qualitative study would suggest a researcher with an interpretivist stance, the researcher adopted a pragmatist's stance, in order to employ the methods of the most significance to the research aims and objectives (Harrison and Reilly, 2011; Saunders *et al.,* 2009). The pragmatist researcher utilises both inductive and deductive methods to test research variables and extract new unforeseen areas (Johnson and Onwuegbuzie, 2004), and may additionally utilise quantitative operations for the analysis of qualitative data if it is suitable for the research (Zhang and Wildmuth, 2009).

The pragmatist researcher does not reply on qualitative analysis operations alone (Saunders *et al.,* 2009; Easterby-Smith *et al.,* 2002; Harrison and Reilly, 2011)

The aim of the first section of research was to gather participant's emotional responses and attitudes towards 29 m-branding and m-marketing design elements within mobile fashion apps (Stimulus-Organism). The premise was that collecting such information would lead to the designing of a new and modern emotions list (or bi-polar scales) by which to test the secondary stage of the S-O-R Paradigm – the organism's affect upon the consumer's response (Organism-Response). The emotions will be relevant to the young UK adult population and to the research context, whereas traditional emotions scales would not have been entirely relevant or suitable.

The new emotions list constructed during the first stage of research, assisted the second stage of this research study - to explore the consumer's behavioural reactions influenced by their emotional response. In a similar way to how Kim and Lennon (2010) utilised the PAD typology in a quantitative questionnaire, to investigate how particular stimuli affected the consumer's emotions and what behaviours this influenced, this study used the newly obtained emotions list to test how these emotions affected their behavioural intentions on mobile applications. Although 283 emotions were recorded in total (Appendix G), the researcher chose to utilise only the top 24 emotions in a uni-polar list format (similar to Jang and Namkung, 2009). Due to the popularity and recognition of the PAD scale and the usage of 24 emotions (twelve bi-polar pleasure emotions and twelve bi-polar arousal emotions), the researcher decided to use a concurrent format and choose the top 24 emotions from the gathered list of 283 (Appendix G). The researcher also queried whether using more than 24 emotions might have overwhelmed the interviewee and caused the results to be more sporadic and therefore less reliable. Upon analysis, it was found that the top 24 emotions included 12 positive emotions, 10 negative emotions and 2 neutral emotions. This coincidentally enabled an almost equal separation of positive and negative emotions to be employed for research stage two. Therefore, it was decided that the top 24 emotions be utilised for data collection stage two.

### 7.14.1. In-Depth Interviews and Photo Elicitation

In-depth interviews were utilised as the initial data collection task and were again used as the second stage of data collection. As the aim of this stage of research was to gain deeper insights into the participant's behavioural reactions towards design stimuli,

interviews rather than focus groups were the more successful method of extracting such (Shao and Zhao, 2007). It enabled a thorough narrative from the participant (Hennink *et al.,* 2011) and allowed the participant to explain their feelings, views and behaviours in detail without the inclusion of secondary or multiple participant opinions (Gray, 2004).

Similar to the first interview stage, the secondary stage concurrently utilised a semi-structured interviewing technique and open-ended questioning for the extraction of further information. The interviewer was therefore able to maintain an interview structure (Remenyi *et al.,* 1998) and a certain level of control.

Photo elicitation was utilised again, to enable participants to view the design stimuli in question and provide an informed opinion, memory or attitude (Prosser and Schwartz, 2004).

### 7.14.2 Photo Elicitation

In the first task, the participant was asked to select their preferred image from a set of four displaying the same type of stimuli from four alternative branded apps. This second task benefitted from the selections made in the first task, as those apps that were selected most favourably were used as images of best practice. In such a way, the images could be used individually in order to ask the participants how their feelings towards the image impacted upon their responses. Therefore, instead of utilising choice-sets, this stage used image cue cards displaying one image only, similar to the sorting task by Burt *et al.,* (2007).

Utilising the photographs as prompts for the consumer's responses is essential to revealing their attitudes and feelings towards the innovative products (Broeckelmann, 2010; Koenigstorfer *et al.,* 2008). The iPad and/or iPhone was again used to provide live examples of particular stimuli for those inexperienced consumers (Broeckelmann, 2010).

### 7.14.3 Retail Brand Selection

As with the first stage of qualitative research, it was essential to choose a selection of retail brands to utilise within the visual interviewing material that fitted within a set of guidelines (McColl and Moore, 2011). The justification for the selection of brands was parallel to that of the first stage of research, with brands being chosen for their

appearance on the UK high street, their utilisation of an iPad or iPhone app and a target age range of 18+ for recognisability. The brand selection table can be found within Appendix A.

According to these guidelines, as of October 2011 eighteen fashion retailer apps were applicable (appendix A), with the exclusion of 'Pull and Bear' who retracted their application from the market in September 2011.

### 7.14.4 Participant Selection

The selection of participants for research stage two followed the same guidelines as the first stage of qualitative research, discussed within section 7.12.3. Purposeful sampling ensured that each participant had an understanding and a prior experience with online fashion websites (Russell and Gregory, 2003), as this ensured that they would elicit relevant information. Photo elicitation was utilised to offer examples to the participants of the smart phone applications. Retail examples were again chosen carefully, so that they were relevant to the participants, yet all brand insignia was removed, as with the first data collection stage, so that no participant bias could be inputted.

In order to test that the interview was eliciting the relevant information and answers, two pilot interviews were carried out initially (Malhotra and Birks, 2007, Hennink *et al.,* 2011). This enabled the researcher to ensure that the retailer's chosen were relevant to the sample, that the participant's understood the visual materials and the topic and that the answers that were being offered met the objectives of the interview.

After piloting the interview, twenty interviews were initiated, as Gruber (2011) recommended that twenty interviews are necessary for those researchers performing interview protocols similar to the laddering technique (continuous prompting). However, if the interviews were to have reached a saturation point before that time (Asare *et al.,* 2011), the interviewing would have been concluded.

### 7.14.5 Interview Protocol

The second interview procedure was similar to that of the first,. As interviews do not necessarily have to be structured, a step by step routine is not required (Shao and Zhao, 2007). The participant's narrative can not be expected or planned for; therefore the interview must remain flexible to change.

The interview protocol followed that suggested by Creswell (2008), consisting of a

heading, instructions for the interviewer, the interview questions starting with an icebreaker, probing questions for unexpected answers and a thank you statement as the conclusion of the interview. Vaughn *et al.,* (1996) additionally suggested that another stage needs to be added, that of the 'clarification of terms', to briefly describe to the participants what they are viewing and the meaning behind any terminology. The researcher therefore followed the interview guidelines suggested by both Creswell (2009) and Vaughn *et al.,* (1996).

The interview guide mirrored that of the guide utilised in the first research task (appendix B) in its opening. It has been adapted from the work of Creswell (2008), Burt *et al.,* (2007) and Vaughn *et al.,* (1996) and utilises an initial sorting task of the visual stimuli – the twenty six specified design variables within fashion apps. The second interview guide can be found within appendix E. The imagery used for the photo elication method can be viewed within appendix F.

### 7.14.6 Question Design

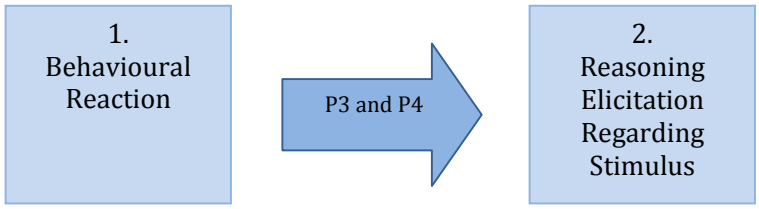
The task aimed to uncover how the participants may respond to particular branding or marketing stimuli that they see on fashion mobile apps. It was proposed that m-branding design stimuli and m-marketing design stimuli may lead to approach and avoidance behaviours (P3, P4). It was also an aim of the research (P5), to identify how the consumer's emotional response towards the design stimuli might directly influence the consumer's behavioural reaction. For this second task, the new emotions list created from the analysis of the first stage of data collection was utilised in a uni-polar approach (Jang and Namkung, 2009). The second task aimed to identify what emotions the consumer felt towards each design stimuli and how that emotion may then lead to particular approach or avoidance behaviours.

In order to achieve this, the interview consisted of three stages, demonstrated within figure 7.4:

1. A Sorting Task – Sorting tasks allow participants to group images according to themes (Mulvery and Kavalam, 2010), after which they can then talk about their responses towards the stimuli (Frith and Harcourt, 2007; Basil, 2011). The first stage of the interview was to understand how the consumer reacted towards the image that they saw and if they could group the images by these reactions.

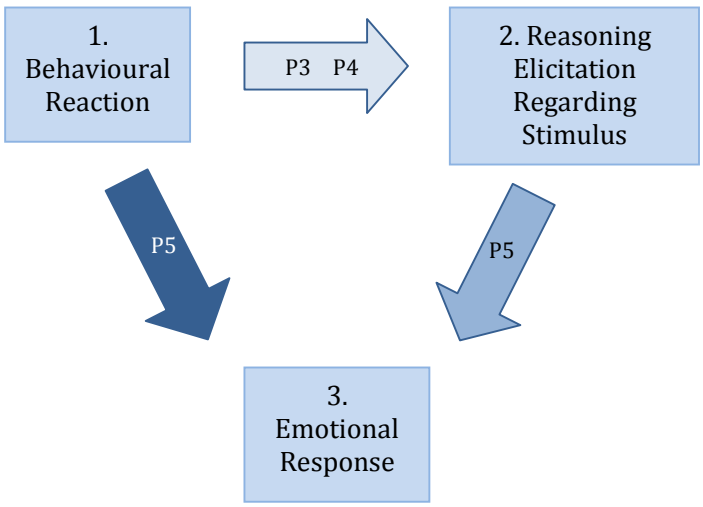
1. Behavioural Reaction

2. Key and Probing Questioning – The key questions were the central part of the interview where the interviewer was trying to collect the core information. At this stage the interviewer used many probes to elicit the correct information, ultimately to deliver the research objectives (Hennink *et al.,* 2011).




3. The Emotions List – This stage aimed to assess how the participant emotionally felt towards the images. In order to do so, after the participant had sorted the images into piles and had elicited justifications for their sorting, each image was looked at individually and the participant asked to choose on the new emotions list, which emotion (out of 12 positive, 10 negative and 2 neutral) they felt the most towards the image. They were also able to elicit to what degree they felt that emotion and choose more than one emotion if they preferred.

**Figure 7.4 Stage two data collection procedure**




Each step will be discussed in further detail, regarding the method and analysis procedure for each step.

## 7.15 Research Step 1: Sorting Task Methodology

Sorting tasks are helpful for theme development (Mulvery and Kavalam, 2010) and allow participants to elaborate on their chosen themes (Frith and Harcourt, 2007; Basil, 2011). The purpose of the sorting task was to get the participant thinking about how they feel they might behave if they came across the stimuli on a mobile app. By asking the participant to begin grouping the stimuli into themes relating to behaviours, it caused the participant to really consider how they might react towards one stimulus, or a number of stimuli. For example, a participant could group a number of images together because they felt that they would use the features to purchase, to shop, or perhaps to browse. In such a way, this enabled the participant to elicit their behavioural intentions towards the stimuli.

The procedure utilised photo elicitation and individual image cue cards displaying the stimuli, similar to the sorting task by Burt *et al.,* (2007). Those cue cards chosen as most favourable during the first stage of research (Appendix N) were chosen as the best practice examples of the stimuli. Photo elicitation aids in prompting participants during questioning and enables attitudes and feelings to be expressed whilst viewing the stimuli. Due to the innovativeness of the technology, having the stimuli viewable during the interview was an essential factor (Broeckelmann, 2010; Koenigstorfer *et al.,* 2008).

Each participant viewed each of the 24 images in turn (appendix F), spending time to examine and consider how they felt they might behave in a realistic situation. During the time that they were viewing the stimuli, they were asked to verbally describe any feelings, attitudes or thoughts they were experiencing, including any emotional responses. This procedure is described as the verbal protocol approach (Bryman and Bell, 2003), where participants are asked to 'think aloud' whilst performing the task. The participant was therefore able to elicit their thought processes and verbally acknowledge what they were doing (Bryman and Bell, 2003). The participant was not prompted or given themes, but was left to group the images according to their own grouping method. At this point, the participant was also able to neglect images if they perhaps felt that they would react negatively or neutrally towards a number of images.

A great amount of verbal data was collected for each cue card which was later transcribed in detail. From the data collected, it was not only behaviours that were elicited but descriptions of the stimuli, emotions the participants felt, cognitions and motivations for usage. Although emotions and descriptions had been experienced in the

first stage of data collection, the researcher had not expected to uncover consumer motivations for stimuli usage. After thorough analysis, it was noticed that the motivations were actually of great importance and have therefore been given greater attention during analysis, detailed and described in section 9.2.3

This stage of the interview procedure was as follows:

- Sorting Task (adapted from Burt *et al.,* 2007).

1. **Hand the participant the pack of photographs** and give them the opportunity to look through them and comment on them (Burt *et al.,* 2007).
2. **Ask the participant to arrange the photographs into the themes** and to give names to these different themes (Burt *et al.,* 2007).

In order to ensure that the participant elicited a behavioural response towards each stimulus, the inclusion of the sorting task helped in keeping the participant focused on the task. After they had spoken about their cognitions, motivations and emotions towards the stimuli, they were always brought back to the point of sorting the stimuli regarding their behaviour, therefore allowing a number of behaviours to be collected. During analysis, it was found that a number of the behaviours that were stated were in fact motivations or sometimes cognitions; however it did not affect the results due to the abundance of behavioural data that was also recorded.

### 7.15.1 Research Step 1: Analysis Method

In total, twenty interviews were completed with females within the 18-34 age group, due to their importance to current mobile statistics (Mintel, 2012, A). After the interviews and recordings had been finalised, each recording was transcribed and separated into twenty individual interview transcripts. Each transcript was then imported into NVivo qualitative analysis software to begin coding.

The NVivo software allows the researcher to read through transcripts, highlighting and coding sentences, paragraphs and words along the way. The researcher creates the codes as they go, or can define a number of higher order codes at the beginning of analysis. After each transcript has been read and all sentences or words of interest have been coded into individual 'nodes' (codes), the researcher is then able to begin analysing the nodes using the software analysis tools. The tools range from basic to complex, with word frequency analysis alongside matrix coding. The matrix coding

tools allow researchers to look at one node or a group of nodes against another group of nodes to see how they may be related. It is also possible to ask the software to look within coded areas of a transcript to see if particular words are mentioned before, after or near to another word. For example, the software is able to pull out data that tells the researcher that purchase intention was mentioned near to the word encouraged. It depends on the data that is being analysed, but in the case of this research study, such results meant that the consumer felt encouragement as a prior emotion to their behaviour of purchase intentions.

During the analysis of this study, Stimulus, Organism and Response were used as the higher order codes, having all codes regarding stimuli, emotions or cognitions and behaviours neatly separated. Moderators (motivations) were inserted as the fourth category during analysis as they were found to be important to every consumer during their mobile experience. The separation of the higher order codes meant that when codes were later analysed against each other, the researcher was able to analyse the stimulus or organism codes against the response or motivation codes to draw out statistics. Figure 7.5 demonstrates the coding (node) structure within NVivo.

**Figure 7.5. NVivo Coding Structure**

Nodes

| Name | References | Sources | Description |
|---|---|---|---|
| Stimuli | 0 | 0 | Variables and elements. |
| Response | 0 | 0 | Behavioural outcomes to the stimuli. |
| Organism | 0 | 0 | Cognitions, emotions and values |
| Moderators | 0 | 0 | Moderating factors |

The objective of the sorting task was to investigate the behaviours produced from viewing stimuli in a mobile fashion application. The aim of the investigation was to extract simple results showing the link between stimuli and behaviours that would instruct academics and practitioners to the outcomes of utilising various stimuli within mobile apps. By analysing each stimulus in turn against the range of behaviours that had been coded, the software extracted a table of statistics stating how many people linked the stimuli to a particular behaviour. The example below (figure 7.6) displays a frequency analysis result for stimuli against behaviours. The figures represent how many participants stated that the stimulus would lead to a behaviour. Any figure less than 2 was dismissed, as noted by Krippendorf (2004).

**Figure 7.6. NVivo Frequency Analysis Example**

Card 6 to 15 Behaviours (2)

| | J : Style advice | K : Trend Info | L : Video | M : Vouchers |
|---|---|---|---|---|
| 1 : Browsing | 0 | 0 | 0 | 2 |
| 2 : Browse for Add On... | 0 | 0 | 0 | 0 |
| 3 : Browse in store usi... | 0 | 0 | 0 | 0 |
| 4 : Browse Longer | 0 | 0 | 0 | 0 |
| 5 : Browse | 0 | 0 | 0 | 2 |
| 6 : Browsing to go in s... | 0 | 0 | 0 | 0 |
| 7 : Navigate around th... | 0 | 0 | 0 | 0 |
| 8 : Purchase | 2 | 0 | 0 | 0 |
| 9 : Purchase Add on E... | 1 | 0 | 0 | 0 |
| 10 : Purchase Confide... | 0 | 0 | 0 | 0 |
| 11 : Purchase Encour... | 0 | 0 | 0 | 0 |
| 12 : Purchase if Only ... | 0 | 0 | 0 | 0 |
| 13 : Purchase Intentions | 2 | 0 | 0 | 0 |
| 20 : Brand Repatronage | 0 | 0 | 1 | 0 |
| 21 : Brand Satisfaction | 0 | 0 | 0 | 0 |
| 22 : Not Encouraged t... | 0 | 0 | 0 | 0 |
| 23 : Not Encouraged t... | 0 | 0 | 0 | 0 |
| 24 : Wouldnt look for | 0 | 0 | 2 | 0 |
| 25 : Wouldnt use | 1 | 0 | 0 | 0 |
| 26 : Wouldnt use often | 0 | 0 | 0 | 0 |

## 7.16 Research Step 2: Key Questioning Methodology

In order to understand why the participant had decided to group the stimuli as they did, they were asked to utilise the verbal protocol approach. The approach insists that participants verbally communicate all thoughts, feelings and emotions that come into their mind when they are viewing interviewing material. Due to such, the interviewer is able to collect thorough amounts of data from each participant, often resulting in new and interesting insights.

After the participant had viewed each stimuli cue card, they were prompted to begin communicating their thoughts. In most cases however, the participants did not need to be prompted; instead describing their feelings openly in flowing narrative. Yet, if any of the participants were finding it difficult to openly describe their thoughts, the questioning phase became helpful to probe further.

In order to extract the information from the participants regarding why they had grouped the images accordingly, the interviewer utilised probing questions such as 'what makes you feel like that? 'can you explain why?' (Bauer and Gaskell, 2002) and 'what are your thoughts and feelings?' (Danes *et al.,* 2011). Open-ended questions allow flowing conversation and often begin with key words such as 'what?', 'which?' and

'how?' (Carson *et al.,* 2001).

The participants were asked a number of the questions listed below, or probed for further information depending on their appropriateness (see appendix E for the full interview guide):

*"Why have you chosen this theme?" (Hennink et al., 2011).*

*"Why does this image make you feel that you would react in that way?" (Hennink et al., 2011).*

*"How do you feel that you would react?" (Hennink et al., 2011).*

*"What makes you feel like that?" – (Bauer and Gaskell, 2002).*

*"What are your thoughts and feelings?" – (Danes et al., 2010).*

*"Anything else?" – (Danes et al., 2010).*

After the questioning was exhausted for each stimulus, the interviewee would be prompted to move onto the next until all 24 stimuli had been viewed and discussed.

### 7.16.1 Research Step 2: Analysis Method

Due to the open questioning, the participants were not restricted to what they could reveal. This allowed for not only emotions to be gathered but descriptions of the stimuli, motivations for stimuli usage and cognitions. The transcripts were therefore coded according to whether the remarks were cognitions, motivations, emotions or descriptions. Although the researcher did not expect to obtain motivational data or descriptions of the stimuli, it became apparent that both were of value and importance to the study due to the frequency with which each participant mentioned them. Due to such, the motivations and descriptions have both been analysed beyond the emotions and behaviours that were the main objective of the study.

Five response types were collected: behaviours, descriptives, motivations, affects and cognitions. All of the results have been tabulated within Appendix P. The following sections will provide more detail as to each response type.

#### 7.16.1.1. Behavioural Responses Reasonings

During the questioning stage, the interviewer and interviewee were able to discuss in depth the reasoning behind the chosen theme, why the participant may behave that way or if in fact if they may behave differently to what they had first thought. This

ensured that the behaviour of the participant was spoken about in length and verified the sorted themes. In the majority of cases, although the participant may have placed a stimulus in a behavioural theme, analysis of their transcript found that their actual behaviours were slightly different. For example, a participant may have placed the product imagery stimulus within a theme they had named 'use to browse.' However, on analysis of the transcript it was found that the participant also subtly mentioned that it may also make them trust the brand. Such findings were coded so that the names of the sorted themes were altered. The behavioural responses for this example would have been 'browsing intentions' and 'brand trust', rather than 'use to browse.'

The sorting task therefore worked more as a way of prompting the participants to talk about how they may react towards the stimuli rather than for the purpose of collecting theme names. The results therefore do not show the themes that were named by participants, but instead the behaviours that were found upon coding the transcripts. The results of the behavioural responses can be found in section 9.2.1 and will be discussed further within section 9.4.1.

#### 7.16.1.2. Motivations

The results of the motivations to behaviours (as well as the emotions and cognitions to behaviours) were gathered utilising matrix coding in the NVivo software. For each stimulus, NVivo was asked to find how many participants had mentioned a motivation and a behaviour very near to each other within the text. This connoted that whilst speaking about a particular stimulus, the participant first mentions their motivation to utilise the stimulus and then their behavioural reaction afterwards, highlighting a link. The example from NVivo below demonstrates how many of the participants mentioned a particular motivation and either purchase intentions or browsing intentions when they were looking at product viewing imagery.

**Figure 7.7. NVivo Example – Product Viewing Imagery Motivations leading to Behaviours**

Matrix Coding Query - Results Prev

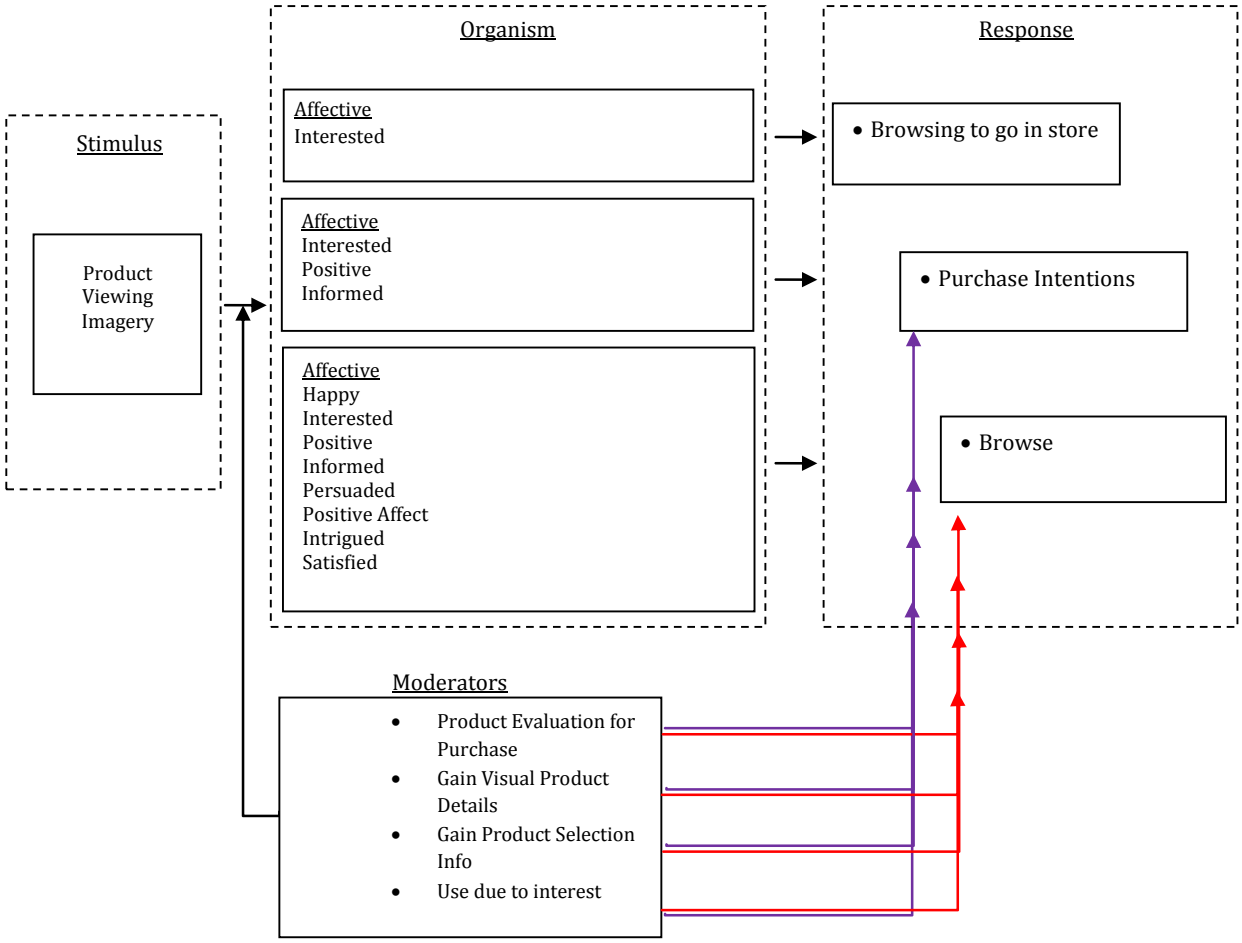
| | O : Purchase Intentions | Z : Browse |
|---|---|---|
| 1 : Motivations | 0 | 0 |
| 2 : Use to Pass Time | 1 | 0 |
| 3 : Use Once to Try | 0 | 0 |
| 4 : Use if I had time | 0 | 0 |
| 5 : Use if Caught Attention | 0 | 0 |
| 6 : Use for Self Communication | 0 | 0 |
| 7 : Use due to intrigue | 0 | 0 |
| 8 : Use due to Interest | 3 | 2 |
| 9 : Use due to a Need | 0 | 1 |
| 10 : Product Evaluation for Purchase | 3 | 2 |
| 11 : Gain Visual Product Details | 3 | 3 |
| 12 : Gain Specific Product Details | 0 | 0 |
| 13 : Gain Product Confidence and Reassurance | 0 | 0 |
| 14 : Gain Inspiration | 1 | 1 |
| 15 : Gain Enjoyment, Entertainment | 0 | 0 |
| 16 : Gain Style or Trend Information | 0 | 0 |
| 17 : Gain Social Opinions | 0 | 0 |
| 18 : Gain Skills and Techniques | 0 | 0 |
| 19 : Gain Service and Brand Information | 0 | 0 |
| 20 : Gain Product Selection Information | 3 | 3 |
| 21 : Gain Outfit and Styling Advice | 0 | 0 |

It shows how all four motivations shown within figure 7.7 lead to purchase intentions and browsing, with up to three participants forming such a connection.

Motivations are classified as 'moderators' within a number of studies regarding the S-O-R framework. Fiore and Kim (2004) include a diagram within their work that displays the complete S-O-R framework containing C-E-V and C-A-B models, discussed within chapter 5 (p.92). Within the C-E-V model, moderators are included as an intervening factor between the stimulus and organism.

The inclusion of the moderating factor of motivations, and its linkage between the stimulus and the behaviour has therefore been adopted by this study and added to the S-O-R models and descriptions within section 9.4 (and Appendix Q). Figure 7.8 is one example – Product Viewing Imagery.

**Figure 7.8 Example of the S-O-R Results Models - Product Viewing Imagery**

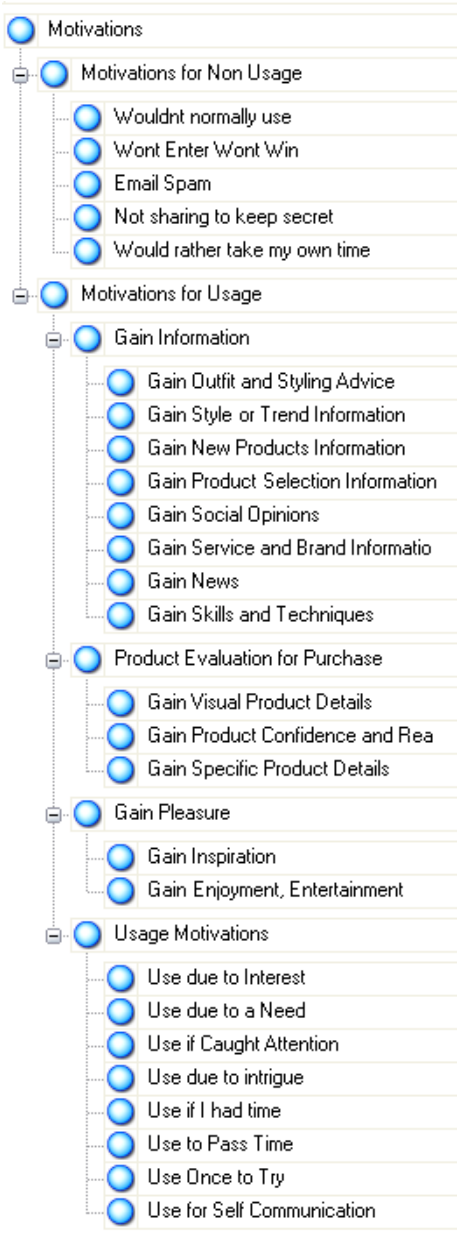



Twenty-four of these S-O-R model's have been designed for the results (found within Appendix Q) and will be described in detail in section 9.4.1.1. Figure 7.8 is an example of how the stimulus affects a number of organism responses and how each of these responses influences particular behavioural responses. Each model has also been modified to include the moderating motivational factors. In this example there are four motivations. Through further analysis of the data, utilising the NVivo software and matrix coding, it was found that these motivations also led to particular behavioural responses, signified by the coloured arrows. In such a way, the data was able to show how the user would use a particular stimulus due to a motivation, and this motivation could lead to a behaviour. Such results can be seen within the 24 figures displayed within Appendix Q displaying the results of the fifth proposition, P5.

A total of 24 motivations were recorded from the 20 participants. The motivations were

placed within 5 categories during the coding process relating to their relationship to one another: motivations for usage, the motivation to gain information, the motivation to evaluate the products for purchasing, to gain pleasure or the motivation to disuse the stimuli, as can be viewed within figure 7.9. Each of the motivations is discussed within section 9.3.4.

**Figure 7.9 Motivations Categories within NVivo**



### 7.16.1.3. Cognitions

Any spoken data regarding the participant's feelings, thoughts, attitudes and memories for example were all coded within a cognitive responses folder within the higher order code of 'Organism.' This folder was also split into 'Positive Cognitions' and 'Negative Cognitions' in order to define the positivity of the statements (figure 7.10). Cognitive thoughts involved ideas of familiarity, being updated, feeling influenced or perceiving the app as aiding the user. The folder also included a sub folder including cognitive thoughts regarding the brand.

**Figure 7.10 Cognitions Categories within NVivo**

| | | | |
|---|---|---|---|
| Cognitive Response | 0 | 0 | Perceptions, opinions, reasonings, memories, be |
| Positive Cognitions | 2 | 1 | Positive cognitions |
| Feeling Updated | 10 | 6 | |
| Feeling Reduced Risk | 11 | 6 | |
| Feeling Influenced and Persuaded | 14 | 8 | |
| Feeling Familiarity | 12 | 6 | |
| Feeling Drawn In and Attracted | 17 | 5 | |
| Brand Equity | 203 | 20 | The consumer gaining brand equity. |
| Brand Value | 11 | 3 | The consumer commenting that the Brands Valu |
| Brand Respect | 6 | 2 | The consumer commenting that they respect the |
| Brand Reinforcement | 11 | 6 | The consumer feeling that the brand is reinforcin |
| Brand Recognition | 49 | 18 | The consumer recognising the brand via its desig |
| Brand Personality | 12 | 7 | The consumer commenting that they recognise, |
| Brand Perceived Quality | 8 | 7 | The consumer commenting on a hightened feelir |
| Brand Information and learning | 17 | 5 | The consumer gaining knowledge and informatio |
| Brand Image Building and Develo | 49 | 17 | The consumers commenting that the stimuli is b |
| Brand Identity Understanding | 28 | 14 | The consumer commenting that the stimuli is hel |
| Aided to Product Browse | 36 | 16 | The consumer would feel aided in their product b |
| New Design Ideas | 8 | 6 | Any comments relating to improvements |
| Negative Cognitions | 0 | 0 | Negative cognitions |

Many cognitions were recorded regarding understanding the brand image or identity, recognising the brand, or feeling the branding was being reinforced. The types of cognitions were all kept neatly separated by folders for later analysis.

### 7.16.1.4 Design Descriptives

The interviews undertaken for the first stage of research asked the participants to name two descriptive adjectives regarding the stimuli they were shown. The purpose of the task was to obtain results that linked the consumer's emotional responses with the design of the stimuli, so that results would show how certain design characteristics of the stimuli could cause particular emotional responses. Again it was not a main

research objective, but the researcher felt that it might form an interesting insight.

In the second interviewing research stage, at no point was the participant necessarily asked to describe the stimulus they were viewing like the first stage. It was felt that enough descriptive data had already been collected. However, it was found that the participants within the second stage of research openly elicited descriptions of the stimuli as they were verbally communicating their feelings. Upon reading and coding each transcript, each adjective was accounted for and coded as a descriptive, just in case they were to be analysed later. It was decided that the descriptions would in fact be analysed as a verification of the first stage of research, in order to refine those results gathered primarily. The results can be viewed within section 9.3.2.

#### 7.16.1.5. Emotions

In addition to behaviours, motivations and descriptions, the participant's often elicited emotional responses towards the stimuli they were viewing on the photo prompts. Such emotional responses were able to verify those found in research stage one, and during analysis were added to the emotional responses collected in research step 3, as additional results. The results can be viewed in section 9.2.4. The emotions were coded within NVivo as emotive words that could be utilised within frequency analysis. Whilst collecting the emotions may not have been entirely necessary, the researcher felt it useful to utilise all of the rich information elicited during the interview process and therefore coded any emotive adjectives within the transcripts.

## 7.17 Research Step 3: Emotional Responses towards sorted themes Methodology

The primary stage of data collection collected an abundance of emotional responses regarding the consumer's feelings towards 24 design stimuli. The outcome of the collection was the designing of a new uni-polar emotions list, both contextual and fitting to the mobile UK consumer, similar to Jang and Namkung (2009). The full list of emotions gathered can be viewed within Appendix G. Utilising such an emotions list was necessary to the second stage of data collection, whereby the researcher was certain that the participant would understand the meaning of each emotion and would be able to quickly elicit which emotion they felt the most strongly. The top 24 emotions that were recorded symbolised the most relevant emotions to UK females aged 18-34 at both positive and negative sides of the scale. Many academics have utilised emotions scales previously, most prominently the PAD typology. Although such a scale could have been employed for this study, the researcher felt that previous scales were either too old-fashioned in wording, Americanised or most importantly did not fit the context of the study.

The participant was asked to go through each individual stimulus cue card regardless of theme and to choose how they emotionally felt towards it. This meant that for each stimulus, one emotion from a set of 24 was chosen and recorded, allowing for a straightforward analysis procedure. It allowed the participant to choose which emotion they felt the most, guaranteeing that any emotions the participant may have felt but could not name in that instance, were definitely recorded. It also meant that the participant would not have to spend time pondering over an emotion to offer, would not feel awkward or ashamed in doing so and would have had prior and subjective experience with the emotions before. By employing the new emotions list collected during stage 1 within stage 2, the possible emotions elicited were capped at 24 emotions, ensuring that a wide and varied assortment of emotions were not collected and more refined results were attained.

Kim and Lennon (2010) amongst many more academics have utilised the PAD dimensions to test the effect of stimuli on a consumer's pleasure and arousal responses. The first stage of this research study designed a modern emotions list fitting for the context of the youthful, UK mobile user. The new emotions list was used to understand the participant's feelings towards each stimulus, in order to understand if that emotion has caused an effect on their approach or avoidance behaviours.

After the 24 images had been sorted into themes and the participant had been thoroughly questioned, the procedure continued. The interview procedure was as follows:

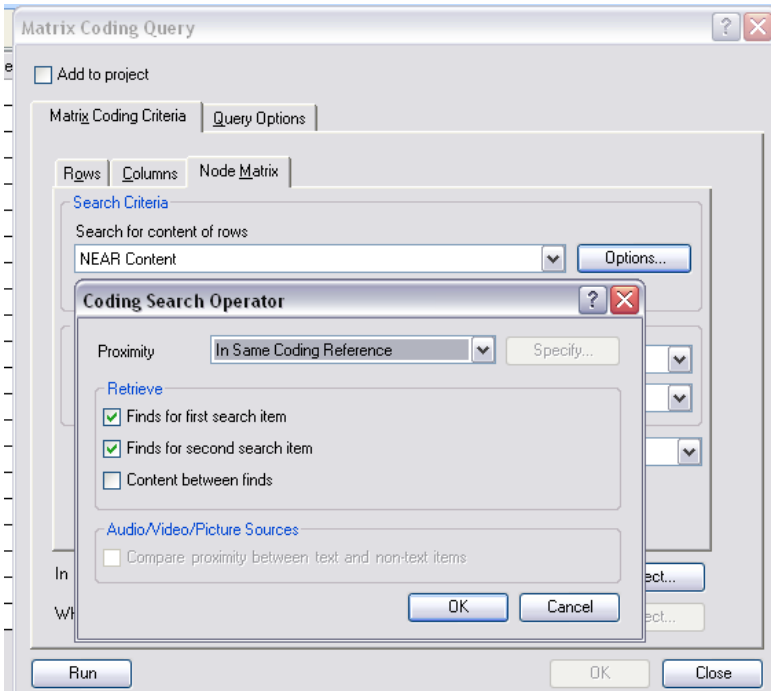
> Beginning with the first image in the first pile - the participant will be asked to say whether it was a positive or a negative theme (Burt *et al.,* 2007). Dependant on the answer, the interviewer can then ask the participant:
>
> *"Please can you select the most appropriate emotion that you feel towards this image, from this set of 12 positive emotions / from this set of 12 negative emotions"* (adapted from Kim, H. and Lennon, 2010).
>
> (Show the participant the list of positive, negative and neutral emotions. The participant chooses an emotion from the scale).

This procedure was continued until all of the stimuli had been viewed and an emotion chosen for each.

### 7.17.1 Research Step 3: Analysis Method and Results

During the transcribing process, the emotions were recorded at the end of the transcription due to being the final section of the interview. However, the researcher instead moved each emotional responses for each stimulus to beneath the verbal description of that stimulus. For example, where the first interviewee spoke about the first stimuli (Brand Name), the researcher edited this part of the document to include their emotion towards the Brand Name although it was actually spoken an hour later at the end of the interview. By editing the document in this way meant that analysis within the NVivo software would be much quicker and thorough. By using the advanced options within the matrix coding tool as mentioned previously, the software was instructed to look for emotions that were situated near to behaviours (figure 7.11).

**Figure 7.11 Example from NVivo – Matrix Coding Query Tools**




Therefore, by placing the elicited emotions towards the cue card next to the stated behaviours for that card, the software could pick up the exact emotions against the exact behaviours of each stimulus. This allowed a table to be created which listed the frequency to which emotions were linked to behaviours for each stimulus and was able to fulfill P5 – finding the link between stimulus, organism and response. An example of this has been shown previously and follows the same method as used for motivations to behaviours ( figure 7.11).

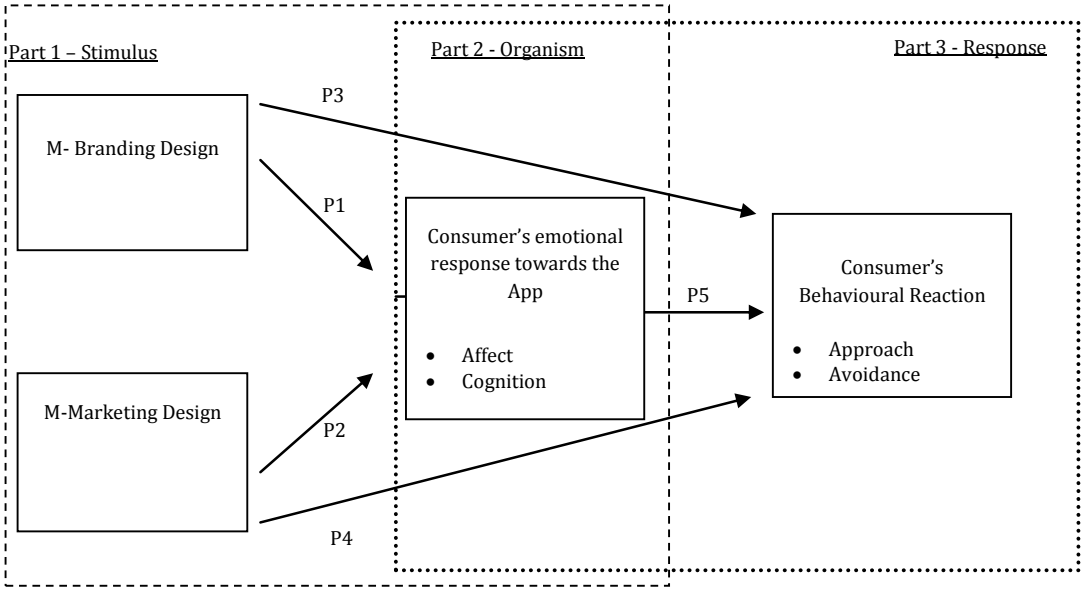
The frequency to which one emotion led to a behavioural response suggested its importance, whereby ten people mentioning that happiness led them to browse was seen as more important than if only one person mentioned such a link. Therefore, only connections of a frequency of two or more have been recorded.

## 7.18 Summary of Qualitative Research, Stage Two.

The overall aim of the research study was to identify the design variables that are successful in causing a positive emotional response and behavioural reaction in the mobile fashion app consumer. In the second stage, the interviewer gathered information about how the consumer emotionally reacts to the twenty-nine design variables and how they then affect their behavioural reactions. It was proposed that m-

branding design variables and m-marketing design variables would initiate approach and avoidance behaviours. The researcher hoped that collecting such information would be important for the mobile strategy of fashion retailers and would act as useful information as to how to successfully create positive intentions and feelings in their consumers.

**Figure 7.12 – Research Framework adapted from Park and Lennon, 2009**




The second stage, fulfilling propositions P3, P4 and P5 was again completed using in-depth interviews, a sorting task, key questioning and qualitative analysis techniques - content and template analysis. Research into the affects of mobile design variables on the consumer have not yet been researched or analysed in academia, creating a gap in marketing knowledge. This research study aimed to fill such a gap, and provides a movement from online design research to mobile design research, following on from the work of a number of academics (Park and Lennon, 2009; Eroglu *et al.,* 2001; Eroglu *et al.,* 2003; Donovan *et al.,* 1994; Chang and Chen, 2008; Kim and Lennon, 2010; Kim, Ma and Park, 2009; Yang, 2010; Cyr *et al.,* 2006).

The initial data collection stage fulfilled P1 and P2, with the second stage fulfilling propositions P3, P4 and P5. Therefore each proposition has been investigated over two stages and will be analysed as such. The following chapter demonstrates the data analysis stages.

# Chapter 8

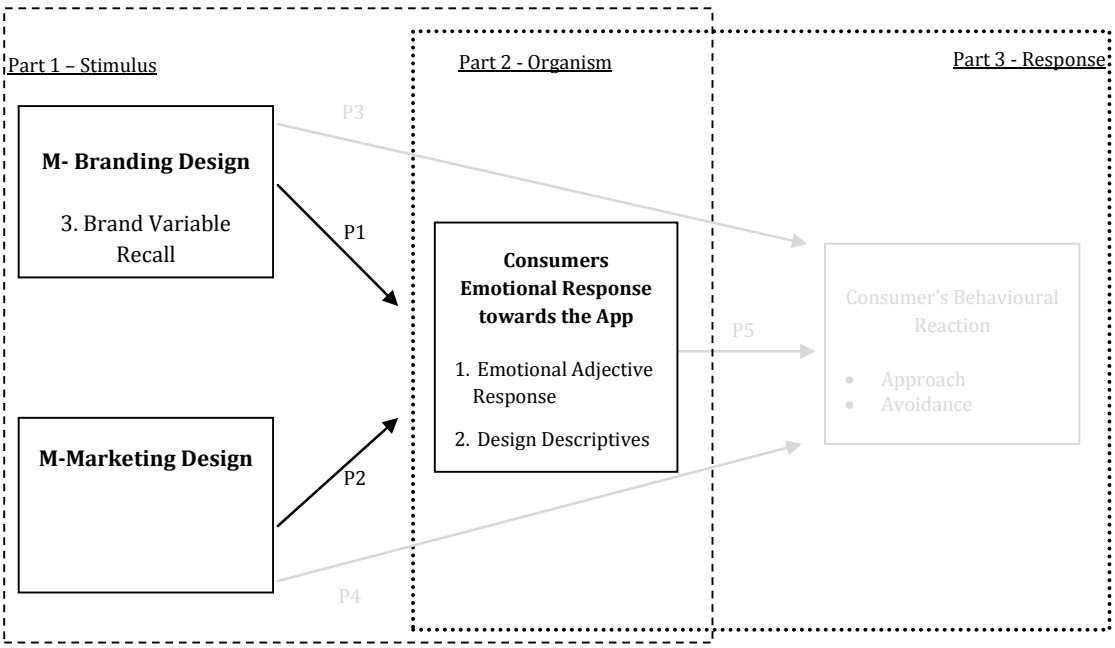
# Qualitative Results

According to the research objectives and the propositions defined by this research study, the first stage of data collection aimed to explore the participant's emotional responses towards the m-branding design and m-marketing design of fashion mobile applications.

Due to the originality of the research, it was also an objective of the researcher to create recommendations for fashion retailers as to how they might improve or design their mobile environment. The first stage of research was broken into three steps and, displayed within figure 8.1.

Step 1 of data collection stage 1 (1) investigated the participant's emotional adjective responses towards the designs of a variety of fashion apps. The second step (2), investigated deeper into the consumer's reasonings, and descriptions of the design features, in order to understand what exactly the consumers liked or did not like about the app's design. The third step (3) aimed to identify what branding design features were recognised by consumers, in order to test the m-branding design model and to recognise any factors deemed appropriate by the participants that had been missed.

**Figure 8. 1 Research framework for Data Collection Stage 1.**



The implications for each are different and will be explained as three sections. Section one will recall the results for the emotional adjective responses. Section two will provide the results for the design descriptive responses and section three will provide the results for the brand variable recall responses.

## 8.1. Research Stage 1:

### Step 1 – Consumer's Emotional Response

A number of academics have researched consumer responses, to test the affects of alternative stimuli in an assortment of environments (e.g. Spies *et al.,* 1997; Donovan *et al.,* 1994; Baker *et al.,* 1994; Bruner, 1990; Jones, 1999; Mohan *et al.,* 2013; Mehrabian and Russell, 1974; Donovan and Rossiter, 1982, Ha and Lennon, 2010; Park and Lennon 2009; Eroglu *et al.,* 2003). Yet although the stimuli may have been different, these academics have been consistent in their theoretical framework, organising their work in conjunction with the S-O-R Paradigm and MR model (Mehrabian and Russell, 1974). In doing so, they were able to understand how stimuli in the physical and online environments may affect a person's emotional state, leading to a behavioural response. Due to its wide and assorted usage and applicability to the objective's of this study, the S-O-R paradigm and framework is robust, and thus, was a clear research framework to follow. However, choosing a scale on which to test a person's emotional state, and that complies with research objectives is a more difficult decision, which is why a number of academics have designed or adapted their own (e.g. Jang and Namkung, 2009; Izard, 1977; Russell, 1991; Donovan *et al*., 1994; Kim and Lennon, 2010; Eroglu *et al*., 2003).

#### 8.1.1 Research Step 1: Method

The first aim of the research was to uncover the consumer's emotional response towards the design of mobile fashion apps. Further information as to the methodology for this section can be found with section 7.12.5.

#### 8.1.2 Research Step 1: Results

Due to minor discrepancies where some participants were unable to offer one or more emotions for an image, out of a possible 156 emotions per interview and an overall

total of 2340 emotions, 2337 were actually recorded. Of the 2337 emotional adjectives recorded, there were a total of 285 emotions (Appendix G). The top twenty-four recorded emotions (see section 7.14 for further discussion) and their count are displayed within table 8.1.

**Table 8.1. Research Emotions Scale**

| EMOTION | COUNT | EMOTION TYPE |
|---|---|---|
| **Happy** | 180 | P |
| **Excited** | 168 | P |
| **Interested** | 150 | P |
| **Informed** | 115 | P |
| **Bored** | 113 | N |
| **Intrigued** | 94 | P |
| **Confused** | 79 | N |
| **Disinterested** | 69 | N |
| **Pleased** | 47 | P |
| **Disappointed** | 43 | N |
| **Neutral** | 44 | IN |
| **Uninspired** | 42 | N |
| **Satisfied** | 40 | P |
| **Annoyed** | 38 | N |
| **Contented** | 36 | P |
| **Inspired** | 35 | P |
| **Confident** | 32 | P |
| **Overwhelmed** | 31 | N |
| **Frustrated** | 27 | N |
| **Encouraged** | 25 | P |
| **Persuaded** | 25 | P |
| **Unexcited** | 23 | N |
| **Indifferent** | 22 | IN |
| **Unhappy** | 22 | N |

P: Positive Emotion
N: Negative Emotion
IN: Neutral Emotion

The emotions listed within table 8.1 have been utilised by previous academics within emotions scales and are good examples of accepted emotions. However, one emotion stands out as being more cognitive and behavioural than an affective emotion. Persuaded, mentioned by the participants 25 times, in the context of feeling persuaded by the design in some way, could arguably by seen as a behaviour. However, this

research suggests otherwise, that consumers can feel persuaded by something, in the same way that something can impose and induce happiness; it can induce a feeling of persuasion. This suggestion is shared by a number of researchers, listed within an article by Heath (2006), where he explains the persuasive effects of advertising, and refers to a form of persuasion as emotional persuasion. Although a person could be behaviorally persuaded to do something, they can also be emotionally persuaded, as the OCED (The Oxford Compact English Dictionary, 1996) states that to persuade is '*to induce, lure, attract, entice'* – all examples of affective emotions rather than cognitive. Heath (2006) states that a verbal or rational thinking process, creating thoughts and attitudes (cognitions and behaviours), does not need to take place in order for a person to feel persuaded; they can be subjected to emotional persuasion. It is such a theory that this research aligns with and suggests that a person is able to feel emotionally persuaded by messages that they view. Furthermore, due to the fact that 'Persuaded' was mentioned 25 times in the interviews, this forms a justification that it is an accepted emotional feeling amongst the UK participants.

The emotions are not only relevant to the young adult and student UK population, but are relevant to the research context. Where a participant recorded a feeling of 'refreshment' in a restaurant surrounding for the research of Jang and Namkung (2009), the participants for this study felt interest, intrigue and inspiration towards the mobile design. If the research was to have utilised the PAD scale like Kim and Lennon (2010) or Eroglu *et al*., (2003), it would have been confined and constricted to twelve emotions only, some of which may not have been relevant to the population or research context. This research approach allowed only the most relevant emotions to be gathered and the participant to input their own emotions particularly, rather than selecting the nearest emotion to their actual feeling from a list of twelve. As such, the research is suggested to be of a higher validity and up to date.

It is also interesting to notice that the top twenty-four collected emotions almost form a 50/50 split between negative and positive emotions. There are twelve positive emotions recorded, with ten negative and two neutral emotions. This suggests that there may be potential to adapt the antonym emotions into a bi-polar scale.

### 8.1.3 Consumer's Emotional Response Conclusion

The top twenty-four emotions bear similarities to the twenty-four defined by Mehrabian and Russell (1974). This research uncovered the following emotions that

were initially utilised for the PAD scale: Happy, Unhappy, Pleased, Annoyed, Bored, Excited, Unexcited. However, the seventeen remaining emotions are dissimilar and prove that collecting a new list of emotions to suit the context and modern, technological age was a necessary research procedure. In fact, Eroglu *et al*., (2003) express in their research discussion how one of their limitations was the need for a more comprehensive emotions scheme that included more likely emotions.

This information not only adds to the literature concerning emotion scales, but could be utilised by those retailers who are interested in employing the S-O-R paradigm and the PAD typology to investigate emotions within a mobile or online environment; an academic need expressed by Eroglu *et al*., (2003). The emotions gathered from this data collection are more useful and relevant for such researchers to use in their quantitative studies and will therefore become a valuable tool.

Furthermore, the list of emotions become an essential part of the second stage of data collection for this research study; to explore the consumer's behavioural reactions influenced by their emotional response.

## 8.2 Research Stage 1:

### Step 2 - Consumer's Descriptive Response

The second stage of the interview procedure was inserted to allow more feedback from the participants concerning the app design and their feelings. Although they had already offered their emotional responses towards the stimulus, which proposed how each stimulus affected the participant's emotions individually, the researcher felt it necessary to ask the participants to describe what design aspects might have triggered those emotions. Due to the number of photographic cue cards being used within the interviews, the participants were asked to only provide descriptions for the app design images they preferred the most and the least. The participant was therefore asked to name the two they preferred and least preferred (calculated within Appendix N) and to name two descriptive adjectives that they would use to describe the apps design, adapted from the research by Cian and Cervai, 2011. The amount of data collected was extensive and can be found within coded tables in Appendix H and I.

### 8.2.1 Step 2: Results

Rather than viewing each stimulus individually, the results discussion below will instead focus on the connections that were found between the descriptives and the previous emotional responses with an insight into the key findings. Within Appendix J, the connections are shown visually within twenty-one individual stimulus tables, to provide academics and practitioners with a concise view of the descriptive adjectives to emotional responses. The connections between all of the descriptive adjectives and emotions can be viewed following this section, within figures 8.2 and 8.3.

Any quotations or examples offered for the following section are not direct quotations, due to the tabulated format in which the interviews were recorded. The interviews were not transcribed verbatim, as the researcher was searching for individual words only, and therefore, manually collected notations of the data using tabulated forms (Appendix H). However, the participant stated their emotions towards the stimulus, as well as offering a description, forming a link between their descriptions and their emotions. Such a connection is written in quoted sections displaying the participants interview number, although the data was not spoken word for word.

The quotations and examples throughout the following two chapters are coded according to the interviewee that was speaking and the stimulus they were referring to. For example, INT 9 Product Imagery, relates to the ninth interviewee referring to the product imagery cue card.

#### 8.2.1.1 Positive Emotions

*Excitement*

Excitement was found to be triggered from the variety of design characteristics that were mentioned. Clarity, simplicity, informativeness and helpfulness, amongst many others, all led to a feeling of excitement (see figure 8.2). Video, promotional imagery, IIT, style advice and the majority of the promotions based stimuli all led to the participant's feeling of arousal in the form of excitement. E.g.

***INT 9 Discounts:*** *Im excited by the discounts on the Oasis app. The brand has styled the sale items, given ideas on how to wear, encouraged me to buy, was visually appealing and was simple to use.*

*Inspiration*

Inspiration was found to be triggered by the Incentives stimuli, via visual information, styled garments and the visual appeal of the application. E.g.

***INT 5 Incentives:*** *I'm Inspired by the incentives on the Pull and Bear application. Loved how the outfits have been styled together, there is a lot of information about trends and products and Im inspired to buy more.*

Incentives often include such things as 'buy one get one free' (Dawson and Kim, 2010), termed as 'extra free product promotion' (Lowe, 2010), with the objective of inspiring consumers to purchase more for their money. In this case, it has been found that incentives do in fact meet their objective; to inspire and additionally enhance the web experience (Constantinides, 2004) by provoking excitement. E.g.

***INT 6 Incentives:*** *The incentives on the Pull and Bear application are visually appealing, simple and I can see what product goes with what. Its visually stimulating. I feel excited.*

*Feeling Informed*

On numerous occasions, the results showed that the consumers felt informed when faced with an abundance of specific information. It is an apparent conclusion to make, that information would lead to informativeness, yet this study has found results to suggest such. However, participants were also led to feel informed via the applications helpfulness, clarity, ease of use and visuals.

***INT 12 Branding Videos:*** *The size of the images allow me to see the products better and I find it aesthetically pleasing. I feel informed..*

***INT13 Social Media Content:*** *The participant felt informed by the amount of information, the visuals and the amount of text with the images.*

*Interest*

Descriptions related to clarity and the app being quirky, modern and fashionable were found to provoke interest. Interest is described by Oh (2005) and Izard (1977) as a positive affective reaction and something that is achievable when a consumer believes that the website will fulfill their needs (Okonkwo, 2007). However, other descriptions leading to interest included simple, easy to use, informative, visually appealing, visual, colourful, professional and efficient. Clarity and attractiveness have been found in

literature to be a necessary website design factor (Küster and Vila, 2011) to increase the website quality, consumer satisfaction and purchases (Kim *et al.,* 2005) leading to fulfillment and interest.

***INT 12 Product Imagery:*** *Its simple and clear. I feel Interested to look at the Topshop app.*

***INT12 Social Media Content****: Its visual and information. I feel interested.*

This research found that for mobile device fashion apps, the consumer will be interested if the design is clear, fashionable and modern – found to be lead to interest most frequently in this study.

***INT8 Brand Homepage:*** *Its modern, clear and sophisticated. I feel Interested.*

#### 8.2.1.2 Positive Descriptives

The following results relate to positive descriptions of the stimuli.

*Ease of Use*

The degree to which a person believes that using a system will be effort free is the perceived ease of use (Davis, 1989 in Manganari *et al*., 2011). Perceived ease of use of the online environment has been found to relate to a person's perception of the website quality, in turn influencing satisfaction, usage (Montoya-Weiss *et al.,* 2003) and positive ratings (Dholakia and Zhou, 2010). Design cues are very important in influencing the shopping experience (Baker *et al.,* 2002) and the ease of finding products with clear information are important attributes to the positive perception of a website (Dhloakia and Zhou, 2010). Manganari *et al*., (2011) found that the online store should be designed to enable ease of use and a perception of usefuless in order to produce favourable consumer responses; a finding that this research supports.

Results found that ease of use led to confidence, interest, happiness, felling informed, feeling aided, excitement and encouragement.

***INT8 Product Promotions:*** *I feel informed by the ease of use and able to use the app.*

***INT 10 Social Media Content****: Its easy to use. It makes me feel happy*

*Simplicity*

Simplicity affects a user's experience with and interpretation of the design (Karvonen, 2000) and according to Nielson (1999) is central to creating usable environments. Simplicity in this way relates to both the functionality of the website but also the aesthetic design, whereby simple design is often recognised as more excellent (Karvonen, 2000). It has been found therefore that a simple and clear design that is easy to use can influence satisfaction and lead to a feeling of interest and happiness, as found in this study.

***INT11 Relationship Features:*** *Its simple. I feel happy and intrigued.*

***INT11 Practical Services Info:*** *Its simple. I feel happy*

*Visual*

Some of the applications were described as visual, relating to the abundance of images used within the app layout. Newman and Landay (2000) describe visual design as relating to any information elements utilised for visual communication, such as colour and images. Due to the retailer's ability to only use the mobile screen to display information, they are constrained to using only elements that can create visual appeal (Eroglu *et al*., 2001). Studies by Khakimdjanova and Park (2005) found that improvements need to be made for online visual merchandising to create a similar experience to that of the physical store. The academics found that the website layout needs to be considered in order for visual information to be easy and efficient to view (Khakimdjanova and Park, 2005). This study found that visual design can provoke pleasure, similar to the findings of De Wulf *et al.,* (2006) and adds interest to the implications.

***INT12 Social Media Content:*** *Visual and informative. I feel interested.*

***INT13 Incentives:*** *Visually appealing. I feel calm, content and happy.*

*Colourfulness and Colour Choices*

Colour has the power to affect the consumer's emotions and evaluation of a website (Manganari *et al*., 2009). The brand is able to express their personality via their colour choice and induce particular feelings in the consumer depending on the colour's hue (Gorn *et al*., 2004). The brand image should be taken into account as well as the corporate company image when deciding on colour choice and the image they want to

project (Cox and Dale 2002; Kuster and Vila, 2011). This study has found that colour does have an impact on the consumer's emotions and evaluation of the website via excitement, happiness and interest in the app.

***INT1 Relationship Features:*** *The app is colourful and visually nice. I feel interest and appeal .*

***INT3 Customisation:*** *Im excited at so many colours.*

Chen *et al.*, (2003) found that websites with simple and clean interfaces that utilised fresh colours, provide vividness and brightness, leading to perceptions of pleasure. A design that is dark and dull as opposed to vivid and bright (Chen *et al.,* 2003) is perceived much less pleasurably. This study found a similar result, with negative responses of disinterest and boredom,

***INT8 Trend Information****: The design is dull. I'm disinterested.*

*Efficiency*

Efficiency was found to derive from the functionality of the app, especially regarding Image Interactivity Technology. Efficiency is necessary for consumers to acquire a feeling of accomplishment and usefulness and will gain stronger purchase and repurchase intentions as a result (Chiu *et al.,* 2009).

This was seen in the following result:

***INT12 Personalisation:*** *The ASOS app is efficient. Im excitemed and motivated to buy more.*

This study has found inefficiency to furthermore provoke unexcitement and annoyance due to lack of accomplishment and an un-useful service.

***INT7 Image Interactivity Technology:*** *The Zara app is not efficienct and is frustrating. Im annoyed.*

*Interactive*

Nathan *et al*., (2008) recommended that interactivity is necessary but not essential for websites, yet this study suggests that interactive functions are beneficial to the consumers excitement and enjoyment with the device.

***INT13 Rewards:*** *The H&M app is interactive and fun. I'm excited.*

***INT13 Augmented Reality:*** *I like the interactivity on the Mango app. Im excited to use it.*

*Professional*

If a site's design is able to increase the user's confidence, trust and satisfaction via the aesthetic appeal (Bergstrom, 2000; Zboja and Voorhees, 2006; Harris and Goode, 2010), then they are more likely to re-patronise and purchase from the site. Therefore professionalism is necessary on a website in order to reassure consumers (Elliott and Percy, 2007) and to portray a competent, trustworthy and professional brand. The apps professionalism in this case led to encouragement, intrigue, excitement, happiness inspiration and interest.

***INT2 Competitions:*** *The Mulberry app is professional. Im excited.*

***INT3 Branding Relationship Features:*** *I'm confident and impressed by the professionalism of the app.*

#### 8.2.1.3 Negative Emotions

*Boredom*

Apps were found to be least favoured due to their boring designs, with descriptions such as standard, unimaginative and nothing special. They also noted that the designs were tacky, bland, plain and brash in some cases, suggestively forming a connection between visual appeal and bordeom.

***INT 3 Product Viewing:*** *The Very app is tacky and unoriginal. Im bored and dissapointed.*

Gabriel (1988) found that if a person comments that they feel bored, they are recalling their boredom. McGuire *et al.,* (2010) noted that boredom is created when a person is not given enough interesting information; in other words, disinterest leads to boredom and vice versa. If a situation is therefore boring, it will provoke boredom, unexcitement and disinterest, as found in this study.

***INT3 Service Information:*** *The French Connection app was described as boring, making the participant feel bored.*

### 8.2.1.4 Negative Descriptions

*Lack of Clarity*

Clarity was found to refer to the clarity of the product images as well as the clarity of the app layout, organisation and the ways in which it could be used.

***INT15 Image Interactivity Technology:*** *"The layout is not as clear"*

A number of the app designs were disliked due to their lack of clarity and irrelevancy of content leading to confusion:

***INT1 Branding Videos:*** *The Warehouse app is unexplanatory and boring. Im confused and anxious.*

***INT2 Branding Videos:*** *The French Connection app is irrelevant to me. Im confused.*

Lack of clarity has been linked with confusion before, as Turban *et al*., (2006) noted that confusion can be avoided if the website is consistent and utilises the same format throughout – creating a clear format for users. If the confusion becomes too great, the consumer is likely to abandon or postpone their shopping and purchases (Leek and Kun, 2006), therefore clarity is essential. Mitchell *et al*.,(2005) define the link between clarity and confusion as 'unclarity confusion', whereby confusion and consequent behaviours are brought on due to the consumer's lack of understanding and unclarity (Leek and Kun, 2006).

*Lack of Price Displays*

Pricing information is essential to reducing the consumer's risk perception and increasing their likelihood of purchase (Park and Stoel, 2002).

Having no prices displayed was perceived as frustrating by the participants.

***INT 11 Product Imagery:*** *"Im frustrated as there are no prices"*

***INT14 Product Imagery:*** *"Im confused at no prices"*

Eroglu *et al.,* (2003) note the high-task relevancy of price displays which influence utilitarian shopping values. If the website does not make the users shopping experience efficient, then the consumer cannot achieve their shopping goals (Childers

*et al*., 2001) and will feel negatively as a result. In this case, frustration was derived from the lack of price displays, an emotion that has been found to derive from functional problems on a website (Kim *et al.,* 2011). The display of price information has been found to be of great importance to shopping online and all transactional stores should provide prices (Kuster and Vila, 2011).

These findings were reinforced when the participants felt 'pleased and informed' (INT 13) towards viewing price information on alternative app designs. As mentioned previously, pricing displays' influence utilitarian shopping values such as speed and efficiency (Eroglu *et al*., 2003). These three aspects made the participants feel helped, as well as adding to their happiness and excitement.

Product information is essential to inform and help the consumer in their purchasing (Rowley, 2009) and builds trust and website satisfaction (Simmons *et al*., 2010). Those websites that do not include enough information to help the consumer will suffer from lack of trust and low satisfaction, as found in this study. This study found that websites should not only offer the prices, but should ensure that they are large enough for the consumer to notice.

*Review Sections*

Review sections were found to be disliked and disinteresting.

***INT13 Product Imagery:*** *"Not bothered about reviews"*

***INT12 Product Imagery:*** *"I don't care what other people think"*

Dawson and Kim (2010) found that consumer reviews influenced consumers to purchase and are designed to encourage impulse purchases online. Yet this study found that review sections on a mobile app were in fact a disliked feature and led to boredom and disinterest. It may be the need for efficiency and quick information on a mobile phone that leads the consumers to dismiss such information via mobile.

*Image Sizes*

Participants noted their dislike for specific applications as the images they displayed were too small.

***INT 14 Product Imagery:*** *"Pictures are too small"*

***INT1 Product Imagery:*** *"Images are too small"*

Kim, H. and Lennon (2010) found that larger images influence a pleasurable shopping experience and hiehgtened positivity whilst other academics have also commented on the positive affects of larger images as they enable an enhanced product inspection (Kim *et al.,* 2006; Kim and Lennon, 2008; Santos, 2003). This study adds further strength to such findings, as the smaller images led to disinterest and unexcitement and an unpleasureable shopping experience (Kim, H. and Lennon, 2010).

***INT4 Promotional Imagery:*** *The images are too small. I'm frustrated and uninspired.*

***INT10 Product Imagery:*** *The Very images are too small. Im anxious and dissapointed.*

*Too Much and Not Enough Information*

Too much information on the apps were found to create negativity and confusion, a result similarly found by Geissler (2001).

***INT10 Product Imagery:*** *The Very app has too much information. I'm dissapointed and anxious.*

***INT13 Trend Information:*** *The French Connection app has too much information. Im anxious and annoyed.*

The retailer needs to strike a balance between offering too much overwhelming information and not enough essential information. Too much information can clutter web pages and confuse the customers (Geissler, 2001) whereas a lack of information can deter consumers from purchasing (Rowley, 2009). In order to sell more products, retailers must provide an appropriate quantity of information to decrease the consumer risk perceptions and increase their likelihood of purchase (Park and Stoel, 2002). If information offered with a product is sparse, it may result in reduced purchases (Park and Stoel, 2002).

### 8.2.1.5 Results Related to Stimuli

*Imagery and Playfulness*

The design of the Pull and Bear application was preferred as it was visually appealing and playful. Having models in everyday, lifestyle settings was liked, provoking interest, excitement and playfulness.

***INT 11 Promotional Imagery:*** *The Pull and Bear app is playful. I feel playful and inspired.*

Keller (1993) stated that user imagery (brand imagery that presents the type of person that uses their products or service)(Kwon and Lennon, 2011) that is not necessarily product related, can create symbolic benefits for a brand. Symbolic user imagery is important to young consumers as it connotes the type of clientele the brand is aiming for and can indicate a lifestyle. If the consumer is able to correlate their self-image with a brand image, they are likely to patronise that brand (Sirgy *et al.,* 2000). This research suggests similarly that using imagery to represent a lifestyle can create an interest and excitement to that brand. It also made the participants feel playful, whereby the playfulness portrayed in the imagery was influential upon the participant's mood. It has been found previously that nonverbal elements such as imagery may influence mood, which can then influence behaviour and judgment (Babin and Burns, 1997).

However, it was found that the model types must be relatable to the consumer and feminine. Aagerup (2011) conducted a study that partly tested consumer's reactions towards overweight models within female advertising. The results were negative and by the masculine appearance of the model, the brand was subsequently perceived as 'mannish.' Aagerup (2011) concludes that fashion female shoppers do not want to identify with such an image and therefore utilising androgynous models are damaging to the brand image and consumer perception. A similar finding was found from this study whereby the androgynous model was disliked and un-relatable.

***INT11 Promotional Imagery:*** *"The androgynous model doesn't relate to me"*

*Enhanced Views*

It has been found before that offering enhanced IIT functions online can induce positive effects and a consumer perception of enjoyment (Lee *et al.,* 2006). It can also affect the consumer's willingness to purchase and patronise the site in the future (Lee *et al.*,

2006). This has been found in the present study's findings. Using 360 degree views was regarded favourably and enabled a physical experience.

***INT14 Image Interactivity Technology:*** *"I like the 360"*

***INT10 Image Interactivity Technology:*** *"360 is great to see the product completely"*

*Clarity and Categorisation*

The use of clear categorisation and in-depth information has been previously found by Pentina *et al.,* (2011) whereby company value and market performance is enhanced through such factors. The clear availability of service information can strongly engage consumers and lead to repatronage (Eisingerich and Kretschmer, 2008). Manganari *et al*., (2011) state that the online store layout should cater to the consumers need for convenience, ease of use and usefuless, and so be developed to be easy to use and pleasant in order to produce favourable consumer responses (Manganari *et al*., 2011). This study produced similar findings. Clarity and categorisation have been found to lead to happiness and confidence and well as the users feeling informed.

***INT4 Merchandise Categorisation:*** *The categorisation stimuli on the Karen Millen app is clear and useful. I feel happy and pleased.*

This was further proven by the results from another design that found a cluttered, overwhelming and uncategorised application led the user to feel confused, overwhelmed and bored.

***INT13 Promotional Imagery:*** *The Pull and Bear is cluttered. I feel indifferent and bored.*

*Discounts and Sales*

When it came to discount pages, the Oasis design was preferred due to clarity and the brand valuing the way it presented its clothing. Many participants commented on how sale clothing is frequently dismissed, yet this design still valued the sale clothes.

***INT 13 Discounts:*** *"Most sale products get forgotten about, yet they are still fashion. It looks like they value their clothes and customers"*

McGoldrick *et al.,* (2000) argue that retailers believe that if clothing does not sell, they should resort to discounting; therefore sale items sell at lower prices for the purpose of shifting stock and maintaining margins. Consumers often form an association between

price and quality (McGoldrick *et al*., 2000) whereby they believe that lower price garments are of a lower quality, an assumption that is often extended to the company, whereby consumers assume that sales items are also of lesser value to the company. This assumption is brought on due to the presentation and ill-maintenance of sale clothing in retail stores, often placed on packed and jumbled rails and left scattered all over the floor. However, these results have found that due to the brand creating a sales promotion page, displaying the sales products as though they are still of value to the company, the participant's perceived such value very positively.

*Competitions and Prizes*

Competitions are utilised to build brand relationships and touch points (Rowley, 2009). It has been found that imagery has the power to persuade the public (Scott and Batra, 2003), therefore if imagery is placed alongside an encouraging marketing competition message as a hint of what you might be able to win, it is suggested that the user is going to be more persuaded to enter. The results of this section show that the participant's preferred the Mulberry design as it displayed the prize that could be won, making them more encouraged to enter.

***INT12 Competitions:*** *"It shows what you can win and how to enter"*

***INT Competitions:*** *"Its exciting, shows prizes and seems achieveable"*

*Customisation*

The results found that customisation stimuli need to be visually appealing, clear, colourful and fun to use, in order to produce pleasurable feelings. Offering more options and choice is very positively received, as well as making the feature interactive using horizontal views, page zooms, reductions tools and especially larger product images.

***INT1 Customisation:*** ***"****Makes it enjoyable and flexible to how I'm shopping"*

***INT4 Customisation:*** *"Really good, larger horizontal images are great and useful"*

The feature was also seen as efficient and easy to use, provoking interest, happiness, contentment and a feeling of being helped. Efficiency and usability (the ease of use) are linked, as an efficient service is often perceived as useful (Chiu *et al.,* 2009). If the retailer is able to make the feature appear useful and easy to use, the consumer will perceive the feature to be helpful and will lead to their acceptance (Davis, 1989 in

Watchravesringka *et al.,* 2010). Arguably if the consumer feels helped and accepts the feature, it could lead them to feel content and happy, as found in this study.

### 8.2.2 Emotional Responses to Design Descriptives Models

Figures 8.2 and 8.3 illustrate the connections between the emotional responses and descriptions as described above and within the diagrams of Appendix J. The emotional responses have been listed centrally and colour coded. Any arrows that navigate to the emotion are colour coded accordingly. For example all red arrows relate to interest etc. The outer boxes are the design descriptives that lead to the emotions, whereby clarity leads to confidence, interest, happiness, (being) informed, excitement, contentment, intrigue and encouragement. A helpful design leads to confidence, happiness, (being) informed and excitement as another example. The design descriptives on the left are those mentioned most frequently, with those on the right being mentioned only once. The models are a quick and effective means of viewing results of the study regarding the connections between emotion and design.

**Figure 8.2 Positive Emotional Responses to Design Descriptives**

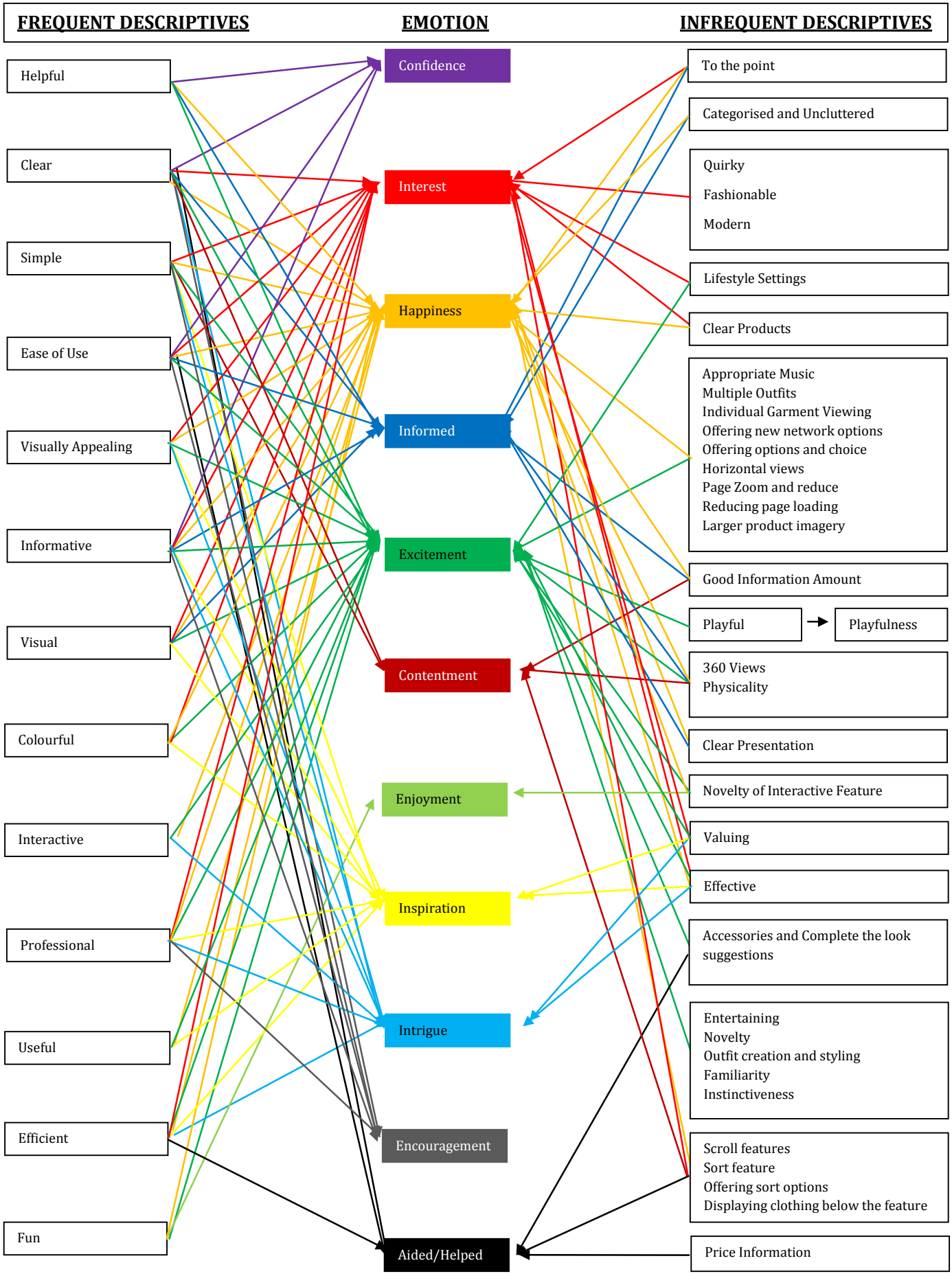
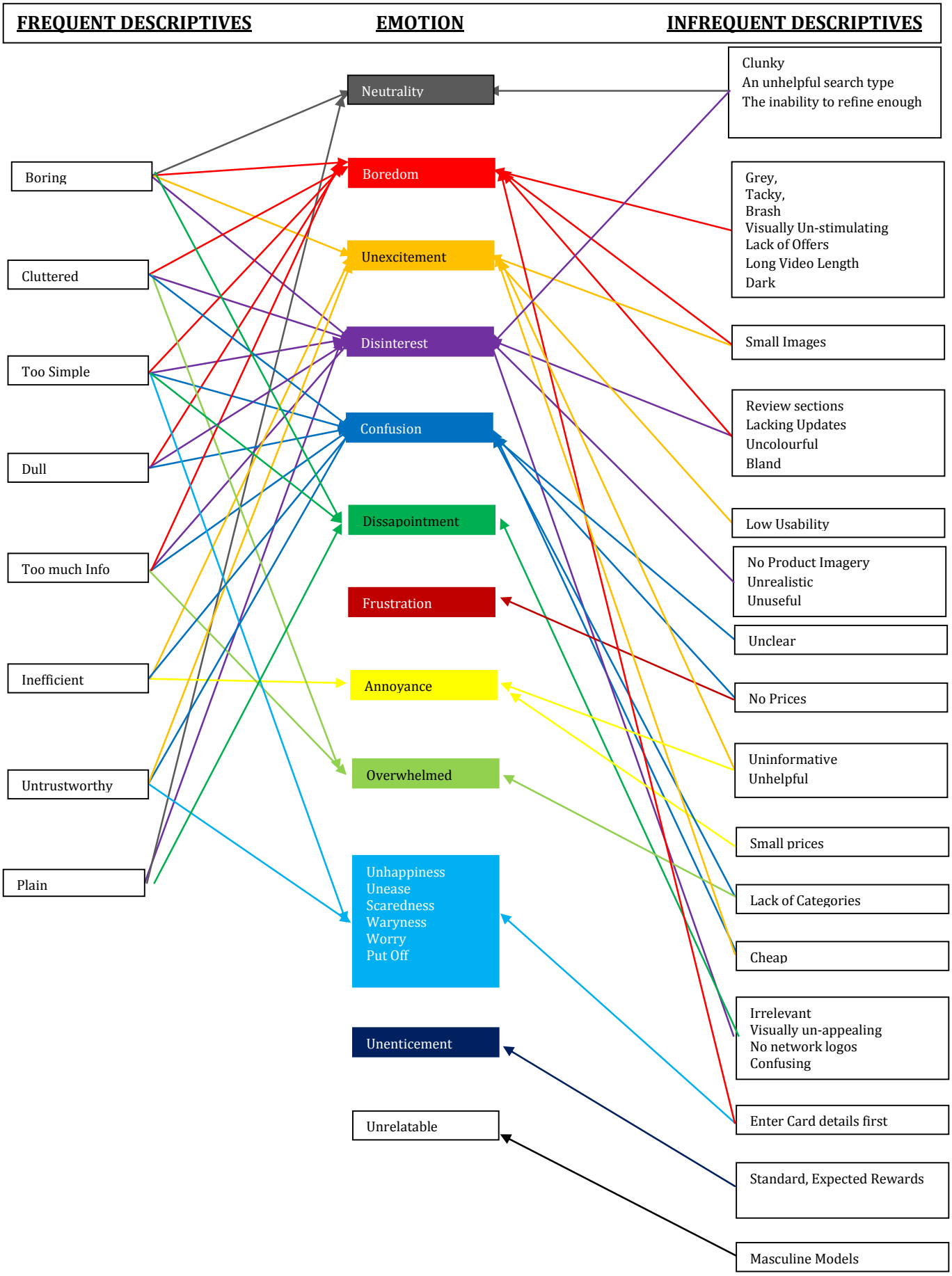


**Figure 8.3 Negative Emotional Responses to Design Descriptives**



### 8.2.3 Design Descriptives Conclusion

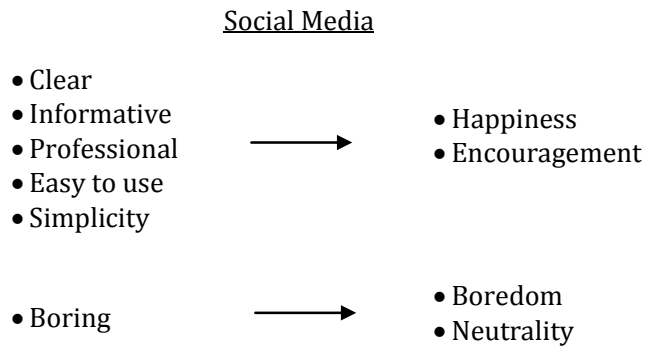
The research has uncovered connections between particular consumer emotions and alternative design elements in the mobile device app environment. To describe each design descriptive and what emotions it can lead to would be lengthy and therefore the positive and negative description matrices (figure 8.2 and 8.3) are able to convey such information much more effectively and efficiently. However, the design descriptives mentioned most frequently are as follows:

**Table 8.2. Frequent Positive and Negative Descriptives**

| Positives Descriptions | Negative Descriptions |
|---|---|
| Clear | Cluttered |
| Informative | Too much Information |
| Simple | Too Simple |
| Ease of Use | Inefficient |
| Visually Appealing | Boring |
| Colourful | Dull |
| Professional | Untrustworthy |
| Visual | Plain |
| Helpful | |
| Interactive | |
| Useful | |
| Efficient | |
| Fun | |

The thirteen positive design elements lead to the most positive emotional responses. The eight negative design elements lead to the most negative responses. By utilising this list of descriptives as a guide to how to design their apps to be perceived most positively, a retailer will greatly benefit. In order to design each individual branding and marketing element most successfully, the retailer can instead follow the emotion guides listed for each variable, found within Appendix J. For example (figure 8.4), to design their social media promotions feature, the retailer should make sure that the design is clear, informative, professional, easy to use and simple in order to provoke happiness and encouragement. A boring design will increase boredom and neutral responses.

**Figure 8.4. Emotion Guide Example (see Appendix J)**




A full list of the positive/negative descriptives and their frequency can be viewed within Appendix K.

## 8.3. Research Stage 1:

### Step 3 - Recognisable Brand Design Elements

The third step of data collection stage 1 was established to investigate which branding design features the participants recognised when viewing app designs. Although literature and market research had revealed the presence of eleven brand design features such as the brand name, brand logo, font style and colours (Rowley, 2004), the researcher felt it necessary to examine whether these factors were recognisable to the consumer, and if not, what aspects of a brands app design helped them to distinguish the brand from another. The premise was to understand which brand design stimuli are the most effective, comparable to the work of Kent and Allen (1993). Kent and Allen (1993) designed an interview to test brand recall using video stimulus. Their aim was to analyse whether their participants could recall brand names after viewing a stimulus. For this study, the researcher hoped that if the participant was to notice factors not yet realised or written in literature, it would become an important finding for retailers and academics to acknowledge, especially concerning the designing of successful mobile applications.

#### 8.3.1 Research Step 3: Methodology

The participants were asked to look at three choice sets and identify the brand from what they could see. Branded home pages (displaying the brand name, logo, design, fonts and colours), branded video pages and brand relationship features, such as newsletters, inboxes and social feeds (Appendix D). The brand insignia was viewable, in contrast to the marketing choice sets.

#### 8.3.2 Research Step 3: Results

Of the eleven brand variables tested, all but one variable was recalled. The variable 'Brand Relationship Features,' was not recalled, and was not recognised as an element of the brand. It is suggested that relationship features used by retailers are not distinctive from another and do not help to distinguish a particular retailer. Features that could have been noticed as creating a consumer relationship included Topshop's 'Inbox' area, Hollister – 'Check us out on Facebook,' H&M -'News,' or the River Island

messages function. Due to how indistinguishable each feature is from another, perhaps the consumer does not associate a particular feature with a retailer and therefore can not recall a particular feature as relating to a certain brand. Due to the rise of social media in the current age, it might also be that such features are regarded as standard, and expected elements and therefore do not belong to one brand or another. It is suggested that unless a brand is able to create a strong image for its relationship features, for example naming their consumer area something that creates associations with that brand (i.e. ASOS Life), relationship features will never be distinct from others. They will therefore not be recognised to the same extent as other distinguishable stimuli, such as the logo or brand colours. However, relationship features should be a standard feature of any brand's online store as they can still produce positive behaviours (as found within table 9.26).

The other ten variables were recalled once or more. Table 8.6 displays the frequency of each variable stated.

**Table 8.3. Brand Design Variables: Recall Frequency**

| Research Variable | Count |
|---|---|
| Brand Logo | 140 |
| Brand Name | 67 |
| Brand Imagery | 48 |
| Brand Copy | 43 |
| Brand Colour | 40 |
| Brand Text | 32 |
| Brand Layout | 19 |
| Brand Shapes/Symbol | 8 |
| Brand Design | 3 |
| Brand Sound/Video | 1 |
| Brand Relationship Features | 0 |

As previously mentioned, brand relationship features were not recognised and brand sound/video elements were only recognised once. Overall, 522 brand elements were stated by participants, of which 26% was the most recognised variable, the brand logo. This justifies the suggestion that the brand logo is the most influential stimulus for brand recognition.

However, in addition to the variables found within literature and market research, ten further variables were recognised inductively, by coding and grouping responses from participants. If the participant was to comment on any features they recognised that

were not obviously a part of the original eleven variables, they were separated into further categories, leading to the construction of the following ten variables:

**Table 8.4. New Brand Design Variables: Recall Frequency**

| New Variables | Count |
|---|---|
| Presentation Style | 50 |
| Campaign Imagery | 27 |
| Model | 13 |
| Clothing | 13 |
| Celebrity Model | 5 |
| Model Styling | 4 |
| Imagery Style | 3 |
| Clothing Styling | 1 |
| Campaign Styling | 1 |
| Brand Slogan | 1 |

However, as Krippendorff (2004) noted that frequency connotes importance to a study, those variables found only once will not be discussed further, including the brand slogan, campaign styling (the styling of the campaign imagery) and clothing styling (the way the clothing is styled on the models). The remaining seven stimuli are suggested to be important stimuli to the aesthetics of the mobile commerce environment

Each new variable will be discussed further.

#### 8.3.2.1 New Brand Variable: Presentation Style

When asked about what they recognised on each app design, 'the style' was noted many times by nearly all of the participants. It seemed that the participants had recognised the brand via the way the app had been presented, such as 'simple,' 'like the website,' or from the 'background' or simply 'the style;' creating an obvious branding element that had not before been realised by the researcher. Statements such as these were therefore coded within a 'Presentation Style' category during analysis.

After further analysis, it appeared that statements within this category related greatly to how the retailer designs their app presentation to reflect the brand image. For example, a participant commented that they recognised the River Island app because:

- *"It looks like a young brand and trendy, they've captured the brand image."*

Here the participant has recognised the app as being that of River Island because she associates the brand image as being young and trendy, and as the app has been presented as such, it has enabled her to recall the brand from the presentation.

Okonkwo (2007) refers to presentation style as an element of the brand's image; the way that a brand presents the combination of its layout, typeface, shapes and colours. Kerfoot *et al.,* (2003) refer to presentation style in the retail store context as the terminology for the style in which the merchandise is presented. This premise can be transferred to brand design, whereby the brand presentation style is simply the style in which the brand presents itself. It is sometimes not the brand colour or logo that enables online brand recognition, but the overall styling of the webpage. In such a way, it becomes an attribute of the visual brand identity (Abratt and Kleyn, 2012).

The brand's presentation in retail formats has often been attributed to brand success (Wigley *et al.,* 2005). By consistently employing the same retail formats across all channels, a brand is able to present a particular style that can be recognised and attributed to the same source. As an example, the Topshop application has a presentation style synonymous with their online and traditional store styles. The combination and organisation of the elements on the page enable the consumer to recognise the application as originating from the brand.

The term 'Presentation style' seems appropriate to summarise the act of styling the presentation to suit that of the brand image (Okonkwo, 2007) and becomes an important element of the m-branding design model for this study.

#### 8.3.2.2 New Brand Variable: Campaign Imagery

A secondary element that became apparent during interviewing was the recognisability of campaign imagery. For example, French Connection was heavily recognised due to its recent 'You are Woman, You are Man' campaign (noticed 12 times, almost as frequently as the brand logo 16 times: Appendix L). In fact, it appears that some participants did recognise the campaign yet noted only that they recognised the 'imagery' – although it was campaign based. Here they were summarising what they recognised. Therefore, it appears that the campaign imagery was actually more recognisable than the brand logo, highlighting the importance of imagery in retailer marketing campaigns. Successful advertising campaigns such as these are instrumental in building a retailer's brand image (Lu *et al.,* 2011). This also argues the belief that

modern consumers are less affected by brand advertising campaigns (Surchi, 2011), as it was the campaign that prompted their brand recognition most heavily.

It has also been stated that using personalities and people within campaign imagery can end up "being more important than the message itself" (Case Study, 2011, A). It seems that this is true for this particular design; it was the imagery rather than the textual message that was noticed most frequently.

Therefore, due to its importance to the brand entity and connection to 'Imagery' (a current variable in the M-branding Design model), 'Campaign Imagery' will be inserted as a sub-element to the imagery variable.

#### 8.3.2.3 New Brand Variable: Products

When viewing the app imagery, the participant's frequently noticed the products (that being the models clothing). Statements of recognisability included 'the clothing style,' 'the outfit,' 'the clothing type' and 'the garments,' allowing the participant to recall the brand name due to their awareness of the retailer's clothing and clothing style. Due to the diversity of stores for shoppers in the high-street, consumers are becoming aware of the general clothing styles available in each store. For example, Topshop's clothing style, often quirky, bohemium and youthful with catwalk cutting-edge fashion (Newman and Patel, 2004), is vastly different from that of French Connection who often attain a classy and mature image, and general fashion consumers will be aware of this difference. Within the interviews, the clothing style of the Topshop garments were noticed the most frequently due to their unique styling, creating an instant association with the Topshop brand.

The knowledge of clothing styles and trends may again be attributed to a particular retailer's campaign advertising, again showing the importance of such. Another reason may be shopping habits. When consumers purchase clothing, they take into account the brand name, style, design, colour and price (Wang *et al.,* 2004); an evaluation which may remain in their memory for future recall. As the participants were all female shoppers under the age of 30 who were interested in fashion, their knowledge of fashion on the high-street is great, suggesting that their brand recall will be linked to the product the retailers sell. In this way, the brand's products are an attribute of the brands image and an integral part of the branding design.

Due to their relevance to imagery, 'products' have been classified as an area of branding imagery again within the m-branding design model (figure 8.6).

#### 8.3.2.4 New Brand Variable: Celebrity Models and Fashion Models

Apps were recognised again for their imagery, but this time for the models within the images. Two types of models were noticed: celebrity models and fashion models; celebrity models more so.

Celebrity endorsement is powerful and persuasive (Easey, 2002). A brand is able to increase profits, brand awareness, credibility and brand image by acquiring celebrities to advertise their products (Byrne *et al.,* 2003). Celebrities deliver an aspirational personality to a brand for minimum effort (Tungate, 2008) and via their familiarity, adding a recognisable face to a brand name. Due to such, when asked to state how they recognised a branded app, the celebrity model was mentioned frequently due to the participant's knowledge of their partnership with the brand. Celebrity models can also link to campaign imagery, as most retailers will acquire celebrity collaborations for their latest campaigns, yet this is not always the case, as the French Connection campaign demonstrates - a successful and recognisable campaign does not always need to include celebrities.

Fashion models are also a recognisable feature of the branding design. Although celebrities are obviously noticed for their familiarity in the public domain, generic fashion models may also become familiar due to their frequent fashion modeling for one brand or a variety of brands. Using people such as models, celebrities and consumers in advertising images can positively influence consumer attitudes (Kamaraguru *et al*., 2006) and are an important criterion by which consumer evaluate brand credibility (Clow *et al.,* 2006; Lo *et al.,* 2013). It is also the case that some models are noticed due to their suitability to a particular brand, whereby the model type and the look of the model are familiar to a brand image, as found in this studys analysis. For example, Armani models are often tall, dark, handsome Italian males, and if an advertisement was to present such a male, a consumer may immediately think that the advert was promoting Armani. This type of association creates a strong brand image. Participants in the interviews commented on the models in such a way:

River Island:

- *(They look like) "River island models."*

- *(I recognise) "the model type."*

Topshop:

- *(The use of a) "young, quirky model."*
- *(I recognise) "the model."*

From this analysis, it seems apparent that the usage of models that suit the personality and brand image are essential parts of the brand design, and the retailer should strive to create a strong model image that represents their personality.

A variable of 'Models' therefore becomes an important aspect of brand 'Imagery' used within a retailer's m-branding design alongside 'campaign imagery' and 'products'. Celebrity models and generic models both fall under this category and will not be used as two separate variables.

#### 8.3.2.5 New Brand Variable: Model Stance

In addition to the familiarity of models, it became apparent that the way the models are posed is similarly noticed. On four occasions, the brand was recognised due to the pose of the models within the River Island, Topshop and H&M app. As campaign imagery helps to build the brand image so successfully (Lu *et al.,* 2011), it may be through such means that consumers have come to recognise the style of modeling that each retailer utilises, either through traditional print based marketing methods such as billboards, window display posters (Lea-Greenwood, 1998) or magazine advertisements (Easey, 2002). Window displays arouse interests and desires and enforce the brand personality and image (Tolman, 1974), and it may be through such means that the brand's personality has been portrayed through the models stature, posing and general body language.

It is suggested therefore that the 'Models stance' is a part of the mobile app brand design within 'Imagery' and has been placed into the revised m-branding design model as such.

#### 8.3.2.6 New Brand Variable: Imagery Style

On a few occasions, the participant's noted that their recall was due to their memory of the imagery style. Statements were as follows:

I recognise it due to -

- *"The bizarre imagery, lifestyle imagery" (French Connection)*
- *"The style of photo" (French Connection)*

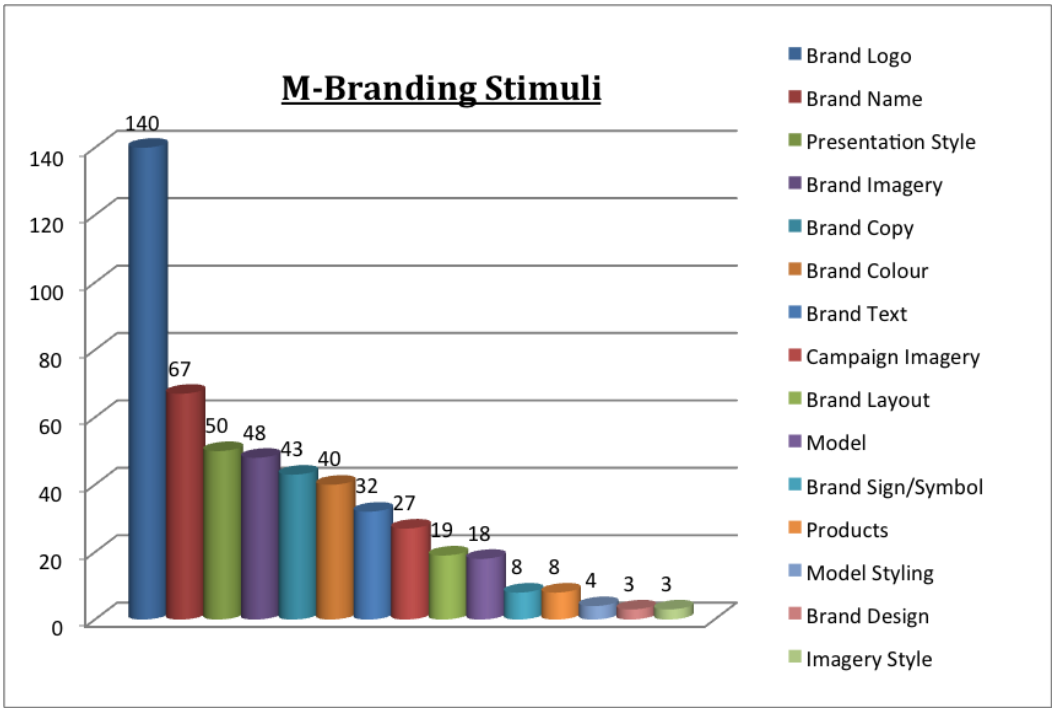
It seems that if the retailer is able to build their style of photography into their brand image, it can become a recognisable trait. In such a way, 'Imagery Style' has been inserted as a sub-element of Imagery within the m-branding design of mobile apps.

### 8.3.3 M-Branding Design Conclusion

The fact that all of the original variables (with the exclusion of relationship features) were noticed within interviews (see Appendix M), justifies that each of the variables are defining and identifiable factors of the brand image. Their importance to the brand identity is great and enables the brand image to be consistent. As the data collection also found ten further elements that were not previously noticed, this suggests that there are further identifiable factors that have not been previously found by academics. This research therefore suggests that it is the combination of fifteen brand design variables that enable brand recognition.

The fifteen design variables are those that were noticed more than once by interview participants. Of the fifteen, the brand logo was noticed primarily, 140 times, the brand name 67 times and the presentation style 50 times (Figure 8.5 and see Appendix M).

**Figure 8.5. M-Branding Stimuli Recall Results**



The brand logo being the most identifiable characteristic of a brand suggests that if the brand logo is viewable to consumers, it is the stimuli that enables the most brand recognition. It has been suggested previously that the logo acts as a recognisable prompt for brand (Simmons, 2007). If the logo is able to gain positive consumer associations due to satisfactory service and products that the retailer offers (Bergstrom, 2000), the brand image will develop in the mind of the consumer image (Ailawadi and Keller, 2004) and the logo will become a recognisable prompt. This all relates to brand equity. If the logo can immediately spur positive brand recall, perceptions and memories, the brand equity is increased (Keller, 2003; Aaker, 1991; Elliott and Percy, 2007). Sazler-Morling and Strannegard (2004) stated that brand name awareness was the most important asset of brand equity whereby consumers recall and recognise brands via their brand name. However, this research has shown that it is the logo, the pictoral form of the brand name, which is of the most importance to brand recall and brand equity.

Secondarily, if the written content on the page mentions the brand name or any brand associations, this is another way to increase recognisability. Any words written on the website with the objective of communicating information to the consumer (Chaffey and Smith, 2008) is deemed as copy, and this research suggests that utilising the brand name throughout the individual pages is extremely important to the recognition of the brand and brand's personality.

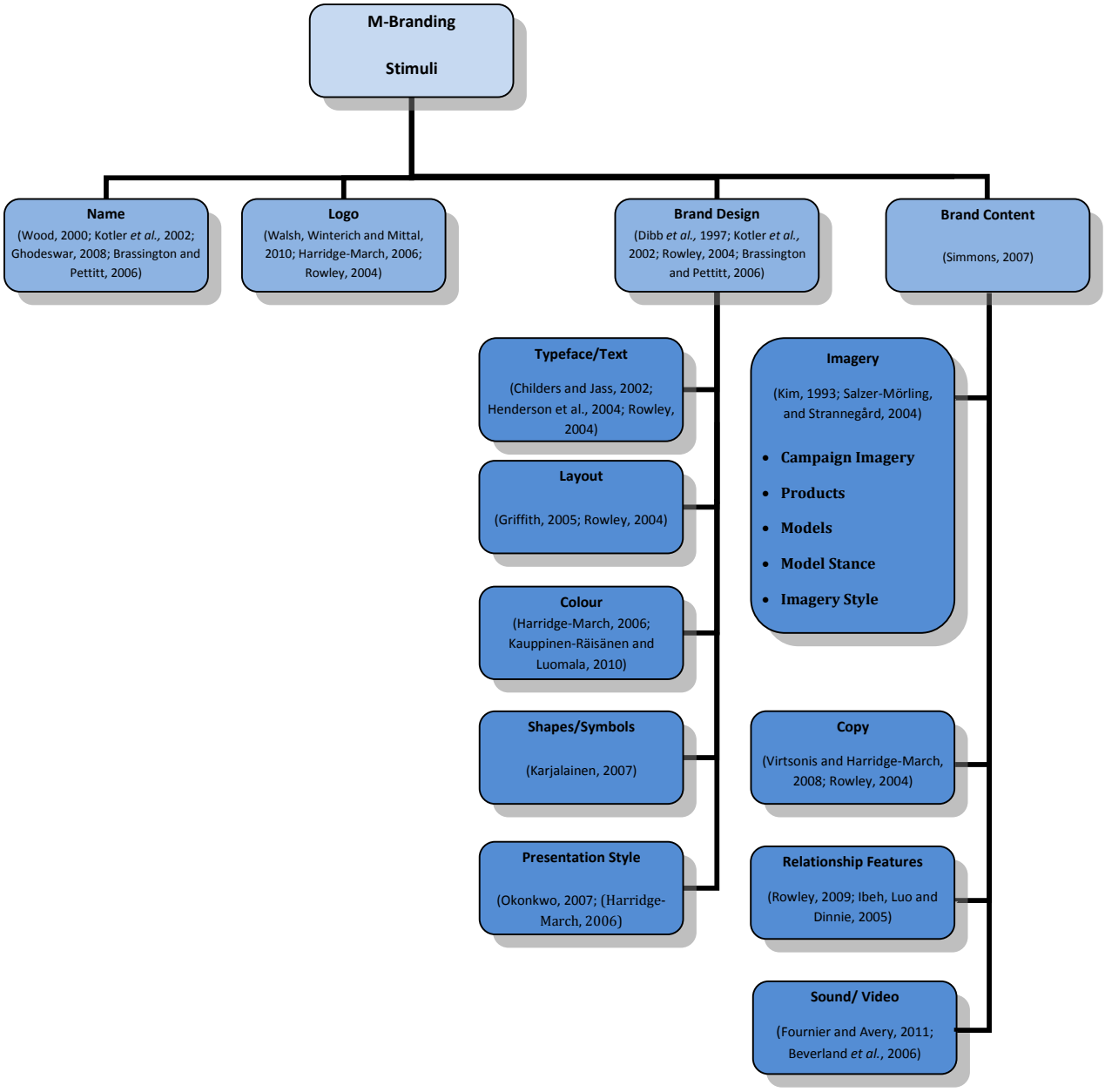
Thirdly, if the page is styled and presented to represent the known brand image, this is the third most important way to increase brand recognition. The presentation style is able to sustain the brand image if it is coordinated as such (Okonkwo, 2007). Kerfoot *et al.*, (2003) also found that presentation style or the 'visual style' can enable brand identification if it is distinctive and consistent.

The brand imagery, colour, copy and text were further elements of recognition, with the layout and symbols being less obvious. Copy helps to reinforce the brands values by being consistent with the brand personality (Rowley, 2004), similarly to imagery, the colour scheme and font style. However, although the layout and symbols were of less recognisability, they are not of lesser importance and still form an essential part of the brand design, as they may instead affect brand loyalty (Elliott and Percy, 2007), brand satisfaction (Chaffey *et al.,* 2009) or perceived quality (Salzer-Morling and Strannegard, 2004). Similarly, although relationship features and sound/video were not recognised more than once, they have been found to be important in literature (Rowley, 2004),

and although they might not spur brand recall, they may alternatively affect purchase intentions, satisfaction (Chaffey *et al.,* 2009) or perhaps loyalty (Elliott and Percy, 2007). In fact, it was found in the descriptive stage of interviewing, that positive brand relationship features lead to interest, happiness and (being) informed, suggesting that the element does in fact lead to satisfaction. Due to such, the original ten factors will remain as they previously were in the m-branding design model, with the new six factors inserted.

The revised m-branding aesthetics model (figure 8.6) includes the six additional m-branding stimuli.

**Figure 8.6. M-Branding Design Framework**



The m-branding asesthetics model now forms a thorough and current understanding of the stimuli that makes up the branding design of a mobile application.

It is suggested that each of the variables make up the complete brand design, enabling brand awareness (Berry, 2000; Keller, 1993; Aaker, 1991) and brand recognition/recall (Chang and Chen, 2008); brand metrics that have been found to lead to brand knowledge (Esch *et al.,* 2006) and ultimately brand equity. If the retailer was to design or update an application that takes into account each of the nine main elements (dark blue) labelled here as well as the brand name and logo, it is proposed that they can increase positive brand equity via a consistent brand image (Keller, 1993).

#### 8.3.3.1 Retail Recommendations

A retailer who is striving to design an identifiable application that is congruent with its brand image and personality should focus primarily on successfully integrating their brand logo and brand name within appropriate written copy and styling the overall presentation to be concurrent with the brand. They should furthermore aim to utilise the other brand variables to create a consistent application that will enable high brand awareness and brand knowledge (Esch *et al.,* 2006).

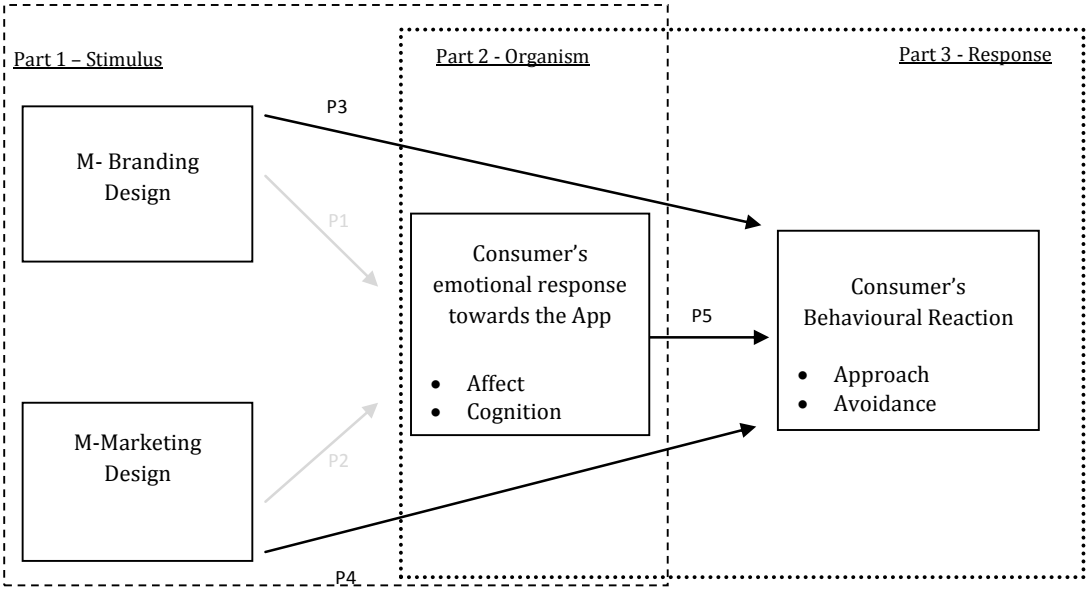
# Chapter 9

## Qualitative Results: Stage Two

The first stage of qualitative data collection explored the participant's emotional responses towards the design stimuli, fulfilling propositions P1 and P2 and completing the S-O sequence of the S-O-R paradigm.

According to the research objectives and the propositions defined by the study, the second stage of data collection aimed to follow on from the first stage, this time exploring the participant's behavioural responses towards the design stimuli (P3 and P4). The investigation examined how the design stimuli influenced approach or avoidance behaviours (P3, P4) but additionally how the consumer's emotional responses consequently affected their behaviours, fulfilling P5 (figure 9.1)

**Figure 9.1. Stage 2 of the Research Framework**




The primary aim of qualitative research stage two was to explore the consumer's behavioural reactions towards design stimuli in the mobile commerce environment (P3, P4). Secondarily, the researcher aimed to link these reactions to the emotions the consumers felt before their behaviours, in order to see how particular emotions may cause certain behaviours (P5). The interviewing procedure therefore consisted of three steps, beginning with a sorting task, a questioning stage and finishing with the

selection of an emotion. Figure 9.2 demonstrates the interview procedure whilst figure 9.3 demonstrates the procedure within the research framework.

**Figure 9.2 Research Stage 2 Interview Procedure**

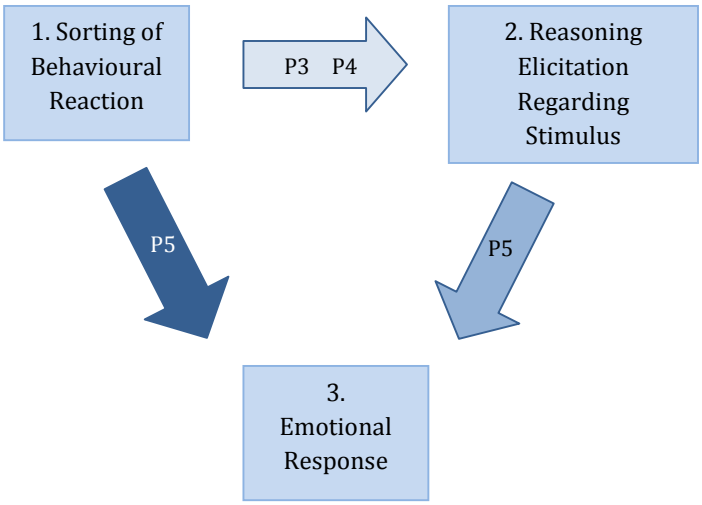
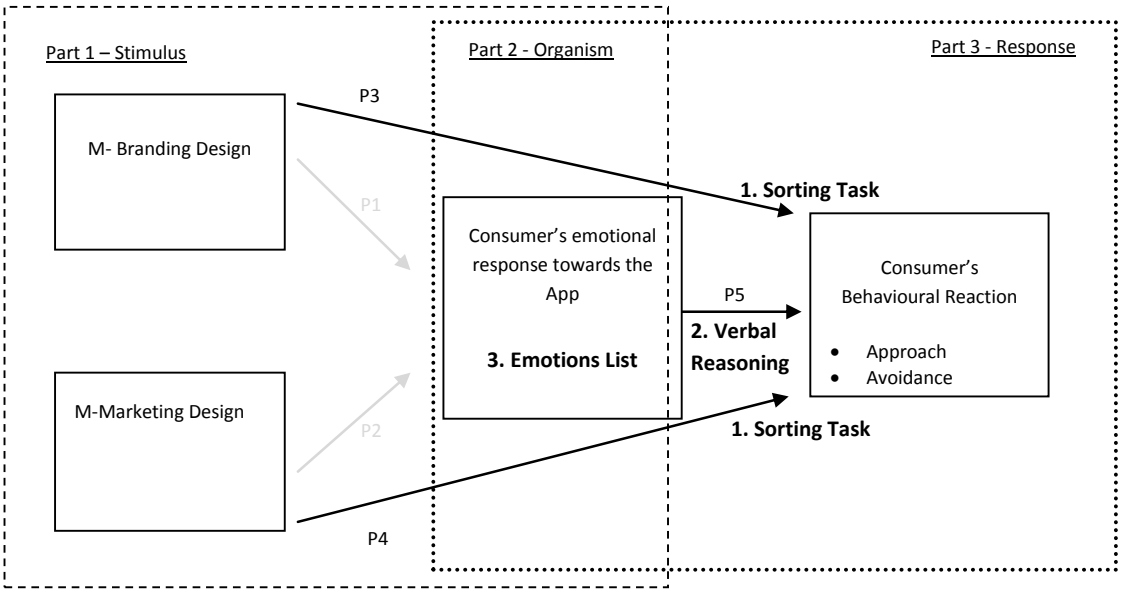



**Figure 9.3. The Steps of Stage 2 within the Research Framework**




The results chapter is therefore separated into the three steps of the interview procedure, sections 9.1, 9.2 and 9.3. Section 9.1 contains research step 1 – the sorting task results and conclusion. Section 9.2 contains research step 2- the key questioning

stage. This is further sectioned into five, consisting of the results broken into behavioural responses, design descriptives, motivations, affects and cognitions. Section 9.3 then includes research step 3, the emotional responses towards the sorted themes, including analysis, results and conclusion. Chapter ten completes the results chapters, displaying the results in a concise and simplied discussion, before all of the work is concluded within chapter eleven.

## 9.1 Research Stage 2:

## Step 1 – Sorting Task

Research stage two begins with the initial sorting task as step 1. The participant was asked to look through the 24 image cue cards of design stimuli and to group them according to how they felt they might react to them.

### 9.1.1 Behavioural Responses

After the interviews and recordings had been finalised, each recording was transcribed and separated into twenty individual interview transcripts. Each transcript was then imported into NVivo qualitative analysis software to begin coding. By analysing each stimulus in turn against the range of behaviours that had been coded, the software extracted a table of statistics stating how many people linked the stimuli to a particular behaviour

After viewing all of the frequency analysis statistics within NVivo, the results were separated by stimulus and tabulated (Tables 9.1- 9.24). The behaviours listed are those that have been coded from the interview transcripts. The right hand column states the frequency of participants who stated that they would behave in such a way due to the stimuli. It should also be noted that the participants were able to offer more than one behaviour to each stimuli, whereby they could state that they would behave by browsing the stimuli, as well as repatronising the brand and app in the future. The tables below (9.1 – 9.24) therefore state which behaviours the participants stated upon sorting each stimuli into piles or 'themes' during the sorting task stage of interviewing. These results fulfill the propositions P3 and P4 of the research framework –

P3. The m-branding design influences the consumer's approach and avoidance behavioural responses.

The m-branding design stimuli and related behaviours can be seen within table 9.1 to 9.5.

P4. The m-marketing design influences the consumer's approach and avoidance behavioural responses.

The m-marketing design stimuli and related behaviours can be seen within table 9.6 to 9.24.

**Table 9.1 Brand Name, Logo, Presentation Style, Layout**

| | |
|---|---|
| Browse | 10 |
| Explore the App | 6 |
| Brand Repatronage | 2 |
| Brand Trust | 2 |

**Table 9.2 Brand Copy, Text and Colour Schemes**

| | |
|---|---|
| Browse | 4 |
| Explore the App | 4 |
| Wouldn't use | 3 |
| Brand Trust | 2 |

**Table 9.3 Brand Imagery**

| | |
|---|---|
| Browse | 14 |
| Brand Satisfaction | 3 |
| Purchase Intentions | 2 |
| Brand Patronage | 2 |
| No Purchase Intentions | 2 |
| Wouldn't use | 2 |
| Brand trust | 2 |

**Table 9.4 Brand Videos**

| | |
|---|---|
| Browse | 4 |
| Purchase Intentions | 4 |
| Wouldn't use | 3 |
| Brand Satisfaction | 3 |
| Brand trust | 3 |
| No Purchase Intentions | 2 |

**Table 9.5 Brand Relationship features**

| | |
|---|---|
| Wouldn't use | 6 |
| Brand Relationships | 5 |
| Browse | 4 |
| Brand Satisfaction | 4 |
| No Purchase Intentions | 4 |
| Brand Repatronage | 2 |

**Table 9.6 Product Viewing Videos**

| | |
|---|---|
| Browse | 9 |
| Purchase Intentions | 7 |
| Wouldn't look for | 4 |
| Wouldn't use | 2 |

**Table 9.7 Product Imagery**

| | |
|---|---|
| Browse | 13 |
| Purchase Intentions | 7 |
| Browsing to go in store | 3 |
| Brand Satisfaction | 2 |

**Table 9.8 Promotional Imagery**

| | |
|---|---|
| Browse | 10 |
| Purchase Intentions | 5 |
| No Purchase Intentions | 6 |
| Brand Relationships | 2 |
| Wouldn't use | 2 |

**Table 9.9 Interactive Image Technology**

| | |
|---|---|
| Purchase Intentions | 15 |
| Purchase Confidence/Reassurance | 3 |
| Browse | 2 |
| No Purchase Intentions | 2 |

**Table 9.10 Practical Product Information**

| | |
|---|---|
| Purchase Intentions | 10 |
| Purchase Confidence/Reassurance | 2 |

**Table 9.11 Practical Services Information**

| | |
|---|---|
| Purchase Confidence/Reassurance | 11 |
| Brand Satisfaction | 4 |
| Wouldn't look for | 4 |
| Purchase Intentions | 4 |
| No Purchase Intentions | 3 |
| Wouldn't use often | 3 |
| Brand Patronage | 2 |
| Brand Relationships | 2 |
| Brand Repatronage | 2 |
| Brand Trust | 2 |

**Table 9.12 Style Advice**

| | |
|---|---|
| Browse | 9 |
| Purchase Intentions | 6 |
| Purchase Add on Encouragement | 3 |
| Wouldn't use | 3 |
| Wouldn't use often | 3 |
| Browse for Add On Products | 2 |
| Brand Repatronage | 2 |
| Brand Satisfaction | 2 |
| No Purchase Intentions | 2 |

**Table 9.13 Social Media Information**

| | |
|---|---|
| Browse | 14 |
| Purchase Intentions | 6 |
| Wouldn't use | 4 |

**Table 9.14 Trend Information**

| | |
|---|---|
| Browse | 14 |
| No Purchase Intentions | 5 |
| Wouldn't use | 4 |
| Purchase Intentions | 3 |
| Wouldn't look for | 2 |

**Table 9.15 Vouchers**

| | |
|---|---|
| Purchase Intentions | 19 |
| Browse | 12 |
| Brand Patronage | 5 |
| Brand Satisfaction | 5 |
| Browsing to go in store | 4 |
| Brand Repatronage | 3 |
| Purchase Encouragement In Store | 2 |
| Brand Loyalty | 2 |

**Table 9.16 Incentives**

| | |
|---|---|
| Browse | 13 |
| Purchase Intentions | 8 |
| No Purchase Intentions | 2 |

**Table 9.17 Reward Schemes**

| | |
|---|---|
| Brand Repatronage | 15 |
| Purchase Intentions | 12 |
| Browse | 8 |
| Brand Loyalty | 7 |
| Brand Satisfaction | 3 |
| Purchase On App Encouragement | 2 |
| Brand Relationships | 2 |
| Wouldn't use | 2 |

**Table 9.18 Discounts**

| | |
|---|---|
| Browse | 16 |
| Purchase Intentions | 12 |
| Brand Patronage | 2 |
| No Purchase Intentions | 2 |

**Table 9.19 Competitions**

| | |
|---|---|
| Wouldn't use | 10 |
| Wouldn't look for | 4 |
| Brand Repatronage | 4 |
| Brand Satisfaction | 2 |

**Table 9.20 Social Media Promotion**

| | |
|---|---|
| Wouldn't use | 13 |
| Wouldn't look for | 3 |
| No Purchase Intentions | 2 |

**Table 9.21 Personalisation**

| | |
|---|---|
| Browse | 15 |
| Purchase Intentions | 6 |
| Browse for Add On Products | 2 |
| Purchase Add on Encouragement | 2 |

**Table 9.22 Customisation**

| | |
|---|---|
| Brand Repatronage | 6 |
| Browse | 5 |
| Brand Satisfaction | 4 |
| No Purchase Intentions | 4 |

**Table 9.23 Merchandise Categorisation**

| | |
|---|---|
| Browse | 6 |
| Brand Repatronage | 4 |

**Table 9.24 Augmented/Virtual Reality**

| | |
|---|---|
| No Purchase Intentions | 7 |
| Wouldn't use | 5 |
| Wouldn't look for | 3 |
| Purchase Intentions | 2 |

From the tables 9.1 – 9.24, it is gathered that eighteen alternative behaviours were recorded by participants. The participant's intentions to continue browsing due to the stimuli were recorded the most prominently. Table 9.25 displays how the participants's intentions to browse were recorded as the highest behaviour for 13 of the stimuli. Three of the results recorded the consumer's unwillingness to use the stimuli as the most prominent behaviour whilst three other results recorded purchase intentions as the most frequent behaviour.

**Table 9.25 Highest Recorded Behaviours for each Stimulus – Tables 9.1 – 9.24**

| | |
|---|---|
| Browse | 13 |
| Wouldn't Use | 3 |
| Purchase Intentions | 3 |
| Brand Repatronage | 2 |
| Purchase Confidence/Reassurance | 1 |
| No Purchase Intentions | 1 |
| Use to Pass Time | 1 |

These four behaviours will be discussed further.

#### 9.1.1.1 Browsing Intentions

The consumer's behavioural intentions to browse were found to be the most prominent recorded behaviour for over half of the stimuli and therefore requires discussion. Such a finding would suggest its importance to online retailers and the requirement to deliver suitable browsing experiences to ensure consumer satisfaction and enjoyment. Therefore it is interesting to discover that only a small number of academics have focused upon browsing as a behavioural intention (e.g. Xia, 2010), instead investigating purchase intentions or brand trust. This study suggests that browsing intentions are just as important, particularly due to the connection between browsing and increasing direct and indirect purchase intentions (Xia, 2010).

Xia (2010) describes the activity of browsing as a consumer shopping behaviour; justifying its addition as a behavioural response. Browsing allows the consumer to collect product knowledge of the market and prepares them for potential purchases whilst fulfilling hedonic motivations such as fun, relaxation, excitement and killing time (Xia, 2010). In the retail environment, the activity of consumer browsing is highly

impactful upon traffic and sales (Underhill, 1999). It has been described as a recreational activity that is not always directly influenced by purchase intentions (Jarboe and McDaniel, 1987). Instead, the consumer is continuously searching for information regarding products (Bloch *et al.,* 1989) that they can use later. In such a way, the activity is recreational and functional; work and fun (Xia, 2010).

#### 9.1.1.2 Would Not Use

Although many academics have commented on the negative correlation between negative outcomes and online apprehensiveness, purchase apprehension and perceived risk online (Zhou *et al.,* 2007), few have stated the negative outcomes towards particular stimuli in the environment. Certain atmospheric cues or stimuli in the online environment have the ability to affect the consumer's intentions and outcomes (Eroglu *et al.,* 2001), whether this be positive or negative. The results of this study have suggested that brand relationship features, competitions and social media promotion stimuli are most negatively perceived and provide no usage encouragement to the consumer. This will be mentioned further within the discussion chapter, ten.

Throughout the interviewing process it was clear that positive behaviours and emotions were stated significantly. Yet, it was clearly noticed that any negative behaviours that the participant felt were extreme rather than slight. Instead of feeling a slight dislike, the participant often dismissed the stimulus altogether stating that they would never use the stimuli, often sorted into a theme entitled, 'I wouldn't use'. For example,

***INT13 Brand Videos/Sound:*** *"I'm uninterested by this. I never watch videos. Its too long… My first reaction would be to click back."*

***INT13 Competitions:*** *"I never enter competitions. Cause you never win. It would not change my opinions, I just wouldn't use it."*

Such a result may be consistent with the central vs. peripheral route suggested by Petty *et al.,* (1983). Their theory suggests that shoppers who form a high involvement with the shopping process pursue central cognitive processes which enable their interpretation of stimuli. If they interpret the stimuli to be of relevance to their shopping goals, i.e. purchase decisions and product attitudes, the affect will be positive. If the consumer does not feel involved with the stimulus or interprets the stimulus to be of low relevance to their shopping goals, it will results in negative attitudes (Eroglu *et al.,* 2001). Within the results of this study, it is therefore suggested that those

consumers who commented on their lack of intentions to use a particular stimuli, felt that the stimulus was of low relevance to their shopping process.

#### 9.1.1.3 Purchase Intentions

Purchase intentions were recorded as the most prominent behaviour for IIT, product information and vouchers, with the latter leading to purchase intentions 95% of times. For any retailer, encouraging purchase intentions is essential to the business, therefore utilising stimuli that will incite consumers to purchase is central to their success. It is clear that incorporating image technology tools such as zoom and multi-view images as well as product information is essential to the mobile consumer.

***INT3 Image Interactivity Technology:*** *"I think this is really good that its got the 360 view, and you need to be able to, look at it in different angles, and have zoom, those are really good … For me I was going to go on and buy a products, you have to find it, view it and refine it, these are your functional purchasing tools."*

This result has been found previously, whereby IIT enables a more satisfactory shopping experience (Ballantine, 2005) and increases purchase intentions (Taylor and Strutton, 2010). Similar findings were found for Vouchers, discussed in section 9.3.1.16.

#### 9.1.1.4 Brand Repatronage

Retail patronage concerns whether the consumer chooses to visit, buy from, or shop at a particular store (Chetthamrongchai and Davies, 2000). Brand re-patronage extends this idea to the notion of repeat patronage and suggests an element of brand loyalty (Park and Sullivan, 2009). Brand repatronage was found to lead from reward schemes and customisation stimuli.

The participants of this study noted that the reward schemes and the customisation techniques offered by the retailer encouraged their intentions to repatronise the brand.

***INT7 Reward Schemes:*** *"This is good for people who would use it a lot. That would be more encouraging to go on the app more."*

***INT17 Customisation:*** *"Well it's gonna make me think positively towards the brand, like, I'll know that I can use that website for future reference. "*

For the mobile consumer, it is suggested therefore that offering such stimuli to the consumer is beneficial in encouraging them to return.

### 9.1.2 Sorting Task Matrix Development and Discussion

The matrix table that follows (table 9.26) demonstrates the possible behaviours caused by the 24 design stimuli. It utilises the same results as those in the previous 24 tables (table 9.1-9.24) yet provides a holistic overview of connections. Any connections are demonstrated by a marking. Such a table is a useful piece of information for both practitioners and academics due to the ease and speed of which is can be read and understood. The table is split over two pages with 12 stimuli within each table, totalling 24.

The discussion and implications of the matrix can be found within section 9.4.1.

**Table 9. 26 Stimulus to Behavioural Responses**

The table is read as the horizontal stimulus leads to the vertical response, i.e. the Brand name leads to brand repatronage etc.

The results have been cumulated from tabulated results within Appendix P.

| Stimlus to Response | 1. Brand name, Logo, Layout Presentation | 2. Brand Copy, Text, Colour | 3. Brand Imagery | 4. Brand Videos | 5. Brand Relationship features | 6. Product Viewing Videos | 7. Product Imagery | 8. Promotional Imagery | 9. IIT | 10. Product Information | 11. Services Information | 12. Style Advice |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **Brand Patronage** | | | / | | | | | | | | / | |
| **Brand Relationships** | | | | | / | | | / | | | / | |
| **Brand Re-patronage** | / | | / | | / | | | | | | / | / |
| **Brand Satisfaction** | | | / | / | / | | / | | | | / | |
| **Brand Trust** | / | / | / | / | | | | | | | / | |
| **Browse** | / | / | / | / | / | / | / | / | / | | | / |
| **Browse for Add-On's** | | | | | | | | | | | | / |
| **Browse to go in store** | | | | | | | / | | | | | |
| **Explore the App** | / | / | / | | | | | | | | | |
| **No Purchase Intentions** | | | / | / | / | | | / | / | | / | / |
| **Purchase Confidence/ Reassurance** | | | | | | | | | / | / | / | |
| **Purchase Intentions** | | | / | / | | / | / | / | / | / | / | / |
| **Wouldn't Look for** | | | | | | / | | | | | / | |
| **Wouldn't Use** | | / | / | / | / | / | | / | | | | / |
| **Wouldn't use often** | | | | | | | | | | | / | / |

| Stimulus to Response | 13. Social Media Info | 14. Trend Info | 15. Vouchers | 16. Incentives | 17. Rewards | 18. Discounts | 19. Competitions | 20. Social Media Promotion | 21. Personalisation | 22. Customisation | 23. Merchandise Categorisation | 24. Augmented /Virtual Reality |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Add On Purchase Intentions | | | | | | | | | / | | | |
| Brand Loyalty | | | / | | / | | | | | | | |
| Brand Patronage | | | / | | | / | / | | | | | |
| Brand Re-patronage | | | / | | / | | / | | | / | / | |
| Brand Relationships | | | | | / | | | | | | | |
| Brand Satisfaction | | | / | | / | | / | | | / | | |
| Browse | / | / | / | / | / | / | | | / | / | / | |
| Browse to go in store | | | / | | | | | | | | | |
| No Purchase Intentions | | / | | / | | / | | / | | / | | / |
| Purchase Encouragement in Store | | | / | | | | | | | | | |
| Purchase Intentions | / | / | / | / | / | / | | | / | | | / |
| Wouldn't Look for | | | | | | | / | / | | | | / |
| Wouldn't Use | / | / | | | / | | / | / | | | | / |

### 9.1.3 Research Step 1: Sorting Task Conclusion

In conclusion of step 1 of data analysis and the first part of the interview procedure, the sorting task was able to fulfil propositions 3 and 4. By analysing each stimulus against the behaviours that were mentioned by each participant, a frequency analysis calculated the most prominent connections. The results are shown within the matrix table (9.26) and display the possible behaviours of UK females aged between 18-34 viewing the design stimuli of mobile applications.

Such results are useful for fashion retail practitioners during the designing of their mobile web app and mobile native applications. By referring to the matrices, the designer can ensure that they utilise the stimuli that will influence the retailer's desired behaviours, such as purchase intentions or inspiration. The results of this study are therefore an important insight into the emotions and behaviours of the mobile consumer.

## 9.2. Research Stage 2:

## Research Step 2: Key Questioning

In order to understand why the participant had decided to group the stimuli as they did, they were asked to utilise the verbal protocol approach when viewing the cue cards. After the participant had viewed each stimuli cue card, they were prompted to begin communicating their thoughts. The interviewer utilised probing questions to clarify the chosen themes and to prompt for more information.

The following discussion will be separated according to the five response types that were collected: behaviours, descriptives, motivations, affects and cognitions, finishing with a conclusion of the key questioning stage (step 2). All of the results have been tabulated within Appendix P.

### 9.2.1. Behavioural Responses Reasonings

The results of the behavioural responses can be found previously in section 9.1 and will be discussed further within section 9.3.1.1.

### 9.2.2. Design Descriptives

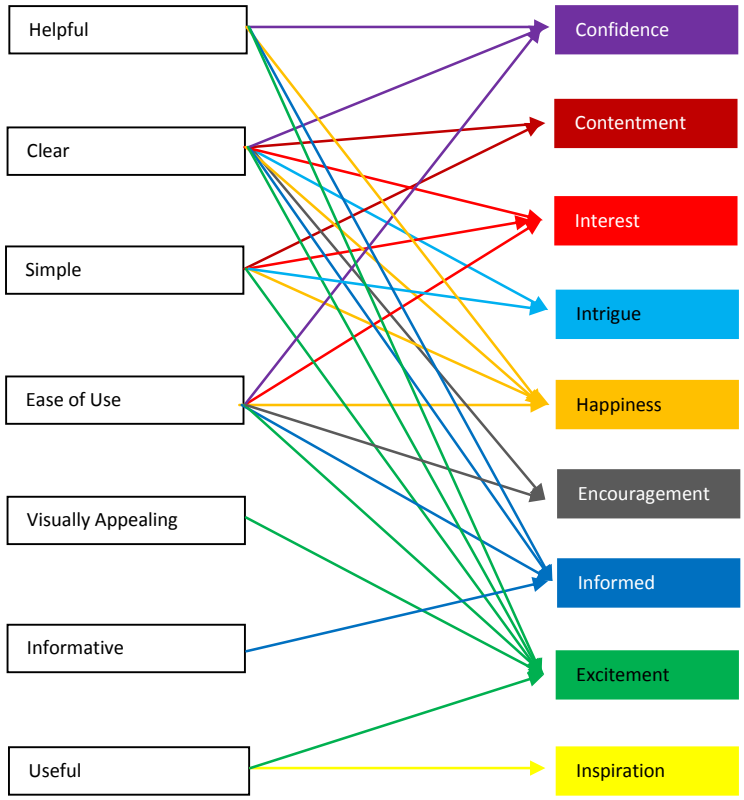
In section 8.2.2 within the first qualitative results chapter, two results matrices (figure 8.2 and 8.3) of positive and negative descriptions to emotions are shown as large, colourful diagrams. The content of the matrices display how particular design characteristics can influence emotional responses in the consumer. Such information is important for retail designers as it enables them to understand how to design each stimulus to influence particular emotions.

By collecting further descriptives within the second stage of research, it allowed the researcher to verify the connection between design characteristic and emotion. Of the original matrices, only those connections of a frequency of 2 or more have been retained (Krippendorf, 2001). Furthermore, only those connections found within the analysis of both the first stage and second stage of research have been retained. Therefore figure 9.4 displays verified connections between design characteristics of stimuli in the mobile environment, and the emotional responses they influence within the mobile consumer.

The matrix is read regarding the emotions. Each emotion is given a colour, and by following each coloured arrow to its corresponding emotion, the reader is able to view which descriptive leads to which emotion. For instance, if the design is helpful, clear and easy to use, the user will feel confidence. If the design is useful, the user may feel inspired.

The matrix (figure 9.4) is another useful diagram that retailers and mobile designers could utilise during the designing of their mobile channel. The retailer is therefore recommended to utilise the emotions matrix as a checklist during mobile channel design.

**Figure 9.4 Design Descriptives to Emotions Matrix**




## 9.2.3. Motivations for Stimulus Usage

Although the extraction of motivations was not an objective of the research, the researcher felt them too important and interesting to exclude from analysis. During the transcribing process, it was noticed that each participant spoke numerous times about their motivations before and during their viewing of the stimulus. Although the stimuli cue cards were of course only for viewing purposes, the majority of participants were able to get a sense of how they would use each stimulus in a realistic situation. This allowed them to speak openly about what would motivate or demotivate them from using the stimulus on a mobile application.

The following section will analyse the motivations that were extracted from the interview transcriptions, highlighting the key findings.

#### 9.2.3.1. Usage motivations

| | | |
|---|---|---|
| 1. | Use due to an intrigue | Use the stimuli due to an intriguing emotion |
| 2. | Use due to an interest | Use the stimuli due to feeling interested in it |
| 3. | Use due to a need | Use the stimuli because you need to |
| 4. | Use if I had time | Use the stimuli only if you had the time |
| 5. | Use if it caught my attention | Use the stimuli only if it caught your attention |
| 6. | Use once to try | Use the stimuli once to try it out |
| 7. | Use to pass time | Use the stimuli to pass time whilst waiting |

- *Use due to an intrigue and interest*

The first three motivations relating to usage were gathered from the participants noting their intrigue, interest or need to use the stimuli. All are slightly different and were separated as such. Some participants mentioned that they would use the stimuli due to an intrigue they had.

***INT2 Discounts:*** *"I'm intrigued to see what its all about, so its about gaining a better picture of the product."*

***INT2 Competitions:*** *"I might click on them.. In terms of just intrigue and entertainment value…"*

This relates to the participant's inquisitiveness to use the stimuli because they had never seen it before, they were unsure about it or it was intriguing them to find out more about it. Yang and Kim (2012) note how consumers elicit hedonic motivations towards mobile retailing usage due to an intrigue. Intrigue as a motivation could be classified as an adventurous motivation (Arnold and Reynolds, 2003) as the consumer could be utilising the stimuli to experience a different environment, to try new things and get new ideas. In the same way, it could also be 'idea shopping' (Arnold and Reynolds, 2003), with more of a purpose of gaining new ideas and information (Yang and Kim, 2012). Therefore, intrigue as an emotional feeling could be the motivating factor of either the adventurous or idea shopper (Arnold and Reynolds, 2003).

This motivation differed from the motivation of usage due to an interest. The participants commented that they would use the stimuli because they were interested in it. This connotes a previous experience with the stimuli that allowed them to feel a prior interest. This motivation is also hedonic and arguably for gratification purposes (Kim, 2006) as mentioned by Arnold and Reynolds, (2003). In a number of cases, if the

consumer felt interested to use the stimuli, it led them to browse and explore the app further. For example:

***INT9 Brand Layout/Text/Colour*** *"I'd click on which ever bit I wanted to go to, if I wanted lace, I'd click on the lacey trends."*

The participant is here stating that if she saw a trend inspired piece on lace, she would select it if she was interested. This in turn led the participants to browse and explore the app further. This suggests that if the consumer is made to feel interested by the stimuli, they are more likely to search for products and other areas of interest. Interest as an emotion could therefore have the potential of creating app stickiness, increasing duration and retention to the application (Lu and Lee, 2010).

- *Use if I had time, Use if caught my attention, Use once to try, Use to pass time*

Four other utilitarian motivations became apparent relating to time and attention. The participants noted that they would utilise the stimuli if they had time, if it caught their attention, to pass the time, or they would use it once to try it out. The motivation to use if the participant had time led to browsing and purchase intentions.

***INT13 Product Viewing Imagery:*** *"Yea, I like, it depends, sometimes ill just browse and browse, but then sometimes if I've got more time I will fill my basket and then delete what I don't want afterwards."*

Conversely, it also led the consumer to disuse the stimuli and to not purchase.

***INT4 Promotional Imagery:*** ***"****Erm, this again, it doesn't make me want to buy but its something that Id look at if I had the time"*

This suggests that although the participant feels motivated to use it if they had time, their consequent behaviours could be negative. In such a way, the motivation could lead to both negative and positive outcomes. Similarly, the motivation to try the stimuli once led the consumer to disuse the stimuli. The participants were saying that they would try it once but otherwise they would not use it.

Using the stimuli to pass the time conversely led the consumer to browse the application, suggesting that consumers prefer to pass the time to entertain themselves.

***INT9 Brand Videos/Sound:*** *"Erm, again I would use it to pass the time. I would use them… I usually just click on to them and if I get bored I just stop but its... Its really clear and obvious what it is and I probably would go on them"*

Using 'if I had time,' 'if it caught my attention' and 'once to try' all connote an element of doubt and disinterest. Using to pass the time however connotes that the action will fill the time for enjoyment. The results support this idea. Flavian and Gurrea (2009) also comment on passing time as a motivation for internet usage.

9.2.3.2. Gain Information

| | |
|---|---|
| 1. Gain new product information | Gain information about new products launching. |
| 2. Gain outfit and styling advice | Gain information concerning outfit creation and styling tips. |
| 3. Gain style and trend information | Gain information about the latest trends and fashion styles. |
| 4. Gain news | Gain news about the brand, events and products. |
| 5. Gain product selection information | Gain information about the whole product collection. |
| 6. Gain service and brand information | Gain information about the services the brand offers and brand information. |
| 7. Gain social opinions | Gain opinions on social networks from online friends. |

Participants noted that their motivation for using and looking at the stimuli was to gain a certain type of information, whether it be product or service based.

***INT20 Brand Relationship Features:*** *"I'd want to gain information, yea. It is informational, but only to an extent. I would say it was more, informational then inspirational for me. Information about what the brand are doing, like what they're working on, what's happening with them, what's exciting."*

The motivations are utilitarian as the consumer is engaging with the stimuli in order to gain information (Yang and Kim, 2012). As the motivations led the participants to explore the app to find information, it suggests that it is the participant's utilitarian motivations rather than their feelings towards the stimuli that leads them to explore the application.

However, Arnold and Reynolds (2003) defined hedonic 'idea' shoppers as those that shop to collect trend and fashion information. Therefore, gaining new information, advice and trend information could be a hedonic motivation also. Xia (2010) commented on the often simultaneous occurrence of both hedonic and utilitarian

motivations and this study would agree. Consumers shop for multiple purposes (Xia, 2010).

Furthermore, it is interesting to discover that the motivations in this category are parallel with some of the design stimuli. Product information, style advice, trend information, product information, service information, social media (news) and social media promotion (opinions) were seven of the design stimuli that were tested, highlighting how important these stimuli are to the fashion consumer. If the consumer utilises an application due to a motivation to gain style advice and trend information, it is obvious to state that the app must firstly have style advice and trend information available.

9.2.3.3. Product Evaluation for Purchase

| | |
|---|---|
| 1. Gain visual product details | Use the stimuli to gain visual details of the product. |
| 2. Gain specific product details | Use the stimuli to gain specific details and information about the product |
| 3. Gain product confidence and reassurance | Use the stimuli to be reassured of how the product will look when ordered. |

Motivations were classified under the premise of utilising the stimuli to gain details about the product that would enable product evaluation; the end goal being to purchase. This included the participant using the stimuli to gain visual details about products, specific details about them (visual or textual) or to gain feelings of confidence towards products, e.g.

***INT9 Image Interactivity Technology:*** *"Yea, like its nice to go onto it and then actually see it in much more detail before you buy it, so I would buy something from this, but I wouldn't buy it straight from that (8). I wouldn't buy that product until Id done all of this stuff. I do like these tools. I would think they encourage my purchase intentions a little bit, there might be something to hide on the products, so its nice to zoom in because then you know and can tell all of the details so you know that the products okay."*

Overall, this allowed the participant to evaluate the products fully in order to decide whether to purchase. The motivation to gain visual product details was recorded the most prominently, to enable the participant to see how the product draped, fit or what finer details it consisted of, e.g.

***INT10 Product Viewing Video Features:*** *"You can see how its worn so you can get more information from it, you can see how it drapes, that helps you determine how heavy it is, and gives you idea of what you can wear it with or where you can wear it. "*

9.2.3.4. Gain Inspiration and Enjoyment (Pleasure)

| | |
|---|---|
| 1. Gain Inspiration | Use the stimuli to be inspired |
| 2. Gain enjoyment/entertainment | Use the stimuli to feel enjoyment and to be entertained |

The motivation to gain pleasure consists of hedonic and pleasurable motivations. Participants noted that they would use the stimuli in order to gain inspiration or to gain enjoyment/entertainment.

***INT20 Product Viewing Video Features:*** *"But I don't know whether it would necessarily persuade me to buy things from the video, I would probably just use that for inspiration."*

***INT3 Competitions:*** *"They're almost like my magazine things over there, the video options and blog feeds, so Id browse them through enjoyment."*

The participants were motivated to gain inspiration for an event, for the latest trends, for styling inspiration or to find new products. Their motivation to gain enjoyment or entertainment is entirely hedonic. There is a host of literature on the hedonic motivations and emotions of consumers to online retail stores, however mobile commerce research of the same is lacking. This research is able to show how the mobile environment can create pleasurable and hedonic motivations alike to those seen for the online environment.

9.2.3.5. Motivations for Non-Usage

| | |
|---|---|
| 1. Wouldn't normally use | Don't want to use the stimuli because you normally would not |
| 2. Won't enter, won't win | Will not enter a competition because you feel you probably won't win |
| 3. Email spam | Will not enter details in case of email spam. |

There were also a number of negative motivations relating to non usage. The participants commented that they wouldn't use the stimuli because it is something they wouldn't normally utilise.

***INT14 Services Information:*** *"I wouldn't normally look at this if I didn't have a question already"*

Others mentioned that they wouldn't enter competitions because they would never normally win, whilst others were de-motivated to utilise stimuli because of the email spam they thought they would receive as a consequence.

***INT8 Competitions:*** ***"****See, I think that's really cool, but I never feel like I win anything so I never enter them."*

***INT8 Competitions:*** *"Yes I might do but I'm a bit worried that if you don't click the right box, you'll just get spammed, your details will be given to someone else so I'm just a bit hesitant."*

These three negative motivations were recorded the most with the latter two relating to the competitions stimuli. The participants that commented that they would not use the stimuli because they wouldn't normally do so, connotes how consumers are often set in their ways and are unwilling to try new things. Retailers must therefore present new stimuli in a user-friendly manner in order to promote stimuli usage.

### 9.2.4 Affective Responses

An objective of the interview procedure was to gather the participant's emotional responses from a new list of emotions. The list was collected and designed during the analysis of the first stage of qualitative data analysis and included 24 positive, negative and neutral emotions. This section of the interview was the conclusive stage and will be discussed in section 9.3. However, during the verbal protocol approach and the questioning section of the interview, the participant openly elicited emotions that they were feeling upon viewing the stimuli. They were not necessarily asked to do so, yet were happy to describe their emotions as they imagined they would feel. The researcher therefore decided to code each of the emotions during the coding stages, placing each emotion into either a higher order code of 'positive', 'negative', or 'neutral.'

After the emotions had been collected from the final stage of the interview procedure, the researcher coded all of the freely elicited emotions with the emotions chosen on

the emotions list to ensure the results were thorough. The results of the emotional responses data collection can be viewed table 9.27 and the S-O-R models in Appendix Q.

#### 9.2.4.1. Affects Categorisation

The following list of emotions were recorded during interviews and were also only those found to lead to a particular behavioural response – as can be viewed within section 9.3.1.1 and Appendix Q. By categorising all of the emotions that were gathered, the following is noticed:

- Happy (Oliver, 2009), positive (Russell *et al*., 1989), comfortable (Kort *et al*., 2001), positive affect (i.e. "I like this", "I love that") (Fiore and Kim, 2007) and satisfied and contented (Mehrabian and Russell, 1974) are all pleasurable emotions, connoting the participant's pleasure at viewing the stimulus.

- Intrigued (Kort *et al.,* 2001) and interested (Oliver, 2009) imply the participant's inquisitive feelings towards the stimuli and suggest they want to view more. This suggestion is confirmed by the behavioural results of the study.

- Confident (Kort *et al.,* 2001) and reassured (Steine *et al.,* 2001) indicate the participants feeling of reduced risk and possible trust in the stimuli. It was found that in fact these emotions lead to brand trust. Reassured was not an emotion primarily gathered during research stage one and was therefore not available to select from the emotions list in the interview. However, participants were allowed to offer their own emotions if there were none on the list that correctly represented their feelings. The emotion of being 'reassured' will also have been coded during the key questioning stage and flowing conversation.

- Excited (Mehrabian and Russell, 1974), inspired (Christophel, 1990), encouraged and persuaded (Heath, 2006) are arguably arousal emotions as they are arousing certain feelings from the consumer beyond pleasure. This suggests that the stimuli could influence the participants heightened sense of pleasure.

- Informed (Russ, 2011) is an emotion that connotes how the user feels they have attained information.

- Neutral implies the participant's impartial feelings towards the stimuli. They are neither positive nor negative. Their behaviours are therefore hardly affected leading to both positive and negative behaviours.

- Disinterested (Oliver, 2009), bored and annoyed (Mehrabian and Russell, 1974) are un-pleasurable emotions and connote how negative the participant felt towards the stimuli. In the majority of cases, these emotions led to the negative behaviours of stimuli disuse or non-purchase. Only on one occasion did a participants disinterest lead them to still browse the stimuli. Disinterest is a negative emotion, utilised in a number of emotions scales such as Oliver (2009). It concerns the participant's feeling no interest towards the stimuli, causing them to feel no need to utilise it.

- Uninspired (Russ, 2011) is a non-arousal emotion and would usually be found as the negative of a bi-polar pair. This led to the consumers disuse of the stimuli

(The references connote academics that have utilised the emotion in their work).

The behavioural response that each of the above emotions led to, and the stimuli from which they transpired, can be viewed within table 9.27.

### 9.2.5. Cognitive Responses

In addition to behaviours, descriptions, emotions and motivations, participants also elicited cognitions towards the stimuli. As the human processes involve either emotive or attitudinal feelings towards stimuli, it was essential to gather the cognitive thoughts in the same way to the other elicited thoughts.

#### 9.2.5.1. Brand Equity Cognitions

| | |
|---|---|
| 1. | Brand Identity Understanding |
| 2. | Brand Image Development |
| 3. | Brand Recognition |
| 4. | Feeling Familiarity |
| 5. | Brand Reinforcement |
| 6. | Brand Info and Learning |
| 7. | Perceived Brand Quality |

In total, nine cognitions relating to the brand and brand equity were recorded. The key findings will be explored.

- *Brand Identity Understanding*

Participants stated their understanding of the brand identity after viewing the stimuli. The cognition is based upon the brand portraying their image and identity in a way that allows the consumer to form an opinion. The quotations below are some examples:

***INT 1:*** *"Yes because if it's the overall presentation and it's the brand name and logo and layout that is specific to them, then its specific to that brand, so that to me is the brand informing me about them."*

***INT12****: "But obviously the background and the images tell me a lot about the brand."*

By viewing the variety of brand insignia, the participants were able to gain a sense of the brand, its values and its intended identity. Abratt and Kleyn (2012) state how the brand logo is a part of the visual brand identity, and helps to demonstrate the brand values (Da Silva and Alwi, 2008). The layout and presentation style additionally help to deliver the brand identity (Abratt and Kleyn, 2012) as strong elements of the brands design (Rowley, 2004; Okonkwo, 2007; Harridge-March, 2006). This study found this to be true, most specifically for mobile consumers.

- *Brand Image Building and Development*

The brand image is the consumer's perception of the brand and the image that forms in their mind upon viewing brand stimuli. The codes for the brand image development were selected as they were more opinion based, mentioned the brand image or mentioned that the brand image was being strengthened or developed in their mind.

One participant stated:

***INT18 Brand Layout/Text/Colour*** *"But I like the background on this, it's very good. And it does fit in with Hollister's image which is a good idea. (…) its brand recognition definitely, and I think if I did shop at Hollister it'd be sort of, ooh its Hollister, wow, it look's really cool and all that kind of thing, so I think that in the right consumer, yea it would create more brand trust with all of the continuity and everything because you know its genuine Hollister because its got all of their fonts and style."*

Here participant 18 mentions that the background, fonts and style fits with Hollister's brand image, leading her to feel brand recognition and brand trust. The consumers

perception of a brand's image has been found to influence trust towards specific web sites previously (Fam *et al*., 2004).

- *Brand Recognition*

In this study, brand recognition was found to lead to browsing, app exploration, the consumer's intentions to not use the application and brand trust. Belen del Rio *et al.,* (2001) found that the brand name is the key way for consumers to identify a brand and to gain brand awareness. Park and Lennon (2009) also found the brand name to be a cue for brand recognition and evoked product, store and brand evaluations. The brand logo additionally enables brand identification and recall (Kapferer, 2008), enabling the consumer to recognise the brand instantaneously (Karjalainen, 2007) via the visual symbol. Brand recognition has also been found to lead to brand trust previously (Chen and Dhillon, 2003).

***INT18 Brand Layout/Text/Colour*** *"I wouldn't say that's important but I think that it's a good idea, because it just helps consumers immediately recognise, like you'd see this, the worn out look and you'd immediately go, 'oh that's going to be either Hollister of Abercrombie and Fitch'."*

- *Brand Information and Learning*

The participants learned about the brand via the brand relationship features. Although this did not provoke any intentions to browse and purchase, the stimuli still allowed the consumer to be informed about the brand. By reading the copy within the blogs or newsletters, mobile consumers can learn and be informed about the brand enabling them to build up a more knowledgeable brand perception. This does not push them to purchase, but it may consequently affect their decisions to patronise that brand in the future.

***INT3 Brand Videos/Sound:*** *"I think it's either a leisurely feature or learning about the brand. About their look and their lifestyle, telling you a bit more about where they think they are sort of, high fashion, creating relationships."*

### 9.2.5.2. Feelings of Influence

| | |
|---|---|
| 1. | Feeling influenced and persuaded |
| 2. | Feeling drawn in and attracted |

- *Feeling influenced and persuaded*

The participants also felt influenced and persuaded by branding and promotional stimuli. This in turn led them to browse, purchase and explore the application.

***INT9 Brand Name/Logo/Presentation Style*** *"Yes yea. I'm quite pleased I like the pictures and then Id be more persuaded to go into more information research."*

Therefore, the cognition had a positive effect on the participants, pushing them to continue their exploration of the app. Promotional stimuli is often utilised as a persuasive marketing tool (Cadden and Leuder, 2013), therefore this result shows how promotions in the mobile environment can be just as persuasive as traditional methods.

#### 9.2.5.3. Miscellaneous Cognitions

| |
|---|
| 1. Feeling updated |
| 2. Feeling reduced risk |
| 3. Feeling aided to product browse |

- *Feeling Updated*

Participants stated that they liked to feel up to date and the stimulus facilitated such.

***INT10 Brand Relationship Features:*** *"I like to feel up to date with their new innovations or whatever it is that they're doing."*

As a result, this led them to form brand relationships, browse and produce purchase intentions. This was felt after viewing the brand relationship features like the blogs and newsletters, social media information and trend information. Such features are therefore strategic in updating the consumer and persuading them to browse or purchase.

- *Feeling Reduced Risk*

The category was coded as participants felt that the stimulus of image interactivity technology (IIT) reduced any doubts or took away any risks.

***INT11 Image Interactivity Technology:*** *"I would feel quite happy I suppose but it just, it minimises the risk of purchasing online."*

This led to purchase intentions, highlighting how important IIT is, not only for the online consumer but now the mobile user also. IIT has the ability to take away purchasing risks, providing the participant with intentions to purchase (Kim and Lennon, 2010). IIT is therefore a vital stimuli for retailers to implement within their mobile commerce strategy.

- *Feeling aided to product browse*

The participants felt that certain stimuli aided them when browsing the application. For example:

***INT1:*** *"Yea, these would be aiding me in my search for an item."*

***INT10: "****Yes certainly, because it facilitates you looking further at it."*

This led to brand repatronage, browsing intentions as well as no purchase intentions. The comments came from the customisation and merchandise categorisation stimuli, showing how both of these stimuli are essential in facilitating the consumer's usage of the application. It not only helps and influences them to browse, but to also repatronise that brand again. Although it does not increase purchase intentions, its purpose seems more to aid the consumer and to increase positivity towards the brand, which these results have found.

#### 9.2.5.4. Negative Cognitions

| | |
|---|---|
| 1. | Not drawn in |
| 2. | Feeling forced or pushed |
| 3. | Impersonal Service |

- *Feeling forced or pushed*

This cognition is alike to 'feeling influenced and persuaded' yet has a more negative connotation. The cognition was coded regarding comments of brand pushiness and shoving or forcing information at them.

***INT11 Style Advice: "****But sometimes as well though you feel like they're trying to force it on you with these things"*

By pushing the participant past an influential feeling to a feeling of being forced, their comments were much more negative. In a number of cases however, the forcefulness of

the brand still led the participant to produce purchase intentions or browsing intentions, perhaps signaling that pressurising consumers can often lead to increased sales. It also led participants to disuse the application, signifying that there may be a limit to how far a brand can push their sales tactics.

- *Impersonal service.*

Participants noticed that some stimuli were impersonal or less personal than others. This in turn led them to feel no purchase intentions, connoting how important personal service is to the mobile consumer.

***INT1 Brand Imagery/Copy:*** *"Because if a brand hasn't particularly made an effort to be either personal or informative in any way, then if they've not presented their style and their brand to me like that, then I'm obviously not going to use it and I wouldn't be encouraged to use it."*

### 9.2.6 Key Questioning Conclusion

The key-questioning phase enabled the participants to elicit their thoughts, attitudes and feelings towards the 24 design stimuli. This not only added to the information that was collected in stage one, but verified some of the previous results. In addition, it created new insights including motivations for usage and cognitive responses as well as adding to the collection of emotional responses.

Its main purpose was for the explanation of chosen themes by each participant, so that they were able to elaborate on their choice and why they felt they would behave in such a way. This stage of the interview procedure enabled a vast amount of data to be collected, from which a multitude of codes were developed. Each of these code sets became extremely useful when it came to the analysis of stimulus against organism and organism against response.

Without questioning the participants as to their sorted themes, the researcher would have had to take the participants sorted theme names as the behavioural responses. However, in some cases, the participant sorted their themes accidentally regarding motivations, such as "I would use these to gain inspiration." However, during their verbal descriptions, they elicited behaviours such as, "it would make me re-patronise the brand." In such a case, the researcher had to abandon the sorted motivational theme name given by the participant and code the behaviour as 'brand re-patronage'. In

such a way the questioning phase of the interview allowed the coding procedure to extract the most reliable pieces of data.

## 9.3. Research Stage 2:

## Step 3 - Emotional Responses towards Sorted Themes

The aim of the final section of the interview procedure was to gather the participant's emotions towards each stimulus, to test how the consumer's emotions might affect a consequent behavioural reaction (P5). The participant was asked to go through each individual cue card regardless of theme, and to choose how they emotionally felt towards it. This meant that for each stimulus, one emotion from a set of 24 was chosen and recorded, allowing for a straightforward analysis procedure.

The matrix table (9.27) displays the links between emotional and cognitive responses down the vertical column and the behavioural responses along the horizontal rows. Each box not only shows the link between the cognition/emotion and behaviour, but displays which stimuli it was recorded for. This provides an effective way of understanding which stimulus formed which cognitive/emotional to behavioural reaction. Each number relates to the stimulus number, displayed within the key to the left. By reading the matrix, a retailer or academic is able to appreciate which stimuli led to which cognition and what behaviour was then caused, forming the full S-O-R linkage. This matrix therefore forms the most concise results of the study.

**Table 9.27 Affective and Cognitive Responses to Behavioural Response Matrix**

Key

1. Brand name, logo, layout, presentation style
2. Brand copy, colour, text.
3. Brand imagery
4. Brand Videos
5. Brand Relationship Features
6. Product Viewing Videos
7. Product Viewing Imagery
8. Promotional Imagery
9. IIT
10. Product Information
11. Services Information
12. Style Advice
13. Social Media Information
14. Trend Information
15. Vouchers
16. Incentives
17. Rewards
18. Discounts
19. Competitions
20. Social Media Promotion
21. Personalisation
22. Customisation
23. Merchandise Categorisation
24. Augmented/Virtual reality

| Organism to Response | Add On Purchase Intentions | Brand Loyalty | Brand Patronage | Brand Relationships | Brand Re-patronage | Brand Satisfaction | Brand Trust | Browse | Browse for Add on products |
|---|---|---|---|---|---|---|---|---|---|
| **Affective Emotions** | | | | | | | | | |
| **Happy** | | | | 5 | 17/22 | 15/22 | 1 | 1/2/3/5/6/7/12/15/17/18/21/22 | |
| **Intrigued** | | | | 5 | 3 | | 1 | 1/2/3/5/7/8/13/18/21 | |
| **Confident** | | | | | | | 1/2/3/4/11 | 4 | |
| **Comfortable** | | | | | | | 1 | | |
| **Reassured** | | | | | | | 1 | | |
| **Interested** | | | | | 3 | 3 | | 1/3/6/7/13/14/16/18 | |
| **Neutral** | | | | | | 5/11 | | 16/18 | |
| **Contented** | | | | | | | | 8 | |
| **Excited** | | 17 | | | 17/19 | 17 | 4 | 1/2/3/4/5/13/17/21 | |
| **Positive** | | | | | 5/17/22 | 3/22 | | 1/3/7/12/15/18/21/22 | 12 |
| **Inspired** | 21 | | | 5 | | | | 3/6/8/13/14/15/16/21/22 | |
| **Pleased** | | | | | 23 | 15 | | 3/12 | |
| **Informed** | | | | 5 | | | 11 | 3/7/13/14 | |
| **Encouraged** | | 17 | 15 | | 17 | 15 | | 15/16/17/22 | |
| **Persuaded** | | 17 | | | 17 | 17 | | 7/8/15/16 | |
| **Positive Affect** | | 17 | | | 17/22 | | 11 | 7/14/15/18/21 | |
| **Disinterested** | | | | | | | | 12 | |
| **Satisfied** | | | | | 17 | | 11 | 7/15/21 | |
| **Special** | | 17 | | | 17 | | | 21 | |

Key

1. Brand name, logo, layout, presentation style
2. Brand copy, colour, text.
3. Brand imagery
4. Brand Videos
5. Brand Relationship Features
6. Product Viewing Videos
7. Product Viewing Imagery
8. Promotional Imagery
9. IIT
10. Product Information
11. Services Information
12. Style Advice
13. Social Media Information
14. Trend Information
15. Vouchers
16. Incentives
17. Rewards
18. Discounts
19. Competitions
20. Social Media Promotion
21. Personalisation
22. Customisation
23. Merchandise Categorisation
24. Augmented/Virtual reality

| Organism to Response | Add On Purchase Intentions | Brand Loyalty | Brand Patronage | Brand Relationships | Brand Re-patronage | Brand Satisfaction | Brand Trust | Browse | Browse for Add on products |
|---|---|---|---|---|---|---|---|---|---|
| **Cognitive Attitudes** | | | | | | | | | |
| **Brand Identity Understanding** | | | | | 1 | | | 1/3/6 | |
| **Brand Recognition** | | | | | | | 1/2/3 | 1/2/3 | |
| **Brand Reinforcement** | | | | | | | 1 | 1 | |
| **Feeling Familiarly** | | | | | | | | 1/2/3 | |
| **Brand Image Development** | | | | 5 | 5 | 5 | 2/3 | 3/5 | |
| **Feeling Influenced/Persuaded** | | | | | | | | 2/3/15 | |
| **Feeling Drawn In** | | | | | | | | 3 | |
| **Perceived Brand Quality** | | | | | | | | 3 | |
| **Feeling Updated** | | | | 5 | | | | 13 | |
| **Aided to product Browse** | | | | | 22 | | | 22/23 | |
| **Feeling Forced or Pushed** | | | | | | | | 16 | |

Key

1. Brand name, logo, layout, presentation style
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18. Discounts
19. Competitions
20. Social Media Promotion
21. Personalisation
22. Customisation
23. Merchandise Categorisation
24. Augmented/Virtual reality

| Organism to Response | Browse to go in store | Explore the App | Not Purchasing | Purchase Confidence and Reassurance | Purchase Intentions | Use if caught attention | Use if I had time | Use to Pass time | Wouldn't Look for |
|---|---|---|---|---|---|---|---|---|---|
| Happy | | 1 | 22/24 | | 6/12/15/17/18/21 | | | | 11 |
| Intrigued | | | | | 13/18 | 12 | | | |
| Confident | | | | 10/11 | 9/10/11 | | | | |
| Comfortable | | 1 | | | | | | | |
| Reassured | | 1 | | | | | | | |
| Interested | 7 | | | | 7/8/9/14/15/16/18 | 6 | 4 | | 6/19 |
| Neutral | | 1 | 8/11 | | 18 | 4/13/14/19 | 4/24 | 5 | 20 |
| Contented | | 1 | | | | | | | |
| Excited | | 1 | | | 8/17/21 | | | | |
| Positive | 15 | | 22 | | 7/8/9/12/15/18/21 | | | | |
| Inspired | 15 | | 5/14/24 | | 6/8/16/21 | | 613/24 | | |
| Informed | | | | 11 | 7/9/10/14 | | | | |
| Encouraged | 15 | | | | 4/9/12/15/16/17/18 | 19 | | | |
| Persuaded | 15 | | | | 9/10/15/16/17/18 | | | | |
| Positive Affect | | | 22 | 911 | 9/14/15/17/18/21 | | | | |
| Disinterested | | | 5 | | | 19 | | | |
| Satisfied | | | | 11 | 11/13 | | | | |
| Brand Identity Und | | | 5 | | | | | 4 | |
| Brand Recog | | 1/2/3 | | | | | | | |

Key

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2. Brand copy, colour, text.
3. Brand imagery
4. Brand Videos
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19. Competitions
20. Social Media Promotion
21. Personalisation
22. Customisation
23. Merchandise Categorisation
24. Augmented/Virtual reality

| Organism to Response | Browse to go in store | Explore the App | Not Purchasing | Purchase Confidence and Reassurance | Purchase Intentions | Use if caught attention | Use if I had time | Use to Pass time | Wouldn't Look for |
|---|---|---|---|---|---|---|---|---|---|
| Brand Image Development | | | 5 | | 3 | | | 4/5 | |
| Feeling Influence/Persuaded | 15 | 2 | | | 15/16 | | | | |
| Brand Info and Learning | | | 5 | | | | | | |
| Feeling forced or pushed | | | | | 16 | | | | |
| Feeling Updated | | | | | 14 | | | | |
| Impersonal service | | | 14 | | | | | | |
| Aided to product Browse | | | 22 | | | | | | |
| Feeling Reduced Risk | | | | | 9 | | | | |

Key

1. Brand name, logo, layout, presentation style
2. Brand copy, colour, text.
3. Brand imagery
4. Brand Videos
5. Brand Relationship Features
6. Product Viewing Videos
7. Product Viewing Imagery
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17. Rewards
18. Discounts
19. Competitions
20. Social Media Promotion
21. Personalisation
22. Customisation
23. Merchandise Categorisation
24. Augmented/Virtual reality

| Organism to Response | Wouldn't Use | Wouldn't use often |
|---|---|---|
| Neutral | 4/5/13/14/19/20 | 11 |
| Excited | 19 | |
| Disinterested | 2/3/5/6/13/19/20/24 | |
| Annoyed | 19/20 | |
| Uninspired | 19 | |
| Bored | 20 | |
| Brand Identity Understanding | 2/3 | |
| Brand Recognition | 2/3 | |
| Not Drawn In | 4 | |
| Feeling forced or pushed | 13 | |

#### 9.3.1.1. S-O-R Model Development

The objective of the fifth proposition was to identify the affective and cognitive responses that occurred when viewing a stimulus within a mobile application, and how these may then lead to a behavioural reaction. As mentioned previously, although the results could easily show what behaviours were caused by the stimulus and concurrently which emotions were caused by the stimulus, analysing the emotions that specifically lead to those behaviours was a more difficult task. Utilising the NVivo qualitative analysis software and by coding the transcripts thoroughly, matrix analysis was able to explore the behaviours that were created via emotions to a specific stimulus. In such a way, this fulfilled the fifth and final proposition made by the research and suggests that the emotional response of the mobile consumer can lead to their behavioural reaction.

In order to demonstrate the abundance of results for this section of the research and from table 9.27, it was decided that each result be separated according to stimulus. This meant that each of the 24 stimuli would have their own S-O-R model demonstrating the affective, cognitive and behavioural responses they influence. Following a generic S-O-R framework, each of the models flows from stimulus, through the organismic states which are affected by the stimulus, and finally to the behavioural responses. The moderating factors of motivations are additionally included, and intervene between the stimulus and organism. The research additionally found however, that motivations could also lead to behaviours: a connection that has been demonstrated by arrows from motivation to behaviour. The S-O-R models can be found within Appendix Q.

Due to the in-depth information displayed within the matrix (table 9.27) and the S-O-R models (Appendix Q), each stimulus will be discussed to highlight the most significant and innovative results. The italic subtitles beneath each stimulus title informs the reader of the key findings connected to that stimulus, with data examples provides for each finding.

### 9.3.1.2. Brand Name, Logo, Presentation Style

As the three stimuli of the brand name, brand logo and presentation style were tested within one stimulus category, it is difficult to separate them according to what they each influence separately. However, in an application context, the three elements are often never separate and instead usually form the homepage of the application. In such a way, the first stimulus category regards the app homepage and suggests the consumer behaviours, motivations and emotions when viewing such. The findings will be discussed.

*- Brand Trust*

Brand trust was created via the participant's pleasurable and inquisitive states on viewing the stimulus. Additionally it was caused by the participant's recognition and reinforced knowledge of the brand. By recognising the brand within the interview material, the participants felt confidence and reassurance due to their previous memories and brand experiences.

***INT2 Brand Name/Logo:*** *"It's almost just reassuring that I'm on the right thing, so I guess reassurance."*

This suggests the connection between influencing feelings of confidence and reassurance and a consequent trusting behaviour. Ruparelia *et al.,* (2010) also commented on this connection, noting that an established brand name can provide familiarity, assurance and trust; parallel to the findings of this study. If retailers are therefore able to reassure their consumers and influence feelings of confidence, they could heighten their brand trust.

Brand trust is extremely important for mobile retailers due to the consumer's perceptions of security risks (Kim, J. and Lennon, 2010). If a website or mobile app is able to increase their perceived trust, the rates of purchase intentions will increase (Li and Yeh, 2010). In such a way, retailers are constantly pursuing ways in which they can increase brand trust due to its affect on other consumer behaviours.

*- Browsing Intentions*

There is a clear connection between the emotions of exctement, interest and intrigue that the participants felt upon viewing the stimuli and their choosing to browse the

application. Arousal emotions such as these, have been found previously to increase the consumer's browsing behaviours (Sherman *et al.*, 1997).

Interest and intrigue are therefore suggestively pre-emotions to product browsing.

***INT6 Brand Name/Logo:*** *"Id also be quite intrigued to maybe go onto this notebook cause I don't know what this is, so anything all the things that aren't necessarily shop, that could be recommendations, or kind of like lookbooks in a way, I would be more inclined to go towards them just to see any kind of latest styles that I could add to my current style."*

*- Exploration of the App*

A behaviour that became apparent only for the first three branding stimuli was app exploration. Rather than browsing which is product search based, the exploration of the application was a behavioural code gathered regarding the participant's desire to look around the app.

***INT6 Brand Name/Logo*** *"Yea, yea it would be an exploration thing to start off with."*

Their search is more for activities, products or imagery rather than specifically for products to buy. It was found that the consumer's feelings of brand recognition led them to want to explore the app, possibly spurred by their previous knowledge of the brand. This study therefore finds a connection between brand recognition, positive emotions and app exploration.

*- Gaining information, advice and trends*

Out of four motivations collected for the stimuli, three led to app exploration. The participant's need to gain product information, styling advice and trend information encouraged them to explore the app in a search for such information. This suggests that fashion retailers should promote sections of their app on the homepage that lead to styling news or fashion advice. In such a way, the interested consumer can be led straight to the information they desire, allowing them to explore the app further and increase app stickiness.

### 9.3.1.3. Brand Layout, Copy, Font and Colour Schemes

The stimuli were again tested together and can therefore not be separated in order to form a clear representation of their effects. However, the copy and font come hand in hand and the colour scheme is often integrated with the two also. The colour scheme does extend further than the copy however into background colours, textures, banners and logos. These results display the consumer's feelings towards viewing the copy, fonts and colour schemes within the homepages of the mobile app.

*- Brand trust, Browse, Explore the App*

These three behaviours were also found for the brand logo, presentation style and layout. As such, it suggests that the combination of the logo, presentation style and layout with the copy, text and colour schemes are often looked upon as consistent stimuli by the consumer. In the same way that the brand logo can create brand recognition leading to trust, browsing intentions and app exploration, the copy, fonts and colour schemes can do the same.

### 9.3.1.4. Brand Imagery

The brand imagery provoked seven alternative consumer behaviours. Browsing was the most prominent, with 14 of 20 participant's (70%) stating that the stimuli would lead them to browse. Three noted that it would lead to brand satisfaction.

*- Brand Recognition*

As seen for the previous stimuli, brand recognition and confidence provoked by the imagery led to brand trust. A number of academics have previously found a connection between online imagery, trust and credibility (Page and Lepkowska-White, 2002; Heeter, 2000; Chen and Dibb, 2010) and this study suggests it is the same for the mobile consumer.

*- Brand Trust and Purchase Intentions*

Brand trust and purchase intentions were found to follow cognitions regarding the brand image and the development of the image in the participant's mind.

***INT3 Brand Imagery*** *"I think it's important because it helps sort of strengthen the brand image so you can identify with it straight away, to who it is"*

This appears to suggest that retail photographic images that represent the brand and enhance the brand image for the consumer may lead to positive results for the retailer. Brand graphics have been previously described as offering information about the brand to the consumer (Eroglu *et al.,* 2003; Chen and Dibb, 2010), enhancing its credibility. This study has found results to suggest that imagery can now offer information and enhance credibility for the mobile user.

***INT20 Brand Imagery*** *"This helps you understand what they were thinking when they decided to stock it. It helps you understand their logic"*

*- Browsing Intentions*

For this stimulus, the intention to browse followed a variety of alternative emotions and cognitions. A large number of positive emotions led to browsing intentions including feeling inspired and happy.

***INT10 Brand Imagery*** *"Yea yea. It would inspire me, so I would browse more."*

By providing inspiration, the consumers were encouraged to look further, suggesting that retailers need to include inspirational imagery to provoke increased browsing.

*- Brand satisfaction*

Brand satisfaction is a behaviour studied by various academics such as Richins (1997) and Burns and Neisner (2006). It involves the consumer forming a heightened perception of the retailer and ultimately leaving satisfied. Such satisfaction often leads to further behaviours such as repeat shopping and purchasing intentions (Burns and Neisner, 2006).

***INT8 Brand Imagery*** *"I would feel very thrilled…, I see the brand in a more positive light than I would normally do. Yes they make me start thinking about specific items and think of how I could wear them, what I could wear them with, and visualising myself wearing these."*

For this study, satisfaction was found to derive from positive and interested feelings towards the imagery. This suggests that if retailers are able to provoke positivity via their brand images, they can encourage brand satisfaction. Graphics have been described previously as a web element that enhances enjoyment for the online user (Heeter, 2000) and this study suggests the same can now be said for the mobile user.

#### 9.3.1.5. Branding Videos

Four behaviours were found and only one cognitive attitude.

*-Would not use*

This is the first time that neutral feelings have led to app disuse and suggests that the consumer having no feelings towards the app can lead them to disregard it. The participants also stated that they did not feel drawn in by the stimulus which again led them to disuse the app.

***INT1 Brand Videos/Sound:*** *"I just don't like the idea of a video…I would much rather be able to take my own personal amount of time to flick through a campaign and take it in without a video telling me I have to watch 5 second of this and 20 seconds of this."*

This forms a connection between negative emotions and cognitions, and negative behaviours.

*- Encouragement to purchase*

The consumer's affective feelings of encouragement when viewing the brand videos led them to elicit purchase intentions. This suggests that videos are a tactical visual tool to encourage consumers to think about purchasing.

***INT5 Brand Videos/Sound:*** *"I'd probably be more inclined to buy something like that. Yea definitely because it says well I want to use this product to get this affect or I wanna wear this to make me look like this, and Id probably be more likely to buy it."*

*- Confidence to browse and trust*

Confidence and excitement both led to browsing behaviours and brand trust, again showing how confidence creates feelings of security and reassurance to keep browsing the application. Confidence has led to brand trust on a number of occasions throughout the results.

*- Would not normally use*

A number of motivations recorded for this stimulus relate to timing, passing time and trying the stimulus. One negative motivation was recorded – 'Would not normally use;' a motivation coded by the participants stating that they wouldn't use a stimulus because they normally wouldn't.

***INT2 Brand Videos/Sound:*** *"No I wouldn't seek it out, I wouldn't, if it was there on the front page, I might if I was bored, then perhaps, but generally I don't like to look at videos on apps and stuff like that."*

Trying the stimuli once and using the stimuli if the participant had time are not necessarily negative, yet have negative connotations. In fact, all three of the negative motivations led to the negative behaviour of stimuli disuse.

*- Product Evaluation*

The last three motivations are coded as product evaluation for purchase motivations. These motivations relate to the purpose of using the stimuli to evaluate the products with the intention to possibly purchase. It was found that these three motivations led to purchase intentions and suggests how the consumer's motivations to evaluate the product by watching videos, does lead to purchasing.

#### 9.3.1.6. Brand Relationship Features

*- Would Not Use*

Six participants (30%) noted that they would not use relationship features on an app, yet five participants did state that they could form a relationship with the brand via the stimulus. Brand relationships are formed via the consumers satisfaction, trust and commitment to a brand (Papista and Dimitriadis, 2012).

This finding suggests that there is segregation between those consumers who are willing to view and use relationship-building material such as blogs, news and newsletters, and those who are completely disinterested. Blogs can provide companies the chance to communicate on a personal level with their consumers, in order to express the brand character and personality (Kelleher and Miller, 2006), yet it seems that blogs and social areas on a mobile device are of low interest at the current time.

***INT4 Brand Relationship Features:*** *"I think it's just that I don't have time for stuff like this, it doesn't really interest me that much."*

In such a case, a retailer may feel the need to implement a small number of relationship features on their application to cater for those consumers who are susceptible to forming brand relationships, but to not overwhelm those who perceive them negatively.

*- Disinterest and Disuse*

Disinterest in the stimulus led the participants to disuse the feature. This was also found for previous stimuli and forms a link between disinterest and disuse.

*- Brand Relationships*

Via a number of positive emotions including inspiration, happiness, intrigue and feeling informed and updated, the participant was able to start forming relationships with the brand.

***INT16 Brand Relationship Features:*** *"It would be simply be building the brand image in my head. Personally I'm not the kind of person who would interact through it, it would just be positioning the brand in my mind. It would make me feel inspired maybe and encouraged to maybe go into the brand.*

***INT3 Brand Relationship Features:*** ***"****I think it's them trying to create a relationship and a strong brand image."*

This suggests that if a retailer is able to inspire the consumer, informing and updating them to the latest news and information about the brand, it can go as far as encouraging them to start forming relationships. Positivity and satisfaction have been previously found as a condition for forming brand relationships (Papista and Dimitriadis, 2012).

#### 9.3.1.7. Product Viewing Videos

For this stimuli, 9 out of 20 participants (45%) felt that product videos would lead them to browse for products, whilst seven said that it encouraged purchase intentions.

*- Disinterest and disuse*

However, disinterest in the stimuli has led 3 of the participants to disuse the feature with a four stating its not something they would look for. The connection between disinterest and disuse has been found a number of times throughout the results.

*- Inspiration*

Videos can be influential in encouraging purchase intentions and browsing behaviours and therefore retailers need to ensure that video features are utilised to their full

potential. By producing happiness and inspiration in the user, the participants felt that the product videos would increase their browsing and purchase intentions.

***INT6 Product Viewing Video Features:*** *"I'd be inspired by the trends and I would be more motivated and more inclined to go on and shop the products definitely."*

*-Positive Motivations*

The motivations for this stimuli were particularly lengthy. Eleven motivations were recorded including usage motivations, product evaluation motivations, information gain, usage purposes and pleasurable purposes. All of the motivations to utilise the stimulus were therefore positive. Nine of the eleven motivations led to browsing intentions whilst seven led to purchase intentions.

*- Motivations leading to Negative Behaviours*

Two of the motivations within the product evaluation category, 'Product Evaluation for Purchase' and 'Gain Visual Product Details', both led to stimuli disuse. This suggests that the participant feels that they would utilise videos to evaluate the products if they were to watch them, but generally they would not use such a feature. They also stated they would only watch the videos if they caught their attention, otherwise they wouldn't search for them. This suggests a recommendation whereby retailers place their video features in areas that are viewed often, such as the homepage or a trend page.

#### 9.3.1.8. Product Viewing Imagery

Thirteen participants (65%) noted that they would utilise product imagery to browse for products, whilst seven would utilise it to purchase.

*- Browsing to go in store*

The behaviour of 'browsing to go in store' was noticed for this stimulus. This behaviour was coded when participants spoke of utilising stimuli to browse products that they would later go to find in a physical store.

***INT15 Product Viewing Imagery:*** *"It would be more about encouraging me to go to the store to see it for myself."*

This suggests how mobile device applications can be employed as a lookbook for consumers. Whilst they may not purchase on the device, instead they can be inspired by the products and may go in-store to browse further as a consequence.

*- Positivity leading to Browsing and Purchasing*

The participant's feelings of positivity, interest and being informed about the products via the imagery led them to elicit purchase intentions.

***INT13 Product Viewing Imagery:*** *"I feel inspired and persuaded to buy more and I suppose informed because you know what they've got."*

Park *et al.,* (2005) previously found such a result, in that positive moods reduced the perceived risk of online apparel shopping, leading to purchase intentions. Furthermore, the longer a consumer browses a store, the more information they acquire, leading them to purchase (Kim and Lennon, 2010). The presentation style of online products was also found to be positively related to purchase intentions previously (Ha *et al.,* 2007).

Happiness, satisfaction, intrigue and positivity were all found to lead to browsing intentions. As such, provoking positivity in the mobile consumer will encourage them to browse and purchase, as found by Park *et al.*, (2005) for the online consumer. Numerous times throughout these results, browsing behaviours and purchase intentions have been linked in such a way.

*- 'Positive Affect'*

The emotion labeled 'positive affect' was gathered from comments such as:

***INT10 Product Viewing Imagery:*** *"Okay, that's really good, I like this."*

***INT11 Product Viewing Imagery:*** *"I think that's a really good idea."*

In their S-O-R model, Fiore and Kim (2007) stated that positive affects can include comments of 'liking' and 'goodness.' Mathwick and Rigdon (2004) also mentioned the attitudes of good-bad, like-dislike in their research. As such, any comments where participants stated they liked something or that it was good etc., were coded as a 'positive affect.' Therefore, by provoking attitudes of liking or goodness from the user, the retailer is able to encourage browsing intentions.

*- Product Evaluation*

Participants utilised product imagery for the purpose of evaluating the products before purchasing, to gain visual details about the products and to learn about the selection of products the retailer offered. This backs up previous online studies, that have found product viewing methods to be helpful to the visualisation of products when worn (Ha *et al.*, 2007).

***INT2 Product Viewing Imagery:*** ***"****I'm intrigued to see what its all about, so its about gaining a better picture of the product. Maybe like understanding the product better."*

Such findings suggest that product imagery is therefore important to those consumers who want to find out about the products on the application and reduce risk in order to think about purchasing (Ha et al., 2007).

#### 9.3.1.9 Promotional Imagery

*- 'Not Encouraged to Purchase'*

The behaviour titled 'not encouraged to purchase' was coded when participants mentioned they would not use the stimulus to purchase and it did not encourage any purchase intentions.

***INT4 Promotional Imagery:*** *"Erm, this again, it doesn't make me want to buy but its something that I'd look at if I had the time."*

It does not mean that the participants were so negative that they would not purchase at all or that they would be put off purchasing. In such a way, the behaviour is more neutral than negative and should signify the stimuli that do not help to encourage purchase intentions.

*- Inspiration*

It was foreseen that promotional imagery might be an inspirational factor on the app, that enabled users to be inspired by the styling and new seasons collections. This result was in fact recorded and inspiration was found to lead to browsing and purchase intentions.

***INT6 Promotional Imagery:*** ***"****Yea I love the idea of promotional imagery. Its quite an exciting thing, its really inspirational cause you can see the kind of models in the new season things, and it really kind of inspires you, it motivates you to go on to buy products."*

Intrigued, persuaded and contented were further emotions that were found to lead to browsing, again strengthening the connection between positivity and browsing intentions (Park *et al.,* 2005).

*- Gaining information and Pleasure*

In addition to feeling inspired by the imagery, the users were motivated to view promotional imagery for that purpose.

***INT9 Promotional Imagery:*** *"That's more style advice in my opinion for inspiration. I'd rather have that sort of thing."*

This research suggests therefore that consumers utilise promotional imagery as a way to gain inspiration, and such inspiration will lead them to browse and purchase.

#### 9.3.1.10. IIT

*- Purchase Intentions*

Purchase intentions were recorded for fifteen of the twenty participants (75%), displaying how influential IIT can be for consumer purchasing via mobile. IIT has been found previously to enhance consumer behaviours and attitudes towards online retailers and products (Fiore and Jin, 2003; Li *et al.*, 2001). A study by Lee *et al.,* (2006) found that IIT can indirectly affect behavioural intentions via the consumer's perceptions of ease of use, usefulness and enjoyment of the technology. Furthermore, those behavioural intentions have been found to include purchase intentions and confidence/trust (Mccormick and Livett, 2012) alike to the findings of this study.

*- Purchase confidence and reassurance*

Purchase confidence and reassurance were coded when participants spoke of an enhanced confidence and reduced risk to purchase.

***INT11 Image Interactivity Technology:*** *"You'd feel more confident in making the purchase and knowing that if it comes, its going to be almost exactly as it was on the screen."*

***INT10 Image Interactivity Technology:*** *"It minimises the risk of purchasing online or on a phone, because you cant try things on, and its almost as if the retailers saying they've got nothing to hide."*

Their confidence and reassurance was derived from the utilisation of the stimulus and the positive affect they had towards it, described previously as comments of 'liking' or 'goodness' (Fiore and Kim, 2007). Therefore, when consumers utilise such technology and perceive it to be 'good' and 'useful', this could lead them to build up their purchase confidence. Park *et al.,* (2005) also found that IIT features reduce risk, leading to purchase intentions. Therefore, these results suggest that IIT on a mobile device is useful in reducing risk, building confidence and encourage purchasing.

*- Product Evaluation*

It was found that consumer motivations to evaluate the products and to gain visual details about the products could lead to purchase confidence and purchase intentions. Ha *et al.,* (2007) similarly suggested that IIT offers visual product information for the viewing of garment details, to reduce risk and increase purchase intentions.

***INT13 Image Interactivity Technology:*** *"I use this if I really like a product, like if I'm going to buy it, Ill then look in more detail. They could encourage me to buy but then also put me off a product like if its bad material or something like that. So it helps me to evaluate the product."*

Therefore, if a consumer uses IIT to gain confidence in the products they intend to buy, they will gain product confidence and reassurance, leading to purchasing. It may appear to be an obvious outcome, but these results can now back up such a connection.

#### 9.3.1.11. Product Information

Product information simarly led to purchase confidence and purchase intentions, with ten participants (50%) recording purchasing as an outcome. This could suggest a connection between the usage of product information and enhanced product viewing via IIT.

*- Product Evaluation*

Participants stated the usage of product information was for gaining specific product details such as colour, size, fabric etc., gaining confidence in the product and evaluating the product for later purchasing.

***INT8 Product Information:*** ***"****Id look at the price and the size and then I'd read what they have to say."*

***INT9 Product Information:*** *"Its nice to have a bit of a description of what it actually is. It would encourage me towards buying especially the fabric description."*

Similarly to IIT, product information is therefore a requirement for those consumers who are hoping to purchase and would like to gain further information as to evaluate the products in detail. McCormick and Livett (2012) found that product information led to utilitarian effects such as 'informative help' and 'logical product assessments.' These results have found the same, that product information helps the consumer to assess the products and this is a key reason for usage.

*- Purchase Confidence*

Purchase confidence was connected to the feeling of confidence as would be expected, and suggests that confidence as an emotion can lead to confidence as a behaviour. Purchase intentions were also related to confidence due to the participant feeling informed, a result found by Kim and Lennon (2010).

***INT6 Services Information:*** *"Cause obviously they're providing you with all the info you need, its reassuring me that the product is going to be fine, because I know sometimes when shopping online I can be quite reluctant"*

This again links with the work of McCormick and Livett (2012) whom mentioned that product information was perceived as informative help. It also suggests that product information can be a persuasive element in the consumers purchasing process.

#### 9.3.1.12. Practical Services Information

*- Purchase Confidence and Reassurance*

For this stimulus, purchase confidence and reassurance as a behaviour was recorded for eleven (55%) of the participants.

***INT6 Services Information:*** *"I think its' almost like they're reassuring me saying its okay, here's the privacy and security settings, and terms and conditions, you know, its that customer service element and informational factor again."*

Confidence and satisfaction were found as pre-emotions to the behaviour suggesting that producing positive affects in the consumer including satisfaction and confidence, can be a reassuring technique.

*- Brand Trust*

Brand trust was also found to derive from feelings of confidence and satisfaction, forming a connection between the development of consumer confidence, satisfaction and their perceptions of trust.

***INT6 Services Information:*** *"I think the more information they can give, the more trust you have."*

*- Not an encouragement to purchase*

It was found that although services information is useful for trust and purchase confidence, consumers would not use it often and it did not encourage them to purchase. This result suggests that although some consumers prefer to utilise services information in order to provide confidence and trust in purchasing, it is not part of their consumption experience. In such a case, a retailer may be recommended to ensure that services information is accessible on the application for those consumers who require it and those who do not, will not be affected by it.

***INT3 Services Information:*** *"To me, it's not something I'd look at all the time, it would be more if I had, or wanted to know if I could return something, or to provide information. I think its necessary to have it on there but its not something I'd view every time."*

*- Gain Service Information and Reassure purchasing*

These results suggest that services information is utilised by those consumers who require it for a certain query or for purchase reassurance

***INT3 Services Information:*** *"But it's not for enjoyment like the blogs and videos, its just necessary information, brand information and retail information."*

Although they need the information to reassure their purchasing, the results found that services information does not directly influence purchasing.

#### 9.3.1.13. Style Advice

Fourteen participants (60%) noted a connection between style advice and browsing intentions.

*- 'Browsing for add on products'*

This is the first time that the behaviour of 'browsing for add on products' became

apparent. The behaviour was coded when participants spoke of browsing the application especially to buy additional products to go with another item they were interested in.

***INT2 Style Advice:*** *"I would probably click on that. Just to see what they suggest, especially with certain items like this little shift dress… I'd probably want to know how I could dress it up or add something to it."*

As style advice often includes accessories and styling tips that offer inspiration for add on products, this connection displays how style advice can influence add-on product browsing on mobile applications.

*- Gaining Outfit and Style Advice*

The motivations included utilitarian information gain purposes and pleasurable and negative motivations. McCormick and Levitt (2012) also found style advice to create both a utilitarian and hedonic experience and beneficial results.

As expected, the participants viewed the style advice for the purpose of gaining outfit and styling advice, suggesting that consumers do use such features in order to be informed and advised. Furthermore participants noted that they utilised style advice to gain inspiration, a result similar to that of McCormick and Levitt (2012) for an online retailer. This result suggests that consumers are searching for inspiration on mobile devices also. McCormick and Levitt (2012) also found that as a result of the hedonic experiences of inspiration and enjoyment, consumers would stay longer on the site leading to purchase intentions. The results of this study agree, finding that if the consumer utilises style advice to gain inspiration and styling advice, this may lead to purchase intentions.

***INT6 Style Advice:*** *"It would give me motivation to purchase, it would give me so much motivation to buy some accessories, so the recommended things that go with it, that would motivate and inspire me to shop. It would make me want to purchase the products."*

#### 9.3.1.14. Social Media Information

*- Purchase Intentions*

Social media information was found to encourage purchase intentions, a previous

finding made by Chen and Yen (2004) for the online store. As found for previous stimuli, the findings suggest that the consumer's satisfaction and intrigue at the social media content could lead them to purchase. Again, positive emotions have led to purchase intentions, as found by Park *et al.,* (2005).

*- 'Being Forced or Pushed'*

Some participants noted that the stimulus was something that they would not use. This was due to neutral and disinterested feelings and the cognitive perception that they were being forced or pushed.

***INT9 Social Media Information:*** *"but I do think it's a lot of information on one page, and I'd rather go for the picture way rather than being pushed into it this way."*

This result suggests that retailers should not attempt to influence the consumer too heavily with social media or it may lead them to behave negatively. The content must be informative but not too forceful.

*- Gain style/trend information and inspiration for browsing/purchasing*

Positive affects (feeling inspired, interested, intrigued and informed) again led to browsing intentions.

***INT2 Social Media Information:*** *"There's quite a lot on here that I'd be interested in looking at, so, I'd go back out of this and go back on, so once Id clicked shop new in and had a look at what was new in."*

Social media information is therefore helpful in influencing and inspiring consumers towards featured products, encouraging the consumer to browse further. Furthermore, the participants commented that they would use social media information in order to gain style or trend information,

***INT13 Social Media Information:*** *"I'd browse at it to see if it was relevant to me. Probably for inspiration, information to see what's in fashion."*

Such a result suggests that consumers are viewing social media information to become inspired and learn about trends and styles. If they do become inspired and gain the information they were hoping for, this can lead to purchase and browsing intentions.

*- Would not normally use*

Other participants negatively mentioned that social media information was something that they would not normally use and this in turn led them to disuse the stimuli.

***INT4 Social Media Information:*** *"These again I don't really use. I get sent them and I don't really look at them because I don't have the time."*

This highlights the segregation between those consumers who are interested in such information and utilise it for inspiration and advice, and those consumers who are very disinterested in the content.

*- Use due to an interest*

Yet, participants also stated that they would use social media information due to an interest, if it caught their attention, and if they had time.

***INT2 Social Media Information:*** *"I would do, yea. It depends, there's quite a lot on here that Id be interested in looking at, so if Id remembered, or if I had time, Id go back out of this and go back on."*

This suggests that social media information is something that a number of consumers are disinterested in viewing, yet if they are made aware of the stimuli they may utilise it at some point. Retailers would be recommended therefore to ensure that elements of social media information are readily available on the application for those consumers looking for inspiration and trend information.

#### 9.3.1.15. Trend Information

*- Inspiration to browse*

Fourteen participants (70%) stated that trend information would influence them to browse. By inspiring, informing and interesting the consumers, the participants felt they would be encouraged to start browsing the products.

***INT4 Trend Information:*** *"I would use it, but it wouldn't necessarily make me buy, it would just be to see the trends. For inspiration."*

This suggests that trend information on mobile device applications must include inspirational and informative content in order to encourage further browsing. Siddiqui *et al.,* (2003) and McCormick and Livett (2012) similarly found that trend information

influenced the consumer's perception of enhanced value, encouraging their online shopping. The latter authors also found that trend information provoked the consumer to feel inspired by the styling information, comparable to the results of this study.

*- Feeling updated*

The cognition of feeling updated led to purchase intentions.

***INT19 Trend Information:*** *"I think it would be good if you've not bought anything in a while and you don't really know what styles are out there or maybe if you want to update your wardrobe"*

This suggests that if the consumer feels updated by the trend information being provided, this may lead them to purchase from the mobile device.

*- Styling and product information*

The findings suggest that consumers utilise trend information in order to view the product selection on offer and to gain outfit and styling advice.

***INT16 Trend Information:*** *"It's just giving information about the trend, giving you advice on what to wear. It would encourage me to browse further into the website. It would be for information seeking."*

Consumers are therefore viewing such content in order to extract information regarding styling and trends in order to become inspired by what the view.

#### 9.3.1.16. Vouchers

- *Purchase Intentions*

95% of participants stated that vouchers would lead them to purchase. Twelve of those participants also found that it would encourage them to browse. Vouchers are the most popular sales promotion technique (Solomon *et al.,* 2008) and are a tactical way in which retailers can promote purchase intentions (Baker, 2003; Park and Lennon, 2009). This study found this to be correct for the mobile consumer also.

***INT8 Vouchers:*** *"I like that a lot. I love vouchers. So this is just enticing me to purchase something."*

*- Encouragement to Repatronise*

Brand patronage as well as satisfaction were also found as behaviours derived from feelings of encouragement.

***INT12 Vouchers:*** *"So it would encourage me to look at that specific company and website rather than others that did not have the vouchers*."

By utilising and viewing the voucher facilities, the participants felt encouragement to revisit the brand and to feel brand satisfaction.

*- Feelings of Influence and Persuasion*

The behaviours of browsing, purchase intentions and browsing to go in-store, were all found to follow feelings of influence and persuasion.

***INT4 Vouchers:*** *"I'd go look in the store, cause its definitely like a persuading to look for products to purchase."*

Therefore, vouchers are an influential and persuasive tool to encourage browsing and purchasing on a mobile device, comparable to findings for the online channel (Park and Lennon, 2009), and may influence the consumer to look in-store for further products.

#### 9.3.1.17. Incentives

Thirteen participants felt that incentives would lead them to browse, whilst eight noted they would elicit purchase intentions. The two positive behaviours found for this stimulus therefore show how important it may be to the mobile retailer.

*- Forced or Pushed – Favourable and Unfavourable*

Where participants noted negative responses to the cognition of being 'forced or pushed' for previous stimuli, the results here suggest that the cognition can lead to positive behaviours.

***INT11 Incentives:*** *"It might push me to browse and purchase"*

This may signify that such a cognition can be both favourable and unfavourable. It may be the extent to which a person feels forced that can lead them to react negatively rather than positively.

*-Influence and Persuasion*

This is supported by the cognitive findings of influence and persuasion, similar cognitions to feeling forced or pushed, but with positive connotations. Both types of cognitions led to purchase intentions.

***INT17 Incentives:*** *"I'm quite influenced by things like that, so if they're going to offer me discounts, that's going to encourage me"*

This finding suggests that persuasive and influential marketing techniques can be important to the mobile retailer, but that they must ensure that they do not push the consumer too far.

*- Inspiration*

The motivation to gain inspiration was found to lead to purchase intentions.

***INT4 Incentives:*** *"Yea see that makes me want to look on the different bits of the outfit. And then it gives you a bit of inspiration."*

This coincides with the consumer's emotional inspiration they felt before purchasing. Therefore, inspirational content is an incentive for consumer purchasing on a mobile device.

*-Styling Advice*

The participants also viewed incentives in order to gain styling advice.

***INT3: Incentives:*** *"That one is style advice… How to put things together, and complete looks."*

This suggests that incentive schemes need to include styled outfits with accessories and extras, in order to allow the participant to gain advice and inspiration and persuade and incentivise the user to browse and purchase such products.

#### 9.3.1.18. Reward Schemes

*-Brand Repatronage and Brand Satisfaction*

For this stimulus, brand repatronage was the strongest behaviour, with fifteen (75%) of the participants stating that reward schemes would lead them to repatronise the brand.

Chaffey *et al.,* (2009) comparably describes this type of promotion as a consumer retention technique, and therefore, these findings suggest that reward schemes can promote retention and repatronage on a mobile device.

Brand satisfaction was also found as a result, and suggests the brand equity benefits of reward schemes.

*- Purchase Intentions*

Purchase intentions were mentioned by twelve (60%) of the participants, as well as browsing intentions, suggesting that not only do reward schemes increase the positivity and consumer retention towards the brand, but can persuade and encourage consumers to shop and purchase.

*- Brand Loyalty*

Brand loyalty can consist of repeat purchase behaviours as well as a positive attitude towards a brand (Rafiq and Fulford, 2005). The results of this study agree with the description by Rafiq and Fulford (2005), finding that a mixture of positive emotions towards the stimuli resulted in brand loyalty.

***INT4 Reward Schemes:*** *"If I liked the app… and the service that they offer… it would make me go back and keep using it."*

Reward schemes are described almost as a thank you from the retailer for the consumer's continued loyalty (Meyer-Waarden, 2008). This study suggests that they are now also an incentive to be loyal.

All of the emotional affects noted were positive, with excitement and persuasion leading to the majority of the behaviours. Consumers therefore seemed to regard reward schemes as an exciting and positive stimulus that can affect their loyalty, repatronage and purchasing intentions. These findings suggest the importance of reward schemes for retailers on the mobile devices.

#### 9.3.1.19. Discounts

*-Browsing and Purchasing*

Sixteen participants (80%) stated that discounts on a mobile app encouraged browsing. Twelve (60%) stated that it would lead them to purchase. Similarly to incentives, this stimulus led to only those two behaviours, suggesting the positive implications of

discounts and incentives promotions on a mobile device. This finding is supported by Dawson and Kim (2010) who comparably described online discounts as a tool to increase purchase and profits. Discounts are suggestively just as influential on purchasing for the mobile user.

*- Encouragement*

Purchase and browsing intentions were also found to derive from the feeling of encouragement.

***INT18 Discounts:*** *"I would be encouraged and persuaded to buy, and I would be pleased and satisfied and happy."*

Discounts are therefore found to be an encouraging tool for browsing and purchasing on a mobile device. Their feelings of encouragement influenced their commitment to purchase.

#### 9.3.1.20. Competitions

*- Would Not Use*

Ten of the participants (50%) noted that they would not use competitions, with a further four stating that the stimulus was something they would not look for. It was clear upon data analysis that the main reason for such a dislike was the participant's negative perception of the chances of winning,

***INT13 Competitions:*** *"I never enter competitions. Cause you never win. It wouldn't change my opinions, I just wouldn't use it."*

and their distrust of inputting their personal details,

***INT8 Competitions:*** *"Yes I might do but I'm a bit worried that if you don't click the right box, you'll just get spammed. Your details will be given to someone else so I'm just a bit hesitant."*

These were two of three motivations that were recorded for non-usage of the stimulus. Other participants said that they would use competitions if they caught their attention, but yet they also stated that otherwise they wouldn't look for them. This displays how negatively competitions are perceived by consumers, as many would not use or look for such a stimulus on an application.

*- Excitement*

However, some participants did note an excitement towards competitions which in turn led them to brand repatronage. Excitement and interest have been found previously as competition affects (Solomon *et al.,* 2008) and now suggests that such emotions can be influence for the mobile user.

***INT7 Competitions:*** *"That'd definitely be interested excited, persuaded to go back."*

Yet with only two participants making this connection out of twenty, it appears that such consumers are the minority.

*- Disinterest/ Neutral*

It should also be noted that the behaviour to disuse the stimulus was preceded by a number of negative emotions including disinterest and neutrality as noticed before. The participants also felt annoyed and uninspired by the stimulus.

***INT18 Competitions:*** *"Erm, no, I wouldn't enter. Just because I doubt that I would win. It would be giving them my email address so they'd just then send promotion after promotion and clog up my email account, which is just really annoying."*

This result highlights the negative perception that consumers have made concerning competitions, connected with their negative motivations to disuse them. In such a case, retailers must find ways to entice consumers to competitions in a way that reassures them that their personal data will not be disued and they do have a chance of winning.

#### 9.3.1.21. Social Media Promotion

Social media promotion was the most negatively perceived stimulus tested. Whilst thirteen participants (65%) stated that they would not use such a stimulus, further participants stated their disinterest and negative feelings towards it.

*- Would Not Use*

The majority of participants stated their dislike for the stimulus generally because they didn't like it, they didn't want to share a product they were hoping to buy with friends who may buy it first, it was a personal activity or because they would rather share online than via mobile:

***INT15 Social Media Sharing:*** *"Nope, no. I just don't see the point in them… I'm 98% sure I would never use this."*

***INT20 Social Media Sharing:*** *"Personally, not really, but it wouldn't be because I wouldn't like an item, if there was something I really liked, I deliberately wouldnt tweet or like it cause I wouldn't want other people to get it or like it before me, so I would never really ever do that"*

The participants were not motivated to use the sharing tools, stating that they would not normally use it, therefore they will not look for it. This highlights a negative consumer perception of social media promotion tools.

*- Gain Social Opinions*

Other participants stated that they would be motivated to utilise social media promotion features only if they wanted to gain social opinions:

***INT14 Social Media Sharing:*** *"If it was something I really liked and I wanted to gain other peoples opinions about it, then I would share it.."*

Otherwise, it would be to share the item with a friend who may be interested in buying it:

***INT18 Social Media Sharing:*** ***"****If it was something that I thought someone else would like then I would probably link it to them, but I probably wouldn't click like or anything, because I'd feel that it would be annoying people. I'd just ignore those buttons."*

However, the results suggest that the consumer is still likely to not use the stimulus to do so.

It is therefore recommended that at the current time, retailers place less emphasis on the integration of social media promotion stimuli into their mobile applications, unless they are able to find ways to encourage consumers to trial it. The results suggest that consumers are not commiting to word of mouth promotion (Ho and Dempsey, 2010) via mobile applications at the current time, yet future research may find that consumers prefer to engage in social activity and sharing outside of the retail application and within the social networking application instead.

#### 9.3.1.22. Personalisation

Fifteen participants (75%) stated that personalisation stimuli would make them browse, whilst six participants (30%) noted it may lead them to purchase.

- *Purchase add-ons*

Two participants found that personalisation stimuli would lead them to elicit intentions to purchase the add-on products they were viewing.

***INT4 Personalisation:*** *"See, that makes me feel like these. Encouraged to look and maybe buy add-ons."*

As personalisation stimuli often include personalised product offerings and add-on products, it is interesting to discover that some consumers are encouraged to purchase such items. Any comments from participants regarding their intentions to not only purchase but to purchase add-on products in addition to a primary garment, were all coded within this behavioural code. This result has been found previously, whereby offering garments and accessories to mix and match with items were found to encourage trial and increase online purchasing (Ha *et al.,* 2007).

*- Purchasing and Browsing*

Purchasing and browsing intentions followed a host of positive emotions, including happiness, positivity, excitement and inspiration. Emotions relating to consumer satisfaction have previously been found as an outcome of personalisation (Kalyanaramanm and Sundar, 2006) and these results suggest that the mobile store can provoke a similar response. This signifies the influence of personalisation stimuli to consumer positivity.

*- Feeling Valued and Special*

The participants also noted a cognitive perception of feeling valued or special due to the personalised offerings, which in some instances led to brand loyalty, an online personalisation response found previously (Kalyanaramanm and Sundar, 2006).

***INT4 Personalisation:*** ***"****But then it kind of carries over to that cause it kind of makes you feel more valued as a customer and it would make you more loyal cause its kind of like a personal shopping experience."*

A perception of value has also been found as an outcome of personalisation online (Chang and Wang, 2011), suggesting that value and loyalty can now be developed via the mobile device.

*- Gain Outfit and Styling Advice and inspiration*

It was found that participants utilised personalisation stimuli as a means of gaining outfit and styling advice, as well as inspiration. This ties in with the recorded behaviour of 'purchasing add-on products', suggesting that by providing the consumer with outfit and style ideas through the personalised garment and accessory offerings, the retailer can influence inspiration and purchase intentions.

***INT20 Personalisation:*** *"In a way its inspiration because you can wear a thing in a way you might not have otherwise"*

Retailers must ensure that their personalised content offers inspirational products, ideas and advice in order to influence purchasing and browsing.

### 9.3.1.23. Customisation

The customisation stimuli encouraged a range of neutral and positive behaviours including brand repatronage and satisfaction. Satisfaction has been previously found as an outcome of online customisation (Yeh and Li, 2009).

*- Brand Repatronage*

Customisation stimuli have been described previously as providing a convenient online shopping experience (Feinberg and Kadam, 2002; Cho and Fiorito, 2009) and reducing uncertainty (Weathers *et al.,* 2007). This study instead found that customisation can encourage brand repatronage intentions.

***INT17 Customisation:*** *"Well it's going to make me think positively towards the brand. I'll know that I can use that website for future reference. "*

*- No Purchase Intentions*

However, it was found that although the stimulus was helpful, it did not encourage purchase intentions.

***INT6 Customisation: "****It wouldn't really have anything to do with me being motivated to purchase, that wouldn't really have a factor in it."*

This is not necessarily a negative point; it just means that the stimulus is used as an aid for the consumer rather than as an encouragement tool. Instead, the benefits of the

stimulus concern brand equity and positivity towards the brand.

*- Aided to Browse*

Customisation also influenced browsing behaviours, as the tools aided and tailored the participant's experience; descriptions of customisation stated previously by Vrechopoulos (2010), Feinberg and Kadam (2002) and Cho and Fiorito, (2009). In such a way, because the stimulus was useful for the consumers and helped them to browse, they were encouraged to browse further.

***INT10 Customisation:*** *"With it being able to zoom in and out, you can show more products, so it enables browsing and purchasing."*

Customisation tools have been found to enhance usability previously (Venkatesh *et al.,* 2003) and therefore retailers should ensure that their shopping or browsing processes are easy and straightforward for the mobile consumer, helping and aiding them to find the products they desire. As such, they will respond with enhanced positivity towards the brand (Yeh and Li, 2009) and browsing behaviours.

#### 9.3.1.24. Merchandise Categorisation

For this stimulus, only two behaviours were recorded, including browsing intentions and brand repatronage. This finding is comparable to an online study by Shukla *et al.,* (2011) and suggests that merchandise categorisation on a mobile device can also influence brand repatronage.

*- Feeling pleased to repatronise*

The results show that the consumer's pleasure regarding their usage of merchandise categorisation features influenced their desire to repatronise the brand.

***INT12 Merchandise Categorisation:*** *"This would make me return to the app and use it easier and quicker and make the app more appealing."*

As such, it highlights that by offering merchandise categorisation, the consumer's pleasure is increased and they will react by repatronising the brand at another time, also found by Shukla *et al.,* (2011).

*- Aided to browse*

Furthermore, the participants felt aided in their browsing experience. Categorisation tools have been previously described as facilitating efficiency and convenience (Mild and Reutterer, 2003), and this results suggests the helpfulness of the stimuli to the mobile user.

***INT10 Merchandise Categorisation:*** *"Yea it does help with the browsing more products really, because in a sense, its reducing the number of browsing that you need to do until you find a product that's what you're looking for, suitable for what you're looking for, so it helps the searching and browsing and helps streamline the whole process. It's useful."*

The feature is perceived as a helpful tool for the consumer's browsing process, and as such they are more encouraged to continue browsing. McCormick and Livett (2012) found similarly, that consumers gained utilitarian value via the categorisation features i.e. 'refine by' or 'sort.' The features save the user time (Fiore *et al.,* 2005) and provide ease and convenience (McCormick and Livett, 2012). In this case, they can also provide help and aid the consumer, leading to browsing behaviours.

Retailers are therefore recommended to include merchandise categorisation stimuli, similarly to customisation stimuli, as a way of aiding the consumer and encouraging positive behaviours.

#### 9.3.1.25. Augmented/Virtual Reality

*- Negativity and stimulus disuse*

The majority of the feelings towards augmented and virtual reality stimuli were negative. With seven participants (35%) feeling no intentions to purchase after using the stimulus, and five participants (25%) stating they would not use the stimuli, it seems that such features are very negatively perceived.

*-Lack of Personalisation*

It was noticed that negativity was generated from the lack of personalisation for the individual user. Participants felt that the virtual model was not representative of themselves, and would therefore not enable them to gauge a realistic impression of the garment fitting. If the stimulus is to be implemented into a new mobile application, the retailer will need to design the feature to incorporate virtual models of alternative

colour and size, mentioned many times by participants:

***INT7 Virtual/Augmented Reality:*** *"You don't even really know, like this models completely different height size whatever to you, so I don't think it helps in any way."*

***INT6 Virtual/Augmented Reality:*** *"…unless its actually you you're uploading, it can be off-putting, because I'm not a 5 foot 10 woman with a size 8 figure, so I'm the complete opposite, so, when I kind of see a jumper on a woman like that, I think well how would that look on me."*

In turn, this lack of personalisation for the consumer led them to feel disinterested by the stimulus and therefore they would not use it.

*- Gain Oufit and Styling Advice*

Some participants did state their usage would be based on gaining outfit and styling advice. This result suggests that some consumers do intend to utilise augmented and virtual reality stimuli in order to be advised concerning outfits and how to style them.

*- For entertainment only, not purchasing*

Furthermore, participants stated that they would use the stimulus to gain enjoyment and entertainment, highlighting pleasurable usage purposes. Yet, although they used the stimulus to gain enjoyment, they still did not want to purchase. This highlights that although augmented reality stimuli can influence enjoyment, pleasure and happiness, it does not necessarily work as an encouragement technique for sales. Instead it would appear that it is an entertainment device.

Therefore, augmented reality is generally perceived negatively, provoking disinterest, no intentions to purchase and stimulus disuse. Yet, in some cases, consumers may be entertained by the stimulus and utilise it to gain styling advice. Retailers are therefore recommended to implement such features if they feel it may suit their audience.

### 9.3.2 Emotional Response to Behavioural Response: Conclusion

The S-O-R results models in Appendix Q provide useful data for academics and practitioners. Practitioners may utilise each of the models during the designing of mobile applications, to understand what emotions they must influence via their design in order to achieve the behaviours they desire. For instance, if a retailer aimed to increase brand repatronage, they would aim to increase their consumer's understanding of the brand identity via the brand name, logo and presentation. If they

aimed to increase brand trust, they would attempt to make the consumer feel happy, intrigued, confident, comfortable and reassured. The question is: how can retailers create these emotions? By looking back however at figure 9.4, the design descriptives to emotions matrix suggests ways in which the design characteristics could be modified in order to influence the intended emotions. In such a way, the behaviour matrices (table 9.2.6) and the design descriptives matrix (figure 9.4) can be used in conjunction to inform retailers as to how to design mobile stimuli in order to influence the consumer's organismic states and responses.

Academics can utilise the models within Appendix Q for the justification or verification of their own work or build their own studies from the results, interview procedure and data analysis format. It may provide insight into interesting areas that warrant further exploration by academics interested in the mobile commerce environment.

### 9.3.3. Value Co-Creation Stimuli

Following on from the S-O-R models and the connections between the organism and responses fulfilling the third, fourth and fifth propositions of the study, the researcher wanted to include a final section of research regarding service dominant logic; an area of great interest to current marketing thought. S-D Logic has been discussed within chapter 4, beside the discussion of consumer experiences and value co-creation whilst reviewing the importance of digital and social media marketing in the current technological age.

Mobile applications currently lack in value-creating services, offering little conversation or interaction between the business and consumer. The mobile apps that were studied for this study were seemingly designed more to offer products and information for the purpose of influencing purchases, rather than for the enhancement of the consumer experience. This suggestion is supported by the prevalence of browsing and purchase intentions as behavioural responses and a shortage of findings concerning experience enhancement. Since the researcher aimed to investigate the influence of design stimuli on the mobile consumer's behavioural responses, rather than the value they take from their experience, service dominant logic and business-consumer interactions as a research theme was not undertaken within this body of work. Although, future research on value co-creation within mobile devices would be an interesting research subject.

It was discussed within section 4.3.3 that there are few examples of business-consumer

interactions within mobile device applications, but that five areas may be of relevance. These included image interactivity technology (IIT) (Kim *et al.,* 2007), social media sharing stimuli (Kulmala *et al.,* 2013), merchandise categorisation (Ha *et al*., 2009), customisation (Yeh and Li, 2009) and virtual/augmented reality (Lu and Smith, 2007). Each area will be discussed regarding any results found related to business-consumer interactions and the co-creation of value. This forms an additional set of results, separate from those related to the implications of design stimuli on behavioural responses.

#### 9.3.3.1 IIT

Participants noted the helpfulness and usefulness of the feature in enabling them to evaluate and purchase products. It also enabled their purchase confidence and reassured them about the product.

Some participants also mentioned their positivity towards the brand

***INT3 Product Viewing Imagery:*** *"Im impressed, its good that they have it."*

***INT4 Product Viewing Imagery:*** *"Theyre trying to make it an experience and help me purchase"*

Expressions of satisfaction overall and towards the brand can be noticed, but mainly it is the helpfulness and usefulness that the participants have taken from the ability to interact with the software. Their interactive experience with IIT has developed consumer value in the form of satisfaction and brand positivity.

#### 9.3.3.2 Social Sharing Promotions

Whilst social media is the most popular activity that consumers engage in on their mobile (Mintel, 2013), participants acted very negatively towards the stimuli. Social media enables the hightest levels of brand-consumer interactions due to the responsiveness, immediacy and one-to-one nature of the service. However, in the context of mobile application design, the social sharing features were heavily disliked, with inferences of "I would not use" or "I wouldn't look for such a feature", in addition to feelings of disinterest, annoyance and boredom.

***INT2 Social Media Sharing: "****Now I wouldn't really seek to do this either. I probably wouldn't ever."*

Yet, 40% of the participants did state that their motivation to use the service would be for the purpose of gaining social opinions from their friends on social media channels. In this case, the partipant would gain value from their ability to share the product and obtain the opinions of others, yet the consumer is unlikely to engage primarily.

#### 9.3.3.3 Customisation

The participants felt that the customisation features aided them when browsing, influenced their brand repatronage, satisfaction towards the brand and helped them to evaluate products easier, yet did not specifically motivate them to purchase. They felt it was helpful and a personal feature, enhancing their experience.

***INT5 Customisation:*** *"It's a brand that I know that I'd like to deal with again and the fact that they've thought about their customer…. Everyone should be able to customise their own experience on the site, so if they can, that's a good thing. I'd like the brand."*

Interestingly, it was only for this stimuli that the participants mentioned an element of control and being able to create their own experience. One participant even labelled her emotions as feeling "In control" and 'Independent" (INT7, Competitions). Other comments included:

***INT2 Competitions:*** *"Flexibility allows control over what you see"*

***INT1 Competitions:*** *"I feel in control and won't lose interest"*

Such feelings of control led the participants to feel excited, efficient, in control and happy. Lack of control led to negative feelings and suggests that the participant is wanting more control over their shopping experience on their mobile device.

***INT3 Competitions:*** *"This is more controlled by the brand, less control on how to personalise it."*

The value obtained from customisation features and the ability to customise and control their own experiences, create positivity towards the brand and their experience. The user is able to co-create their experience utilising the customisation stimuli, enhancing their brand equity.

#### 9.3.2.4 Merchandise categorisation

The participants felt aided in their product browsing, finding the service useful and helpful. Some participants liked that it personalised their experience:

***INT1 Merchandise Categorisation:*** *"I like that again it's personalising it, so, you may as well have gone on for a top but you may know exactly what you may want to find."*

***INT6 Merchandise Categorisation:*** *"They're allowing you to customise your shop individually each time you go on, so every time is a unique experience."*

Yet others commented that merchandise categorisation was a basic feature that was expected of a shopping service:

***INT Merchandise Categorisation:*** *"That's a bit like logistics, you need them there, they need to be there"*

Consumers create value from their personalised experience and the perception of helpfulness offered by merchandise categorisation tools.

#### 9.3.3.5. Virtual/Augmented reality

The stimuli didn't encourage purchasing and the majority of participants would not use the feature whilst engaging with the application.

**INT1 Virtual/Augmented Reality:** *"I don't think it's something that I would avidly use, or would encourage me to buy something."*

If they were to use the stimuli, they would only use it for the purpose of gaining outfit and styling advice as well as enjoyment and entertainment, but they were motivations rather than outcomes of their usage.

***INT10 Virtual/Augmented Reality:*** *"Its fun, and its functional. Its fun because it's novelty, and it helps you create your own outfits and determine how the products look on a model."*

Therefore, the stimulus is able to create value for the user via entertainment and enjoyment, if they decide to engage with the feature, although the number of participants willing to engage was minimal.

#### 9.3.3.6 Value Co-Creation Stimuli Conclusion

Of the five stimuli, sources of value were related to enhancing consumer positivity towards the brand, gaining brand equity, gaining control, enhancing entertainment and possibly being able to share their experience with friends via social media sharing buttons. The most interesting data related to service-dominant-logic theories and value

co-creation however can be seen for the consumer-led interactions stimuli (customisation and merchandise categorisation), with more inferences related to the enhancement of the experience and control.

However, as the research study was not searching for value creation outcomes specifically, the data collected does not offer insight into specific forms of value and cannot validate what that value might deliver for the participant, or the retailer.

Whilst service dominant logic and value co-creation was not a research pathway undertaken for this study, a small number of design stimuli show evidence of value creation, and therefore, future research could be employed to explore such a research topic in depth. It would be interesting to investigate how the consumer is using retail applications in comparison to social applications, and what value they obtain from the alternative channels. It might be found that consumers prefer to converse and interact with the retailer over social media applications whilst shopping for products on the retail applicaton for example, therefore offering insight into whether interactive, conversational and value creating services are necessary for the mobile channel.

The following chapter will form a concise discussion of the results and implications, including recommendations for retailers concerning their application design.

# Chapter 10

## Qualitative Results Discussion

The quantity and length of the second stage of research, in addition to the first stage, suggested that they required further discussion. Although a variety of key findings were noticed within the results chapter, some of the main points needed to be highlighted. Therefore, the discussion chapter is designed to condense and emphasise the key findings of the research project. The following chapter will therefore be split into both research stage 1 and research stage 2.

The results gathered from the first stage of qualitative research helped to inform the second stage of data collection in a number of ways. Firstly, the selection of best practice stimulus cue cards. During the stage one interviews, participants were asked to choose the images they felt most positively towards out of a choice set of four. Via this process, the researcher was able to eliminate those stimulus examples that caused bias, were perceived negatively or did not create the desired results. This allowed one image out of each choice-set to be utilised in the second stage of interviewing as an example of best practice.

Secondly, the emotions gathered in stage one enabled a concise and contextual emotions list to be developed for utilisation in stage two. This enabled the participants to specify their emotional response to the design stimuli, to fulfil P1, P2 and P5. Thirdly, the design descriptions offered within stage one enabled the development of two design characteristics to emotions matrices, for both negative and positive emotions and descriptions (figures 8.2 and 8.3). These matrices were verified within the second stage of data collection, whereby descriptions were offered freely, and validated a selection of the connections between design and emotions that had been found previously (figure 9.4). Therefore, the two stages of research supported, strengthened and directed the research journey. Each stage of research, their connections and individual results are displayed clearly in the table below.

**Table 10.1. Research Stages, Connections and Results**

| Research Stage 1 | Result | | Research Stage 2 | Results |
|---|---|---|---|---|
| Selection of favourite stimulus image from choice set of four | Best practice example of stimuli | → | Usage of best practice image example for each stimulus | No bias or negativity necessarily placed on each image. Completely neutrality. |
| Branding stimulus identification | **Revised m-branding design model** (figure 8.6) including new branding stimuli | → | Testing of all branding stimuli from the revised model. Testing of all marketing stimuli as in stage 1. | All stimuli within the mobile application environment could be tested thoroughly. 24 stimulus cue cards in total. |
| | | | Stimulus Sorting Task | Elicitation of behavioural responses: **Matrix Development (table 9.26)** |
| | | | Key Questioning Stage – Reasoning for sorting | Behavioural Responses to stimuli (table 9.26, appendix Q) Motivations for stimuli usage (appendix Q) Cognitive Responses to stimuli (table 9.27, appendix Q) |
| Consumers descriptive responses to stimuli | **Design Descriptives Matrix (figures 8.2 and 8.3)** – Description to Emotion | → | Collection of further descriptives during key questioning stage | Validation of emotion to descriptives matrix including only links found in both stages: **Validated Design Descriptives Matrix (figure 9.4)** |
| Consumers emotional responses to stimuli | **Emotions List (Table 8.1 or appendix G)** | | Elicitation of emotional response towards stimulus utilising emotions list | Affective Responses towards stimuli (tabe 9.27) |
| | | | Culmination of emotional responses and key questioning stage | **Affective and Cognitive Responses to Behavioural Response Matrix (table 9.27)** **S-O-R models (appendix Q)** including the cognitive and emotional response towards stimuli, their behavioural outcomes and mediating motivational factors. |

## 10.1 Research Stage 1:

Research stage one, found within chapter eight, helped to strengthen and direct the second stage of research. A number of the findings however can be utilised separately to inform and support further academic research or for practical uses. The main findings included the extraction of a new UK relevant list of emotions, the collection of design descriptives/characteristics relating to consumer emotions, and the discovery of seven additional brand design stimuli recognised by the mobile and online consumer

but scarcely mentioned within academic literature. Each of these findings will be discussed further.

### 10.1.1 Emotions List

The aim of the first stage of research was to uncover the consumer's emotional response towards the design of mobile device fashion applications due to the innovative and modern nature of the technology. This does not limit the emotions list to fashion studies however, as the emotions gathered are applicable to many studies utilising youthful, UK participants in the context of retailing and technological products. None of the emotions are fashion specific as such, rather, technology specific, and thus would suit a variety of contexts. The main difference of the new emotions list is its relevance to the UK consumer aged between 18 and 34. The 16-24 age group is cited profusely as the leader in internet uptake (Mintel, 2012, C) whilst the 25-34 age bracket is more open to shopping for clothing and footwear (Mintel, 2011, A) and spending more (Mintel, 2012, A). Thus, the sample of participants included those in the 18-34 UK female age group with an experience of online shopping.

Although a number of emotional typologies have been designed previously, namely by Mehrabian and Russell (1974), Russell *et al.,* (1989) and Izard (1977), none were entirely suitable, relevant and contextual to the current study. The following twenty-four emotions were stated the most frequently by participants during interviewing, connoting their importance and relevance to the demographic.

**Table 10.2. Emotions List**

| | | | |
|---|---|---|---|
| **1.** | **Happy** | **13.** | **Satisfied** |
| **2.** | **Excited** | **14.** | **Annoyed** |
| **3.** | **Interested** | **15.** | **Contented** |
| **4.** | **Informed** | **16.** | **Inspired** |
| **5.** | **Bored** | **17.** | **Confident** |
| **6.** | **Intrigued** | **18.** | **Overwhelmed** |
| **7.** | **Confused** | **19.** | **Frustrated** |
| **8.** | **Disinterested** | **20.** | **Encouraged** |
| **9.** | **Pleased** | **21.** | **Persuaded** |
| **10.** | **Disappointed** | **22.** | **Unexcited** |
| **11.** | **Neutral** | **23.** | **Indifferent** |
| **12.** | **Uninspired** | **24.** | **Unhappy** |

As 283 alternative emotions were collected in total, it is clear that there are a number of emotions applicable to the mobile retail environment that have been dismissed in previous S-O-R studies. A number of the emotions found within the 283 are apparent in the PAD typology (Mehrabian and Russell, 1974) and a number of other emotions scales (Russell *et al.,* 1989; Plutchik, 1980; Izard, 1977; Jang and Namkung, 2009; Oliver, 2009; Russ, 2011; Richins, 1997; Kort *et al.,* 2001, Christophel, 1990, Parrot, 2001, Russell, 1991; Voss *et al.,* 2003; Batra and Holbrook, 1990), justifying their acceptance as affective emotions. In fact, thirteen of the twenty-four pleasure and arousal emotions (PAD) (Mehrabian and Russell, 1974) were stated, including stimulated, bored, relaxed and happy. However, eleven emotions apparent in the PAD typology were not mentioned, further highlighting their lack of usage, applicability and relevance to the youthful, UK, technology-driven consumer.

Eroglu *et al.,* (2003) noticed the requirement for more likely emotions to be utilised for the testing of affective states. As the emotions results for this study were collected directly from UK consumers between 18-34, their relevance and appropriateness to this age group is significant.

Researchers may choose to adopt some of the top twenty-four emotions from the results to use in a bi-polar scale, similar to the PAD typology (Mehrabian and Russell, 1974). As the PAD scale has been employed numerous times within academia, researchers may decide to modify the PAD scale to include a selection of the new emotions as polar opposites. A number of the emotions can be easily polarised to form a bi-polar scale such as interested-disinterested, inspired-uninspired, positive-negative and excited-not excited. Such bi-polar adjectives have been used in previous studies such as Russell *et al.,* (1989), Russ (2011) and Izard, (1977). Alternatively, academics could choose to test the emotions in a uni-polar scale, the method adopted by this study, in order to allow for both negative and positive emotions to be gathered simultaneously (e.g. Jang and Namkung, 2009).

By utilising all or a selection of the new emotions, academics will be in a position to collect accurate and current information from consumers; especially within the UK. The modern consumer is constantly changing, and researchers must ensure that they have the appropriate tools to understand them. With the PAD typology reaching forty

years old, the testing of modern affective states for the UK consumer is essential to the collection of accurate consumer data.

### 10.1.2. Design Descriptives

Interviewees were asked to comment on the visual design of the mobile apps they were shown during interviewing. As they had also been asked to speak about their emotions towards each image, the results formed connections between design characteristics and emotional responses. This will be discussed in section 10.2.2 in more detail, as it overlaps with the research stage 2. However, the researcher was able to extract a list of positive and negative design characteristics, that indicate the characteristics percieved most positively or negatively in the mobile environment. The list of design characteristics can be found within Appendix K.

### 10.1.3. New Brand Variables

When the research study commenced, the researcher had gathered an understanding of the brand design variables apparent in online and mobile fashion channels. This was placed within a tree diagram, to display the hierarchy and structure of the branding variables (chapter 3 - figure 3.1). However, during the interviewing process, participants were asked to state if they recognised the brand of the mobile application and for what visual reason. Whilst participants stated variables such as the brand logo, brand text and brand colours, they also mentioned a number of further variables that had previously not been considered. Therefore, this section of the research study enabled the elicitation of a number of branding design stimuli that add to current academic knowledge concerning branding stimuli in online and mobile channels. Academics can utilise the findings during the development of their own research studies, whereby they may wish to study the effects of each individual stimulus, for example.

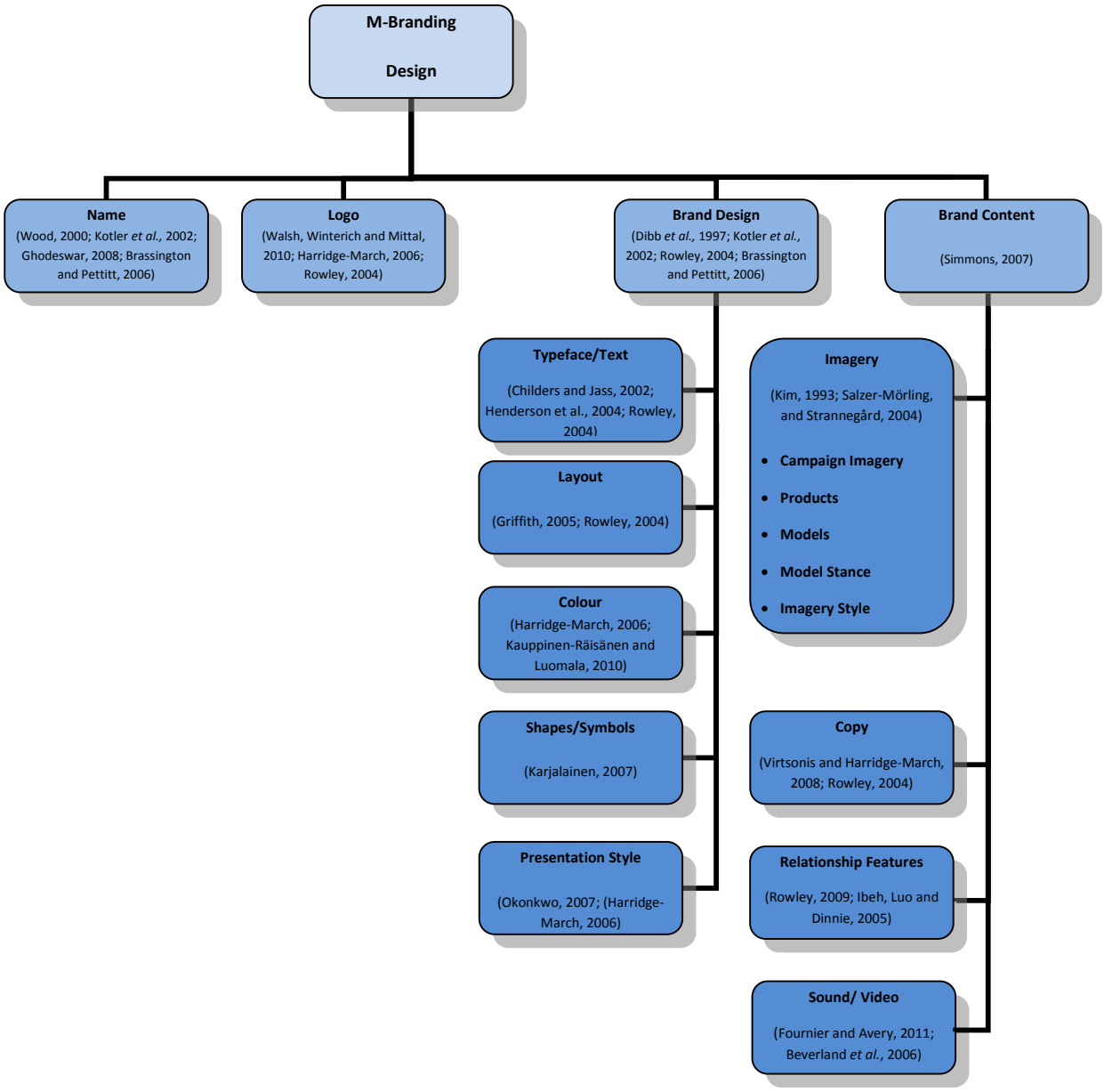
The new brand stimuli found by the study include:

- Presentation style
- Campaign imagery
- Products
- Celebrity models
- Models
- Model Styling

- Imagery style

Each stimulus enables a brand to be recognised even when brand insignia is absent. In such a case, such stimuli become elements of the brand's online identity and should not be dismissed. The findings led to the alteration of the previous tree diagram to include the new brand variables (figure 10.1).

**Figure 10.1. M-Branding Design Variables**



### 10.1.4 Recognisable Branding Stimuli

It is also interesting to note the stimuli of most importance to brand recognition on a mobile device application. In order for a brand to gain the most recognition from consumers, enhancing trust and loyalty (Harris and Goode, 2010), they must ensure that the following stimuli are utilised in a consistent manner to the brand image:

- Brand Logo
- Brand Name
- Presentation Style
- Brand Imagery
- Brand Copy

### 10.1.5 Summary of Research Stage one Research

The study revealed a number of innovative results from the first stage of data collection. The key findings include the extraction of a new UK relevant list of emotions in addition to a list of mobile design descriptives and their connected emotional affects. The third result included the discovery of seven additional brand design stimuli that led to the modification and expansion of the original m-branding stimuli model (figure 3.1), as published by Magrath and McCormick (2013). The academic and practical implications of such findings will be discussed in section 11.2.

## 10.2. Research Stage 2

As mentioned previously, the number of findings within the second stage of research was significantly large due to the number of stimuli that were tested. The following section will therefore be separated according to each finding that is of significance to the study, in order of behaviours (10.2.1), descriptives (10.2.2), motivations (10.2.3), cognitions (10.2.4) and finally, emotional affects (10.2.5).

### 10.2.1. Behavioural Response to Design Stimuli

The linkage between behaviours and stimuli has been demonstrated within a tabulated matrix (table 9.2.6). The table was designed to aid practitioners during their fashion app design process, whereby they can decide which design stimuli they need to include in order to provoke the behavioural responses they desire. Academically, the findings offer more understanding as to the behaviours of the mobile consumer and how they may differ to the online shopper. It has also uncovered a number of behaviours that may not have been acknowledged by academics or mentioned in literature profusely.

#### 10.2.1.1 The Importance of Mobile Browsing

Whilst numerous academic articles and textbooks focus on purchase intentions as the most prominent behavioural outcome for online retailers, there has been little focus on the importance and prominence of retail browsing and the continuation of browsing. However, this diversity in literature may be due to the context of the retail platform being mobile rather than online.

With many people now utilising mobile devices to view retail websites and apps, whilst they may enjoy using their mobile device to browse for products, they may prefer to purchase elsewhere. This suggestion is supported by the results, as browsing intentions were recorded as the most prominent consumer behaviour during mobile usage, above purchasing intentions, suggesting that the consumer's utilisation of mobile devices is for browsing activities primarily. It is also suggested that in some cases, consumers prefer to use their device for research before visiting the physical and online stores to make their final purchase. The results for product imagery and vouchers support this suggestions, as the user utilised the stimuli for later in-store purchasing or browsing.

Due to the novelty of mobile shopping for a number of people, it may be the fear of the unknown that is dissuading them from purchasing and instead encouraging them to browse. Browsing is regarded as a leisurely activity for enjoyment and research purposes, requiring little pressure or anxieties. This would explain why mobile browsing was noticed as the most prominent behaviour for the study.

Positivity was greatly linked to mobile browsing throughout the results, as has been found in previous online research (Park *et al.,* 2005). Therefore, based on the results of this study, retailers should focus on delivering a pleasurable browsing service to their consumers. If the retailer ensures that they have included design stimuli that can encourage the user to browse (see table 9.26) and have designed those stimuli to influence particular positive emotions (see figure 10.4), the user's browsing experience will be enhanced. This will keep the consumer searching through the products, increasing their likelihood of purchasing. As browsing is the main consumer activity on a mobile device, delivering a pleasurable shopping experience is essential.

#### 10.2.1.2. The Importance of Stimulus Disuse

Whilst many authors publish findings on positive consumer affects and behaviours towards design stimuli, few choose to write about the negative perceptions and outcomes. For the mobile platform, this study found that in some cases, consumers would opt to disuse a particular stimulus due to a negative emotional or cognitive perception. The most significant connection was between consumer disinterest and stimulus disuse, where participants noted that their disinterest in the stimuli would influence them to ignore it. This finding should therefore inform retailers as to which stimuli are of less importance to the consumer's experience and which could go further as to discouraging the consumer to shop with the brand in the future. The stimuli that elicited the most negativity included social media promotions, competitions and augmented reality.

#### 10.2.1.3 The Importance of Purchase Intentions

Purchase intentions were mentioned as a behavioural response towards a number of the design stimuli, namely those stimuli related to multi-media product viewing, informative content and product promotions. It highlights that consumers are willing to purchase on mobile fashion applications and suggests that retailers should focus on offering particular stimuli on their applications as a way to encourage consumers to purchase. Yet, this should also go hand in hand with mobile browsing, as a successful

browsing experience will often lead the consumer to elicit purchase intentions, as was found for the majority of stimuli. A number of positive affective and cognitive feelings led to the consumer's purchase intentions, including feeling reduced risk and understanding the identity of the brand, with emotions such as encouragement, confidence and positivity being noticed profusely. Such a finding suggests that by increasing the positivity and confidence of the consumer, they are more likely to purchase on a fashion application, a finding supported by Park *et al.,* (2005) for the online store.

#### 10.2.1.4. The Importance of Brand Repatronage

Rewards, discounts, competitions, customisation features and branding features led the participant to elicit brand repatronage intentions. It highlights how there are a number of stimuli available to retailers that will influence the consumer to think positively towards the brand and to feel as though they will repatronise the brand in the future. Retaining customers and converting them into paying and loyal consumers is key to a retailer's strategy and therefore such information will be important to a mobile designer's concept.

By making the participant feel as though the brand cared about their needs via such features as reward schemes, offering them discounted items and allowing them to customise their experience, the participant's feelings towards the brand were more positive mentioned their desire to visit the store in the future. Although some of these stimuli did not lead to other beneficial outcomes such as purchase intentions, their importance to the brand and the retention of consumers is apparent. Brand repatronage is therefore a key behavioural response that should be considered during the designing of the mobile app.

#### 10.2.1.5. The Importance of Brand Recognition and Brand Trust

It was proposed during the reviewing of literature that by attaching the brand name to a mobile application, it may enable brand recognition, positivity, trust and awareness (Round and Roper, 2012). It is apparent that such propositions were proved accurate, as brand recognition and brand trust were found as cognitive and behavioural responses. In the majority of cases when brand trust was mentioned as an outcome of stimulus use, it was also due to the consumer's cognitive recognition of the brand. It was therefore clear that brand recognition was heavily linked to brand trust whereby if a consumer was able to recognise particular characteristics of a brand such as its logo,

colour scheme, font and so on, they were more likely to trust the brand based on their prior experiences, a finding supported by Keller (1993). The importance of including recognisable brand insignia on a mobile application is therefore apparent and retailers should ensure that their application is designed to reflect their usual brand aesthetics. If the consumer is not able to recognise the brand thoroughly and questions its authenticity, their trust towards that brand will be significantly lowered.

#### 10.2.1.6. Negative Behaviours to Stimuli

Although a number of positive behaviours were found, this study also realised that particular stimuli can lead to negative behaviours and they should be carefully considered during the design process. It was clear that three stimuli in particular were very negatively perceived. Competitions, social media promotions and augmented/virtual reality all led to negative behavioural outcomes with little positivity. Competitions did influence some participants to suggest it could lead them to repatronise the brand in the future due to an excitement for the competition, but generally, participants felt disinterested and negative towards the stimulus. In turn they felt that they would not look for such a feature and would not use it.

Social media promotion caused similar reactions but was entirely negative. Consumers did not want to use it, would not look for it, would not be encouraged to purchase and would not use it often, based on the de-motivating factor that they would not normally use it. It would seem that consumers have a negative perception of social media promotion stimuli and do not want to engage with them on a retail application. Similar to the competition stimuli, participants felt disinterested, neutral and annoyed by the stimulus. Augmented reality features again received similar reactions although a few participants mentioned they would respond with purchase intentions due to a motivation to gain outfit and styling advice. This suggests that if augmented reality stimuli offer styling advice and information to the consumer, consumers would be more likely to purchase, yet otherwise such tools would be dismissed.

It is up to the retailer to decide whether they want to implement such features into their mobile application. Whilst this study has found a number of stimuli to affect the consumer negatively, there will always be a consumer who wishes to use such features. In such a case it depends on the target demographic and market of the particular retailer and whether they are likely to engage with the stimuli.

#### 10.2.1.7. Stimuli that do not encourage purchase intentions

Although a retailer hopes to persuade their consumer to purchase their products and services via various stimuli and methods, they also hope to influence their positivity, trust, loyalty and satisfaction amongst other reactions. It was noticed, therefore, that although the majority of stimuli were very positively received and would lead the consumer to form brand equity, satisfaction and brand repatronage, a number of the participants noted that the stimuli would not encourage them to purchase. This included trend information, services information, promotional imagery, social media promotion, augmented reality, relationship features and customisation stimuli, and suggests that there are a number of stimuli essential to consumer browsing, enjoyment and retention, rather than for the sole purchase of selling products. A brand specifically aiming to influence purchase intentions may therefore decide to dismiss such stimuli from their application design, but as a result may lose loyalty, satisfaction and browsing behaviours.

#### 10.2.1.8. The Linkage between stimuli categories and behaviours

All of the design stimuli tested within the interview procedure were taken from the holistic research models collected and displayed within the figure 3.1 and 4.1. Each stimulus was categorised according to its form and purpose, equaling five categories in total – brand design stimuli, multimedia product viewing, informative content, product promotions and consumer-led interactions (combination of figures 3.1 and 4.1). As each of the categories contained stimuli that were designed for similar purposes, such as for promotion or for imagery viewing, it was queried whether they would also lead to similar behavioural responses. The behavioural responses of each category will therefore be displayed below within the white boxes of figure 10.2 and 10.3. It is proposed that the culmination of the design stimuli in each category will lead to the stated behavioural responses.

**Figure 10.2. M-Branding Design Category Behaviours**

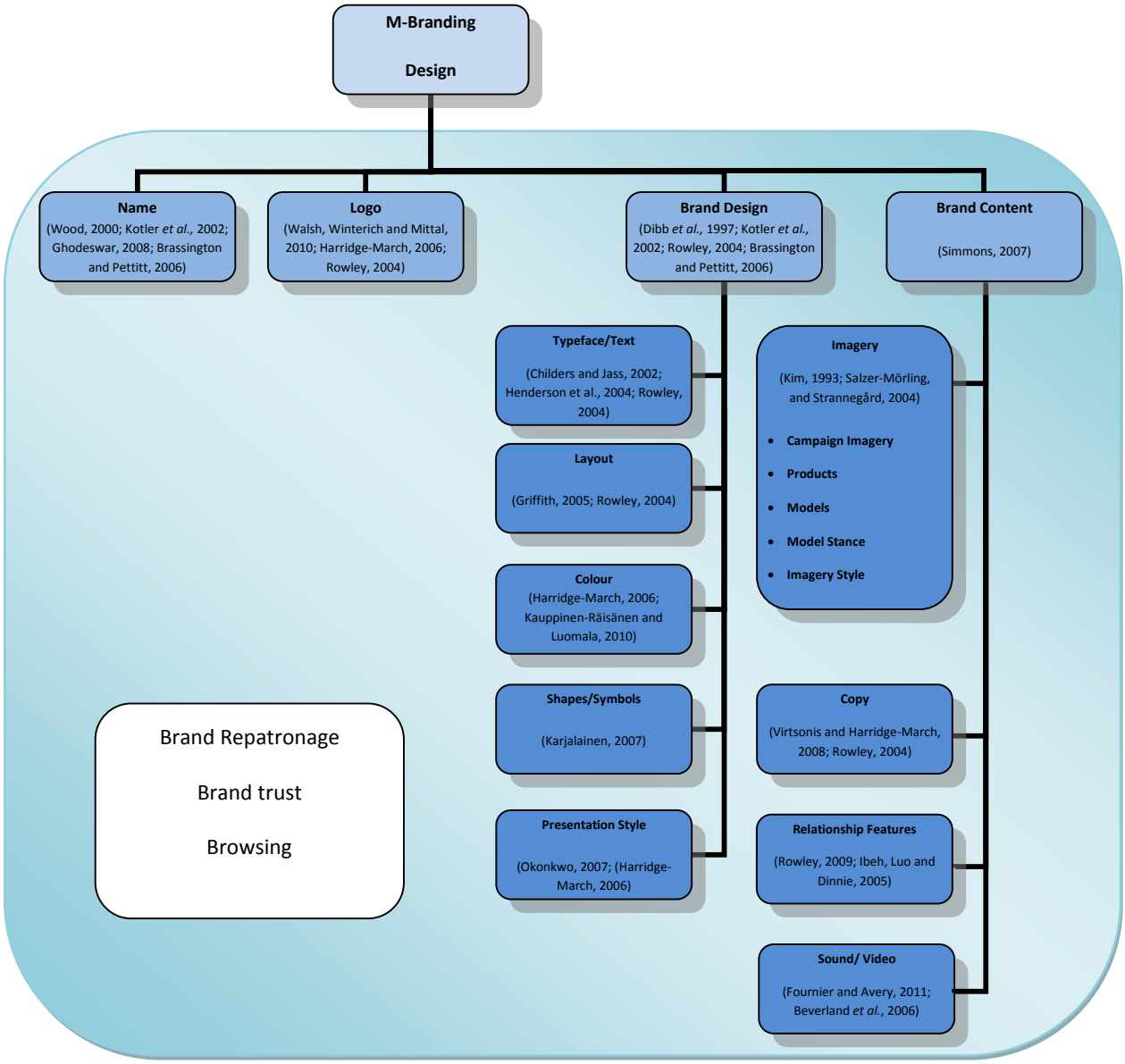
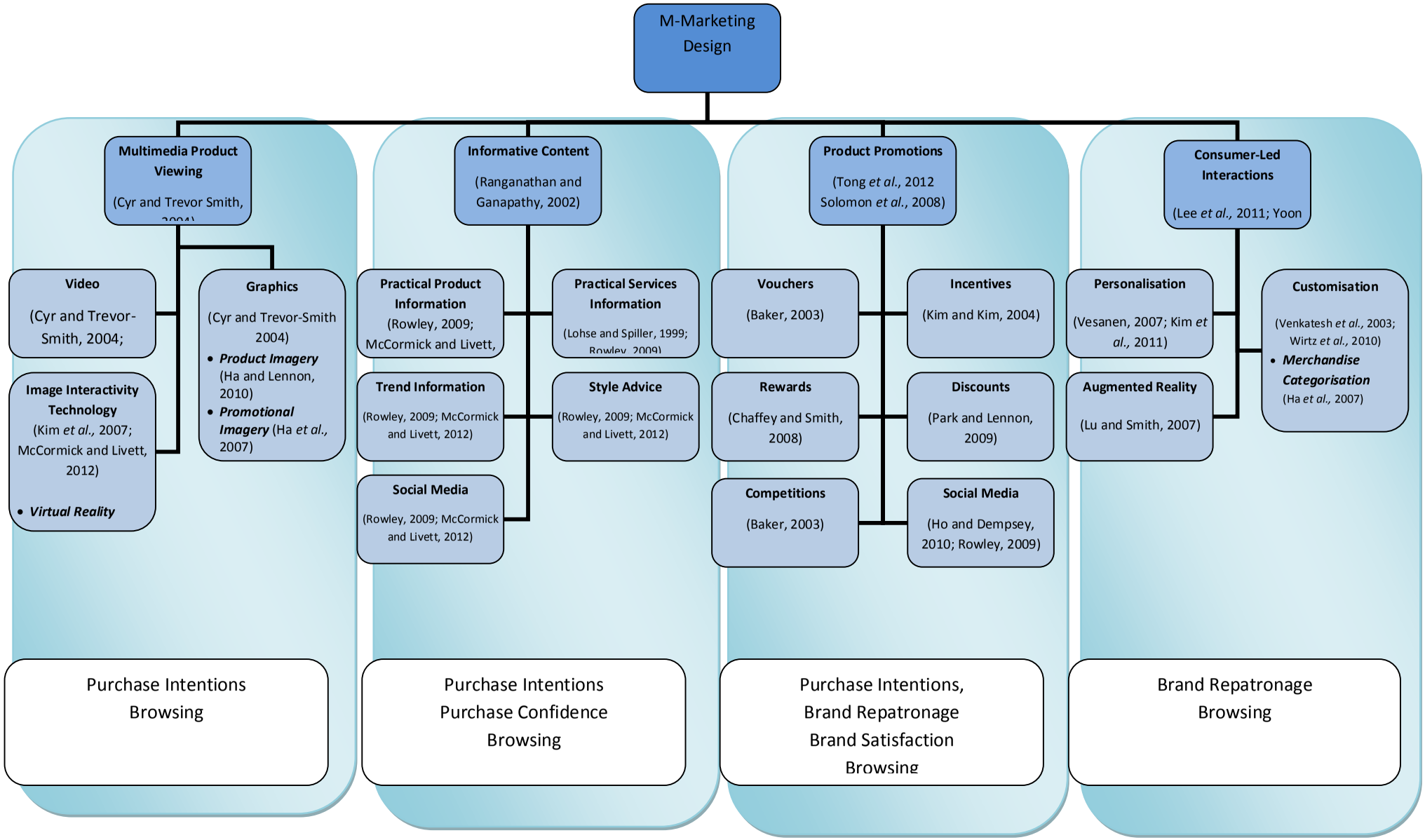


**Figure 10.3. M-Marketing Design Category Behaviours**



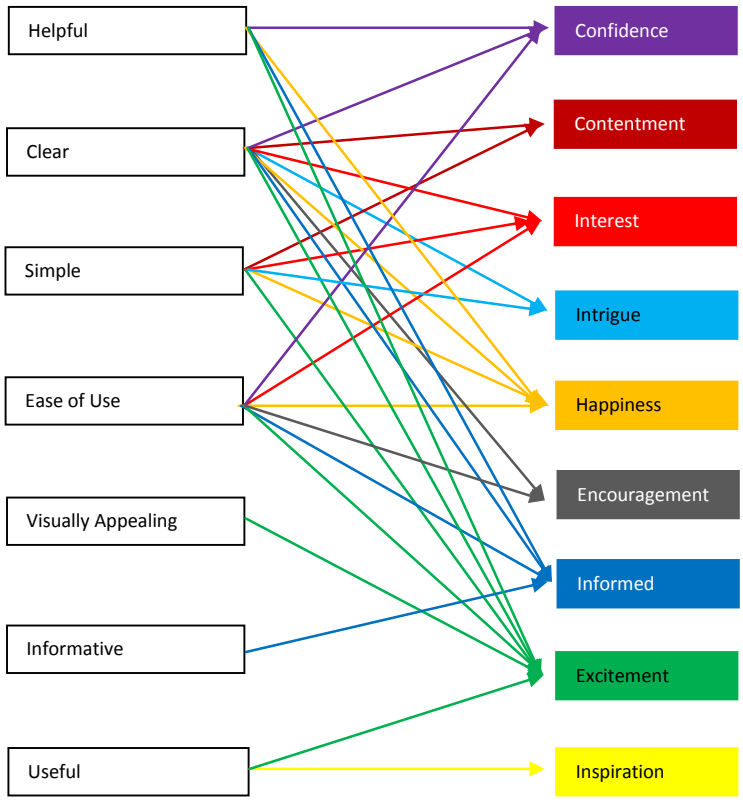
The two figures (10.2 and 10.3) show the following. Branding stimuli can lead the consumer to repatronise the brand and importantly, trust that brand. The stimuli can also work as a way to influence consumer browsing as was found for all of the categories. Three of the categories led to purchase intentions and are therefore essential to those retailers hoping to increase purchases via their app. These included multi-media product viewing functions, informative content and product promotions. Such stimuli have been found to lead to purchase intentions online previously (e.g. Kim and Lennon, 2010), and therefore this research suggests that the same behaviours can be provoked via the mobile platform.

Product promotions also led the consumer to feel brand satisfaction. Satisfaction and positivity towards a brand can increase the consumer's willingness to browse and purchase (Park *et al*., 2010); a result of this study. The Promotions category and consumer-led interactions both also led to brand repatronage, highlighting how offering extra services such as personalisation or reward schemes to the consumer, can lead them to repatronise that brand in the future. The fact that each category led the consumer to product browse suggests that it is a culmination of all of the design features that influence them to browse, and furthermore, that browsing is the consumer's primary objective when using a mobile application. If they feel a positivity towards the stimulus, they will continue to browse the application for products.

### 10.2.2. Design Descriptives to Emotions Matrix

The method for the collection of the design descriptives to emotions matrix can be read in section 9.22. However, for the purpose of collecting the key results holistically within the research discussion, the final matrix (figure 10.4) has been displayed again below.

**Figure 10.4. Design Descriptives to Emotions Matrix**




The matrix is useful for practitioners and marketers as it forms a guide as to what types of content and design will influence which emotional responses. Academics will also find the matrix useful, as it is a verified analysis of adjective to emotional response that will enable them to understand the connections between design aesthetics and emotions. Rather than suggesting that simplicity and clarity of design may provoke interest and intrigue, they are able to state that this is the case for mobile commerce, further strengthening their own arguments and theories.

## 10.2.3. Motivational Responses to Design Stimuli

**Figure 10.5. Motivations Codes Screenshot from NVivo**

| | | |
|---|---|---|
| Motivations | 0 | 0 |
| Motivations for Non Usage | 0 | 0 |
| Wouldnt normally use | 42 | 18 |
| Wont Enter Wont Win | 7 | 7 |
| Email Spam | 6 | 6 |
| Not sharing to keep secret | 4 | 3 |
| Would rather take my own time | 3 | 1 |
| Motivations for Usage | 0 | 0 |
| Gain Information | 175 | 20 |
| Gain Outfit and Styling Advice | 82 | 19 |
| Gain Style or Trend Information | 45 | 15 |
| Gain New Products Information | 23 | 10 |
| Gain Product Selection Information | 17 | 10 |
| Gain Social Opinions | 17 | 8 |
| Gain Service and Brand Informatio | 9 | 7 |
| Gain News | 12 | 7 |
| Gain Skills and Techniques | 3 | 3 |
| Product Evaluation for Purchase | 100 | 20 |
| Gain Visual Product Details | 60 | 18 |
| Gain Product Confidence and Rea | 44 | 16 |
| Gain Specific Product Details | 33 | 15 |
| Gain Pleasure | 62 | 14 |
| Gain Inspiration | 44 | 10 |
| Gain Enjoyment, Entertainment | 18 | 8 |
| Usage Motivations | 0 | 0 |
| Use due to Interest | 78 | 16 |
| Use due to a Need | 29 | 14 |
| Use if Caught Attention | 39 | 13 |
| Use due to intrigue | 23 | 9 |
| Use if I had time | 22 | 6 |
| Use to Pass Time | 15 | 6 |
| Use Once to Try | 6 | 5 |
| Use for Self Communication | 2 | 1 |

As mentioned previously, the collection of motivations were not an objective of the research, yet were too interesting and important to dismiss. From the screenshot to the left displaying the motivations for usage and non usage, it can be noticed that a number of motivations were stated very frequently. The first numeric column displays how many times the motivation was mentioned and the second numeric column displays how many of the participants mentioned the motivation. The higher order codes including gain information, gain pleasure and usage motivations, (but excluding product evaluation for purchase which was a code in its own right), will not be counted as they were utilised as category headers rather than their own codes.

The most stated motivational factors included:

- Product evaluation for purchase (Mentioned 100x by 20 Participants)
- Gain outfit and styling advice (82x, 19 R)
- Use due to Interest (78x, 16 R)
- Gain visual product details (60x, 18 R)

- Gain style or trend information (45x, 15 R)
- Gain Inspiration (44x, 10 R)

Retailers must take note of such motivations and consider them during the designing of their applications. If the retailer is able to appeal to consumer motivations, then they will have more chance in encouraging them to use and purchase on the app. By providing the consumer with tools that will allow them to evaluate products in order to later purchase, the consumer will be more positive and the chances that they will purchase are heightened. Similarly, if the retailer can produce content and copy that can interest the user to look further, then the consumer is more likely to continue browsing and viewing content on the app. The motivations to gain outfit and styling advice as well as style and trend information are important for fashion retailers to consider. It is clear that consumers like to obtain such information via mobile applications and therefore retailers should ensure that they include content that will appeal to their motivations. The stimuli of style advice and trend information are therefore very important and should be employed effectively in order to appeal and draw in particular consumers.

### 10.2.4 Cognitive Responses

A number of interesting cognitions were recorded during the study, all of which led to a particular behaviour. Yet, cognitions were not recorded for every stimulus, which signifies that some stimuli can affect the consumer cognitively much more than others. The following connections and results were discovered.

#### 10.2.4.1 Branding Stimuli lead to Brand Equity

It was noticed that the majority of cognitions stemmed from branding stimuli. Furthermore, a large number of these cognitions related to brand equity and the consumer's feelings towards the brand. Brand recognition, reinforcement, identity and understanding, image building and development and perceived brand quality were cognitions mentioned by the participants which concern the consumer's brand equity. Each were connected with elements of the brand such as the logo, colours, imagery and relationship features connoting that branding stimuli can affect the consumer's perceptions and attitudes much more than the marketing stimuli. Branding stimuli should therefore be designed in the most consistent manner in order to allow consumers to form familiarity and brand equity.

#### 10.2.4.2. Incentives influence Pressure

It was noticed that the cognition of feeling forced or pushed was recorded for a number of behaviours leading from the incentives stimuli. This may appear to be a negative cognition, yet it was preceded by positive emotions and led to positive behavioural responses. This connotes that incentives can force and influence the consumer to begin browsing and purchasing, yet not to the extent at which they would feel annoyed and overly pressured by the retailer. Incentives are therefore a significant tool to utilise on the mobile platform, especially when the retailer hopes to increase the consumer's purchase intentions at a particular time. The consumer may feel forced and pushed to act upon a particular incentive, but not at detriment to the brand.

#### 10.2.4.3. Customisation aids the Consumer

Another cognition of note was that of feeling aided to product browse – mentioned for the stimulus of customisation and merchandise categorisation. The participants felt that the stimuli were aiding and helping them to browse on the app by offering them customisation tools and ways to refine and sort the items. As such they continued to browse the app and considered repatronising the store. This connotes how important it is to facilitate the consumer's journey and experience around the application and as a result the consumer will appreciate the added effort and reward the brand with brand equity and repatronage.

### 10.2.5 Affective Responses

In addition to behaviours, descriptions, motivations and cognitions, affects were the fifth response to be elicited by the participants. Whilst the participants were specifically asked to choose an emotion from the new emotions list gathered for research stage 1, they also elicited their own emotions during the interview. All of their emotional responses were coded and included in frequency and matrix analysis procedures. Out of the 24 emotions utilised within the interviews, a total of eighteen positive emotions, one neutral and four negative emotions were found to lead to particular behaviours and are tabulated below:

**Table 10.4. Affective Responses**

| | **Positives** |
|---|---|
| 1. | Comfortable |
| 2. | Confident |
| 3. | Contented |
| 4. | Encouraged |
| 5. | Excited |
| 6. | Happy |
| 7. | Informed |
| 8. | Inspired |
| 9. | Interested |
| 10. | Intrigued |
| 11. | Persuaded |
| 12. | Pleased |
| 13. | Positive |
| 14. | Positive Affect |
| 15. | Reassured |
| 16. | Satisfied |
| 17. | Special or Valued |
| 18. | Updated |
| | |
| | **Neutrals** |
| 1. | Neutral |
| | |
| | **Negatives** |
| 1. | Annoyed |
| 2. | Bored |
| 3. | Disinterested |
| 4. | Uninspired |

These emotions highlight the emotions of most relevance to the UK 18-34 consumer and consist of pleasure, arousal and specific emotions relating to the context. The linkages between the emotions and behaviours is quite varied and random, yet there are three specific connections of note detailed below. All of the connections between stimuli, emotion and behaviour can be viewed within Appendix Q.

#### 10.2.5.1. Disinterest leads to stimuli disuse

As mentioned previously, it cwas noticed that the participant's affective feelings of disinterest led them to disuse the stimuli for the majority of cases. For brand imagery,

relationship features, product viewing videos, social media information, competitions, social media promotion and augmented reality, the participants felt disinterested in the stimuli and as a result did not want to use it, coded as 'would not use.' This result highlights how important consumer interest can be for mobile retailers. They must ensure that content and features are engaging and interesting for the consumer or else they will choose to dismiss them; which in turn could lead them to dismiss the application.

#### 10.2.5.2. Confidence leads to Brand Trust

The second affect to behaviour connection of note was between confidence and brand trust. Brand trust was a behavioural response found for the brand logo *et al.,* the brand copy, colour and fonts, brand imagery and brand videos as well as services information, all of which are very brand focused stimuli. This first of all connotes how the branding stimuli are paramount to the authenticity and trustworthiness of the application. Confidence was the affect that always preceded this behaviour and highlights how it is the consumer's confidence obtained from the stimuli which enables them to gain brand trust. Retailers must therefore look at building the consumer's confidence in the brand by utilising the branding stimuli in a consistent and concise manner. As such, they can build the levels of brand trust, which in turn may lead to further brand equity and purchase intentions.

#### 10.2.5.3. Product Promotions lead to Encouragement

It was additionally observed that the emotional affect of encouragement was highly influential for the product promotions stimuli. It was found to lead to browsing, purchase intentions, brand patronage, brand satisfaction and brand loyalty for a number of the 24 design stimuli, but most prominently for vouchers, discounts, incentives and reward schemes. All of these behavioural outcomes are lucrative to a fashion retailer and as such, encouragement is as an emotional affect of great importance. Due to the frequency to which encouragement was mentioned for the four product promotions stimuli, it suggests that such stimuli are the most influential on the consumer's feelings of encouragement, leading them to elicit very positive behaviours. If the retailer can utilise vouchers, discounts, incentives and reward schemes correctly on the application, they are more likely to encourage the consumer to be brand loyal, browse and purchase.

### 10.2.5.4. Further results of interest

In addition, there are a number of findings of great interest and importance to fashion retailers which will be briefly highlighted from the previous results.

- *Dislike of Androgynous Models*

For the first stage of results, it was found that the participants disliked and could not relate to the use of masculine and androgynous models. This finding was found previously by Aegerup (2011) who concluded that women could not identify with such an image.

- *Offering discount sections first*

The first stage of research found that consumers would feel safer to purchase if they could view a discount area before entering their card details.

- *The Presentation of sale items*

Presenting sale items in an attractive display can increase the consumers likelihood to purchase due to their feelings towards the brand being heightened. It appears as though the brand still values their old stock and this value is transferred to the consumer.

- *Competition Prizes*

Consumers are more likely to enter competitions if they are able to view the competition prizes on the page.

- *Displaying the price is essential*

It was found that the price of the garment needs to be displayed in an obvious location and large enough to view.

- *Imagery is key to personalisation*

Personalisation features, wish-lists and save bags need to include imagery of the products rather than text only, as it will remind the consumer of their previously viewed items and encourage them to browse further.

- *Larger imagery is essential*

Using larger imagery on the product listing pages of the app enables the user to skim through the garments efficiently whilst also gaining enough information about the products.

- *Social Media Logos*

If social media buttons are to be integrated into the apps, they need to utilise the consistent social media logos for recognition.

- *Virtual Reality Model Selection*

If virtual reality stimuli are to be integrated, they should offer a selection of models that are more representative of size, shapes and skin colour.

- *IIT is essential to confidence*

It was found that IIT and product information were lucrative to building product confidence and were used in order to gain such. Therefore they are of great importance on a fashion application due to product confidence leading to purchase intentions in the majority of cases.

## 10.3 Retail Recommendations

After reviewing all of the results obtained by the study, it is suggested that a number of improvements be recommended. The following contains recommendations for retailers as to how they could improve their mobile app to reap the benefits of mobile commerce.

### 10.3.1. Branding Recommendations

Retailers are recommended to implement their brand logo, presentation and layout into their app in a manner that enables the consumer to recognise that retailer. By doing so, the consumer will be able to understand the brand identity, feel familiarity, and gain brand recognition. By also promoting positive feelings in the consumer via clear, simple and easy to use functions (as found within 7.3.1.2), the consumer is more likely to respond with positive behaviours. At this stage, consumers are interested in browsing the app for products, exploring the app to find information, and trusting the brand in order to go further into the application.

Retailers should utilise brand insignia that is consistent across all channels, in order to influence brand recognition and familiarity. Brand recognition may then lead to brand

trust, browsing and app exploration. Trust is key, especially for mobile retailers due to security issues. The copy, text and colour schemes being primary elements of a brand's appearance, should be made as high a priority as the brand logo and presentation. This again will influence further brand recognition leading to positive behaviours.

Consumers must be given interesting pieces of information and copy to read in order to stay interested and explore the app further. Creating consumer confidence is also key and may lead to brand trust and reassurance, as found by Ruparelia *et al.,* (2010). Creating happy and exciting content for the consumer will also lead to positive behaviours such as browsing intentions.

Brand imagery can provoke high levels of product browsing, represent the brand and enhance the consumer's brand image perception. The credibility of the app is increased resulting in brand trust and purchase intentions. Brand satisfaction is also increased due to a multitude of positive emotions being influenced by the imagery. Therefore, it is highly recommended that retailers' implement an imagery section within their app that allows the consumer to browse images for products. Imagery leads to a number of beneficial behaviours and should therefore not be dismissed.

Branding videos can provoke excitement and confidence leading to browsing, purchasing and brand trust. Participants noted that they would use the stimulus to gain style or trend information, evaluate the products and to gain outfit advice. It also allowed them to evaluate products to purchase. Therefore, the consumer is obviously looking to videos as a source of advice and fashion information, leading them to trust and purchase from the brand. Such behaviours are essential for retailers and therefore implementing branding videos within the app is another way in which they can provoke such.

Branding relationship features are able to provoke consumer-brand relationships within mobile apps, as is their purpose. Furthermore, they can encourage repatronage, satisfaction and browsing intentions highlighting their benefits. However, some participants did note that they would not use such features, and if they did, it would not necessarily encourage them to purchase. Such features are therefore suggested to be lucrative to encouraging positive feelings towards the brand and enhancing brand equity, but are not related to purchase intentions. Therefore, those retailers who are hoping to increase brand equity via their application are recommended to include relationship features such as newsletters and blogs within their app.

### 10.3.2. Multimedia Product Viewing Recommendations

With marketing videos it was found that consumers did not necessarily go looking for them, but if they did, it could provoke purchase and browsing intentions. Retailers are therefore recommended to place marketing videos in prime positions within the app in order to influence more traffic. The user is able to click onto the video due to it catching their attentions, rather than dismissing the video because they did not look for it. By influencing the consumer to feel inspired and happy, they were encouraged to purchase and browse. Video content should therefore include content that inspires the consumer and influences positivity. Overall, the participants motivations to view product videos were due to a need to gain something; pleasure, information or inspiration. The content should be designed to reflect such motivations for viewing.

Utilising product imagery on the application, synonymous with the transactional app, not only influenced purchasing and browsing intentions but encouraged multi-channel shopping. Some participants noted that by being able to view a detailed page and images relating to a product, they would later go to a store to view the item. The product images also influenced a great number of positive emotions such as happiness, interest and satisfaction and it is therefore recommended that retailers utilise imagery that can provoke feelings of such. Consumers are motivated to view the imagery in order to evaluate the products and gain detailed, visual information. The imagery should therefore be designed to allow the products to be evaluated fully.

Promotional imagery is able to provoke emotional and behavioural responses. As was foreseen, promotional imagery can provoke inspiration as well as intrigue, contentment and persuasion. Consumers want to gain style and trend information as well as styling advice and inspiration leading them to browse and purchase. Retailers should realise therefore how persuasive promotional imagery can be and integrate their promotional photography into the application.

IIT was found to be incredibly influential in provoking purchase intentions and should therefore not be dismissed. It can reduce risk and build purchasing confidence as well as a number of positive emotions such as interest and persuasion. Consumers are motivated to utilise IIT to evaluate products and gain product confidence and therefore its importance to mobile retailing is clear. For a retailer hoping to increase sales, IIT is imperative.

### 10.3.3. Informative Content Recommendations

Product information, similar to IIT, inspired purchase intentions and purchase confidence. It enabled the consumer to feel informed and confident about the product leading them to follow through with their purchasing intentions. Product information, alike to IIT is therefore lucrative to encouraging purchase intentions and should not be dismissed.

Services information is another way in which a retailer can encourage purchasing due to the confidence it bestows within the consumer. It also leads the user to feel trust and satisfaction. However for some consumers, although they are positive about the service, it does not encourage them to use it often nor to purchase. This highlights that retailers should integrate services information for those users who need to find particular information. It may provoke confidence and trust and if a consumer does not want to look for the information often, they do not need to; but it is there for when they do need it.

Style advice can heavily influence browsing intentions, especially for add on products due to the generic accessorised outfit content of style advice features. Consumers want to be advised about new products and to be inspired, often leading them to purchase and browse. In such a case, retailers are recommended to include advisory features within their mobile application in order to persuade and influence certain consumers. The content of the advice should be designed to reflect the consumer's motivations, offering inspiration, new product information and outfit and styling advice.

Social media information can encourage purchase intentions due to the consumer's desire to gain outfit and styling advice. Alike to the style advice stimulus therefore, social media information areas such as in-app newsletters can encourage purchasing and browsing intentions. They can inform, inspire and intrigue consumers leading them to behave positively. However, dissimilarly to style advice, some consumers were disinterested in using social media information and as a result would not use it. They felt that is forced and pushed information on them and therefore, they behaved negatively. In such a case, it would be recommended that social media information is not an essential app feature as long as style advice has been implemented. As the two are similar in purpose and can create similar reactions, it would not be detrimental to

dismiss social media information to allow for style advice as the latter stimulus is more positively received.

Trend information was heavily linked to product browsing. The consumer feeling up to date was a cognitive response that led to purchasing intentions connoting that trend information content must be up to date in order to influence such behaviours. Furthermore, the content needs to be intriguing, informative and inspirational to encourage browsing behaviours. Some participants stated their negativity towards the stimulus however, claiming that it does not encourage purchase intentions and they do not wish to use it. Retailers would be recommended therefore to utilise trend information if they are able to, but that it is again not as essential as the style advice features. If retailers could combine the two to offer both advice and information then this would deliver enhanced positivity and positive behaviours whilst also reducing time and effort.

In short, those retailers hoping to induce purchase intentions need to utilise the following features within their application

- IIT
- Product Information
- Vouchers

### 10.3.4. Product Promotions Recommendations

Vouchers were extremely influential on participant purchase intentions and are therefore essential to a mobile retailer's marketing strategy. They can also lead to brand satisfaction and brand patronage due to their encouraging emotional influence. The participants felt a variety of positive emotions towards the stimulus with persuasion and encouragement leading to the majority of behaviours. This highlights the persuasive and influential nature of voucher promotions especially as the participants stated feeling cognitively influenced and persuaded by the stimulus. Vouchers are therefore highly recommended to be utilised regularly on a retail application.

Incentives additionally led to browsing and purchasing intentions. Participants did however state feeling cognitively forced or pushed, yet their reaction was still ultimately positive. Participants felt motivated to utilise incentives in order to gain inspiration and styling advice. Retailers are therefore recommended to include

incentive schemes that inspire the user and offer them styling advice and tips, so that they feel encouraged to purchase more items within an outfit for example.

Reward schemes are heavily linked with brand repatronage as well as purchase intentions. It also led to brand satisfaction as well as brand loyalty – a behaviour greatly connected with brand equity (Chaffey *et al.,* 2009; Aaker, 1991). Reward schemes are therefore found to not only influence the consumer to form attachments and loyalty towards brands, but can persuade them to purchase and browse. Retailers are therefore highly recommended to include reward schemes within their application to encourage a range of positive emotions and behaviours.

Discounts, such as product sales were found to lead to browsing and purchasing intentions connected with a range of pleasurable and arousal emotions. The participant's usage of discounts due to their motivational interest was also found to lead them to repatronise the brand. Discounts are therefore another influential stimulus for encouraging consumers to return to a brand, to purchase and browse. Its influence is not to the extent of reward schemes however, yet discounts still need to be utilised if purchase intentions are to be encouraged.

Competitions were received very negatively. Retailers should be cautious about implementing competitions as a majority of consumers will not look for, try or use them. If retailers do decide to incorporate a competitions section into their application, they must ensure that the entering procedure is easy and does not press for personal information. It should also provide assurance of the chances of winning, for example by displaying testimonies by past winners, reducing the time to enter the competition, offering realistic prizes and displaying these prizes on the page. However, the prizes must still be of value to the consumer to incentivise them to enter.

Social media promotion was the most negatively perceived stimulus with participants noting that they would not use or look for them and they would not be encouraged to purchase. Participants generally felt annoyed, disinterested and bored stating that they would not want to share products on a mobile because they would prefer to do so online and they would not want friends to buy the item first. It was clear that participants had a prior negative perception of social media promotion, which led them to react equally negative. Social media promotion is not recommended for integration for this reason. Some consumers may still utilise the service, but others will generally not want to do so.

### 10.3.5. Consumer-Led Interactions Recommendations

Personalisation was found to lead heavily to browsing but also to purchasing intentions. Consumers utilise personalisation services in order to gain inspiration and styling advice and therefore, retailers are recommended to offer products and accessories that inspire the user and provide outfit and styling ideas.

Customisation was found to be a browsing aid, leading the consumer to respond with brand satisfaction and brand repatronage. Although it does not lead to purchase intentions, it still influences the consumer to feel positively towards the application and the brand, persuading them to return in the future. Customisation features are therefore recommended to those retailers hoping to encourage brand equity and retention of loyal consumers.

Merchandise categorisation was only found to lead to browsing intentions and brand repatronage. Consumers again felt cognitively aided to browse and therefore retailers should utilise merchandise categorisation to help the consumer to browse; possibly leading them to purchase garments they find.

Augmented and virtual reality features were also perceived negatively. Participants felt that they would not use them and that they would not be influenced to purchase by utilising the stimulus. Whilst some participants did feel happy and inspired, others felt disinterested. However, if the stimulus can appeal to the consumer's motivation to gain styling and outfit advice, it could have the ability to persuade them to purchase outfits they had built. Retailers are therefore recommended to proceed with augmented and virtual reality stimuli cautiously. Integrating them as a fun tool for the consumer can influence their positive feelings, but in the majority of cases it would not necessarily benefit the brand.

# Chapter 11

# Conclusion

The study commenced by proposing a number of objectives and aims. Mobile commerce was seldom mentioned within academia and the understanding of the implications of mobile applications was lacking. Similar to online studies and the understanding of how online design could affect the consumer, this research aimed to explore how the design of the mobile environment could be enhanced and modified to positively affect the mobile user. Such research is essential to the knowledge of practitioners whose role it is to design such mobile environments, and without such knowledge they are not entirely equipped to design a space perfectly suited to the target audience. Yet, the research is also of great relevance to academia and creates a groundwork from which academics can build their future research studies. Due to the novelty of the mobile platform, the requirement for mobile understanding in academia is great. This research provides academics with a primary understanding of the mobile consumer's behaviours and offers scope to develop new frameworks and to research furthermore. The contributions to knowledge will be discussed throughout this section.

The discussion chapter (Chapter 10) thoroughly addresses the results of the study, split into two sections relating to either the first or second stage of data collection. The results of stage one heavily informed the second stage of data collection and as such, the two methods were necessary and complementary. All of the results and key themes are noted in the discussion chapter with detailed results viewable in chapters eight and nine.

The research methods used were qualitative due to the novelty of the mobile platform and the lack of usage by a number of research participants. By utilising qualitative methods, the researcher was able to draw out personal accounts and emotional responses towards mobile applications, therefore collecting valid and experiential responses. By employing a pragmatist's stance, the researcher was able to analyse such data using qualitative and quantitative operations (Zhang and Wildemuth, 2009). Whilst summative content analysis (Hsieh and Shannon, 2005) was used to count the number of duplicate responses and manifest words, qualitative coding processes (Strauss and Corbin, 2008) enabled thorough evaluations of the narrative content data. In such a way, the researcher was able to understand consumer reasoning whilst also

calculating how many participants agreed. The results were therefore lengthy and rich and led to the retrieval of a great body of data. This study has therefore managed to deliver a number of relevant and interesting results that complete the aims and objectives of the study.

## 11.1 Research Aim and Objectives

The research aim was short and concise. The key purpose of the thesis was to identify the design elements utilised for the designing of mobile native and web apps and how these may influence the consumer's responses. Such an aim has been completed at the conclusion of this thesis in two ways. The design elements apparent in online retail environments and applicable to mobile applications, were discovered and thoroughly analysed within chapters 3 and 4. Such design elements and models can also be found in the published articles by Magrath and McCormick, (2013). The study then investigated how each of these design elements affected the consumer emotionally, cognitively and behaviourally. From the results, a practitioner is able to choose the design elements that will deliver the outcomes they desire, such as purchase intentions, browsing intentions or brand recognition, for example.

The introduction set out seven objectives and led to eleven outcomes. In a bulleted list below for simplicity, the completion and outcome of each objective will be stated.

1. **To review literature concerning m-commerce, m-branding, m-marketing and consumer behaviour.**

2. **To explore and identify the m-branding design and m-marketing design stimuli involved in the design of branded fashion apps.**

3. **To explore consumer behaviour theories in order to identify an appropriate method of data collection for the research aim.**

Four literature chapters were completed that enabled a thorough understanding of the research task. The researcher was able to expand their knowledge of ecommerce and the technological shift to mobile retailing (Chapter 2), understand the variety of design stimuli applicable to the online and mobile environments (Chapters 3 and 4) and form an appreciation of previous consumer behaviour theories and the applicability of some to the research task (Chapter 5). The research employed the cognitive approach and the S-O-R paradigm informed by the CEV model (Holbrook, 1986). Such approaches were key to the success of the research results.

4. **To identify the consumer's emotional responses towards the design of mobile fashion apps in order to develop a list of modern and relevant emotions that can be utilised within a new emotions scale by academics and practitioners.**

Within the first stage of data collection (Chapter 8), participants were asked in detail their emotional responses towards the design elements of mobile applications. As such the research gathered a large list of emotions (283) that are relevant to the UK female 18-34 population and mobile user (short list in Table 8.1 and full list in Appendix G). Such a list could be utilised by academics during their own qualitative or quantitative investigations comparable to how the list was exercised in the second research stage of this study. Academics may also design their own bi-polar or uni-polar scales from the variety of emotions displayed with the list. Similarly, practitioners can utilise a number of the emotions within their own marketing research and questionnaires for example.

5. **To identity the consumer's emotional, cognitive and behavioural responses towards each branding or marketing design stimuli.**

The consumer's emotions, cognitions and behaviours were investigated in detail regarding the branding and marketing stimuli. The results of the behavioural reactions to stimuli can be viewed in table 9.26 and the results of emotions and cognitions to behaviours for each stimulus in table 9.27. A practitioner or academic is able to view such tables and understand what emotions are caused from what stimulus, and the behavioural response that will result.

6. **To identify whether there is a connection between the consumer's emotional response towards a fashion application and their subsequent behavioural reactions.**

It was found that there is a connection from emotion to behavioural response. For example, it was noticed that disinterest in a stimulus led to stimulus disuse prevalently and similarly feeling confident led to brand trust. As such, it highlights how the consumer's emotional response is extremely important to their subsequent behaviour. A linkage between stimulus and behavioural response without the mediating effect of the emotional response was also identified. This suggests that the consumer does not need to feel an emotion specifically, for them to ultimately act upon viewing a stimulus. For example, the branding stimuli were found to lead to brand repatronage, trust and browsing intentions (figure 10.2). The marketing stimuli led more to purchase and

browsing intentions (figure 10.3). It was also found that a number of stimuli led to motivations, which in turn led to behavioural reactions, again bypassing the mediating emotional response.

7. **To develop recommendations for practitioners regarding the design of their mobile applications depending on the outcomes they hope to encourage.**

Recommendations have been made in detail regarding the design element categories and can be found in section 10.4. Section 11.2.2 additionally provides a concise list of stimuli affects for a brief overview of the research findings. Retailers are given recommendations relating to branding stimuli, multimedia product viewing, informative content and product promotions in addition to consumer-led interaction stimuli. As such, the recommendations can be found simply and in an understandable format. For further detail, a practitioner is welcomed to view the results tables and charts presented in chapters eight and nine.

In addition to the objectives that were proposed for the thesis, a number of further outcomes were gathered that were not foreseen.

8. **The additional identification of the motivational responses for stimuli usage by mobile consumers.**

Although the aim was to examine the emotions, cognitions and behaviours of the mobile consumer, it was found that motivations were being mentioned by the participants during their description of the mobile stimuli. After analysis of the data transcripts, the number of motivations mentioned by each participant meant that they were too important and interesting to be dismissed. Concurrent with the CEV model (Holbrook, 1986) and the addition of the moderating factors such as motivations, it was decided that the motivational responses would be analysed also and further instruct academics and practitioners as to the consumer motivations that may lead them to utilise a particular stimulus. The results can be found in section 10.2.3 but also in more detail in 9.3.4.

9. **The identification of a list of aesthetic design descriptives and their affect on consumer emotions. For example, a plain design can lead to interest.**

During the interview stage, an additional question was added to the interview guide that asked the participant to describe the design of the mobile application. The

researcher felt that such an insight would be interesting and would be lucrative knowledge for mobile app designers. A summation and verified list of the design descriptives can be found in section 10.1.2 and section 9.3.3. A full list of descriptives to emotional response can be found in a positive and negative matrix in section 8.3.22.

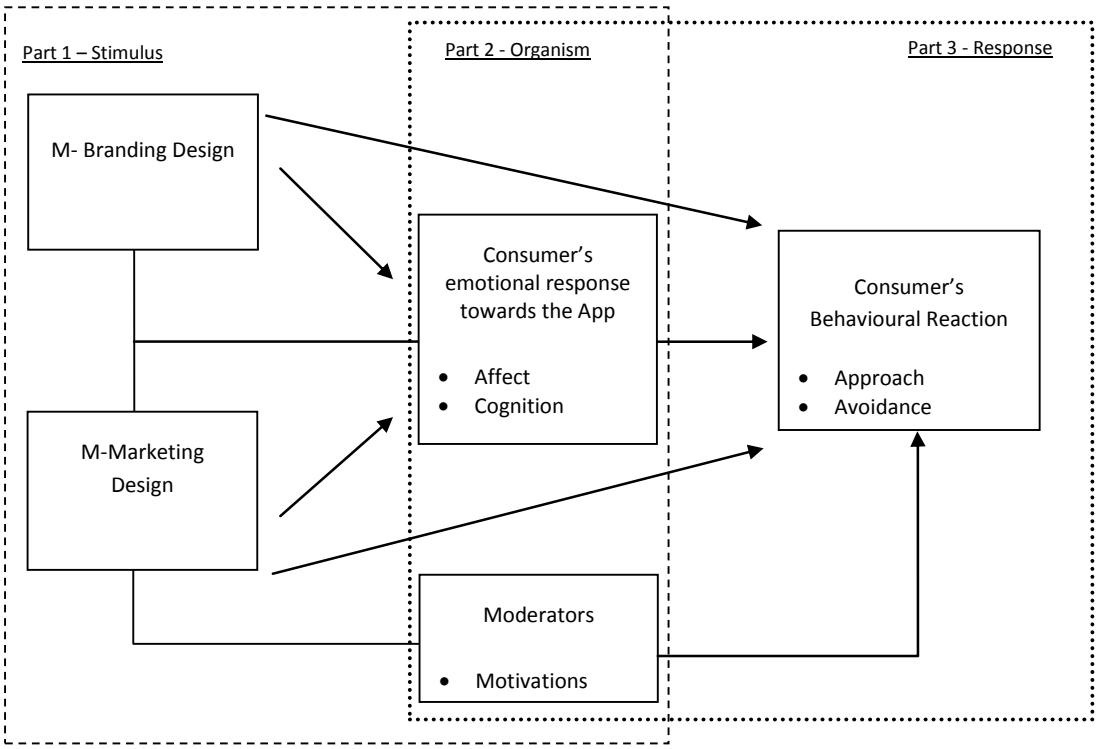
10. **The identification of behavioural and cognitive responses to stimuli in the mobile environment that have infrequently been observed previously.**

Although the results highlighted a number of behavioural and cognitive responses that can be viewed in a number of academic texts such as purchase intentions and brand trust, the data analysis stage also noticed a number of behaviours and cognitions that have not been cited profusely. For example, browsing intentions were mentioned for almost every stimulus, yet academics citing the importance of browsing intentions to retailers are rare. Brand repatronage and stimuli disuse were also found to be prevalent, but again they are not discussed as often as they could be in academia. It is hoped that perhaps academics or practitioners will now pay more attention to such behavioural outcomes, as this study suggests they are of great importance. Rather than understanding the consumer's purchase intentions towards a website or mobile app, perhaps academics may begin to research more into how brand recognition or brand repatronage could be influenced.

11. **The development of a number of tables, frameworks and diagrams including a design characteristics to emotions matrix (figure 10.4) and 24 stimuli to emotional and behavioural responses frameworks (Appendix Q).**

The research study has developed a number of models, tables and frameworks in order to simplify and explain the interesting and extensive results of the study. The design descriptives to emotions matrix's explain the connection between the apps design characteristics and consumer emotions (figure 10.4) and two tables simply show the connections between emotions, cognitions and behaviours (figure 9.26, 9.27). The S-O-R research framework adapted from Park and Lennon (2009) was utilised to organise the data collection and analysis and was modified to suit the research aim and proposals. The framework has been adapted to include the moderating factor (below, figure 11.1) and could be employed by any academic hoping to use the S-O-R paradigm to find the emotions, cognitions, behaviours and motivations of consumers towards online and mobile stimuli.

**Figure 11.1. Thesis Research Framework**




## 11.2 Contribution to Knowledge and Originality

At the current time, the research is entirely unique due to its aim to investigate the design elements within mobile applications and how these might affect the mobile consumer. Although some mobile studies have been published recently concerning

mobile banking (Akturan and Tezcan, 2012), shopping motivations (Yang and Kim, 2012) and behavioural intentions (Li *et al*., 2012), none have completed a study combining visual design, consumer behaviour and mobile commerce. This research study is therefore completely original. Due to this originality, the results should be of great interest to practitioners and academics in the field of mobile commerce. As mentioned previously in the discussion (chapter 10), the research delivered a number of results:

- A new list of relevant and modern emotions (table 8.2, table 10.2, full table Appendix G).
- A matrix of design descriptives and the emotional responses they influence (figure 10.4).
- Two holistic models listing the branding (figure 3.1) and marketing design stimuli (figure 4.1) in the mobile environment. The branding diagram was modified and expanded (figure 10.1) after the completion of the data collection stage 1, due to the discovery of seven new stimuli that were not mentioned previously in literature.
- The emotional and cognitive responses to mobile stimuli (Appendix J and Appendix Q).
- The behavioural responses to mobile stimuli (table 9.26, Appendix Q).
- The emotional responses that lead to behavioural responses (table 9.27, Appendix Q).
- The motivational responses that influence the usage of particular stimuli (section 9.2.3).
- The motivations that lead to particular behavioural responses (Appendix Q)
- A modified research framework employing the S-O-R paradigm, an exploratory approach and elements of the CEV model (Holbrook, 1986) (figure 11.1).

All of these results are unique to this research study and will be of great importance to the designing of future mobile retail native and web applications.

### 11.2.1 Academic Implications and Value

Academics are provided with an insight into the mobile consumer and their responses, as well as new and updated methods of consumer data collection.

The new list of emotions is an update to the widely used emotions scales utilised in academia, such as the Pleasure-Arousal-Dominance scale and its 18 bi-polar emotions (Mehrabian and Russell, 1974). Although the PAD bi-polar scale is robust and greatly valued, the researcher felt that the novelty of the mobile commerce topic required testing with a modern set of emotions. As a result, the participants were able to offer more valid results due to their understanding of the new list of emotions, rather than dismissing particular emotions such as 'jittery' (PAD Scale) due to not being sure of their meaning. Researchers may choose to adopt some of the top twenty-four emotions (table 8.1) from the results to use in bi-polar or uni-polar scales. They could also utilise a number of the words to replace and update those of less relevance from existing emotions scales, such as PAD. As such, a researcher will be prepared to study the affects of the online or mobile environments immediately, utilising the new emotions list rather than collecting their own; a lengthy process that this study had to complete primarily.

The final research framework (figure 11.1) has been tested by this research study and could be employed by academics hoping to complete similar research. The modification of Park and Lennon's (2009) framework and the original S-O-R paradigm format, to a more open and exploratory approach, enabled the researcher to gather a large quantity of data, leading to new and interesting findings. For example, academics often use the S-O-R paradigm to find the link between stimuli and predetermined behaviours such as purchase intentions and brand equity (e.g. Park and Lenon, 2009; Kim and Lennon, 2010). This research instead searched for any and all approach or avoidance responses as to not constrict the findings. As such, the results highlighted a number of important behaviours that would have otherwise been missed. Academics are welcomed to utilise the research framework in the same way, allowing for a more exploratory method rather than searching deductively for pre-determined behaviours.

The branding (figure 10.1) and marketing (figure 4.1) models, categorising the design stimuli in the mobile environment, may be of great use to a retail academic. At the start of this research study, it was noticed that no other academic had collected an holistic list of design stimuli in the mobile and online environment, and as such, the study was unable to commence testing of the stimuli. Academics will now be in a position to begin testing immediately with a clear list of design stimuli ready for employment.

Ultimately, academics researching the implications of the online and mobile environment on the consumer's emotions and behaviours will find the results of this

study useful for their own. They may choose to base their own studies on the findings, either to validate them or to strengthen their own research arguments. For example, this study found browsing intentions to be the most prominent behaviour, suggesting the consumer's utilisation of mobile apps as a browsing portal. An academic may wish to conduct further research into such an interesting finding, to validate the suggestion or to investigate the primary uses of mobile applications.

An academic may also choose to examine one particular stimulus, a few, or all, in order to expand the results of this study. An interesting finding is illustrated within section 10.2.1.8, where the researcher has provided a list of behaviours related to stimulus categories, e.g. branding stimuli have a strong connection to brand repatronage, brand trust and browsing whereas multimedia product viewing stimuli lead to purchase intentions and browsing. Future research studies could investigate such connections and discover additional behaviours produced by the stimulus categories.

As mobile design literature is scarce at the current time, the thesis results will form a continuation of the body of literature concerning consumer behaviours towards electronic commerce, this time providing academics an insight into mobile commerce behaviours. All of the results, as examined within the discussion chapter, add to academic thought relating to the mobile environment and therefore hold great implications for academia. Concurrently to how Kim and Lennon (2010) found that image enlargement tools are an essential function for product evaluation online, or how Park and Lennon (2009) discovered that the brand name can influence the perception of the online store image, this study provides a great number of connections between design stimuli, cognitions and behaviours. A condensed list of the connections can be located in section 11.2.2 below. Following the submission of the thesis, the researcher aims to publish the findings alongside two existing publications (Magrath and McCormick, 2013, a, b) in order to provide academics and practitioners with a greater understanding of the effects of mobile environmental stimuli.

Due to the originality of the research, academics could utilise the results and design of this research study in a multitude of ways and therefore the academic implications of the study are abundant.

### 11.2.2 Practical Implications and Value

As 86% of the world's population now have access to the mobile web (International Communications Union, 2012), it is the most lucrative time for retailers to deliver mobile channels that can influence the emotions and behaviours of their consumers. Although a large quantity of retailers have launched a mobile native or web application, the majority have not been designed with the target consumer in mind. Instead, it is more of a copycat effect that has seen a number of retailers reproducing an application of a competitor. The results of this thesis will provide such retailers with a great understanding of what design stimuli they need to utilise, in what way and what end results they may see as a consequence. Furthermore, the design descriptives results (figure 10.4) will inform them as to how they should design each stimuli, such as how simple, plain or colourful it should be, in order to arouse particular emotions. The motivations results will also inform them as to what is motivating their consumer to view a particular stimulus, such as promotional imagery, in the first place.

Practitioners are invited to use the new list of emotions (table 8.1) to design relevant and valid marketing research questionnaires. Although marketers may perform research studies with consumers, they may be using archaic research methods to do so. The new emotions list will ensure that they are using technology related terminology that the participant understands, identifies with and is entirely relevant to the research.

Some retailers may be unaware of the implications of a mobile channel and as such, this research may prompt and inspire them to begin strategising and developing a mobile channel using the design stimuli of most relevance. If they can see which stimuli may affect desired behaviours such as purchase intentions, they will be more likely to put time and capital into a well-designed mobile strategy.

The following list contains a short and concise summary of all 24 stimuli and their consumer effects. The list forms a brief and informative summation of the main research findings and provides information as to implications and applications of the design stimuli for both academics and practitioners.

1. The app homepage, containing the brand name, logo and presentation style is essential to the user's trust in the application. It can lead them to repatronise the app and is the initial area that influences browsing and exploration of the application. It reinforces the brand image/identity and enables immediate brand recognition.

2. The copy, font and colour schemes on the application are essential to brand trust, supported by brand recognition. The consumer is led to browse and explore the application using the copy as a guideline for navigation.
3. Brand imagery heightens the user's satisfaction and trust of the brand whilst leading them to purchase, browse and explore the app further. Content that is interesting and inspirational will lead them to browse and repatronise the brand in the future.
4. Brand videos can encourage the user to purchase, give them confidence to browse further and trust in the brand. Videos are watched for style and trend information, further visual details and for gaining confidence in the products for purchasing, yet a number of consumers would only use them to pass the time, if at all. Therefore videos should be informative for those who are looking for advice.
5. Those that do engage with brand relationship features were found to build a stronger perception of the brand image and a connection to the brand, yet there are a great number of consumer's who will not engage with such features.
6. Product videos can encourage purchase and browsing intentions, but generally only if they are placed in an area seen by the user, otherwise a great number of consumers will not search for them specifically. In either case, the content should be interesting and inspirational.
7. Product imagery can inspire purchase and browsing intentions but also intentions to go into the retail store to purchase later. The imagery enables the user to visualise the products in more detail and is regarded very positively.
8. Promotional imagery can lead to browsing and purchasing intentions, especially when the user is inspired. Yet in some cases, consumers view the imagery for inspiration, style and trend advice only, and will not be encouraged to purchase.
9. IIT has a great influence on purchase intentions and provides product confidence and reassurance to the consumer. The features are mainly used for product evaluations.
10. Product information offers the ability to evaluate the products, affecting product confidence, leading to purchase intentions and a confidence to purchase.

11. Services information is not used by a great number of consumers, yet those that do utilise the information are looking for purchase confidence and are more satisfied and trusting of the brand as a consequence.
12. Style advice is viewed for inspiration, product information and styling advice that lead to browsing intentions, intentions to browse for additional suggested products and intentions to purchase those products.
13. Social media information is used by those consumers looking for style/trend information and inspiration, which will lead them to browse and purchase. Yet a number of consumers felt negatively 'pushed' by the content and would not tend to use it.
14. Trend information must be up-to-date, advisory and inspirational in order to influence browsing intentions.
15. Vouchers have the most influence upon purchasing intentions, with a similar influence on browsing intentions due to their persuasiveness and encouragement.
16. Incentives have been found to be a forceful and persuasive tool for browsing and purchasing, with consumers viewing incentive features in order to gain styling advice and inspiration.
17. Reward schemes have a great influence on brand loyalty, satisfaction and repatronage and are regarded very positively.
18. Discounts have a great affect on the consumer's browsing and purchasing intentions as well as brand repatronage. No negative affects were found.
19. The majority of consumers are disinterested in competitions and are often wary of entering their details for the risk of spam messages. Those that do enter, do so for a feeling of excitement.
20. Social media promotional features are generally disliked and dismissed unless the consumer is hoping to gain social opinions.
21. Personalisation tools can greatly influence the sales of add-ons and are often used to gain outfit and styling advice, leading to browsing and purchasing intentions.
22. Customisation tools aid in the browsing experience as well as influencing brand repatronage, but do not lead to purchase intentions specifically.
23. Merchandise categorisation is essential to aiding the user's browsing experience and positive emotions influencing brand repatronage.

24. Augmented and virtual reality features are generally disliked due to lack of personalisation by the user, unless the user is searching for entertainment specifically.

## 11.3 Further Research

Although the thesis displays an abundance of research data and useful recommendations for fashion retailers and academics, there are a number of research pathways that could be explored in future projects.

A limitation of the study was the combining of branding stimuli, for instance the brand logo, brand name, brand layout and brand presentation style, being analysed as one variable. Although it was a requirement of the study to combine the stimuli into one variable in order to save interviewing time and due to the stimuli being so closely related, it would have been useful to have tested and analysed them individually to see the exact emotional and behavioural responses caused by each. A future research pathway might explore the branding design stimuli in more detail, focusing only on those stimuli in order to form an even more detailed study into the implications of m-branding design.

A number of further reseach pathways have been mentioned within the Academic Implications and Value section above, whereby the research will aid academics in their mobile commerce research. They can utilise the emotions list to create their own bi-polar semantic differential scales or could alternatively adopt a uni-polar approach. They may also acquire the research framework or a modified version to aid their research project.

A greater number of research studies however could be formed based on the m-branding design and m-marketing design diagrams, as published within the Journal of Fashion Marketing and Management (Magrath and McCormick, 2013, A/B). Academics could utilise the diagrams and choose to test one of the stimuli, an entire stimulus category or adopt the complete diagram of stimuli for further investigation. It would be interesting to discover more detail concerning particular categories or stimuli such as the implications of alternative types of product imagery or promotional imagery. How might certain styles of photography affect the mobile user, for instance.

A further limitation of the study was the length of time the interviewing procedure lasted, limiting the data that could be obtained. Due to the number of variables that

needed to be tested, the interviewer was restricted as to how long they could spend on each stimuli cue card. Future research could instead test only one category of stimuli, for instance, Product Promotions, and spend more time analysing their affect on the mobile consumer. This would provide even more lucrative information as to how product promotions could be designed to influence the consumer to a greater extent.

As with the majority of research studies, a further limitation was the lack of generalisability the research has for the male mobile market or even the older mobile market. As the study specifically researched UK females between 18-34, specified as the biggest users and spenders of online and mobile services (Mintel, 2010, b), the results are valid for this sample only. Male shoppers behave very differently to female shoppers and therefore it would be interesting to discover, within future research, the behavioural and emotional responses of the male consumer market. Concurrently, repeating the research method again, this time with females or males over the age of 34, would examine the design stimuli that are essential to an older consumer market.

Further research into the design characteristics leading to emotional responses would also be valuable and would offer more information to practitioners as to how to design the look of their mobile application. If the retailer knew more information regarding the colour schemes, font styles or layout options that affected the most positive consumer affects for example, they could potentially develop an application that was more successful than their online channel.

Related to the results on value co-creation and service-dominant logic theories, mentioned within section 9.3.3, future research could explore the use of value-creating services within mobile applications and whether the consumer is willing to utilise such stimuli. Furthermore, an academic could investigate the use of social media applications alongside the branded mobile application, to discover what the consumer hopes to gain from both channels. This may possibly inform academics as to whether the consumer is searching for interaction and conversation over social media services whilst utilising branded mobile applications to search for clothing and products only or perhaps, vice versa. Such findings would be of great relevance to those academics interested in service dominant logic theories, as well as those researching the design of mobile commerce applications.

However at this time, the researcher believes that this thesis has filled a gap in mobile commerce literature and has provided academics and practitioners with knowledge of

consumer behavioural and emotional responses towards the design stimuli present in the mobile environment.

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# Appendix A

Retailer Selection

| Fashion Retailer | Transactional/Non | Device |
|---|---|---|
| **Oasis** | Transactional | iPhone |
| **Warehouse** | Transactional | iPhone |
| **Next** | Transactional | iPhone + iPad |
| **Superdry** | Transactional | iPhone + iPad |
| **Zara** | Transactional | iPhone + iPad |
| **Mango** | Transactional | iPhone + iPad |
| **River Island** | Transactional | iPhone |
| **Very** | Transactional | iPhone + iPad |
| **Debenhams** | Transactional | iPhone |
| **French Connection** | Transactional | iPhone |
| **All Saints** | Transactional | iPhone + iPad |
| **Topshop** | Non-transactional | iPhone |
| **H&M** | Non-transactional | iPhone + iPad |
| **Abercrombie and Fitch** | Non-transactional | iPhone |
| **Hollister** | Non-transactional | iPhone |
| **Pull and Bear** | Non-transactional | iPhone |
| **ASOS** | Transactional | iPhone + iPad |
| **Karen Millen** | Transactional | iPhone |
| **Mulberry** | Transactional | iPhone + iPad |

# Appendix B

Stage one: Interview Protocol

1. An initial organisational stage

   - **Record the names and dates of the interview for reference** (Creswell, 2008). The interviewer must be prepared with writing implements in order to take down any notes of relevance. A recording device should also be arranged, to record the narrative for later transcription.

2. A welcome introduction and purpose explanation (Cian and Cervai, 2011).

   - ***"Hello. This interview goal is to better understand your opinion as a fashion consumer shopping on a mobile phone. The interview takes about one hour, is totally anonymous and there are no right or wrong answers,"*** (adapted from Cian and Cervai, 2011, p. 158)

*3.* Clarification of terms (Vaughn *et al*., 1996).

   - **An explanation of mobile apps, marketing and branding design**. It is not entirely necessary for the interviewee to have a thorough understanding of marketing and branding as the exercise is looking to investigate if they notice the design elements unprompted and how the elements affect their emotions and feelings.

   - **An example round**. The interviewee will be shown an example choice set, and given an example of what context and how the interviewer expects them to answer. This stage was added after pilot studies implied that more guidance was needed as to the answering structure.

4. Marketing Elements Questions (Creswell, 2008)

   In order to investigate the interviewee's emotional response towards the designs of the mobile applications, it is necessary that all brand insignia be removed from sight. Within pilot study interviews it became apparent that if the brand names could be viewed, it was creating bias upon the interviewee's responses. The four choice sets (14-18) concern the branding design elements used within apps, and therefore their brand signs are left viewable, as to generate brand recognition. Therefore, the branding choice sets will be tested at

the end of the interview, as to not allow the interviewee to gain any brand or app recognition before that time.

- **Place the first choice-set before the respondents and give them the opportunity to look over each image** (adapted from Burt *et al*., 2007).

- **Explain to the interview which section of the app they are looking at**. For example: "*This feature is an example of product viewing. If you were a consumer, and were looking to buy clothing from this mobile app, this is the page that you would be directed to."* Within pilot studies, it was found that this stage was extremely important to the interviewees understanding of the images context.

- **"*Please look carefully at these pictures for 30 seconds."*** (adapted from Cian and Cervai, 2011, p.158).

- *"I am going to ask you a question, please answer as quickly as possible. There is no right or wrong answer.* ***Looking at each picture in turn, what are the first two emotional adjectives that are coming in to your mind?*** *(Write the data in the datasheet)."* (adapted from Cian and Cervai, 2011). The emphasis on the word "emotional" is necessary, as asking the interviewee for any adjective allows them to offer any descriptive response, as found within pilot studies. The interviewer desires to provoke emotional responses; therefore prompting the interviewee for emotional adjectives is an important point.

- To allow the interviewee more understanding of how they should answer, the following example can be given. **Please finish the sentence: "This design makes me feel ……and …."**

- **"*Please choose the picture that you prefer*.** *In other words, among all of these photos, choose the ones that you feel more positive towards. You can choose any number of them: one, more than one, none or all. There is no right or wrong answer*," (adapted from Cian and Cervai, 2011 and Burt *et al.,* 2007).

- **"Looking at that picture, what are the first two descriptive adjectives that are coming in your mind?** (Write the data in the datasheet). *(Write the data in the datasheet)."* (adapted from Cian and Cervai, 2011). For this stage, it is interesting to examine how the interviewee would describe their most

preferred app, and whether this may be linked to their emotional responses, therefore the interviewee is this time asked for two descriptive adjectives.

- To allow the interviewee more understanding of how they should answer, the following example can be given. Please finish the sentence: **"I would describe the design of this app as …… and ……..."**

- **"*Please choose the picture that you prefer the least*.** *In other words, among all of these photos, choose the ones that you feel more negative towards. You can choose any number of them: one, more than one, none or all. There is no right or wrong answer*," (adapted from Cian and Cervai, 2011 and Burt *et al.,* 2007).

- **"Looking at that picture, what are the first two descriptive adjectives that are coming in your mind?** *(Write the data in the datasheet)."* (adapted from Cian and Cervai, 2011).

- Please finish the sentence **"I would describe the design of this app as …… and ……..."**

- **Continue this process with all 14 marketing choice sets** (Burt *et al*., 2007).

5. <u>Branding Elements Questions</u>

For choice sets 14-18 concerning the branding elements, the questioning began differently. The interviewer hopes to test whether the interviewee recognises particular branding elements when they are viewing an application. This will allow an understanding as to which branding elements are most effective. Kent and Allen (1993) designed a similar interview to test brand recall using video stimulus. Their aim was to analyse whether their respondents could recall brand names after viewing a stimulus, and were asked to write down which brands they viewed. Therefore, for the current study, the interview questions used by Kent and Allen (1993) have been adapted.

- ***"Can you identify which brand this is?"*** (adapted from Kent and Allen, 1993)

  (reply)
  In order to understand which branding elements have prompted brand recall, the interviewee is consequently asked:

- ***"How do you know that?"***

The following questions follow the same guidelines as the marketing elements questions.

- ***"Looking at each picture in turn, what are the first two emotional adjectives that are coming in to your mind?*** *(Write the data in the datasheet)."* (adapted from Cian and Cervai, 2011).

- "***Please choose the picture that you prefer****. In other words, among all of these photos, choose the ones that you feel more positive towards. You can choose any number of them: one, more than one, none or all. There is no right or wrong answer*," (adapted from Cian and Cervai, 2011 and Burt *et al.,* 2007).

- ***Looking at your most preferred image, what are the first two descriptive adjectives that are coming in to your mind?*** *(Write the data in the datasheet)."* (adapted from Cian and Cervai, 2011).

- For example, **"I would describe the design of this app as …… and ……..."**

- "***Please choose the picture that you prefer the least****. In other words, among all of these photos, choose the ones that you feel more negative towards. You can choose any number of them: one, more than one, none or all. There is no right or wrong answer*," (adapted from Cian and Cervai, 2011).

- ***Looking at your least preferred image, what are the first two descriptive adjectives that are coming in to your mind?*** *(Write the data in the datasheet)."* (adapted from Cian and Cervai, 2011).

- For example, **"I would describe the design of this app as …… and ……..."**

6. <u>Probing Questions (Creswell, 2008)</u>

During the questioning stages, in order to probe the respondents for more detail, the following questions will be utilised depending on their appropriateness to the situation, as suggested by Hennink *et al*., (2011):

- "*What makes you feel like that*?" – (Bauer and Gaskell, 2002).

- "*What are your thoughts and feelings?*" – (Hanes, Dess, Story and York, 2010).

- "*Anything else?"* – (Hanes, Dess, Story and York, 2010).

7. <u>Closing Statements (Creswell, 2008)</u>

   - 'I would like to *thank you very much for your participation in this interview. This was a very successful interview and your honest and forthright responses will be an enormous asset to my work. Again, I very much appreciate your involvement*' (adapted from Vaughn *et al*., (1996) and Hennink *et al*., (2011).

# Appendix C

Stage one: Interview Imagery Justification and Significance

The imagery for the interviews was chosen from a selection of sixteen applicable apps. The apps were developed for the UK market for an age range of 18+ and were situated in a range of different fashion sectors including pure play, department store and high street. In order to question the participant within the interview concerning their feelings towards the design elements, the images that were selected for each choice set demonstrated a range of different app designs, ranging from those with an abundance of features, to those with a lack of features. In this way, the participant was able to comment on which they preferred and for what reason. The following list will describe the content of each image and its significance for being chosen.

Choice Set 1: Branding Recognition

1. French Connection Loading screen. The promotional text and imagery campaign can be recognised as French Connection, but nothing else.

   French Connection Menu – Name and logo can be viewed for awareness.
2. H&M loading screen – Logo and colours can be viewed.

   H&M Menu – Promotional imagery, logo, brand name, and colour scheme can be recognised.
3. River Island Menu – Brand logo, text, colour scheme and promotional imagery can all be recognised.
4. Hollister Menu – Colour scheme, abbreviated brand name logo, text can be recognised and the Hollister logo.
5. Topshop Menu – Promotional imagery, text, brand name/logo, website address and colour scheme can all be recognised as Topshop.
6. Mango – Promotional Imagery and the Mango logo are the only brand signs that can be noticed.

Choice Set 2: Branding Videos

1. Topshop Videos/Podcasts – The use of Topshop style layout, short video introduction and small video thumbnails. Links to either Topshop podcasts and the Youtube Channel. Topshop brand name, copy and text recognisable. Very representative of the Topshop brand. Scrolls vertically

2. French Connection Le Cinema – Copy, Brand name, large video thumbnails, scrollable videos. Represents the brands persona alternatively. Scrolls horizontally.

3. Warehouse Style Studio TV – List style layout with short intro and image thumbnails. Scrolls vertically. Brand logo, copy, text and imagery could be recognised.

4. H&M Fashion Videos for iPad – Image thumbnails, short introduction, time and view count. Sleek, clean layout. Scrolls vertically. Copy, brand name and imagery could be recognised.

Choice Set 3: Branding Relationship Features

1. Topshop Inbox – Messages sent directly to the user into an inbox system. Messages displayed like emails in a list to be read. Short intro on their content. Brand name, copy and text.

2. H&M News and Social Media wall - Twitter and Facebook feeds links directly into one feed on the social media wall for app users to read. Copy, brand logo recognisable.

3. French Connection Blog 'Electrique' – Vertically scrolling blog, mobile optimised and easy to read. Topshop and H&M offer a similar feature. Copy and brand logo recognisable.

4. Oasis Fashion Journal Blog – An ordinary blog layout used for other channels, non mobile optimised. Brand name, copy and text recognisable as Oasis.

Choice Set 4: Product Viewing - Video

The participant was asked to use the iPad or iPhone to experience the following product viewing video functions. This was essential due to the experiential nature of the function and for the participants understanding of how it works.

1. Very – Women> See products with video> Dress> Video

The participant was asked to view a catwalk video attached to a product, in order for them to experience a catwalk video being utilised as a product viewing feature.

2. Warehouse – Menu> Style Studio TV> Springs New Hues

The participant was asked to watch a Warehouse merchandising video focused on marketing the clothing within the video. The video was an excellent example of using video as a product viewing feature for the consumer.

Choice Set 5: Graphics - Product Imagery

1. Very – Each product laid out in a list, showing price, product type, brand and user ratings with a small thumbnail.

2. Superdry – Products laid out three in a row in columns with a price beneath.

3. French Connection – Products displayed one at a time with the user needing to scroll horizontally to reach further products.

4. Topshop – Image thumbnails in rows and columns with no description or price.

Choice Set 6: Promotional Imagery

1. Pull and Bear – Entirely rectangular images displayed in rows and columns for the user to vertically scroll through and select to enlarge. The promotional imagery is aspirational and set in a location.

2. H&M – Small, square images for the user to select. Lots of empty space. Imagery taken within a lit studio.

3. All Saints – A promotional image placed above each product type list, to represent the product type. Cannot be selected or enlarged. Image shot within a setting.

4. Zara – Imagery in three rows and columns for the user to vertically scroll through. Lookbook style images with a plain background.

Choice Set 7: Image Interactivity Technology and Product information

Image interactivity technology is an experiential variable that relies upon the user's interaction with the app in order to view alternate views of garments. For this reason, the participant was asked to view each of the following apps and told to view the IIT functions and the corresponding product information.

1. River Island – Womens> Shoes/Boots> Any shoe> View 360 degree image and product information. Price, short description, fabric and colour.

2. Oasis – Womens> Dresses> Any dress. Product description, price, fabric, care instructions.

3. Zara – Womens> Dresses> Any dress. No other images or info. Just price.

4. Very – Womens> See products with video > any dress. 5 views, videos, price, description, user rating, length, care instructions, large style description.

Choice Set 8: Practical Services Info

1. Debenhams – Neatly separated sections with images to represent content. Very clear.

2. French Connection – All information within one full text pdf. Document for the user to scroll vertically through and find what they are looking for. Hard to use, too much information. Not categorised.

3. All Saints – Services info separated into lots of sections for ease of use. Clean and clear and fitting with the brand image.

4. Mango – The only information includes the store locator and directory. No other information.

Choice set 9: Style Advice

1 / 2. River Island – Product page offers a 'wear with' section that brings up a page of products to wear with the item. Offer the user advice on how to style the product.

3. Warehouse – Videos of styling advice, how to wear the newest trends and styles.

4. Oasis Blog – Style advice on how to wear particular garments.

5. Mango 'What should I wear' – Shows the user what to wear for a few specific occasions. Offers pictures and a video of the garments that are relevant.

Choice Set 10: Social Media Content

1. H&M Fashion News – News page and social media wall. Updated with Facebook, twitter and Lookbook tweets and updates. The news section is a mini H&M blog with new information and content. The only app to integrate their networking efforts fully into their app.

2. Warehouse Newsletter – A condensed newsletter to be read from the menu of the Warehouse app. Keeps the user informed as to new offers, products and promotions and maintains a relationship with the user.

3. Oasis Fashion Journal – Blog page accessed via the menu screen. The blog is exactly the same as on the website, and has not been optimised for mobile.

4. Topshop Inbox – Messages sent directly to the consumer concerning new products, style advice and promotions.

Choice Set 11: Trend Information

1. Next Style Ideas – A large scrollable page dedicated to information about the latest trends. The page is primarily offering the consumer trend information, concerning which garments are the most on trend this season, with added style advice on how to wear.

2. River Island – A section devoted to trends, where products are grouped depending on how they fit into the newest trends. The user can choose which trend they prefer and select from the items.

3. French Connection Blog – Trend information has been placed within the blog to inform consumers about the newest trends and how to wear them, so again offers style advice alongside the trend information.

No other examples of trend information could be found within the specified sixteen apps.

Choice Set 12: Product Promotions – Vouchers

1. Debenhams – Promotion code box for voucher codes to be entered to receive a discounted price online. Although this isn't a voucher itself, the researcher wanted to

understand how respondents felt towards the chance to enter promotional codes to receive discounts.

2. Warehouse - This image is an example of the majority of the apps. The user has to enter their card details before reaching an area where a discount code could be applied. It will be interesting to see how interview participants react to this rather than being able to apply a discount before entering card details, in the way that Debenhams does.

3. H&M – Promotion voucher created through the 'Shake your iPhone' feature. The voucher has to be used in a store.

4. Warehouse – Print based vouchers to be used online. The '25% off with Grazia' suggests that a voucher code can be found within the magazine when it is purchased. This voucher promotion is using both print based media and online. The newsletter also offers a 20% Nail INC. products with a voucher code that is clearly stated.

Choice Set 13: Incentives

1. Pull and Bear 'Weekly Looks' – The consumer is offered weekly looks with items styled together, adding an incentive for consumers to purchase more items that can be styled together. This technique works almost like an add-on sale technique.

2. Warehouse Newsletter – Sale, discount and price incentives and delivery options. Notice about choosing what day you can have your order delivered. A warehouse loves section with 'Just £20!' Lots of verbal incentives information.

3. H&M Pop up – Sale information with price information relating to different clothing types. Inspires the consumer to 'pop down' to the nearest H&M store to get the items.

4. River Island Inbox section – Promotions for free standard delivery for the day, and 25% off jeans this week. Incentives for the consumer to purchase right away.

Choice Set 14: Rewards

1. H&M – shake your iPhone technique acts as a reward for the iPhone user. Only the iPhone user gets the latest up to date promotions.

2. Mango – Exchanges and returns information. Consumers are allowed to return their items.

3. French Connection – Online exclusives products. Products can only be bought online, so rewards the online customer.

4. Debenhams – Delivery service for those that shop online and mobile. Free delivery, collection from store and delivery within 4 days.

Choice Set 15: Discounts

1. Oasis Newletter – 50% off sale that can be shopped from the link. The user is also given a top 10 of the best sale picks.

2. River Island Menu– Large sale banner to promote a sale in store and online. Takes over the entire menu screen.

3. River Island Sale page – A scrollable product list of sale items, whereby the consumer is given before and after prices and a small thumbnail of the image.

4. H&M – News feed shows a large sale banner for the midseason sale.

Choice Set 16: Competitions

After investigating the selected sixteen applications, it was clear that none of them offered competitions for their users. It was only after inspection of various other apps that a small number of competitions were found.

1. Mulberry – A competition for iPhone and iPad users to win a Mulberry iPad case because they had downloaded the app.

2. LK Bennett – Competition to win LK Bennett iPhone cases.

3. Urban Outfitters US – A contest to win free shoes for a whole year, stated in their blog section.

It will be interesting to explore whether the participant believes competitions to be a necessary and exciting part of a fashion app. This will determine whether more high street retailers should acknowledge the design feature.

Choice Set 17: Social Media

1. H&M iPad app – Videos – Videos can be shared by email, Facebook and twitter via each icon.

2. French Connection – Products can be liked via Facebook or tweeted

3. River Island – Products can be shared via emailed, twitter or Facebook by choosing the desired network name.

4. H&M – Products can be shared on Facebook, twitter via email or saved.

Choice Set 18: Personalisation

1. ASOS – 'We recommend' section allows ASOS to recommend other products of the same type that the consumer may want to view, when viewing a product. Personalises the viewers service.

2. ASOS – Searches area. Allows the user to search for products and have those searches automatically saved in this area, for later usage. Again, it adds a personalised touch to the app.

3. ASOS – Suggestions section. The brand offers the consumer other accessories and suggestions of what to wear with the product they are viewing.

4. River Island – Wish list area. The user can like particular products to add them to their wish list, so that the consumer can find the product later for easy viewing.

Choice Set 19: Customisation

1. ASOS – The respondent is shown 4 images that demonstrate how the app can zoom the product list pages and can rotate to horizontal viewing to create a customised experience.

2. H&M – The feature is social media based, whereby the respondent can customise what social media feeds they want to be shown within the news feed.

Choice Set 20: Merchandise Categorisation

1. All Saints – Search bar tool. The user can only sort the merchandise via the search bar tool.

2. ASOS – Sort tool. The user can sort the clothing using a pop up scroll bar that refines the clothing by newest in, price, sale items etc.

3. ASOS – Refine tool. The user can refine their search thoroughly including price, sizes, colours and shapes in the same way they can on the website.

4. Karen Millen – The user is able to specify their sizing for tops, bottoms and shoes, and search these choices automatically so that all clothing is sorted.

Choice Set 21: Augmented and Virtual Reality

1. Mango – The user can utilise a virtual reality tool to dress a model. They are given a few clothing options down the right hand side that they can move onto the stationary image of a model, in order to style her depending on their clothing choices.

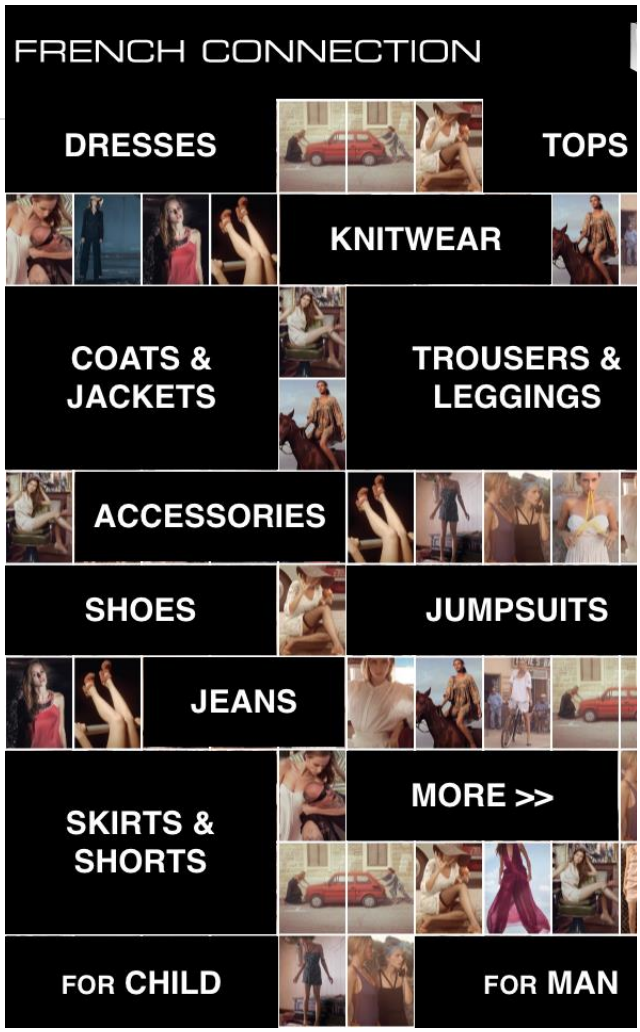
2. Ebay Fashion – The user is able to 'try on' sunglasses by utilising augmented reality. They align their face within the phones camera, choose a pair of glasses, and they are virtually added to the persons face within the phones screen.

# Appendix D

Stage one: Interview choice sets for Photo Elicitation

You are woman?
spring 2011

YOU ARE MAN?
SPRING 2011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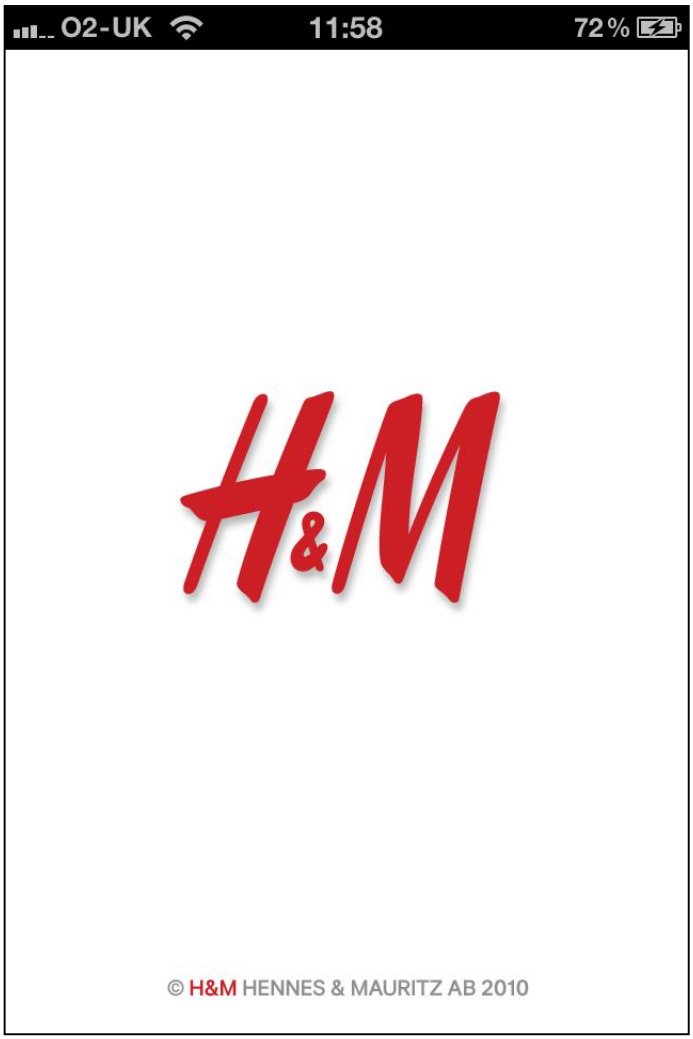
DRESSES
TOPS
KNITWEAR
COATS & JACKETS
TROUSERS & LEGGINGS
ACCESSORIES
SHOES
JUMPSUITS
JEANS
SKIRTS & SHORTS
MORE >>
FOR CHILD
FOR MAN


O2-UK
11:58
72 %
H&M
© H&M HENNES & MAURITZ AB 2010

O2-UK E
12:57
38 %
BOHEMIAN DELUXE
Home
Find a store
News
My H&M

O2-UK
11:32
5 %
RIVER ISLAND
women
men
girls
boys
N4M
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BREAK
FOR
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CHECK OUT WHAT'S HOT
THIS SEASONS NEWEST STYLES
HCo. JEANS GUIDE
FIND YOUR FIT
CHECK US OUT ON facebook.
GET THE LATEST FROM THE PIER

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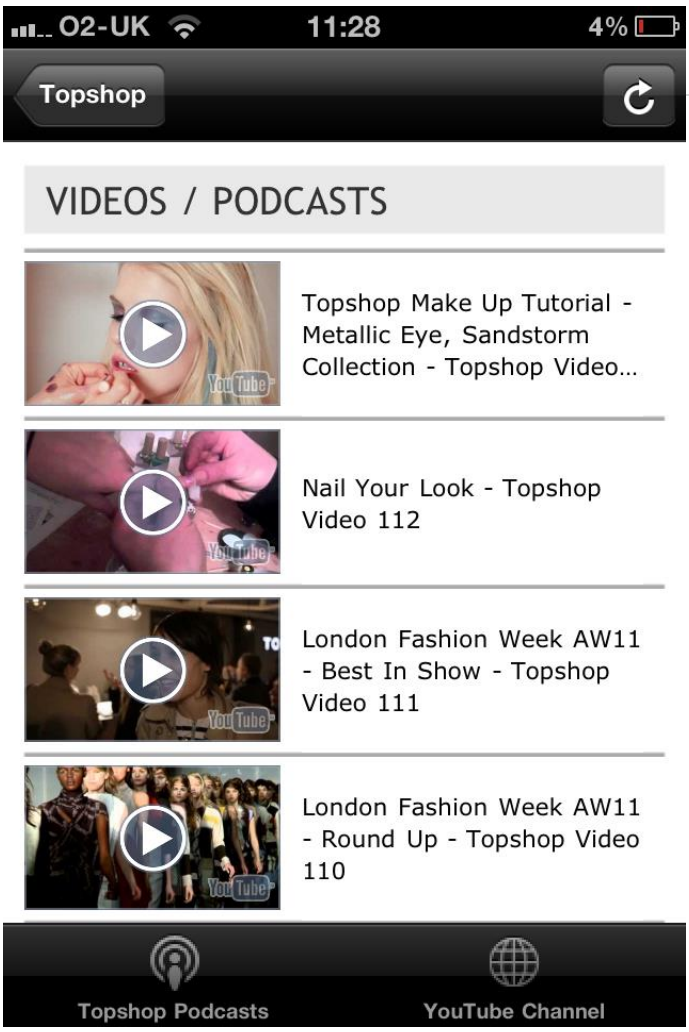
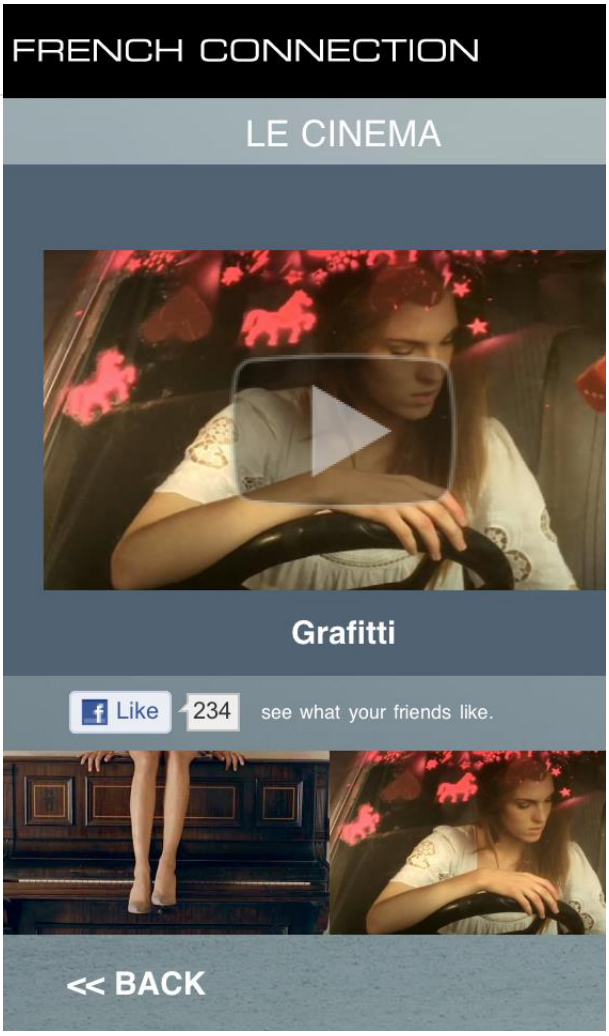
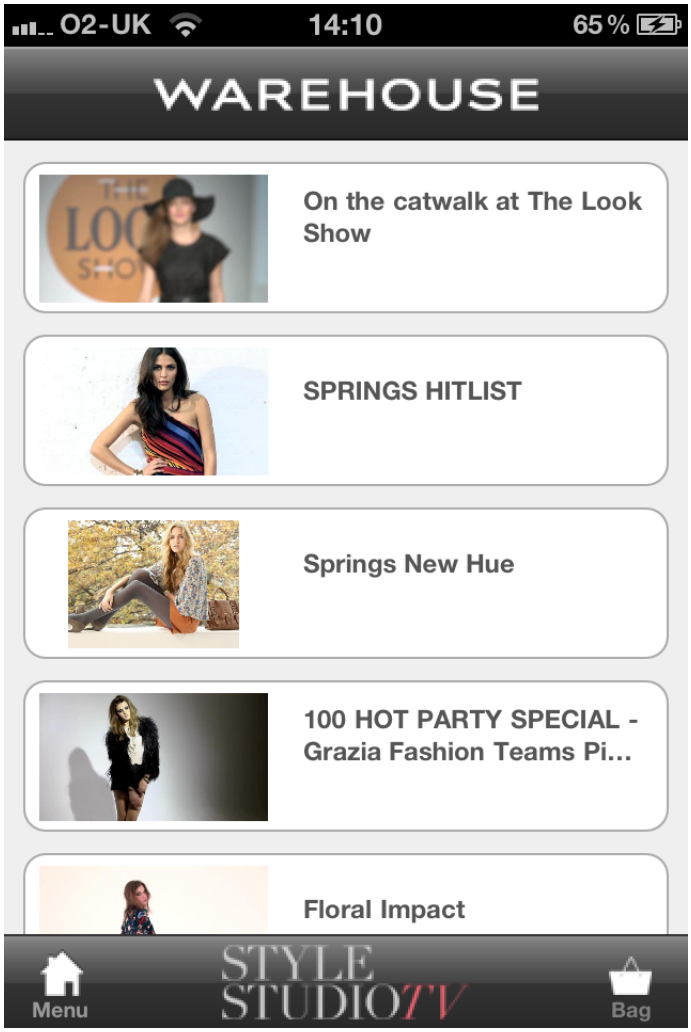
6 %
OPSHOP
NEW IN
FAVOURITES
BLOG
VIDEO
STORES
INBOX
CONTACT US
FAQs
TOPSHOP.COM

Collection
ShopOnline
Mix&Match
Favourites
Stores


O2-UK
11:28
4%
Topshop
VIDEOS / PODCASTS
Topshop Make Up Tutorial - Metallic Eye, Sandstorm Collection - Topshop Video...
Nail Your Look - Topshop Video 112
London Fashion Week AW11 - Best In Show - Topshop Video 111
London Fashion Week AW11 - Round Up - Topshop Video 110
Topshop Podcasts
YouTube Channel


FRENCH CONNECTION
LE CINEMA
Grafitti
Like
234
see what your friends like.
<< BACK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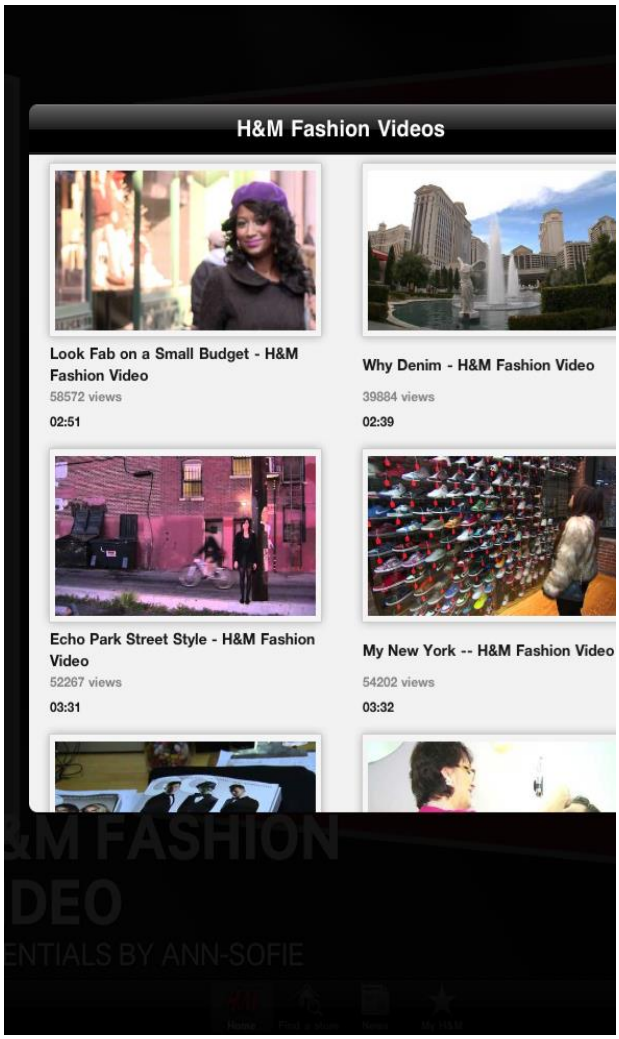
14:10
65 %
WAREHOUSE
On the catwalk at The Look Show
SPRINGS HITLIST
Springs New Hue
100 HOT PARTY SPECIAL - Grazia Fashion Teams Pi...
Floral Impact
Menu
STYLE STUDIOTV
Bag


H&M Fashion Videos
Look Fab on a Small Budget - H&M Fashion Video
58572 views
02:51
Why Denim - H&M Fashion Video
39884 views
02:39
Echo Park Street Style - H&M Fashion Video
52267 views
03:31
My New York -- H&M Fashion Video
54202 views
03:32

2-UK 15:56 84%

bshop

BOX

- Topshop Flash Sale
- Free Spirited Summer Style
- Our SS11 magazine, 214, is here!
- We're live streaming the Topshop Unique show
- This is Unique
- Watch our SS11 trends film
- Our New Collection Swedish Summer is Here!

O2-UK 13:31 31 %

# Fashion News

Filter

News | Social Media Wall

H&M Check out our latest TV ads now at http://www.hm.com! What are your favourite outfits?

21 hours ago • 719 people like this

On Facebook | Like

Interest in fashion? team player? great customer service?... visit http://bit.ly/5oGFaP to see how H&M you are to work for us!

Home | Find a store | News | My H&M | More

ENCH CONNECTION

# Electrique

lectrique: The Voice of the French onnection Woman

She's Got the Look: Olivia Palermo

<< BACK

O2-UK 14:15 68 %

oasis FASHION journal

Blog Home | Shop Oasis | Store Finder

WHATS NEW

## WILL YOU DARE TO FLARE?

31/03/2011 - 09:25

As dedicated wearers of skinny jeans, we were unconvinced when 70s inspired flared trousers first appeared on the runway. But then we saw this newly revised silhouette again… and again… Until, from Marc Jacobs to Pucci and Derek Lam, legs were getting looser and the vibe was definitely a disco we wanted to be a part of!

Dressed down in denim, flares are easy to wear and fashionably freeing from figure hugging skinny jeans. Teamed with this season's must-have blouse, a simple t-shirt or a floaty vest, the styling suddenly looks very 'now'. Flares are also surprisingly flattering, balancing pear shapes, and when teamed with wedges, make legs look like they go on for miles. We have it on good authority this style will continue to be the trouser shape into Autumn/Winter, so if you can't beat 'em, join 'em, and dare to flare this season and into the next.

ABOUT US

Telling you more from behind the scenes, this is the place we share our thoughts and meanderings on fashion, life and things we love.

MONTHLY ARCHIVE

Monthly archive

- March 2011
- February 2011
- January 2011
- December 2010
- November 2010
- October 2010
- September 2010
- August 2010
- July 2010
- June 2010
- May 2010
- April 2010

more...

SEARCH

Search this site: Search

NEWSLETTER

Stay informed with the latest fashion news!

Email: *

Subscribe

Unsubscribe

Save

NAVIGATION

- OAuth test 1 - Token Request
- OAuth test 2 - Token Access
- OAuth test 3 - Web Service
- Recent posts

Menu | Bag

Choice Set 5: Product Viewing - Video

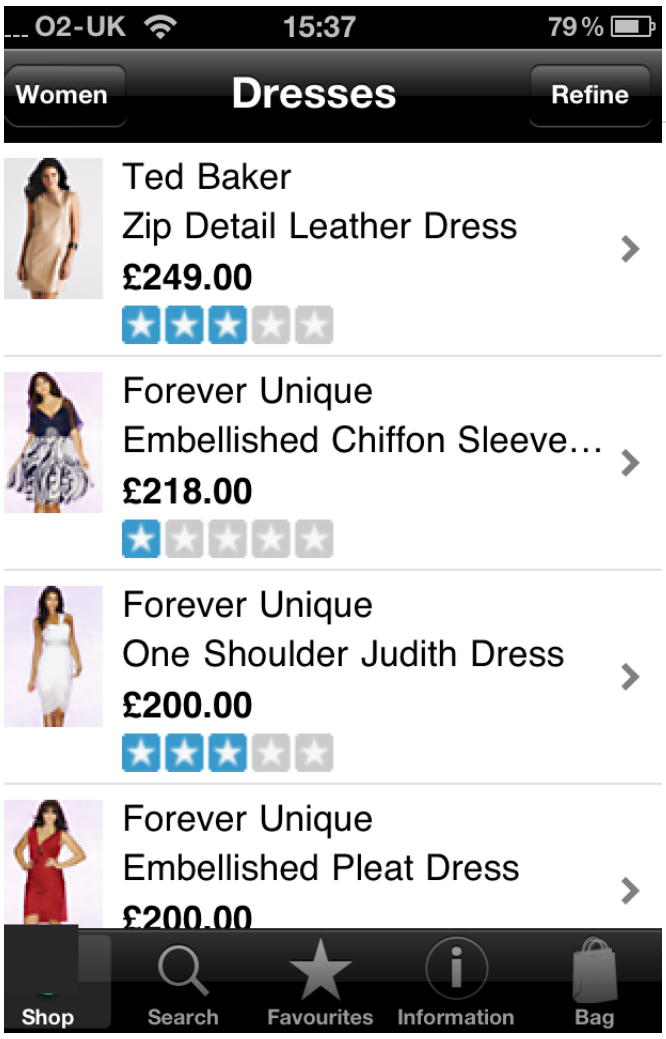
The participant was asked to use the iPad or iPhone to experience the following product viewing video functions. This was essential due to the experiential nature of the function and for the participants understanding of how it works.

6. Very – Women> See products with video> Dress> Video

The participant was asked to view a catwalk video attached to a product, in order for them to experience a catwalk video being utilised as a product viewing feature.

7. Warehouse – Menu> Style Studio TV> Springs New Hues

The participant was asked to watch a Warehouse merchandising video focused on marketing the clothing within the video. The video was an excellent example of using video as a product viewing feature for the consumer.


O2-UK
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79 %
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Zip Detail Leather Dress
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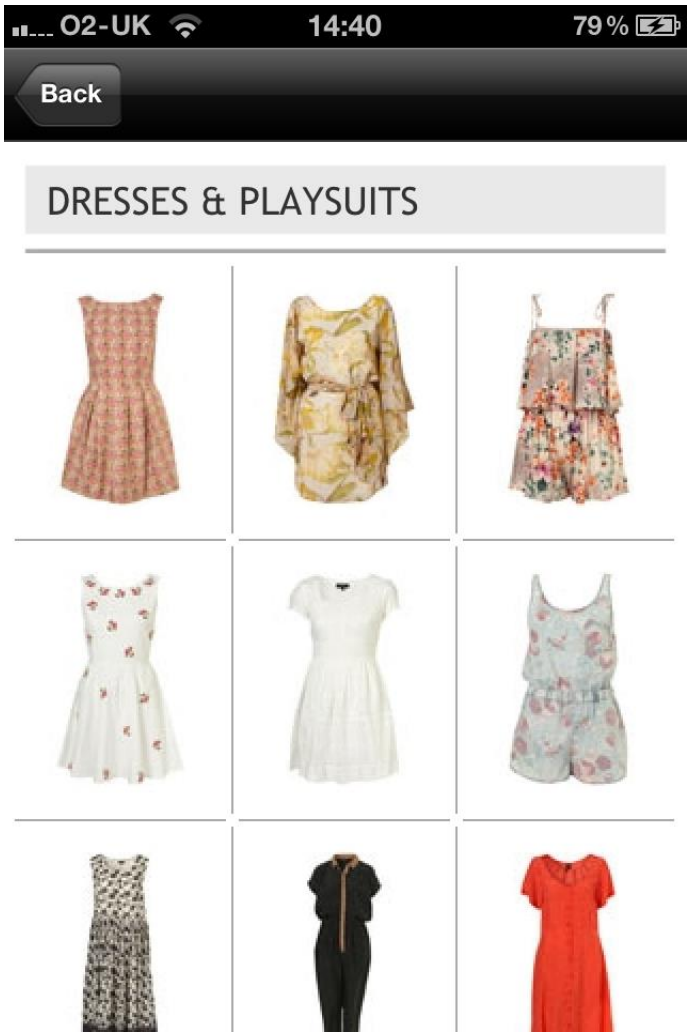
Forever Unique
Embellished Chiffon Sleeve…
£218.00
Forever Unique
One Shoulder Judith Dress
£200.00
Forever Unique
Embellished Pleat Dress
£200.00
Shop
Search
Favourites
Information
Bag

dresses.
£39.99
£16.99
£16.99
£44.99
£16.99
£16.99
men
women

Dresses
DOUBLE TAP TO VIEW
£135.00
Sugar Candy Dress
French Connection crepe embellished dress is great for a summer soiree. Pair with prett…
MAIN MENU
LOOK BOOK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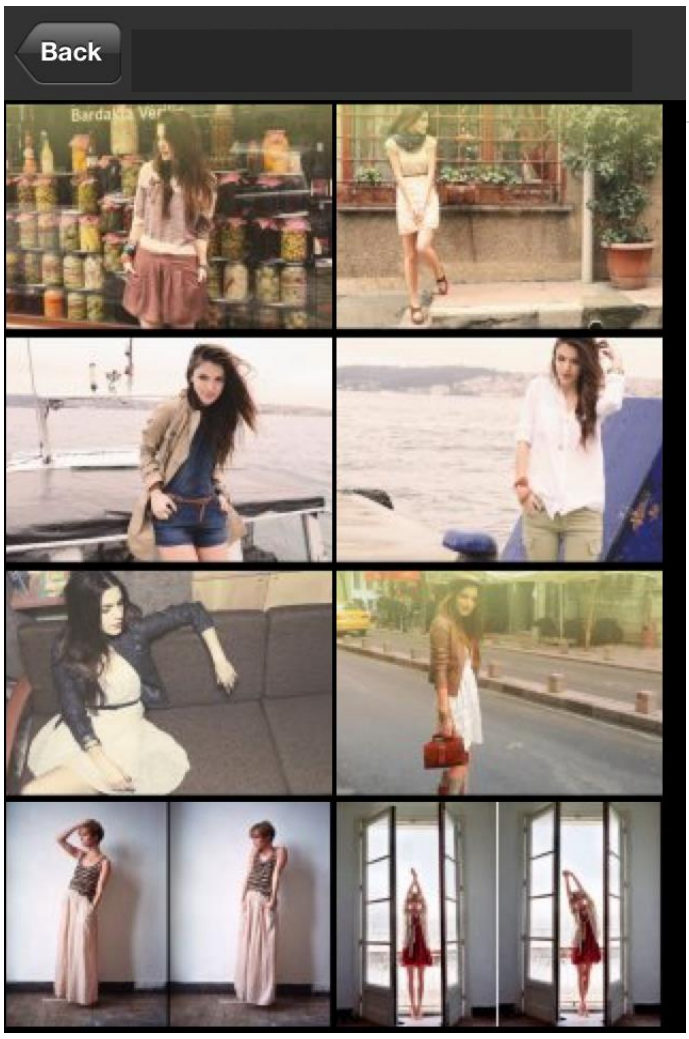
DRESSES & PLAYSUITS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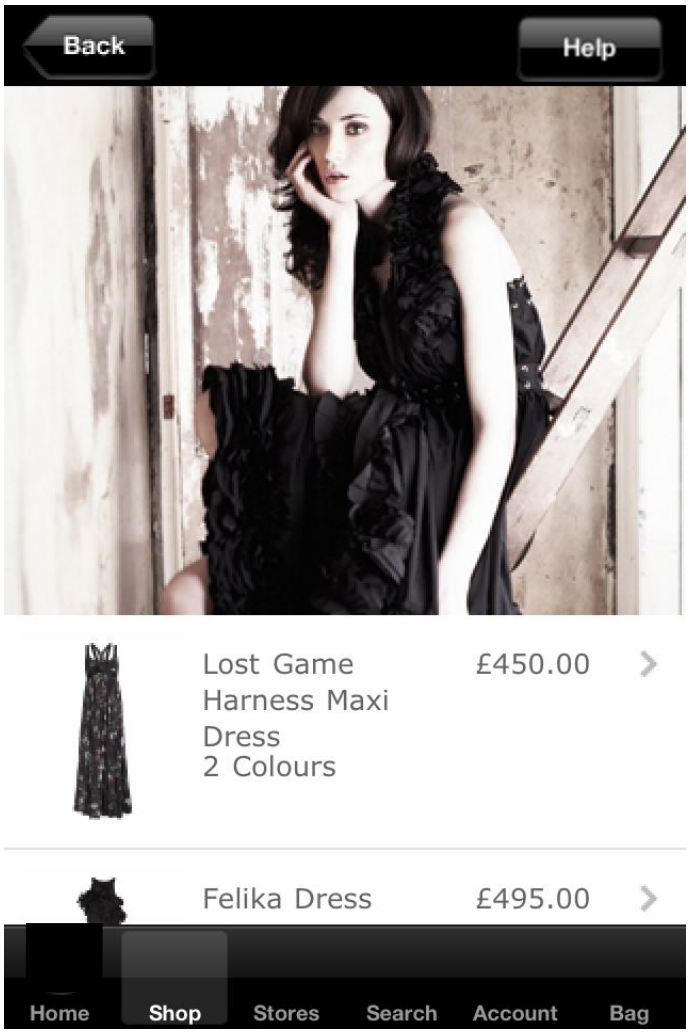
Find a store
News
My H&M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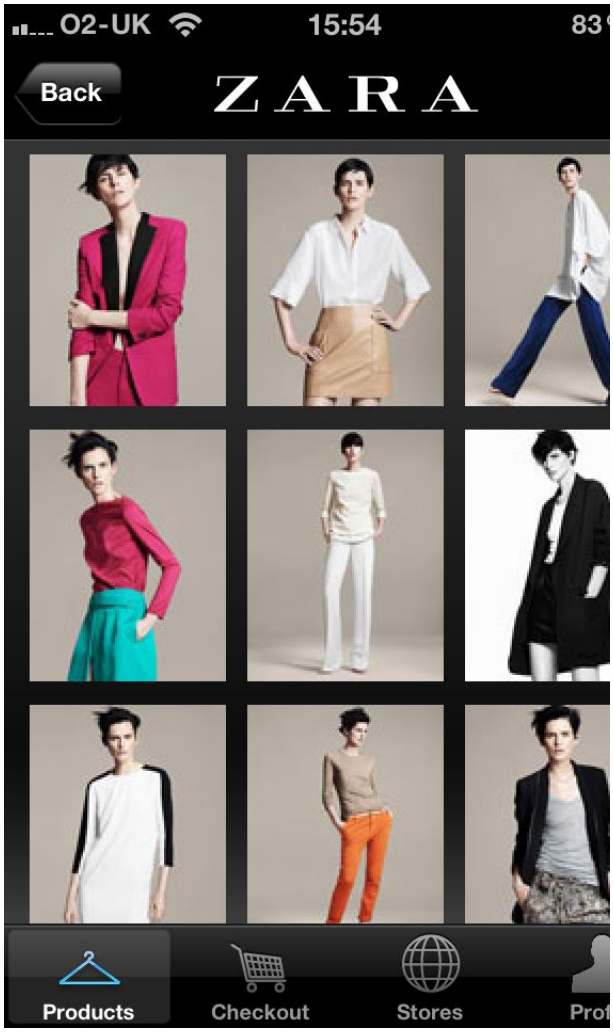
Felika Dress
£495.00
Home
Shop
Stores
Search
Account
Bag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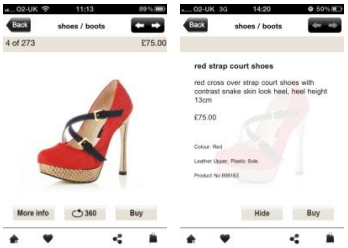
15:54
Back
ZARA
Products
Checkout
Stores

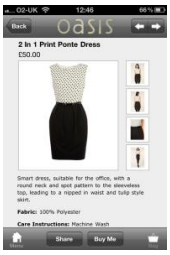
Choice Set 8: Image Interactivity Technology and Product information

Image interactivity technology is an experiential variable that relies upon the user's interaction with the app in order to view alternate views of garments. For this reason, the participant was asked to view each of the following apps and told to view the IIT functions and the corresponding product information.

5. River Island – Womens> Shoes/Boots> Any shoe> View 360 degree image and product information. Price, short description, fabric and colour.

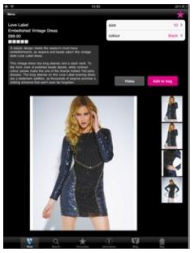


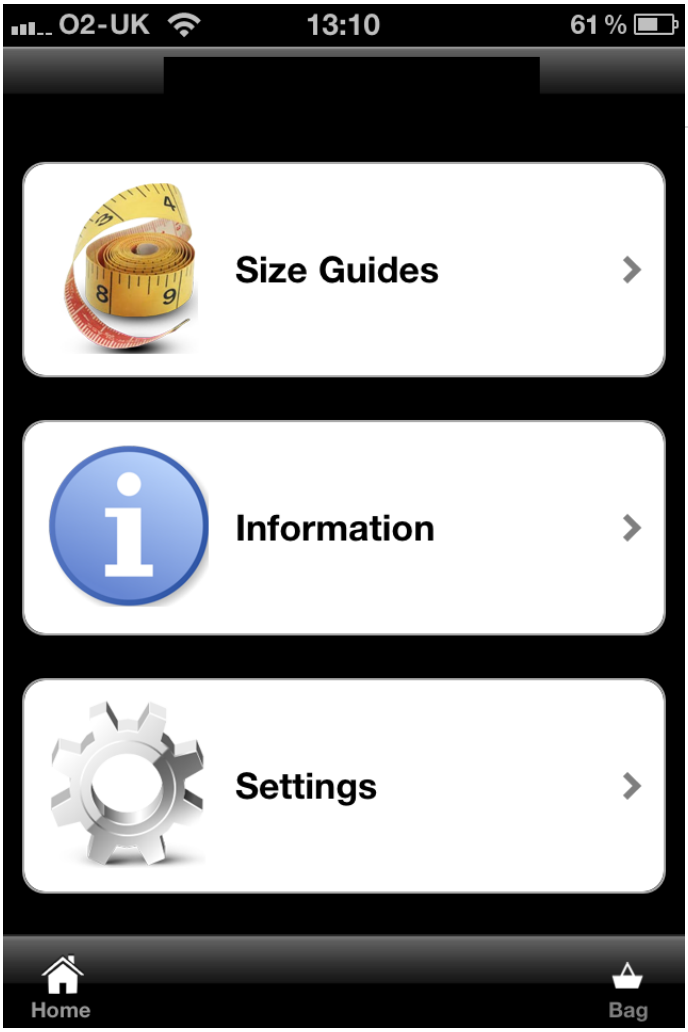

6. Oasis – Womens> Dresses> Any dress. Product description, price, fabric, care instructions.




7. Zara – Womens> Dresses> Any dress. No other images or info. Just price.

8. Very – Womens> See products with video > any dress. 5 views, videos, price, description, user rating, length, care instructions, large style description.

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Home
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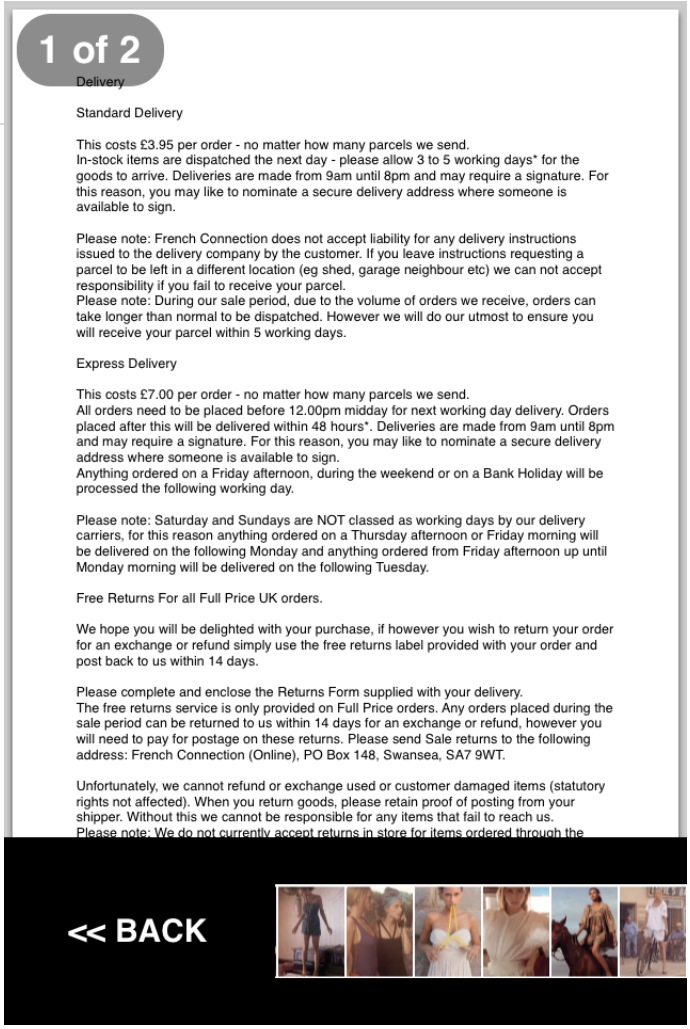
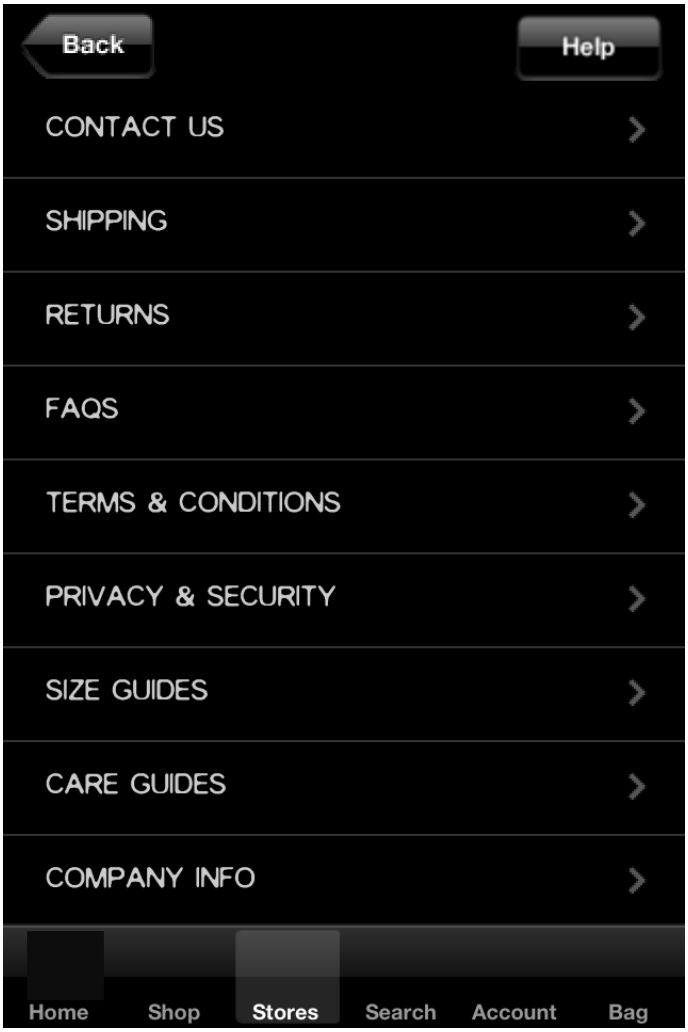

1 of 2
Delivery
Standard Delivery
This costs £3.95 per order - no matter how many parcels we send.
In-stock items are dispatched the next day - please allow 3 to 5 working days* for the goods to arrive. Deliveries are made from 9am until 8pm and may require a signature. For this reason, you may like to nominate a secure delivery address where someone is available to sign.
Please note: French Connection does not accept liability for any delivery instructions issued to the delivery company by the customer. If you leave instructions requesting a parcel to be left in a different location (eg shed, garage neighbour etc) we can not accept responsibility if you fail to receive your parcel.
Please note: During our sale period, due to the volume of orders we receive, orders can take longer than normal to be dispatched. However we will do our utmost to ensure you will receive your parcel within 5 working days.
Express Delivery
This costs £7.00 per order - no matter how many parcels we send.
All orders need to be placed before 12.00pm midday for next working day delivery. Orders placed after this will be delivered within 48 hours*. Deliveries are made from 9am until 8pm and may require a signature. For this reason, you may like to nominate a secure delivery address where someone is available to sign.
Anything ordered on a Friday afternoon, during the weekend or on a Bank Holiday will be processed the following working day.
Please note: Saturday and Sundays are NOT classed as working days by our delivery carriers, for this reason anything ordered on a Thursday afternoon or Friday morning will be delivered on the following Monday and anything ordered from Friday afternoon up until Monday morning will be delivered on the following Tuesday.
Free Returns For all Full Price UK orders.
We hope you will be delighted with your purchase, if however you wish to return your order for an exchange or refund simply use the free returns label provided with your order and post back to us within 14 days.
Please complete and enclose the Returns Form supplied with your delivery.
The free returns service is only provided on Full Price orders. Any orders placed during the sale period can be returned to us within 14 days for an exchange or refund, however you will need to pay for postage on these returns. Please send Sale returns to the following address: French Connection (Online), PO Box 148, Swansea, SA7 9WT.
Unfortunately, we cannot refund or exchange used or customer damaged items (statutory rights not affected). When you return goods, please retain proof of posting from your shipper. Without this we cannot be responsible for any items that fail to reach us.
<< BACK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Help
CONTACT US
SHIPPING
RETURNS
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PRIVACY & SECURITY
SIZE GUIDES
CARE GUIDES
COMPANY INFO
Home
Shop
Stores
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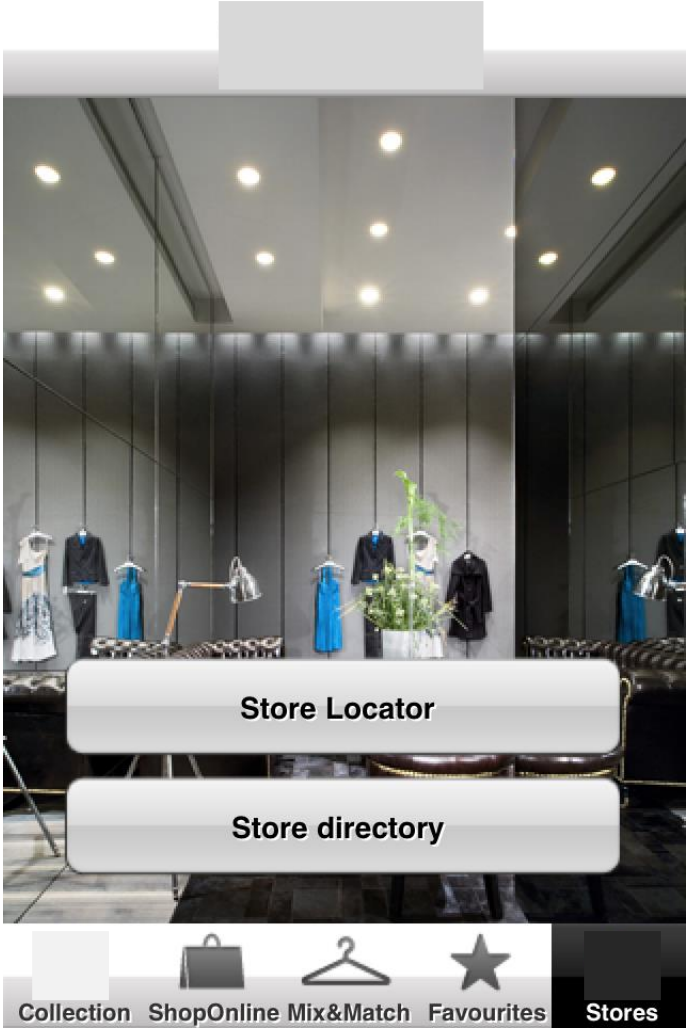
Account
Bag


Store Locator
Store directory
Collection
ShopOnline
Mix&Match
Favourites
Stores

O2-UK
13:29
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dresses
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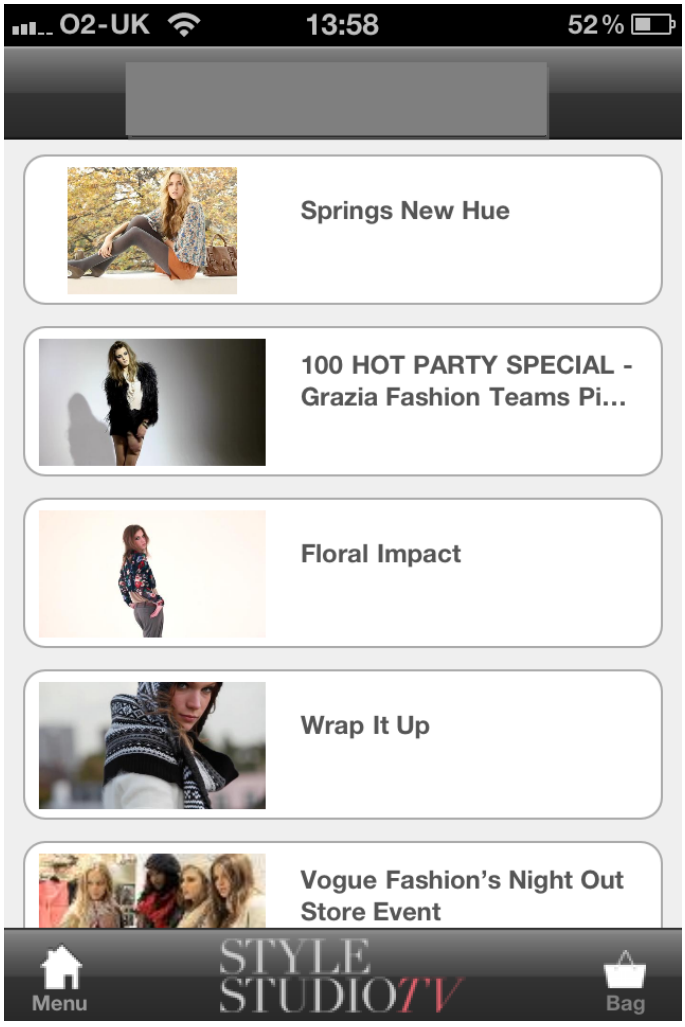
£29.99
Wear With
More Info
Buy

O2-UK
13:29
56 %
Back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13:58
52 %
Springs New Hue
100 HOT PARTY SPECIAL - Grazia Fashion Teams Pi...
Floral Impact
Wrap It Up
Vogue Fashion's Night Out Store Event
Menu
STYLE STUDIO TV
Bag

O2-UK
13:53
53 %
WILL YOU DARE TO FLARE?
31/03/2011 - 09:25
As dedicated wearers of skinny jeans, we were unconvinced when 70s inspired flared trousers first appeared on the runway. But then we saw this newly revised silhouette again… and again… Until, from Marc Jacobs to Pucci and Derek Lam, legs were getting looser and the vibe was definitely a disco we wanted to be a part of!
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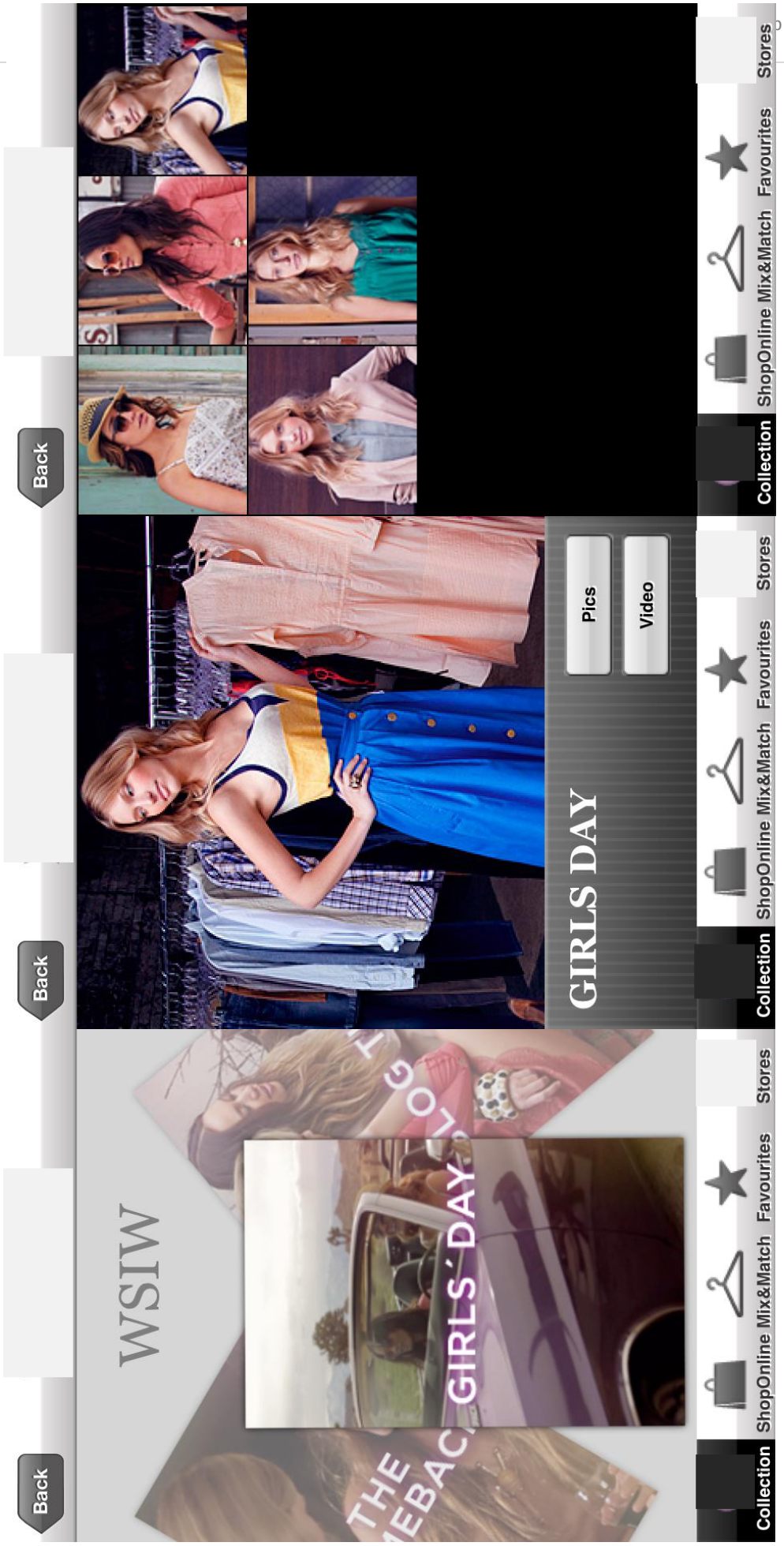
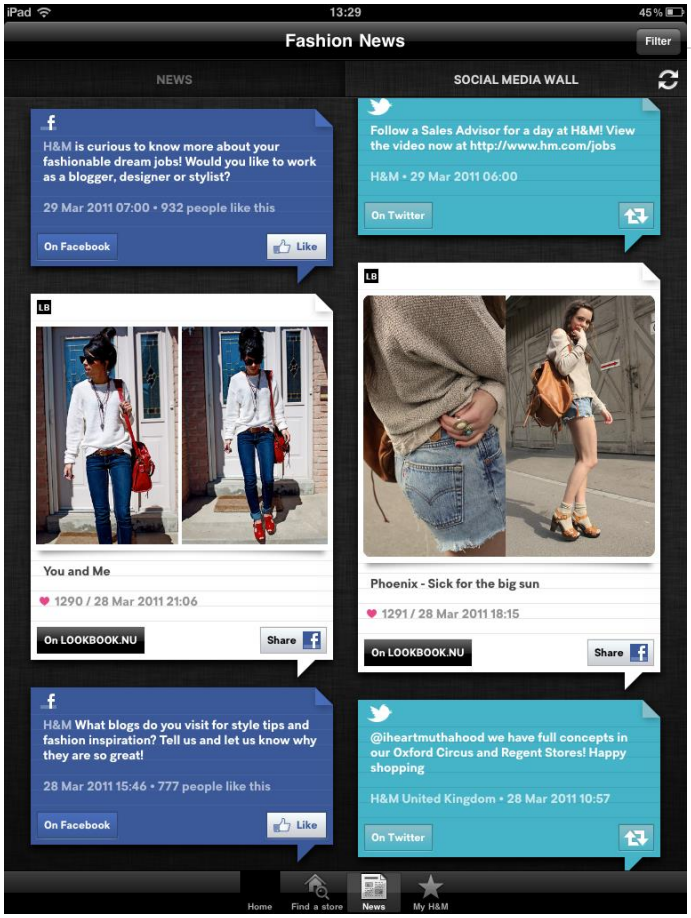
ATM
Menu
Bag


Back
Back
Back
WSIW
GIRLS' DAY
GIRLS DAY
Pics
Video
Collection
ShopOnline
Mix&Match
Favourites
Stores


iPad
13:29
45 %
Fashion News
Filter
NEWS
SOCIAL MEDIA WALL
H&M is curious to know more about your fashionable dream jobs! Would you like to work as a blogger, designer or stylist?
29 Mar 2011 07:00 • 932 people like this
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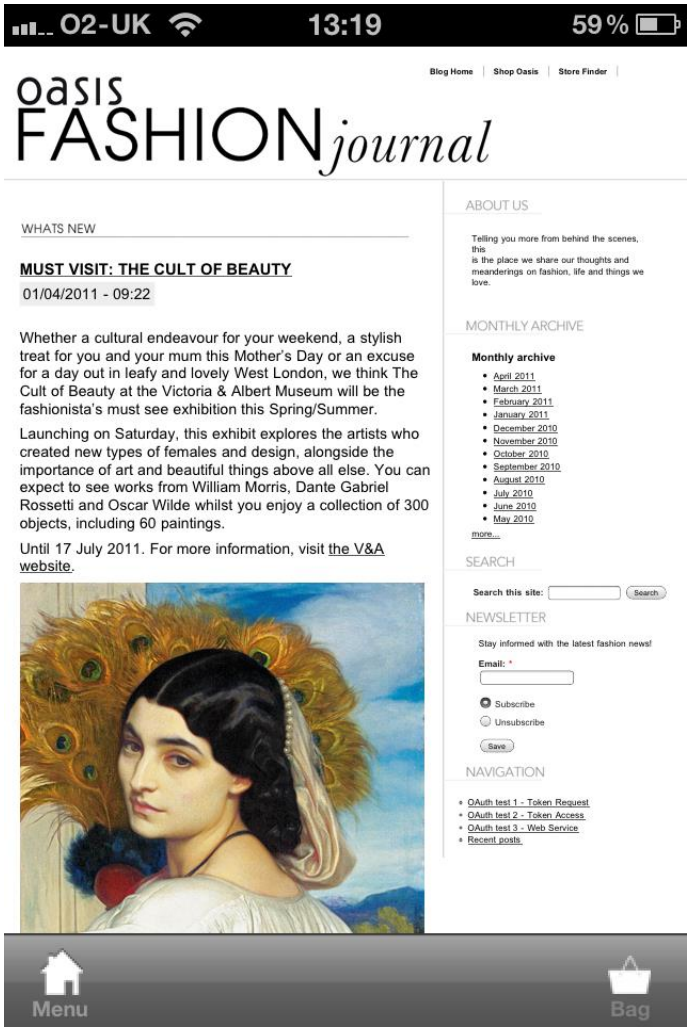
Like
Follow a Sales Advisor for a day at H&M! View the video now at http://www.hm.com/jobs
H&M • 29 Mar 2011 06:00
On Twitter
LB
You and Me
1290 / 28 Mar 2011 21:06
On LOOKBOOK.NU
Share
LB
Phoenix - Sick for the big sun
1291 / 28 Mar 2011 18:15
On LOOKBOOK.NU
Share
H&M What blogs do you visit for style tips and fashion inspiration? Tell us and let us know why they are so great!
28 Mar 2011 15:46 • 777 people like this
On Facebook
Like
@iheartmuthahood we have full concepts in our Oxford Circus and Regent Stores! Happy shopping
H&M United Kingdom • 28 Mar 2011 10:57
On Twitter
Home
Find a store
News
My H&M

O2-UK
14:45
76 %
Hot. New. Now.
Make sure you treat yourself to our new pieces that are guaranteed to make a style statement this season
GET IT IN TIME FOR THE WEEKEND
NEXT DAY DELIVERY Only £5.99
SHOP NEW IN
Back to Back
Turn your wardrobe around this season
SHOP THE LOOK
MID SEASON SALE
MANY ITEMS NOW £5 & £10
SHOP CLOTHING >>
SHOP ACCESSORIES >>
STORE FINDER >>
JUST £20!
LOVES...
1 must-have piece, 3 style statements
"Absolutely love this top and love the price too"
Read more
Menu
Bag


O2-UK
13:19
59 %
oasis FASHION journal
Blog Home | Shop Oasis | Store Finder
WHATS NEW
MUST VISIT: THE CULT OF BEAUTY
01/04/2011 - 09:22
Whether a cultural endeavour for your weekend, a stylish treat for you and your mum this Mother's Day or an excuse for a day out in leafy and lovely West London, we think The Cult of Beauty at the Victoria & Albert Museum will be the fashionista's must see exhibition this Spring/Summer.
Launching on Saturday, this exhibit explores the artists who created new types of females and design, alongside the importance of art and beautiful things above all else. You can expect to see works from William Morris, Dante Gabriel Rossetti and Oscar Wilde whilst you enjoy a collection of 300 objects, including 60 paintings.
Until 17 July 2011. For more information, visit the V&A website.
ABOUT US
Telling you more from behind the scenes, this is the place we share our thoughts and meanderings on fashion, life and things we love.
MONTHLY ARCHIVE
Monthly archive
April 2011
March 2011
February 2011
January 2011
December 2010
November 2010
October 2010
September 2010
August 2010
July 2010
June 2010
May 2010
more...
SEARCH
Search this site:
Search
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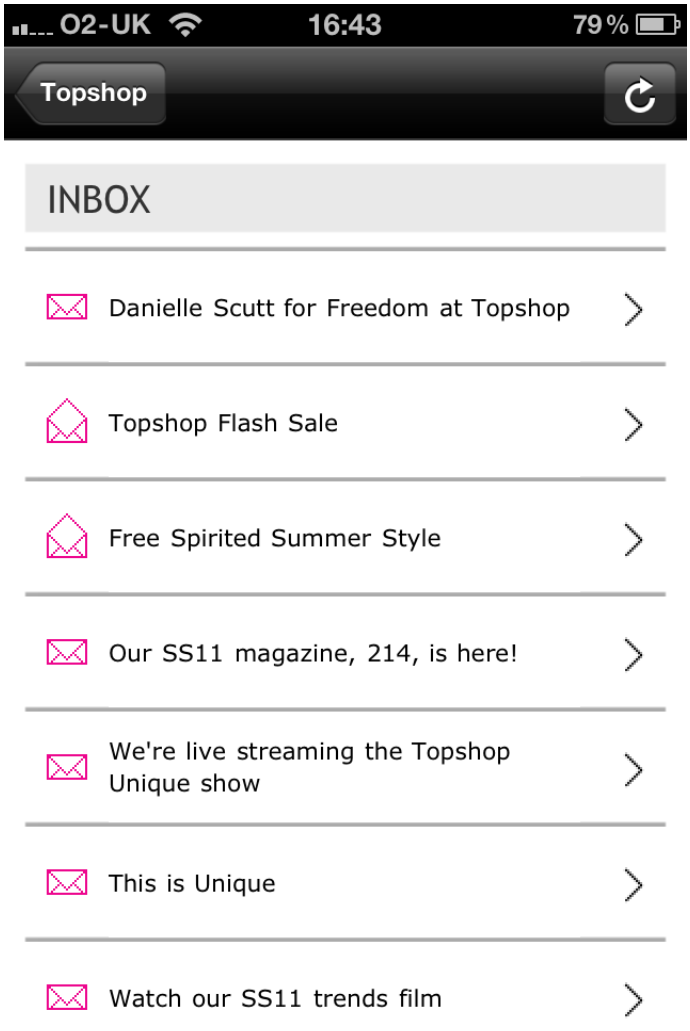
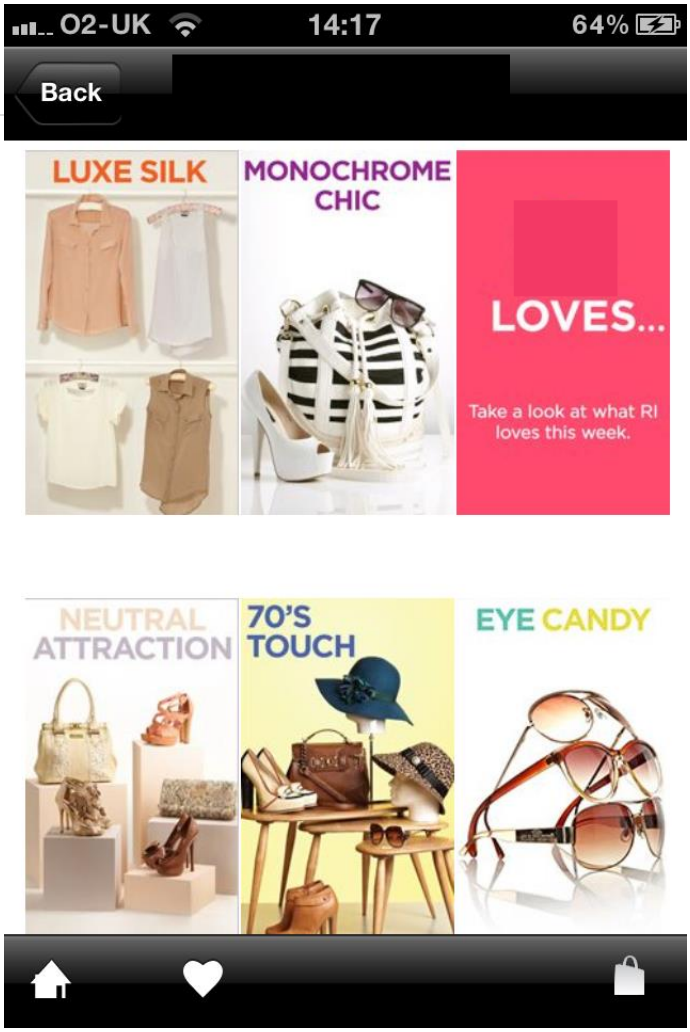
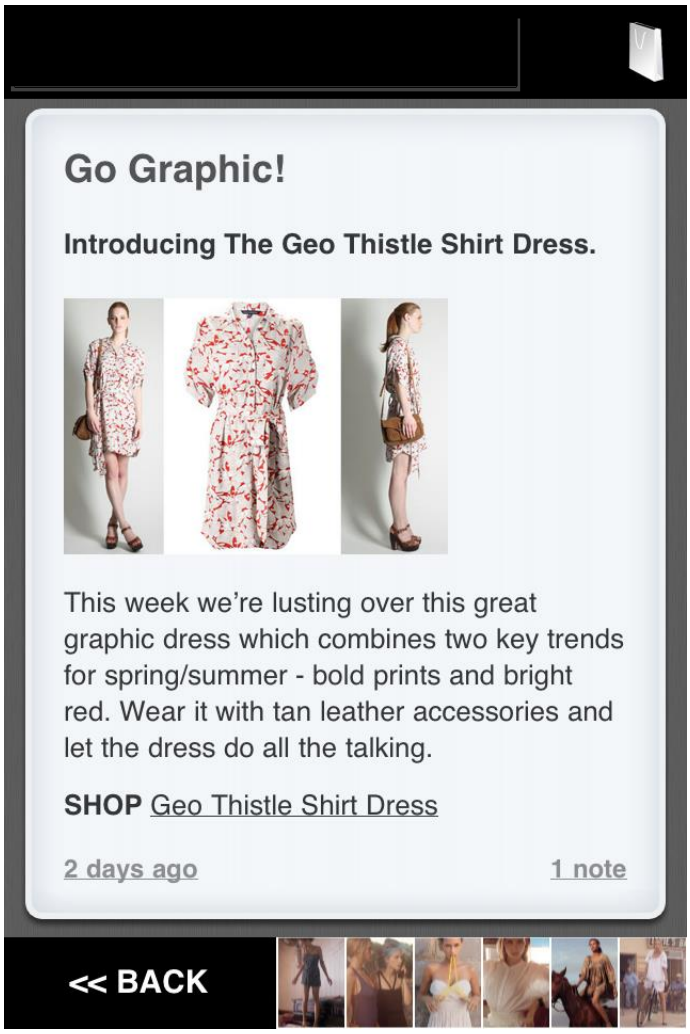
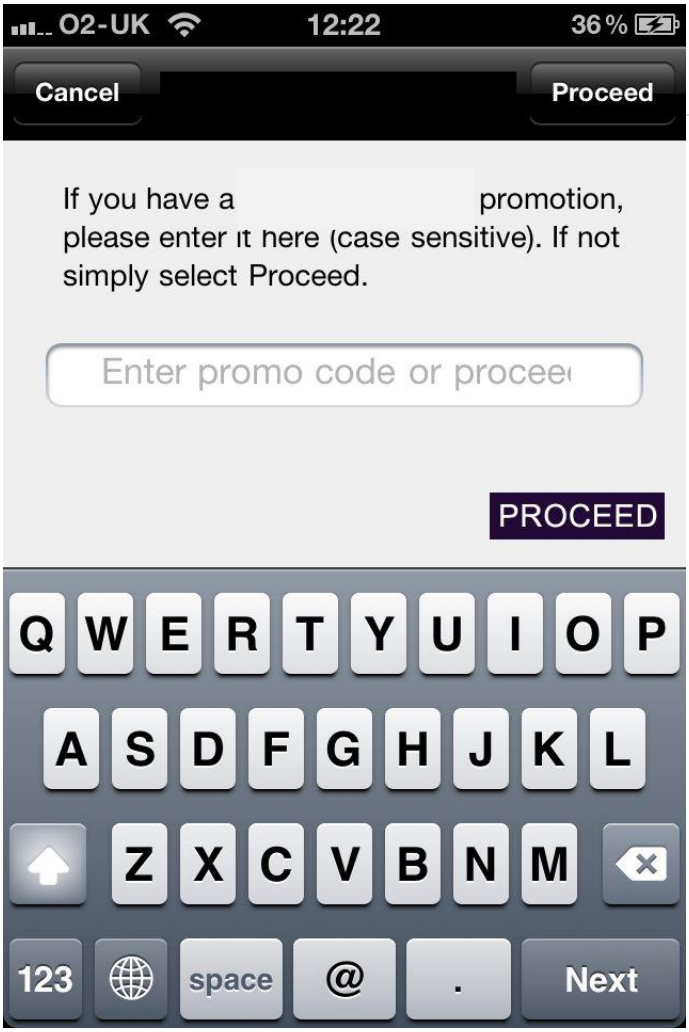
Stay informed with the latest fashion news!
Email: *
Subscribe
Unsubscribe
Save
NAVIGATION
OAuth test 1 - Token Request
OAuth test 2 - Token Access
OAuth test 3 - Web Service
Recent posts
Menu
Bag

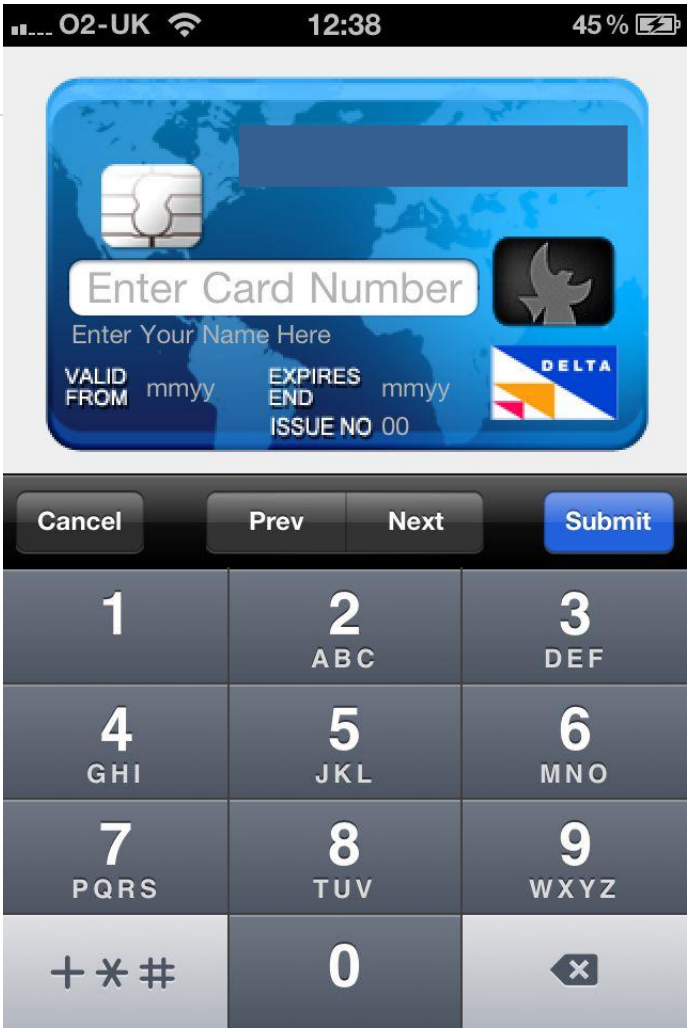

O2-UK
16:43
79 %
Topshop
INBOX
Danielle Scutt for Freedom at Topshop
Topshop Flash Sale
Free Spirited Summer Style
Our SS11 magazine, 214, is here!
We're live streaming the Topshop Unique show
This is Unique
Watch our SS11 trends film

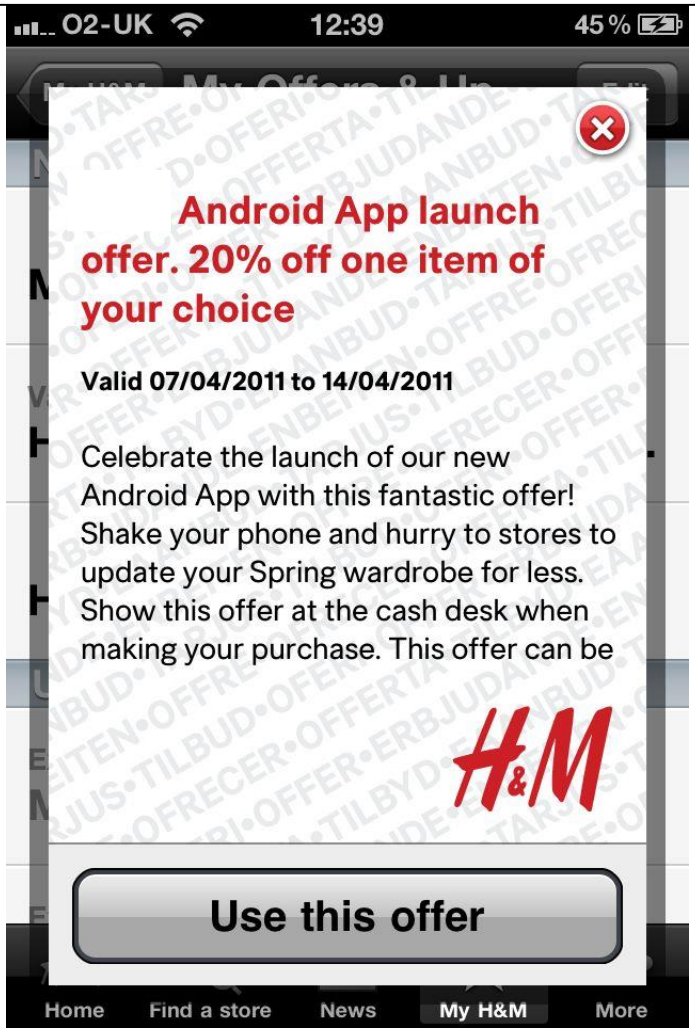
O2-UK 13:21 58 %
Back
Style Ideas
SUMMER'S
MOST WANTED
The hottest trends and key new buys you need now...
£28
£49
£30
£14
As seen on the homepage
THE ONE PIECE
From jumpsuits to playsuits, this easy style is set to become a summer staple. Here are our favourites...
£25
£26
£18
THE WHITE BAG
White is a huge trend this summmer, and the smartest way to get the look is to add one of these bags to your look.
£36
£36
£35
£45
PALAZZO PANTS
Float into summer with these chic wide-leg trousers.
PLEATED SKIRTS
Ladylike pleats get a modern make-over with romantic colours and prints.
£35
£55
£22
LIGHT AS A FEATHER
Feather prints and details are a key look for summer.
SHEER TOPS
Go for an understated sexy style with a sheer blouse or top.
£35
£70
£60
£28
£28
ROMANTIC TAILORING
Tailoring's sharp lines are softened for summer with a new palette of pastel colours.
FRINGING
Channel a casual 70s vibe with these on-trend pieces.
Shop
Style
Stores
Offer!
Bag

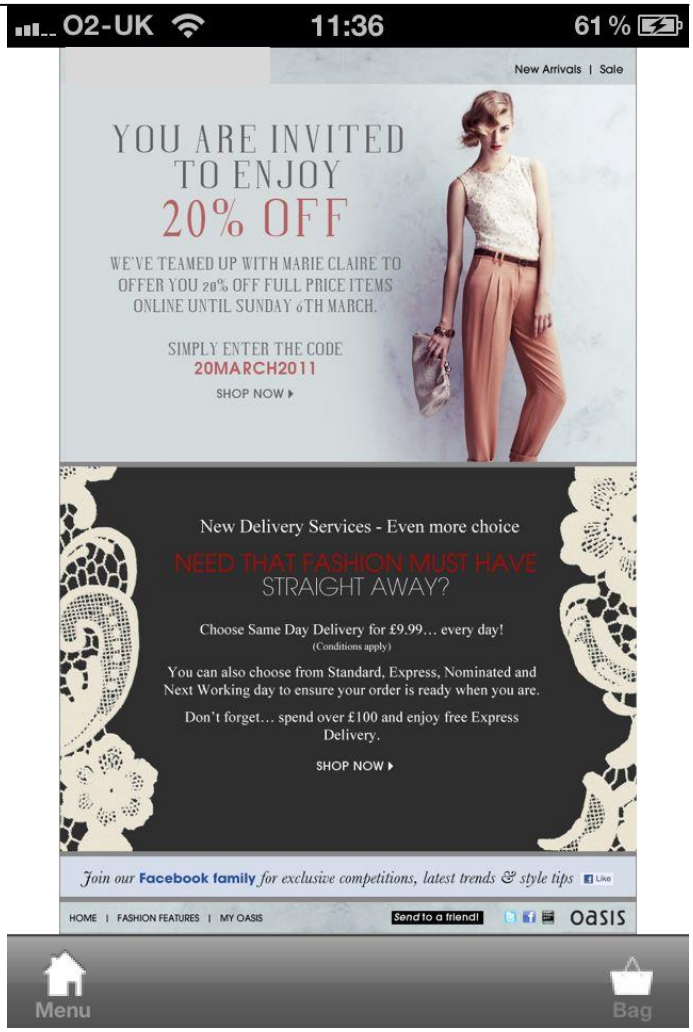

O2-UK 14:17 64%
Back
LUXE SILK
MONOCHROME CHIC
LOVES...
Take a look at what RI loves this week.
NEUTRAL ATTRACTION
70'S TOUCH
EYE CANDY

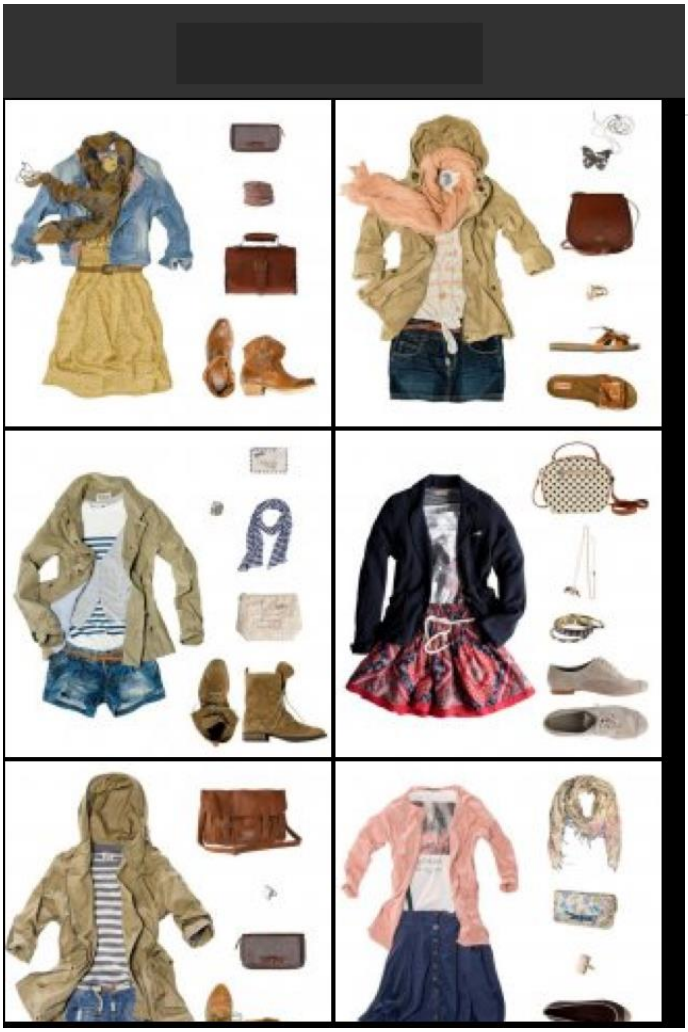

Go Graphic!
Introducing The Geo Thistle Shirt Dress.
This week we're lusting over this great graphic dress which combines two key trends for spring/summer - bold prints and bright red. Wear it with tan leather accessories and let the dress do all the talking.
SHOP Geo Thistle Shirt Dress
2 days ago
1 note
<< BACK


O2-UK 12:22 36 %
Cancel
Proceed
If you have a promotion, please enter it here (case sensitive). If not simply select Proceed.
Enter promo code or procee
PROCEED

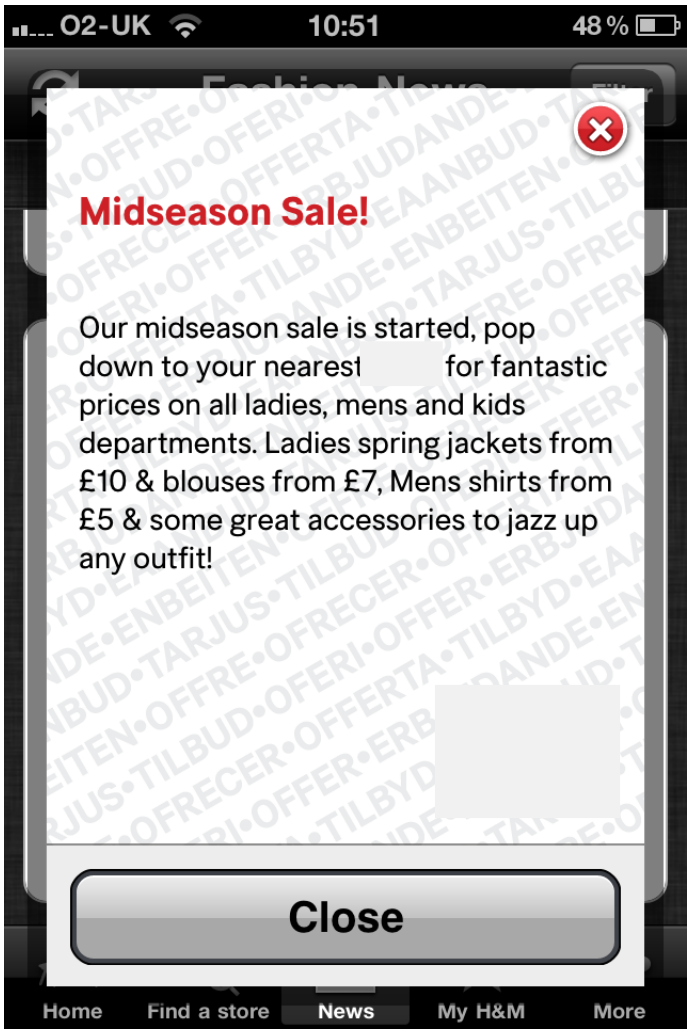

O2-UK 12:38 45 %
Enter Card Number
Enter Your Name Here
VALID FROM mmyy
EXPIRES END mmyy
ISSUE NO 00
DELTA
Cancel
Prev
Next
Submit

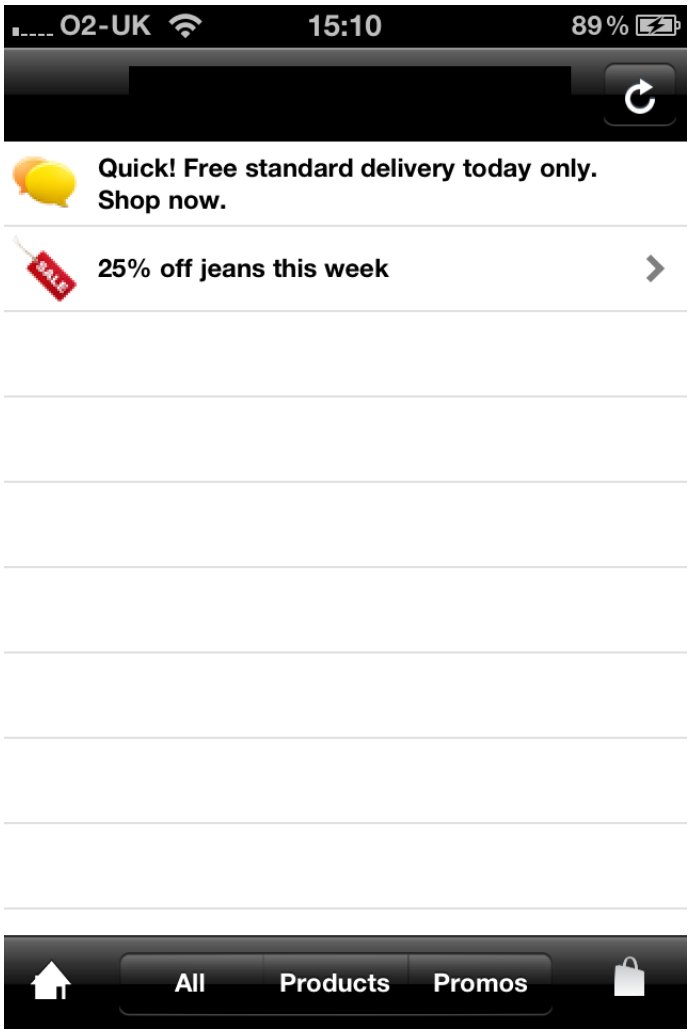

O2-UK 12:39 45 %
Android App launch offer. 20% off one item of your choice
Valid 07/04/2011 to 14/04/2011
Celebrate the launch of our new Android App with this fantastic offer! Shake your phone and hurry to stores to update your Spring wardrobe for less. Show this offer at the cash desk when making your purchase. This offer can be
H&M
Use this offer
Home
Find a store
News
My H&M
More


O2-UK 11:36 61 %
New Arrivals | Sale
YOU ARE INVITED TO ENJOY
20% OFF
WE'VE TEAMED UP WITH MARIE CLAIRE TO OFFER YOU 20% OFF FULL PRICE ITEMS ONLINE UNTIL SUNDAY 6TH MARCH.
SIMPLY ENTER THE CODE
20MARCH2011
SHOP NOW
New Delivery Services - Even more choice
NEED THAT FASHION MUST HAVE STRAIGHT AWAY?
Choose Same Day Delivery for £9.99… every day!
(Conditions apply)
You can also choose from Standard, Express, Nominated and Next Working day to ensure your order is ready when you are.
Don't forget… spend over £100 and enjoy free Express Delivery.
SHOP NOW
Join our Facebook family for exclusive competitions, latest trends & style tips
HOME | FASHION FEATURES | MY OASIS
Send to a friend!
oasis
Menu
Bag



O2-UK
10:54
47 %
Poppy Dress £60
Leather Bag £55
Tie Front Top £50
Shop the look
25% OFF WITH GRAZIA
Pick up your copy today and check out our hot new pieces that are guaranteed to make a style statement!
Shop new in
Click here to get this week's Grazia for just £1
GRAZIA EASY CHIC WEEK
MID SEASON SALE
LAST DAY OF SALE!
SHOP CLOTHING >> SHOP ACCESSORIES >> STORE FINDER >>
WAREHOUSE LOVES...
JUST £20!
1 must-have piece, 3 style statements
"Absolutely love this top and love the price too"
Read more
20% OFF at nailsinc.com
We've teamed up with nails inc to offer you 20% off until midnight 14th April.
To redeem please enter
nails inc.
More delivery options for you...
There are now even more ways to get your favourite Warehouse pieces delivered straight to your door...
BUSY SCHEDULE?
Choose what day you want your order to be delivered
Nominated Day Delivery £5.99
STUDENTS | BLOG | WAREHOUSE CARD | IPHONE APP
BECOME A FAN FOLLOW US EMAIL TO A FRIEND
Menu
Bag


O2-UK
10:51
48 %
Fashion News
Midseason Sale!
Our midseason sale is started, pop down to your nearest for fantastic prices on all ladies, mens and kids departments. Ladies spring jackets from £10 & blouses from £7, Mens shirts from £5 & some great accessories to jazz up any outfit!
Close
Home
Find a store
News
My H&M
More


O2-UK
15:10
89 %
Quick! Free standard delivery today only. Shop now.
25% off jeans this week
All
Products
Promos

O2-UK 08:51 31 %

# Fashion News

Filter

News | Social Media Wall

custom made for girls and guys on the go.

## Offers & Promotions

Receive the latest promotions and offers simply by shaking your phone. Make sure you're always updated!

Home | Find a store | News | My H&M | More

Back

# SHOP ONLINE

MANGO

- FAQs
- Registration
- How to buy
- Sizes
- Payment methods
- Dispatch
- Exchanges and/or returns
- MANGO/MNG Gifts
- Care instructions
- MANGO Watches
- Legal contract
- Contact

Exchanges and/or returns

*1- Purchases made online*
*2- Purchases made in actual stores*

*1- Purchases made online*

*1.1- Exchanges and/or returns*
*1.2- Returns and/or exchanges of garments paid for by bank transfer*
*1.3- Returns and/or exchanges for HE by MANGO collection*

*1.1- Exchanges and/or returns*

Once you have received your order, you have thirty (30) days to exchange and/or return the article. To do this, you should send the garment to the following address:

**MANGO-On Line, S.A.**
c/ Mercaders, 9-11, Pol. Ind. Riera de Caldes.
08184 - Palau-Solità i Plegamans (Barcelona)
Spain

- For **returns made by post,** we recommend sending the package by registered mail.
- If you **return any article to a store,** the refund will be processed there. This information shall be sent to our central offices, from where the corresponding refund shall be made using the same payment used for the purchase.

**As an exception, refunds and/or exchanges cannot be made in the United Kingdom department stores House of Fraser, Fenwick, John Lewis and Tempest nor in the following store: LGW AIRPORT (GATWICK).**

Shop | Basket | Favourites

Online Exclusives

DOUBLE TAP TO VIEW

£47.00
Venetta Drape Top
French Connection satin drape strappy top is the perfect evening piece for after-dark dra…

MAIN **MENU** | **LOOK BOOK**

O2-UK 08:47 33 %

Back

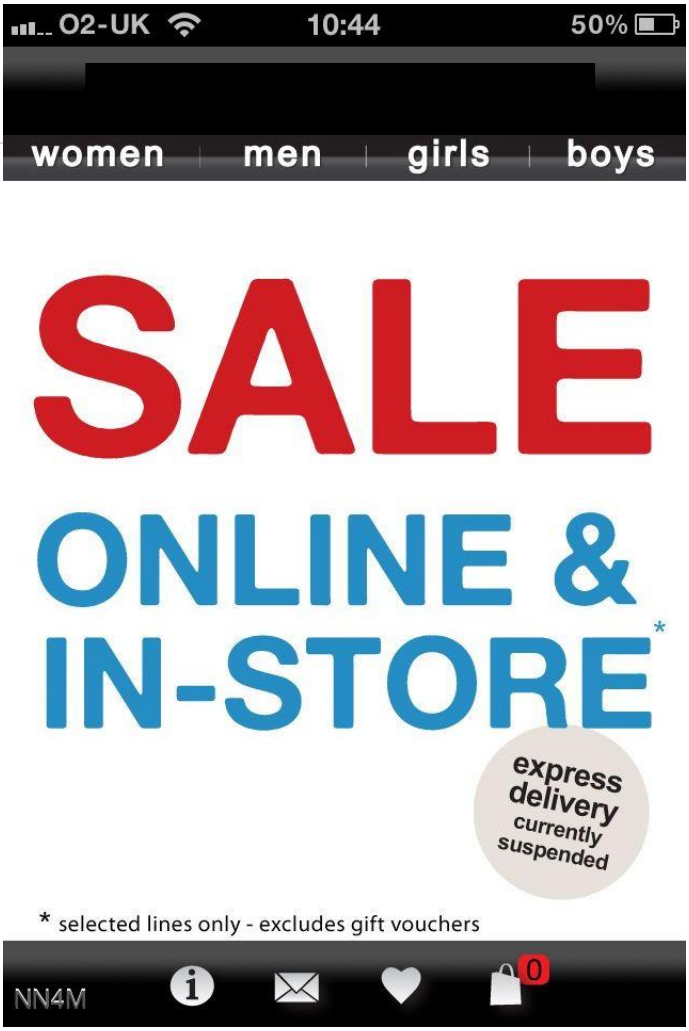
Yes you can place an order online at debenhams.com or via an iPhone Application for delivery to your local store.

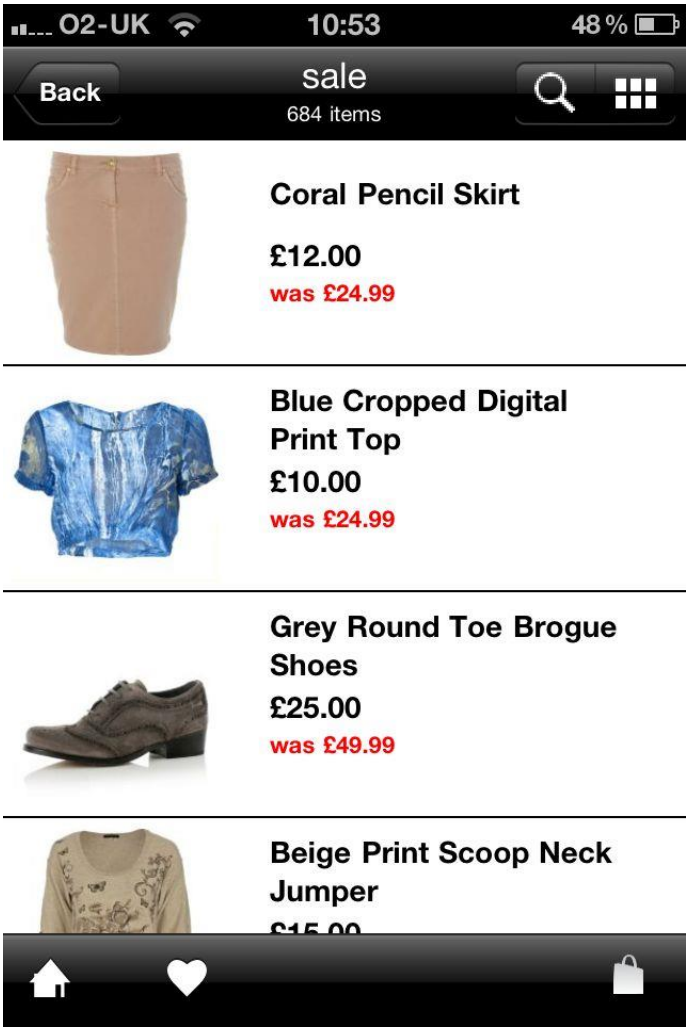
- Delivery is free and collection is available from ALL stores.
- Delivery within 4 working days.
- If your item(s) is not available via this option, 'Collect from store' will not be an option during checkout

Close

Home | Bag

O2-UK 13:53 53 %
New Arrivals | Sale
spring
Sale
UP TO
50% off
SHOP SALE
Top 10 Sale Picks. Shop our edit of the key Sale pieces that will take you from this season to the next.
1 The must have military jacket
2 The season's beautiful brights
3 The weekend shirt
4 The day bag
Menu
Bag


O2-UK 10:44 50%
women | men | girls | boys
SALE
ONLINE &
IN-STORE*
express delivery currently suspended
* selected lines only - excludes gift vouchers
NN4M
0


O2-UK 10:53 48 %
Back
sale
684 items
Coral Pencil Skirt
£12.00
was £24.99
Blue Cropped Digital Print Top
£10.00
was £24.99
Grey Round Toe Brogue Shoes
£25.00
was £49.99
Beige Print Scoop Neck Jumper

O2-UK 10:48 49 %
Fashion News
Filter
News
Social Media Wall
SALE
MIDSEASON SALE
Lots of fabulous fashion at amazing prices. Don't miss out on our midseason sale; visit our stores and the online shop right away!
H&M
Home
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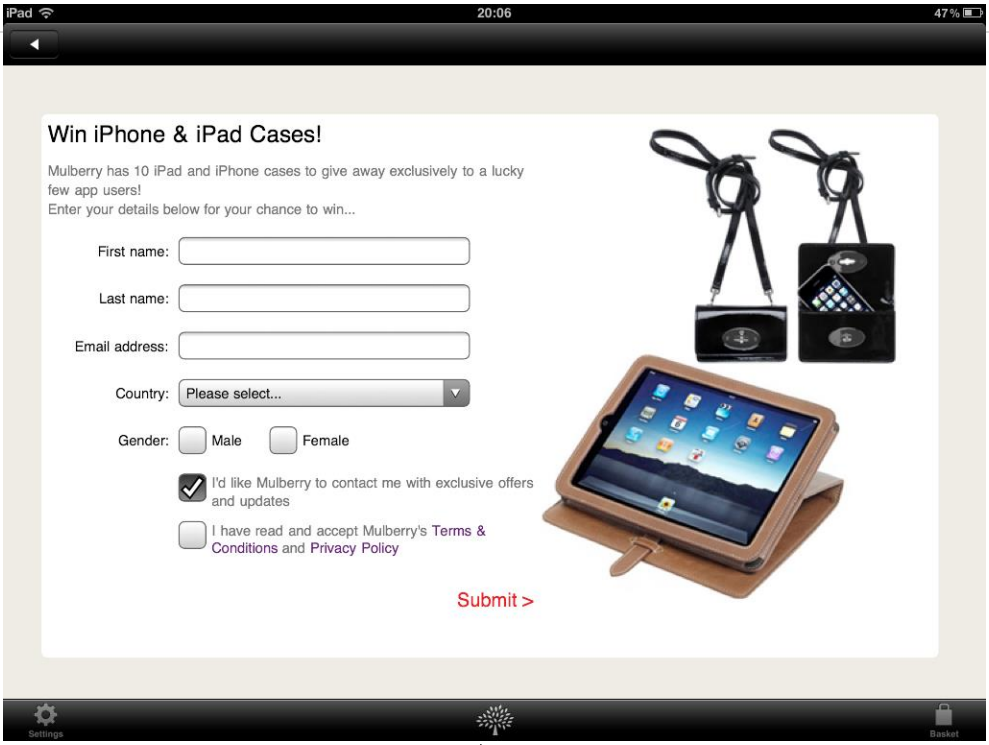
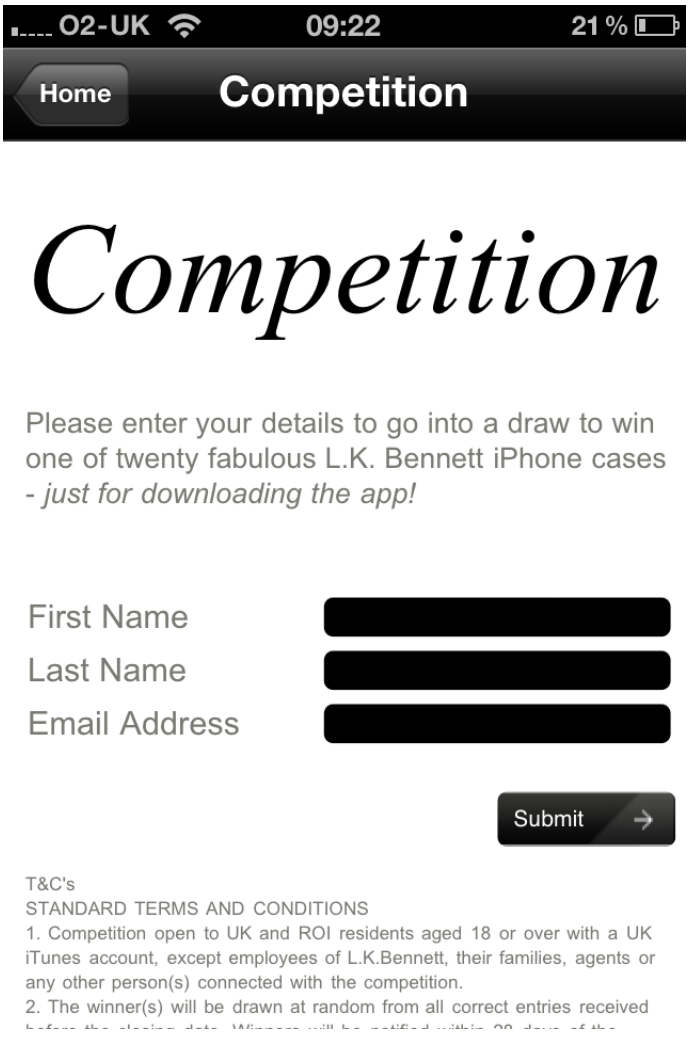
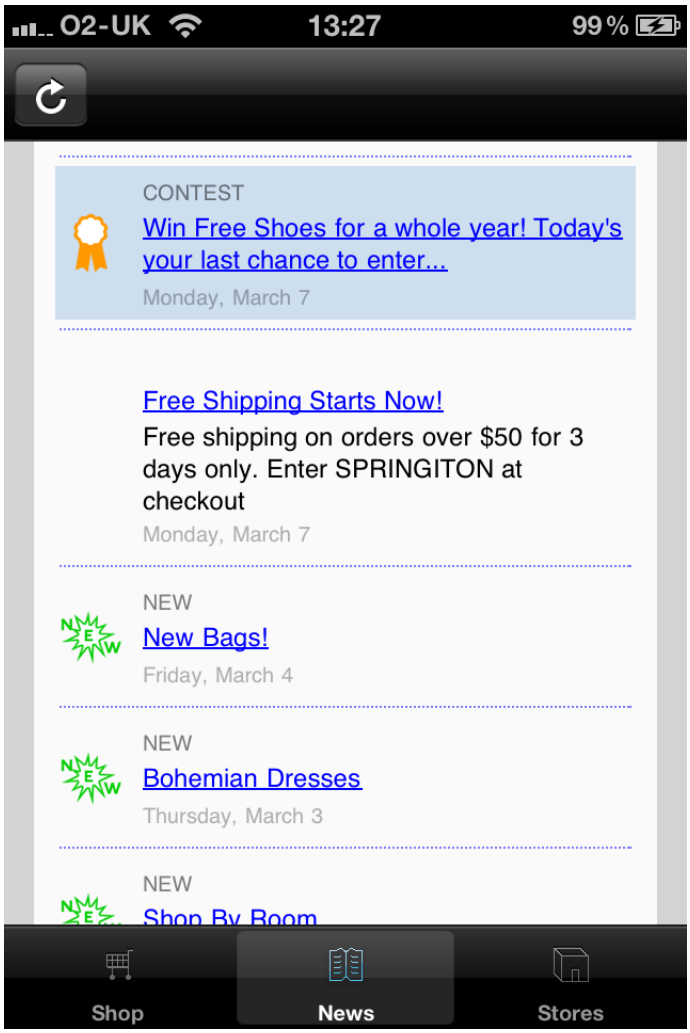
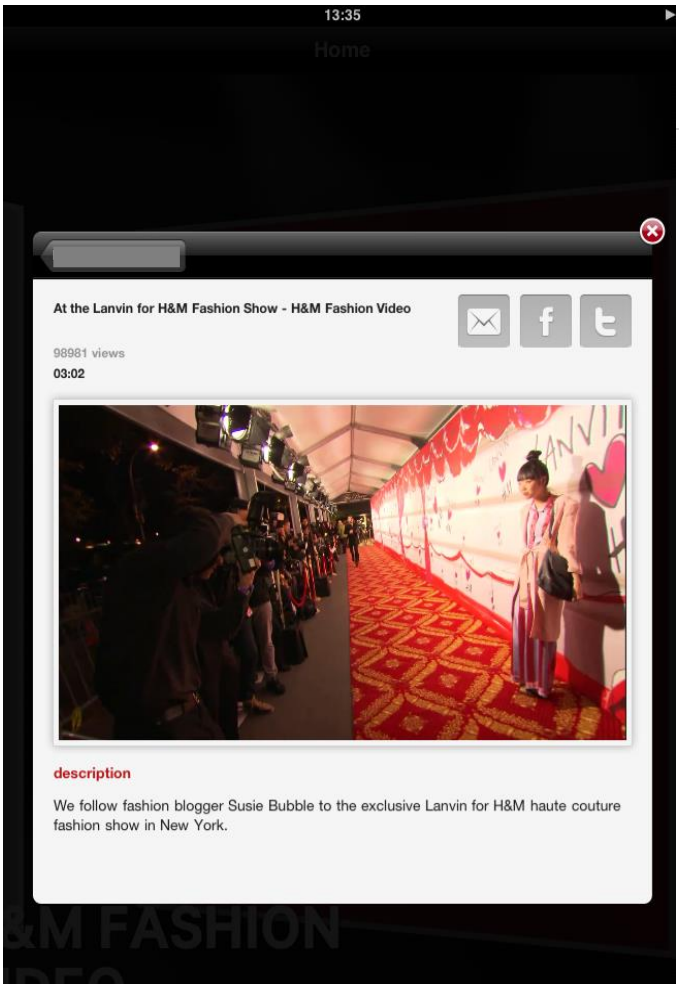
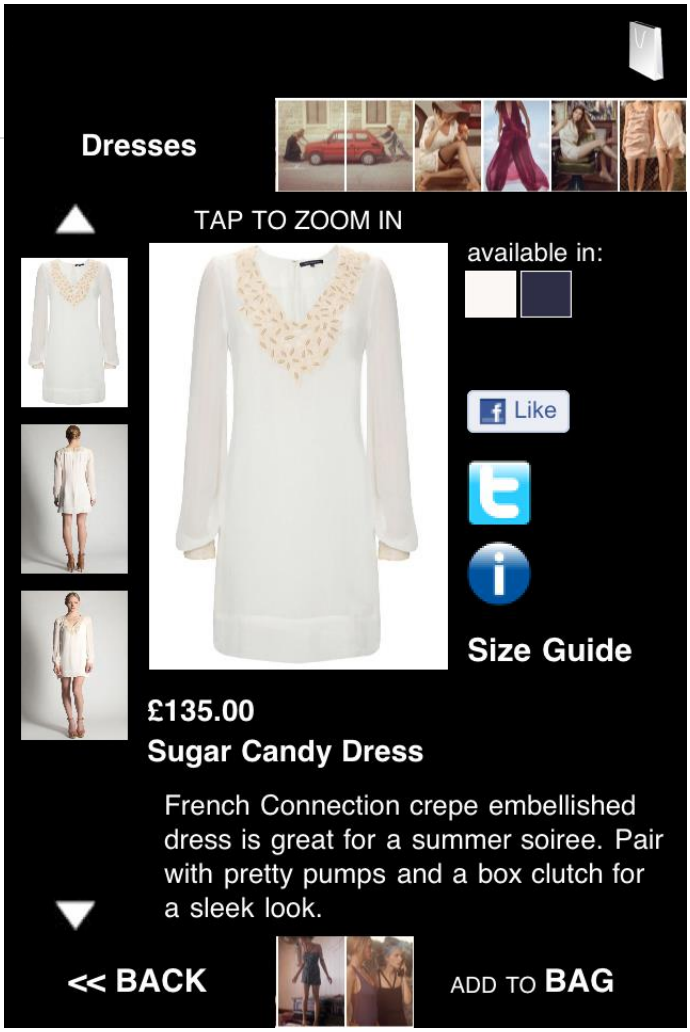
News
My H&M
More

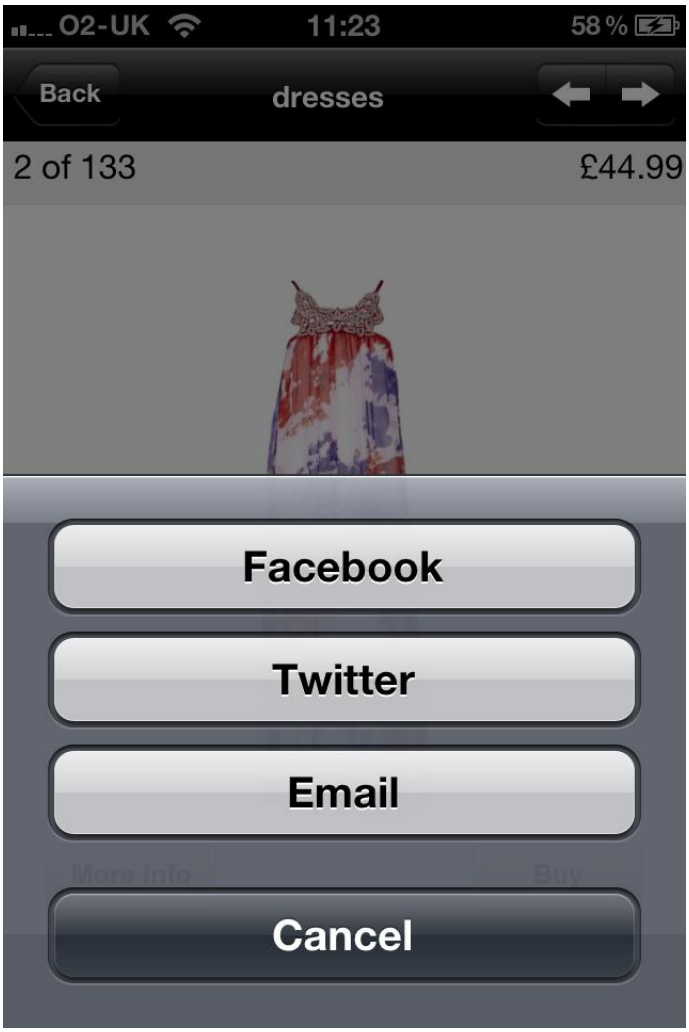

iPad
20:06
47%
Win iPhone & iPad Cases!
Mulberry has 10 iPad and iPhone cases to give away exclusively to a lucky few app users!
Enter your details below for your chance to win...
First name:
Last name:
Email address:
Country:
Please select...
Gender:
Male
Female
I'd like Mulberry to contact me with exclusive offers and updates
I have read and accept Mulberry's Terms & Conditions and Privacy Policy
Submit >
Settings
Basket


O2-UK
09:22
21 %
Home
Competition
Competition
Please enter your details to go into a draw to win one of twenty fabulous L.K. Bennett iPhone cases - just for downloading the app!
First Name
Last Name
Email Address
Submit
T&C's
STANDARD TERMS AND CONDITIONS
1. Competition open to UK and ROI residents aged 18 or over with a UK iTunes account, except employees of L.K.Bennett, their families, agents or any other person(s) connected with the competition.
2. The winner(s) will be drawn at random from all correct entries received


O2-UK
13:27
99 %
CONTEST
Win Free Shoes for a whole year! Today's your last chance to enter...
Monday, March 7
Free Shipping Starts Now!
Free shipping on orders over $50 for 3 days only. Enter SPRINGITON at checkout
Monday, March 7
NEW
New Bags!
Friday, March 4
NEW
Bohemian Dresses
Thursday, March 3
NEW
Shop By Room
Shop
News
Stores


13:35
Home
At the Lanvin for H&M Fashion Show - H&M Fashion Video
98981 views
03:02
description
We follow fashion blogger Susie Bubble to the exclusive Lanvin for H&M haute couture fashion show in New York.


Dresses
TAP TO ZOOM IN
available in:
Like
Size Guide
£135.00
Sugar Candy Dress
French Connection crepe embellished dress is great for a summer soiree. Pair with pretty pumps and a box clutch for a sleek look.
<< BACK
ADD TO BAG


O2-UK
11:23
58 %
Back
dresses
2 of 133
£44.99
Facebook
Twitter
Email
Cancel

O2-UK
11:59
77 %
Clothes
11 of 11
Share on Facebook
Share on Twitter
Send via E-mail
Save Image
Cancel

O2-UK 18:08 40%

Back | ASOS Ponti Pencil Skirt With Thigh Split

Save For Later

INFO & CARE

We Recommend

£30.00 £30.00 £35.00 £35.0

Shop | Bag 1 | Saved 5 | My Searches | More...

O2-UK 15:19 44%

My Searches | Clear All

History | Saved

Save **Gold heels**
Sort: Sort

Save **Tan leather bag**
Sort: Sort

Save **black dress**
Sort: Newest First

Shop | Bag 1 | Saved | My Searches | More...

O2-UK 18:09 39 %

Back | Rare Embellished Long Sleeve Dress

Save For Later

INFO & CARE

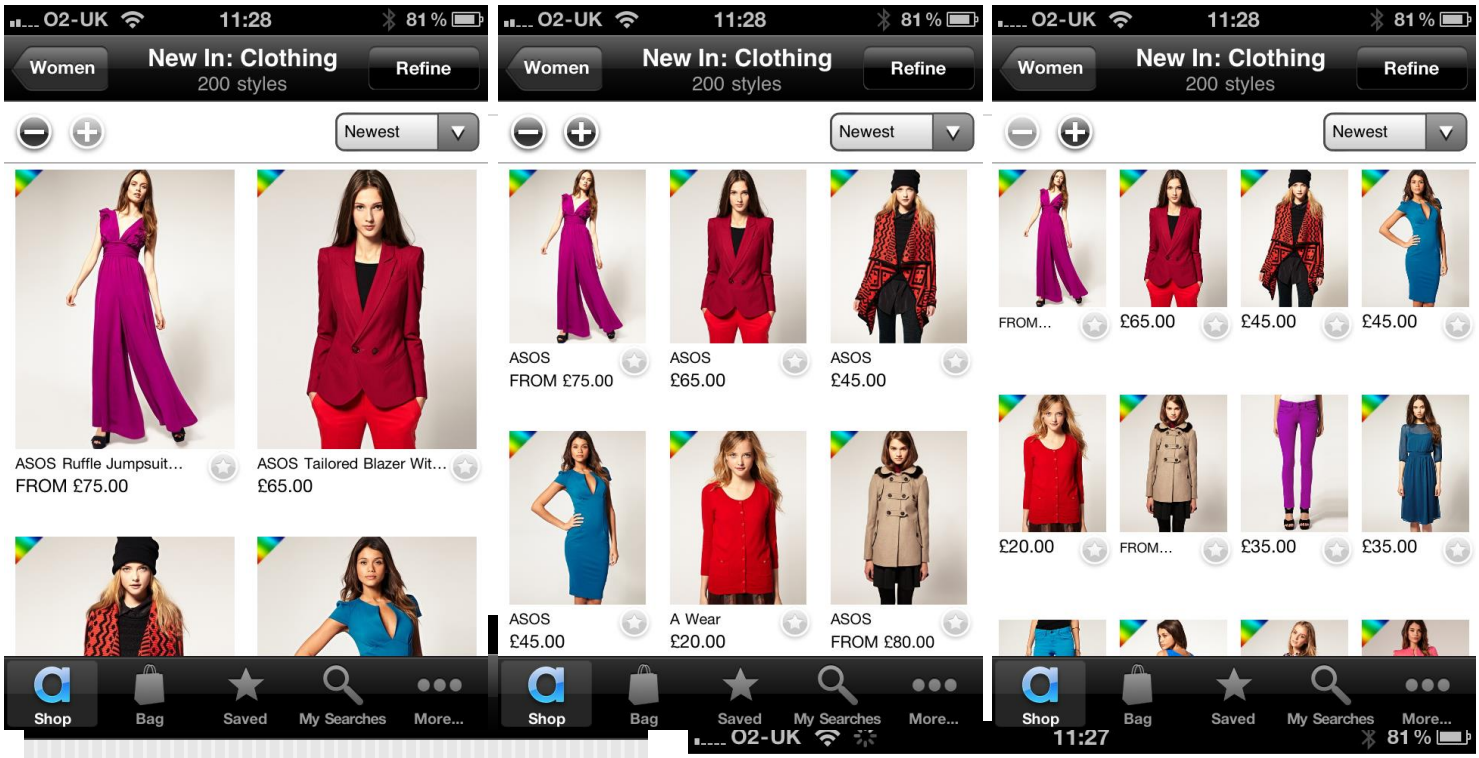
Complete the look | We Recommend

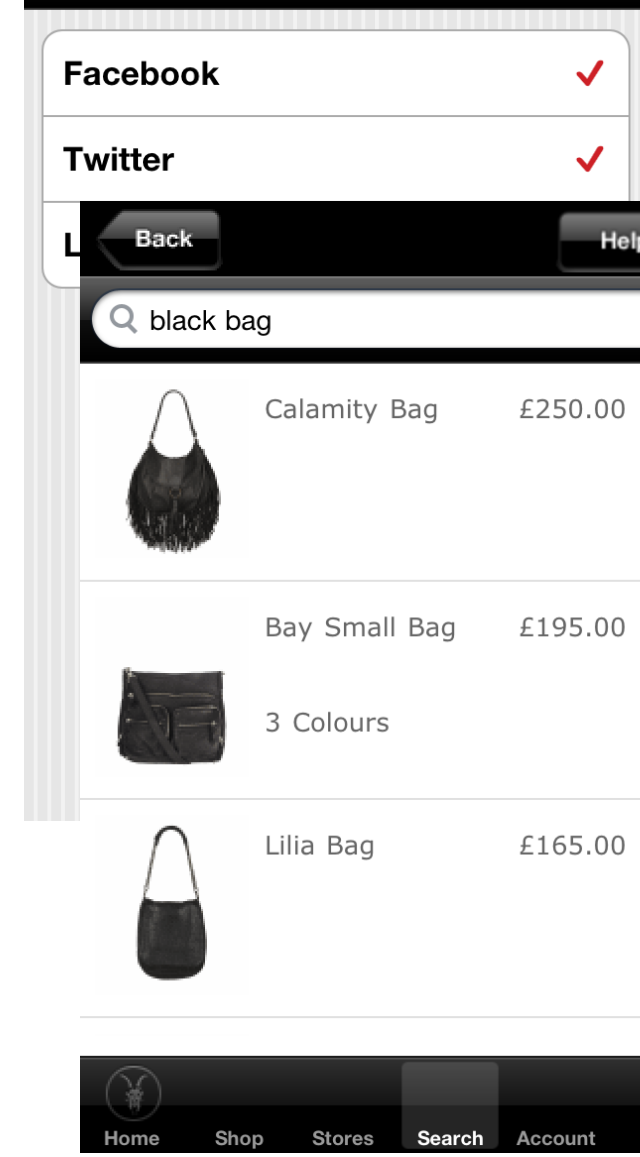
£20.00 £36.00 £6.00 £7.00

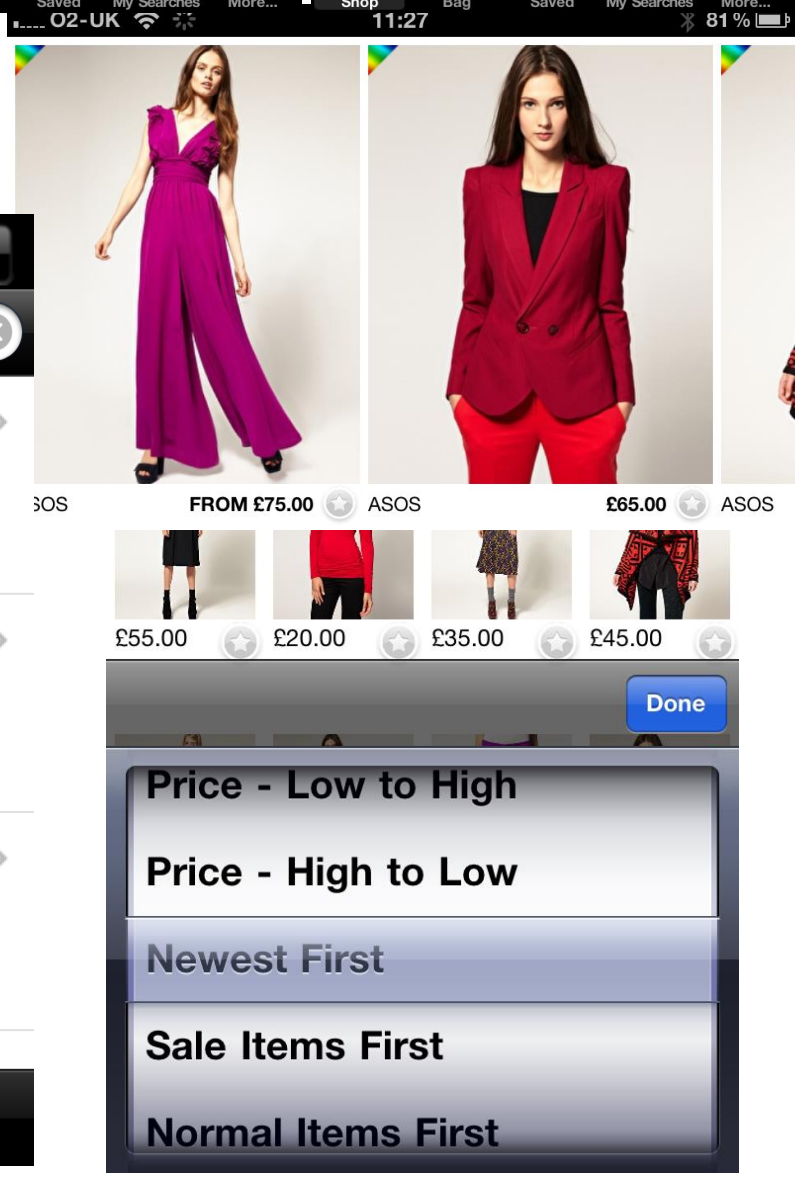
Shop | Bag 1 | Saved 5 | My Searches | More...

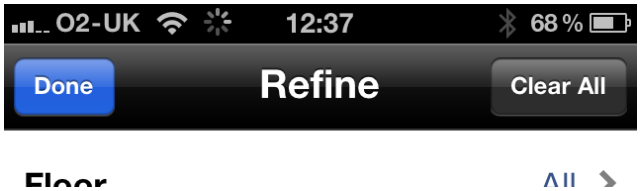
O2-UK 15:49 58 %

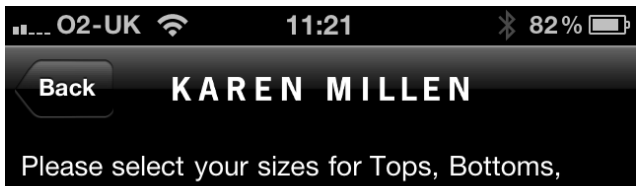
Back | Wish List | Edit


O2-UK 11:28 81 %
Women
New In: Clothing
200 styles
Refine
Newest
ASOS Ruffle Jumpsuit...
FROM £75.00
ASOS Tailored Blazer Wit...
£65.00
ASOS
FROM £75.00
ASOS
£65.00
ASOS
£45.00
ASOS
£45.00
A Wear
£20.00
ASOS
FROM £80.00
FROM...
£65.00
£45.00
£45.00
£20.00
FROM...
£35.00
£35.00
Shop
Bag
Saved
My Searches
More...


Facebook
Twitter
Back
Help
black bag
Calamity Bag
£250.00
Bay Small Bag
£195.00
3 Colours
Lilia Bag
£165.00
Home
Shop
Stores
Search
Account
Bag


O2-UK 11:27 81 %
FROM £75.00
ASOS
£65.00
ASOS
£55.00
£20.00
£35.00
£45.00
Done
Price - Low to High
Price - High to Low
Newest First
Sale Items First
Normal Items First


O2-UK 12:37 68 %
Done
Refine
Clear All
Floor
All


O2-UK 11:21 82 %
Back
KAREN MILLEN
Please select your sizes for Tops, Bottoms,

Back
MIX&MATCH

O2-UK 3G
16:39
70%
Home
See It On
With Augmented Reality
Center eyes to grid, take , and pinch to align to your face
To see the sunglasses on, hold phone still and turn head left to right
SEE IT ON
GET STARTED
AUGMENTED BY
TOTAL IMMERSION
Show on startup
ON

# Appendix E

Stage 2: Interview Protocol

The interview guide is as follows:

1. **An initial organisational stage:**

2. **Record the names and dates of the interview for reference** (Creswell, 2008). The interviewer must be prepared with writing implements in order to take down any notes of relevance. A recording device should also be arranged, to record the narrative for later transcription.

3. **A welcome introduction and purpose explanation** (Cian and Cervai, 2011).

- *"Hello. This interview goal is to better understand your opinion as a fashion consumer shopping on a mobile phone. The interview takes about one hour, is totally anonymous and there are no right or wrong answers,"* (adapted from Cian and Cervai, 2011, p. 158)

4. **Clarification of terms (Vaughn *et al.*, 1996).**

- An explanation of mobile apps, marketing and branding design.

- An explanation of the task. The interviewer will describe to the respondent how the sorting task works. They will be asked to sort the images into piles regarding how they feel they may react towards them and to verbally communicate their though processes during the task (the Verbal Protocol Approach)(Bryman and Bell, 2003).

- **Hand the respondent the pack of photographs** and give them the opportunity to look through them and comment on them (Burt *et al.*, 2007).

- **Ask the respondent to arrange the photographs into the themes** and to give names to these different themes ( Burt *et al.*, 2007).

- **When all 26 images have been sorted into themes,** the researcher can ask the respondent about each individual image, their initial emotional response and their reasons for choosing the themes they did. For this, the emotions scale and subsequently probing questioning will be utilised.

- **Beginning with the first image in the first pile:**

- The respondent will be asked to say whether it was a positive or a negative theme (Burt *et al.*, 2007). Dependant on the answer, the interviewer can then ask the respondent:

- "*Please can you select the most appropriate emotion that you feel towards this image, "from*

*this set of 12 positive emotions" / "from this set of 10 negative and 2 neutral emotions"* (adapted from Kim, H. and Lennon, 2010).

- (Show the respondent the list of positive, negative and neutral emotions. The respondent chooses an emotion from the scale).

**5. Key Questioning (Hennink *et al.*, 2011)**

The interviewer will ask questions regarding the respondents chosen themes. The key questions are essential to retrieving core information. In accordance with the research objectives and context, the respondents will be asked key questions (Hennink *et al.*, 2011) such as:

- *'Why have you chosen this theme?'*
- *'Why does this image make you feel that you would react in that way?'*
- *'How do you feel that you would react?'*

In order to probe the respondents for more detail, the following questions will be utilised depending on their appropriateness to the situation, as suggested by Hennink *et al.*, (2011):

- "*What makes you feel like that*?" – (Bauer and Gaskell, 2002).
- "*What are your thoughts and feelings?"* – (Hanes, Dess, Story and York, 2010).
- "*Anything else?"* – (Hanes, Dess, Story and York, 2010).

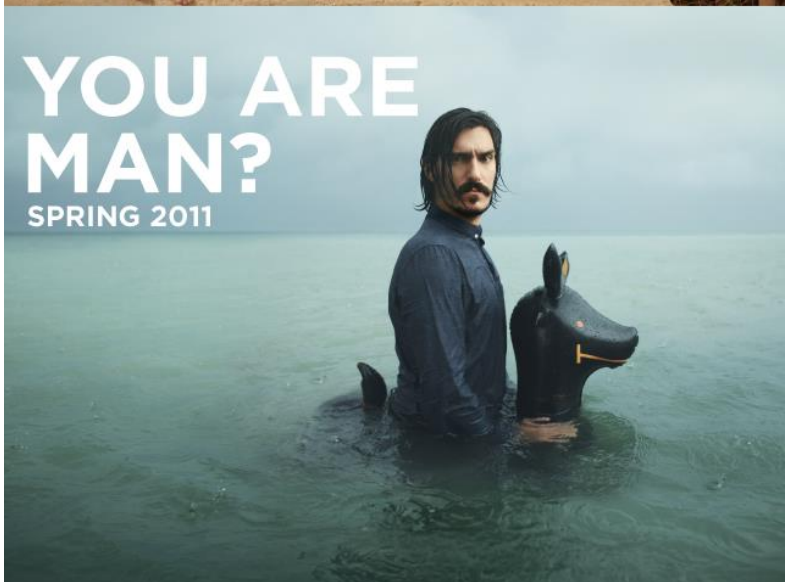
The input of open ended questions such as these will provide following conversation and a thorough understanding of the respondents answers (Carson *et al.*, 2001).

**6. Closing Statements** (Creswell, 2008).

- *'I would like to thank you very much for your participation in this interview. This was a very successful interview and your honest and forthright responses will be an enormous asset to my work. Again, I very much appreciate your involvement'* (adapted from Vaughn *et al.*, (1996) and Hennink *et al.*, (2011).

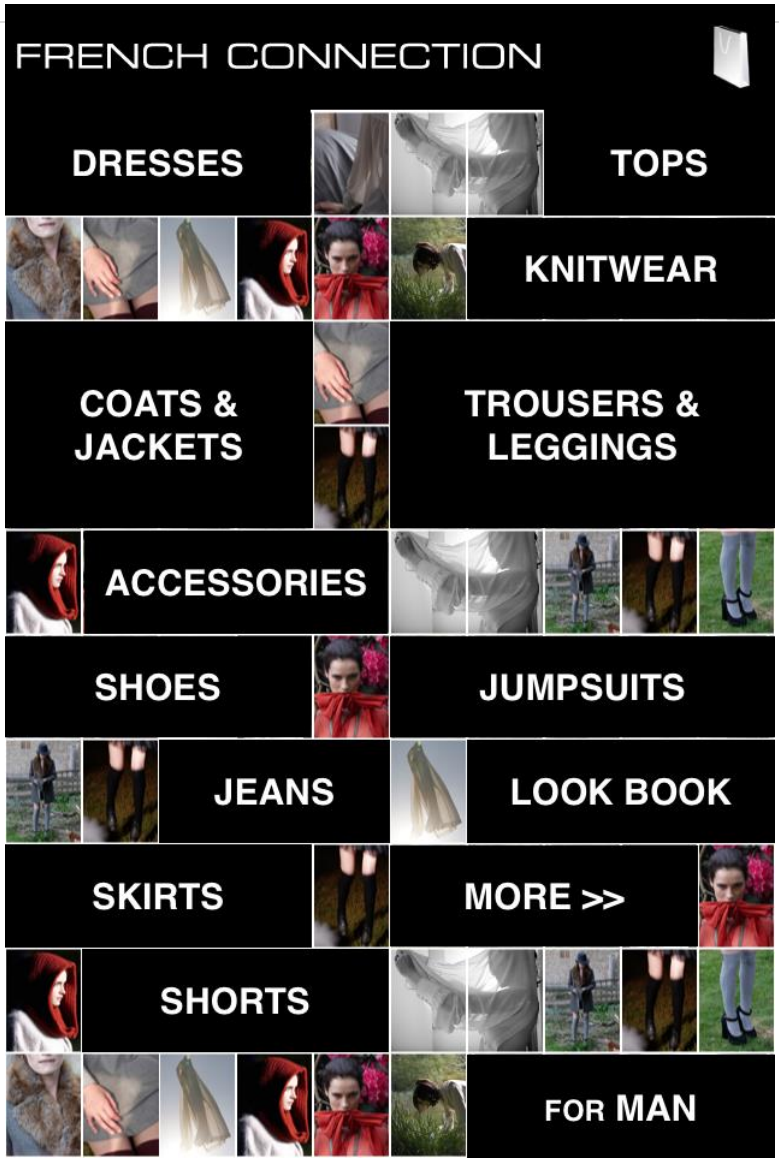
# Appendix F

Stage Two: Interview Imagery for Photo Elicitation

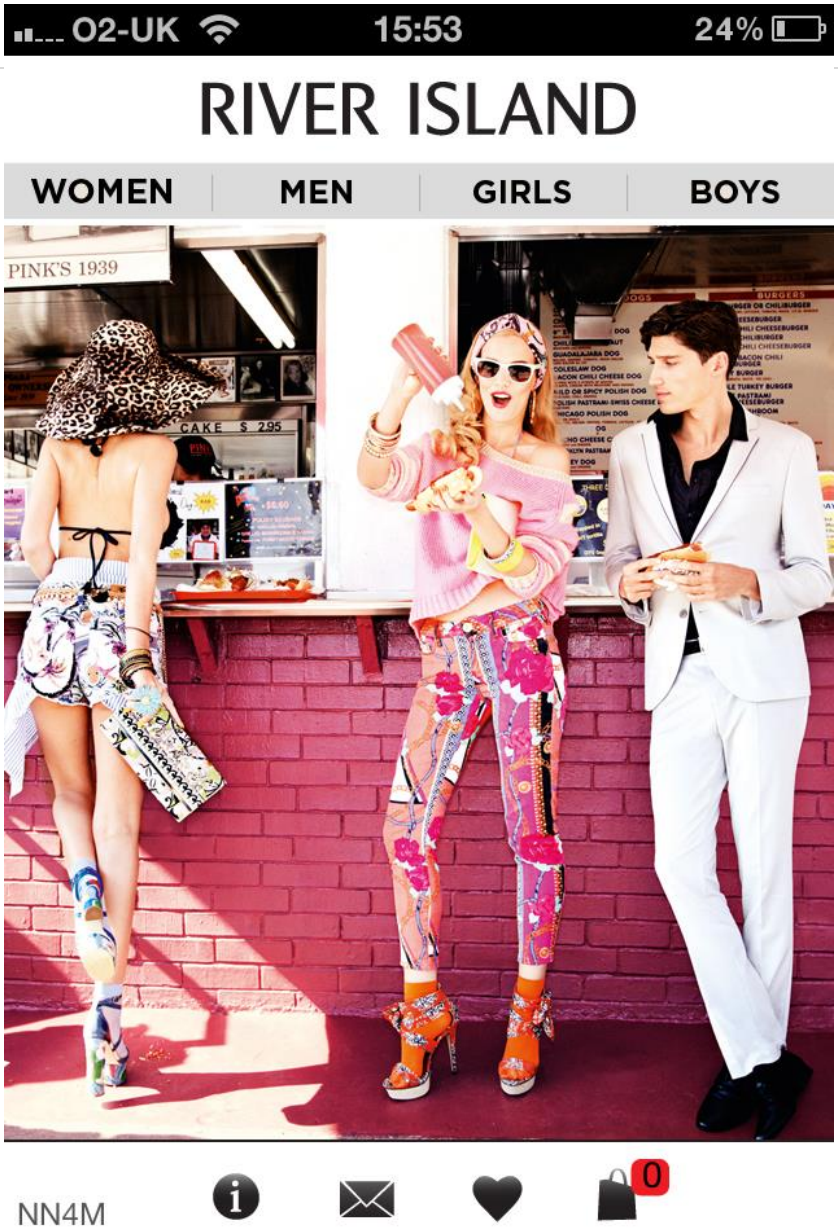


View the brands campaign imagery, models, products and written copy

**Brand imagery style, campaign imagery, models, products and copy**

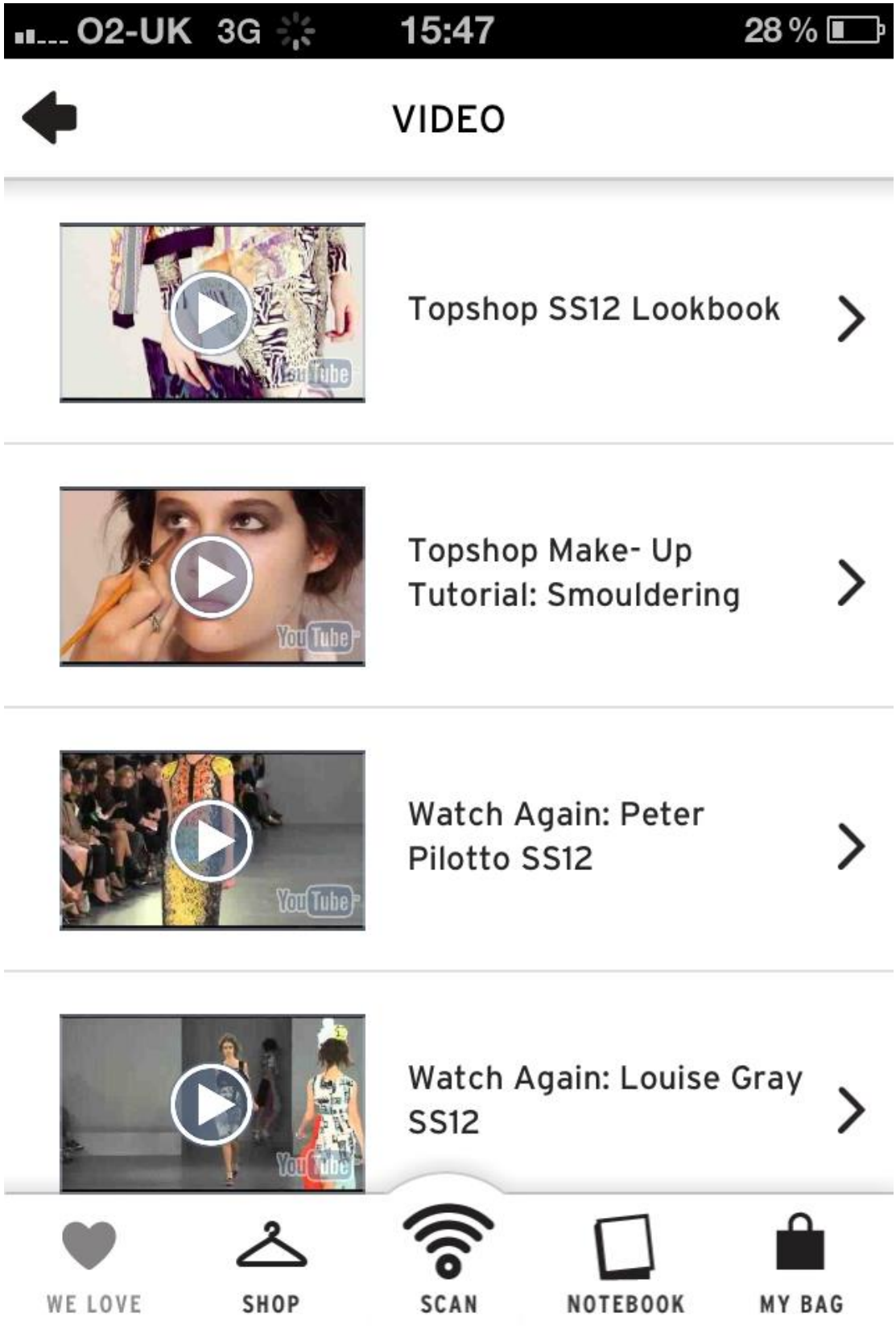



View the
**Brand layout, text, colour schemes**



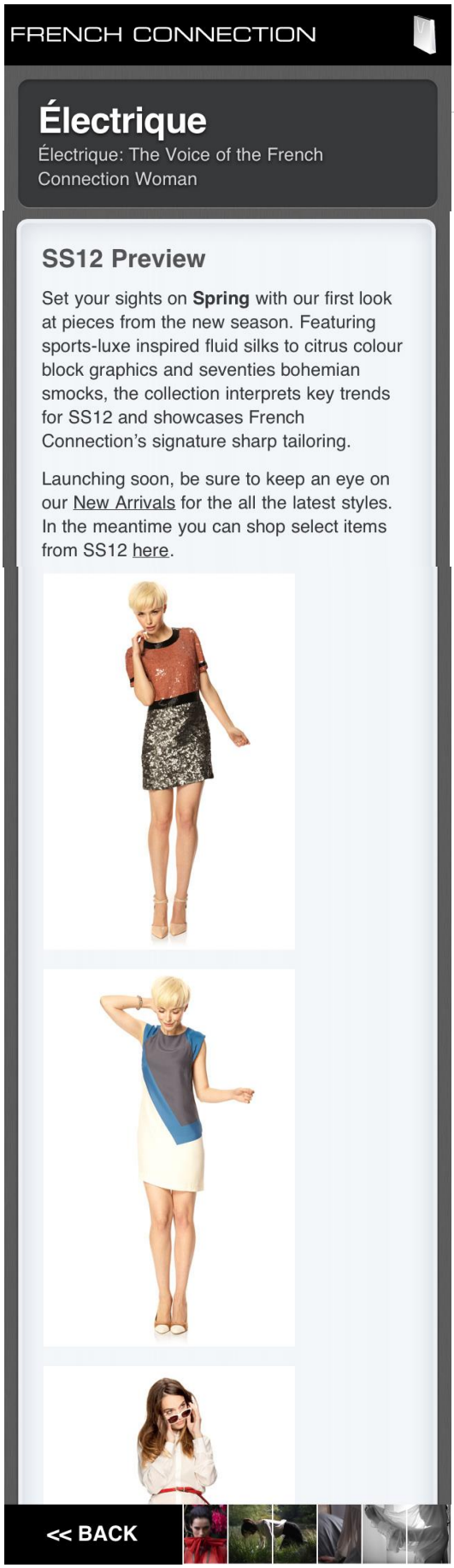
View the brand name and logo, presentation style

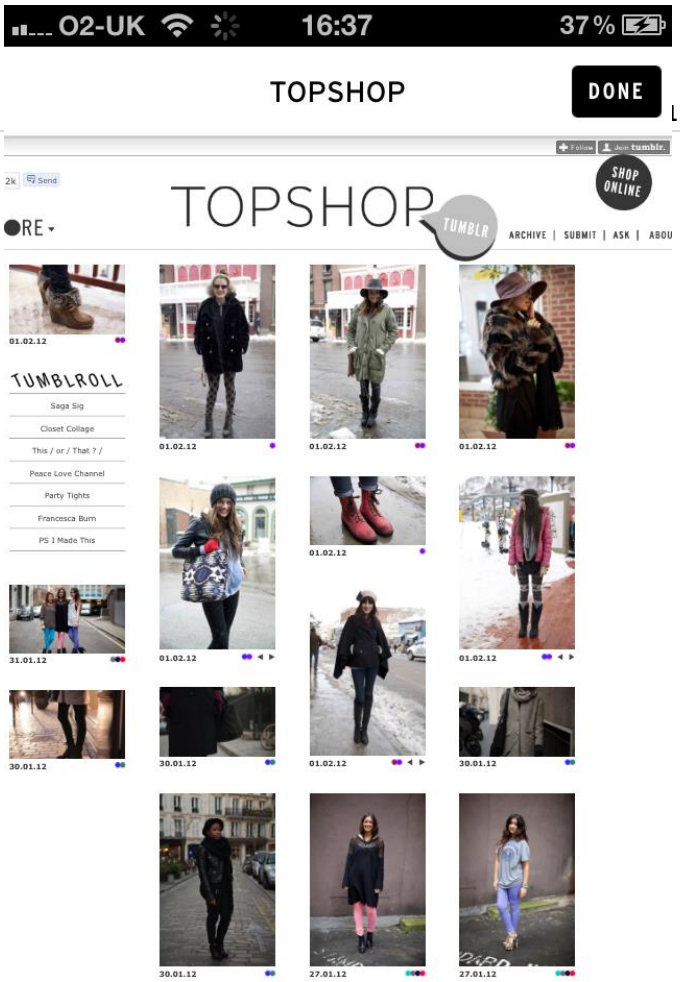
**Brand presentation style, brand logo and brand name**




Watch and listen to the latest videos about the brand

**Brand Videos and Sound**



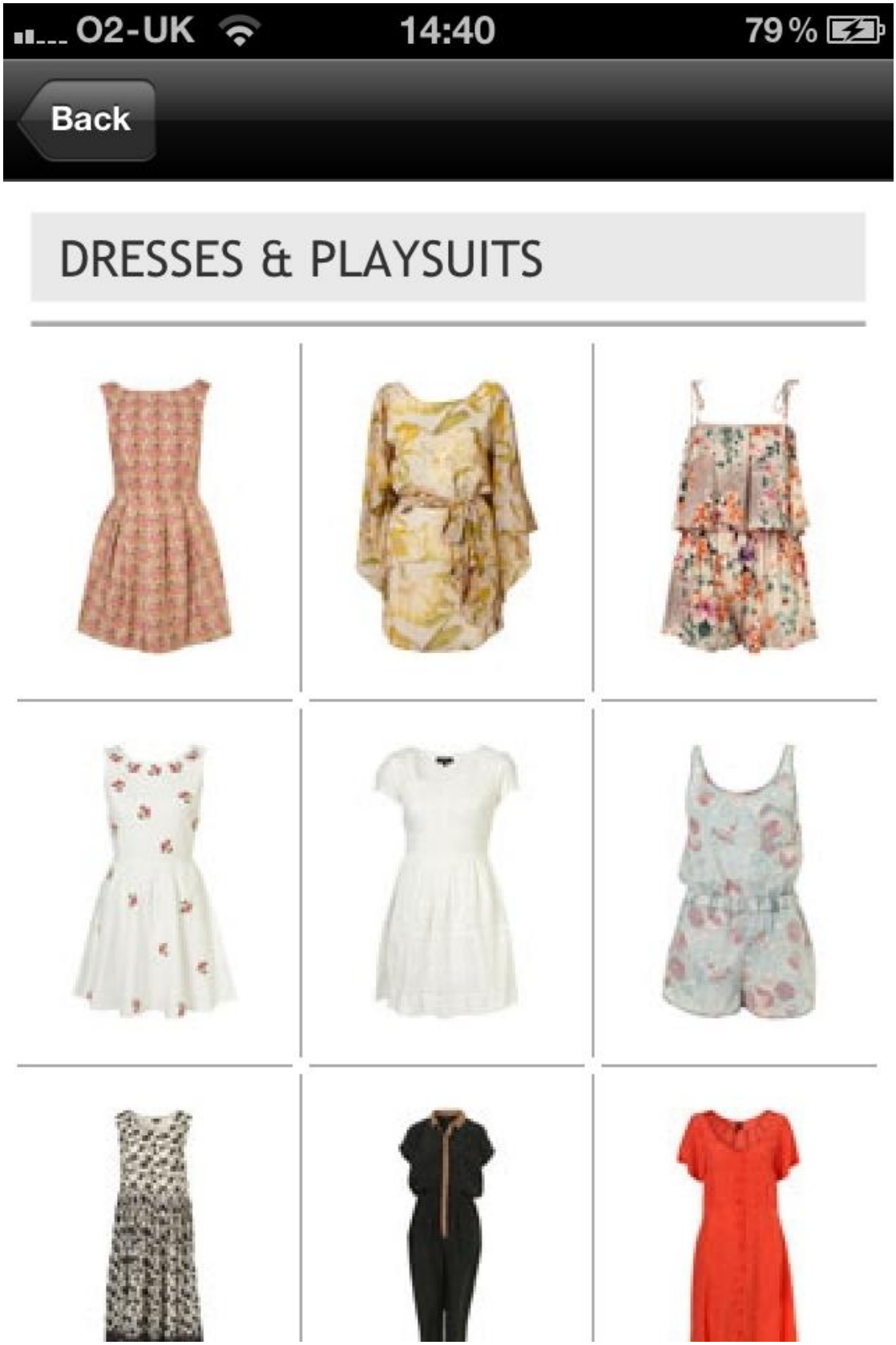



Read brand blogs, brand information and view imagery in order to learn about and build a relationship with the brand

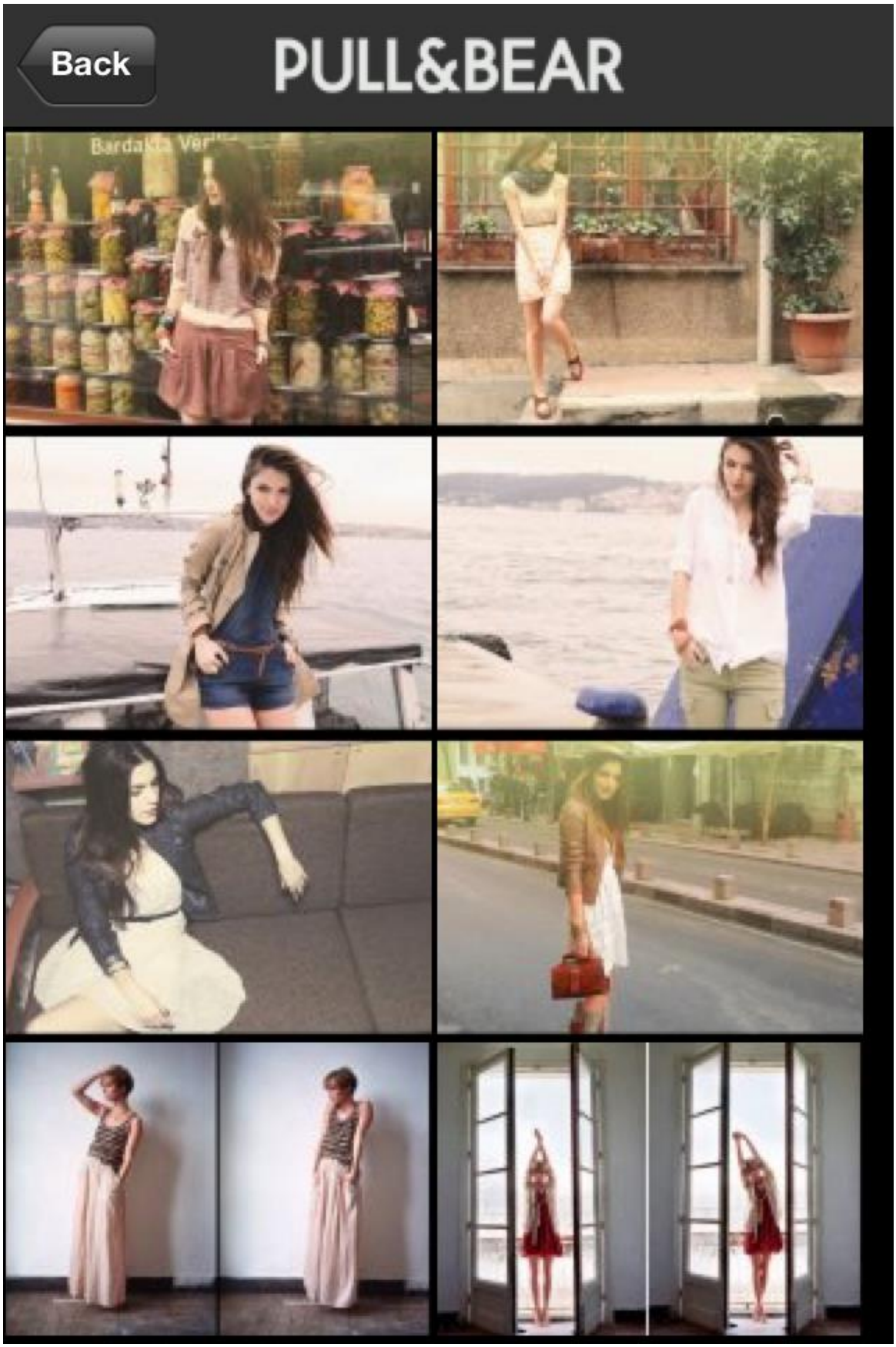
**Brand Relationship Features**

Watch videos about the new clothing collections

**Product Viewing Video Features**

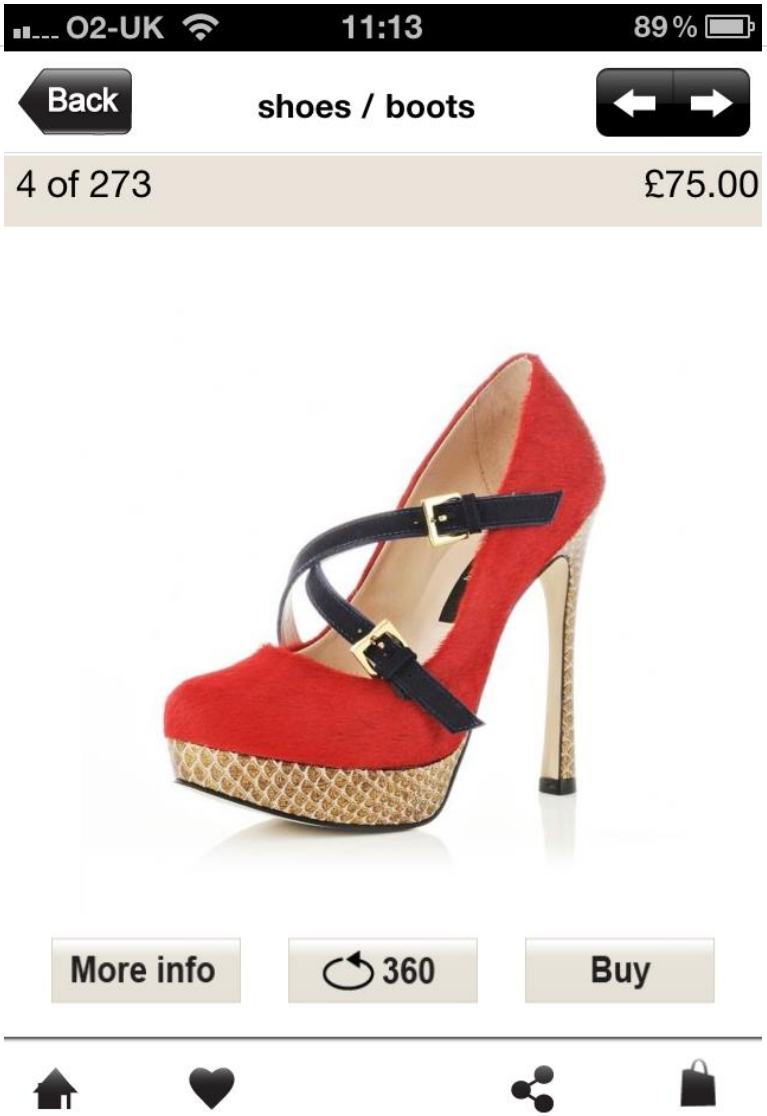


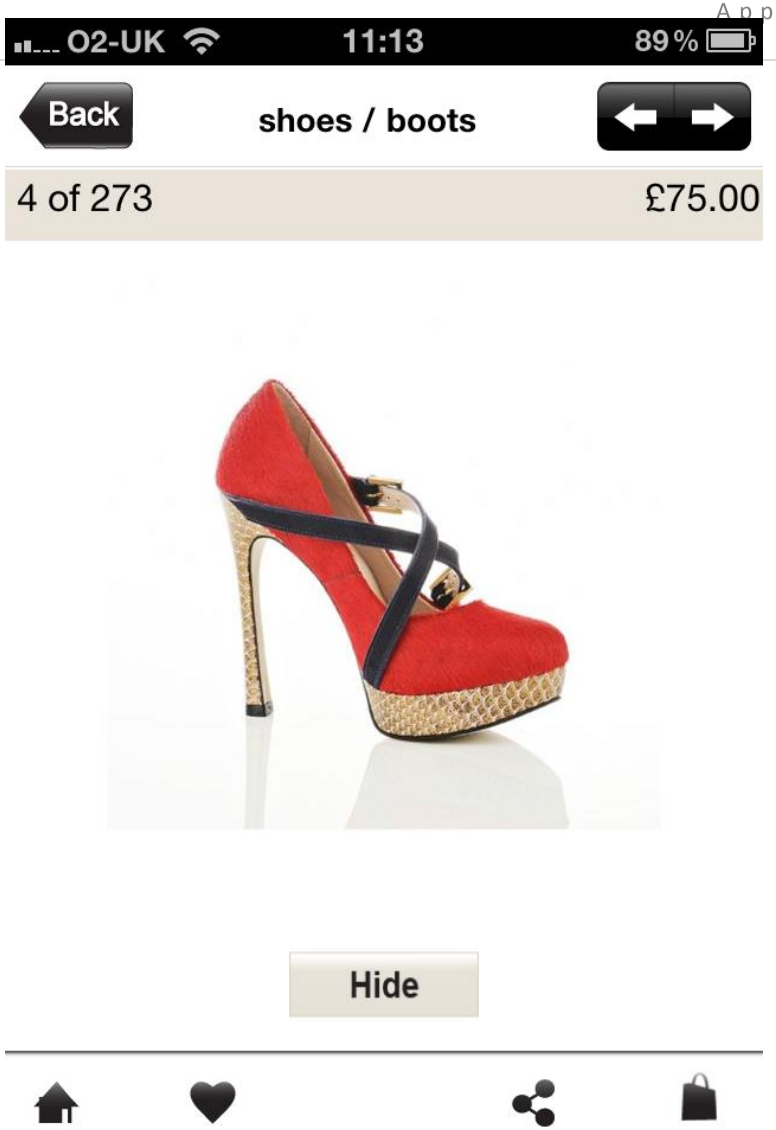

View images of the products you can buy
**Product Viewing Imagery (In Studio)**




View images of the products for inspiration

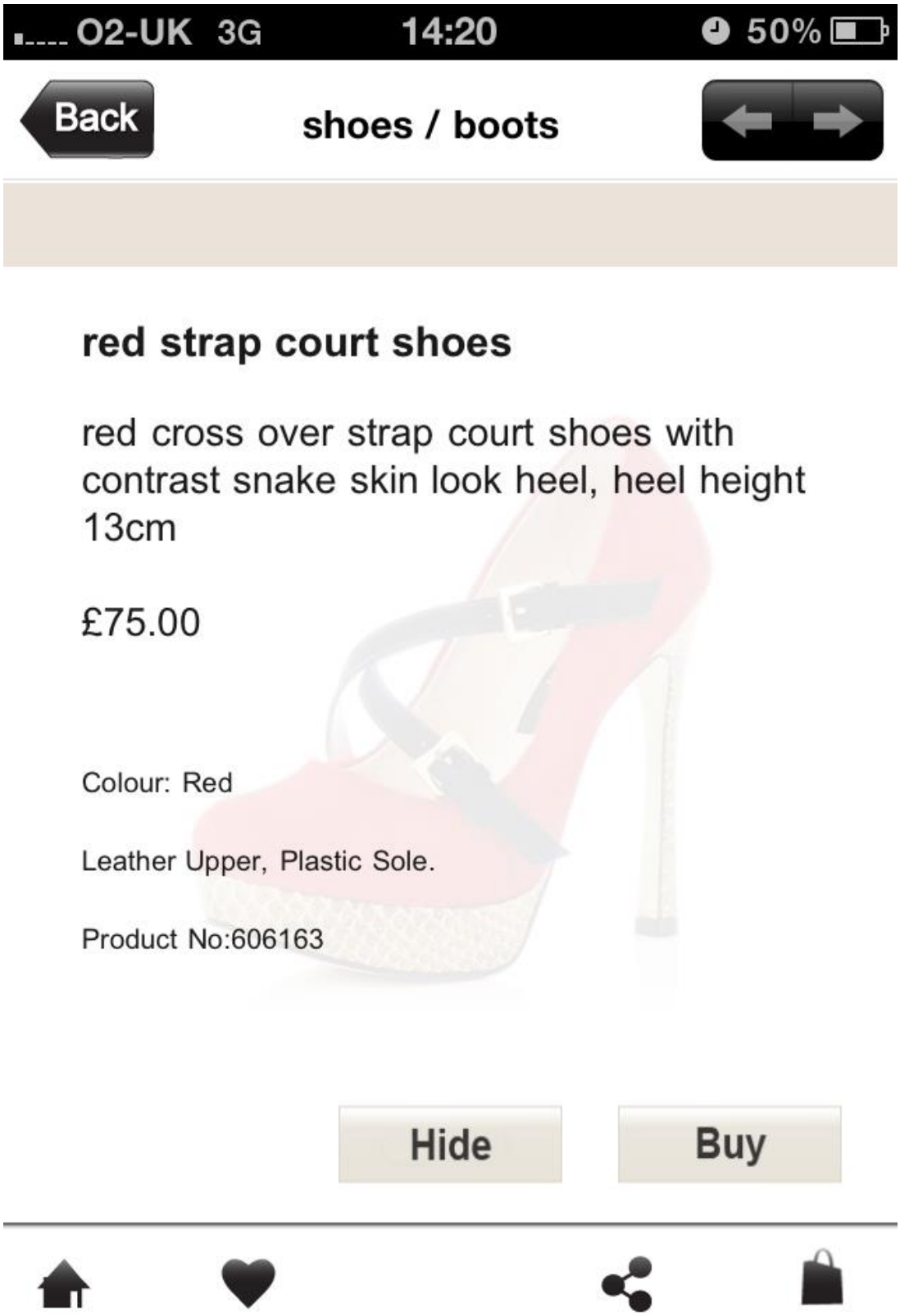
**Promotional Imagery (On Set)**



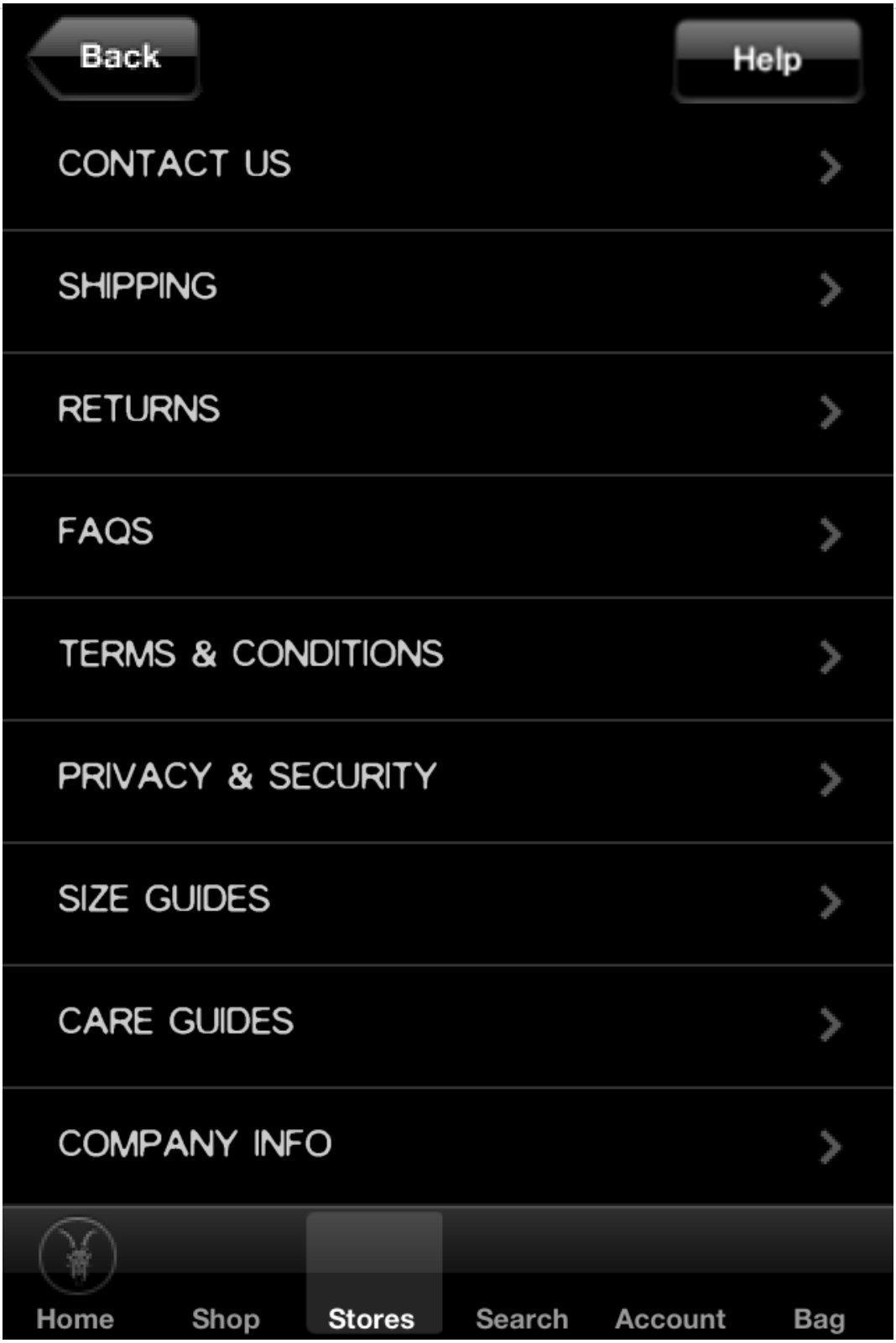

Use 360 views and zoom tools to view the products

**Image Interactivity Technology**



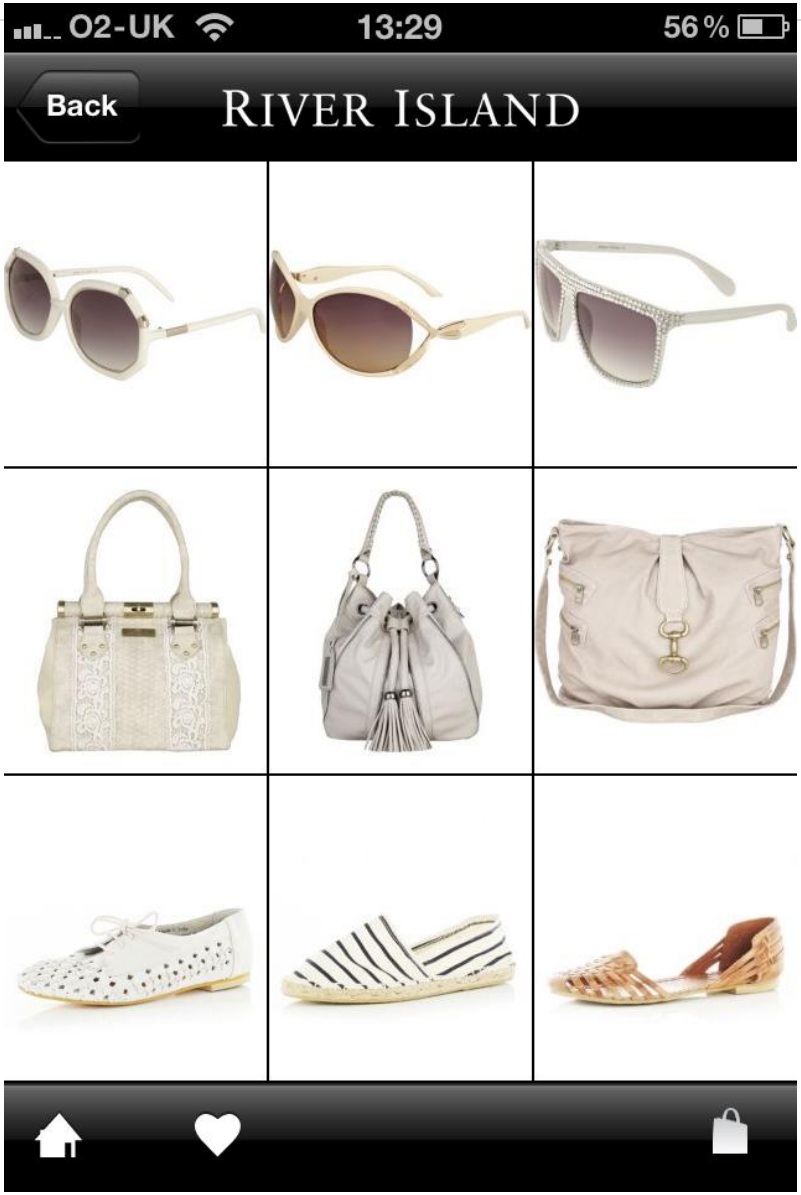

Read information about the products

**Product Information**




Read information about the services the brand offers

**Services Information**

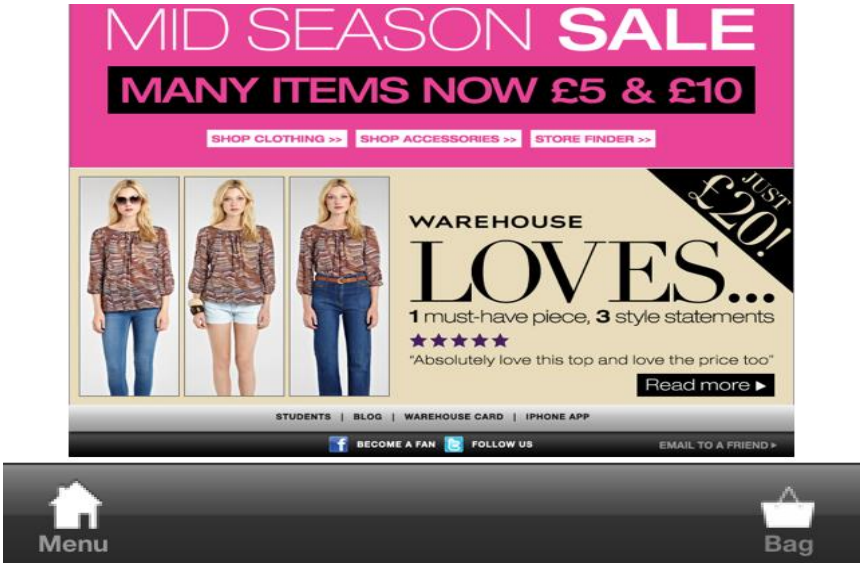



Use style advice features such as 'Wear with …' to gain new style ideas

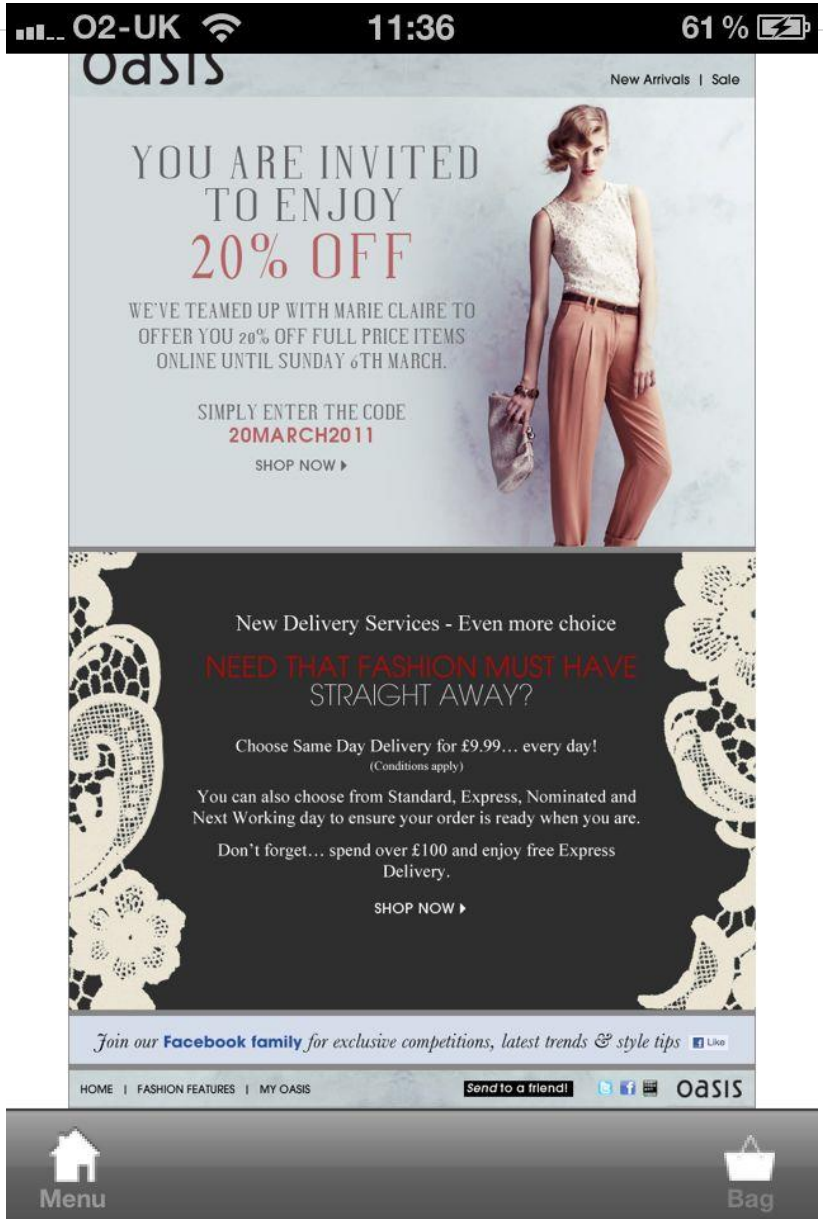
**Style Advice**

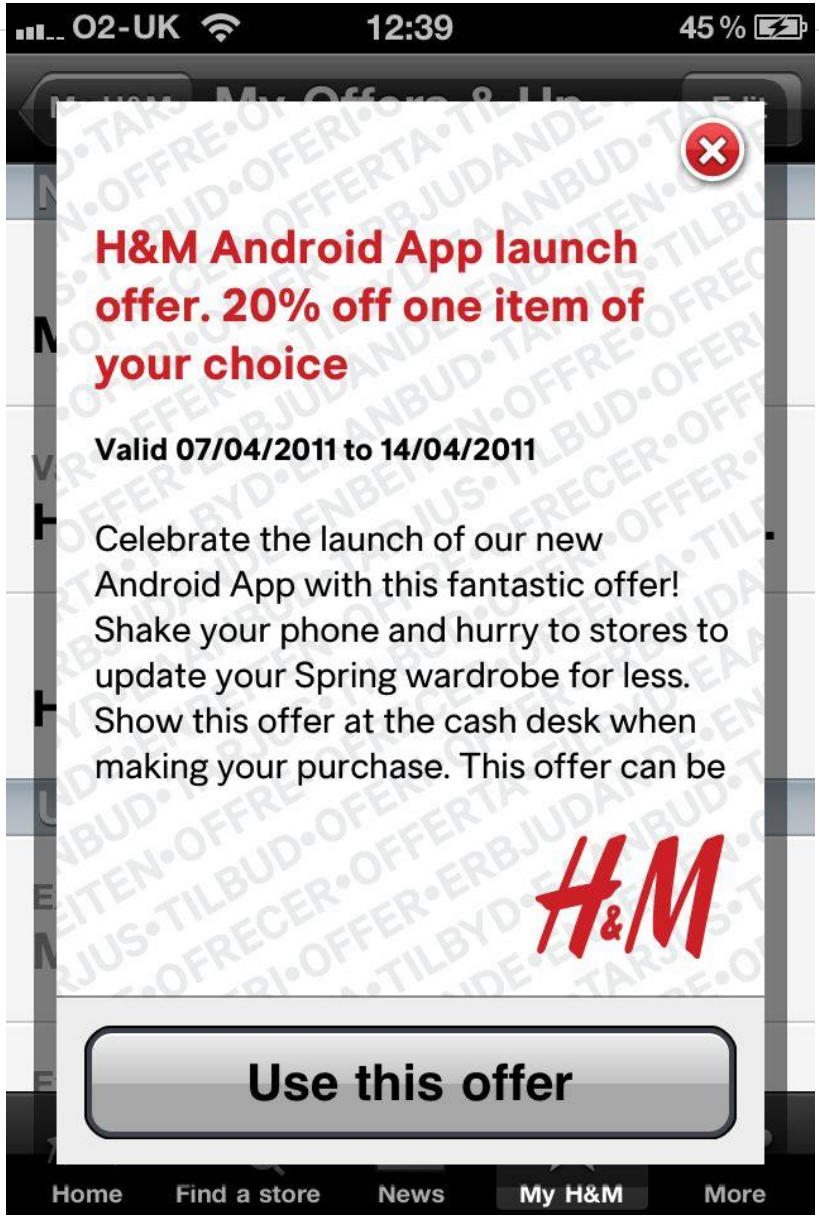
Read social information sent to you from the brand concerning their recent promotions and brand news

**Social Media Information**



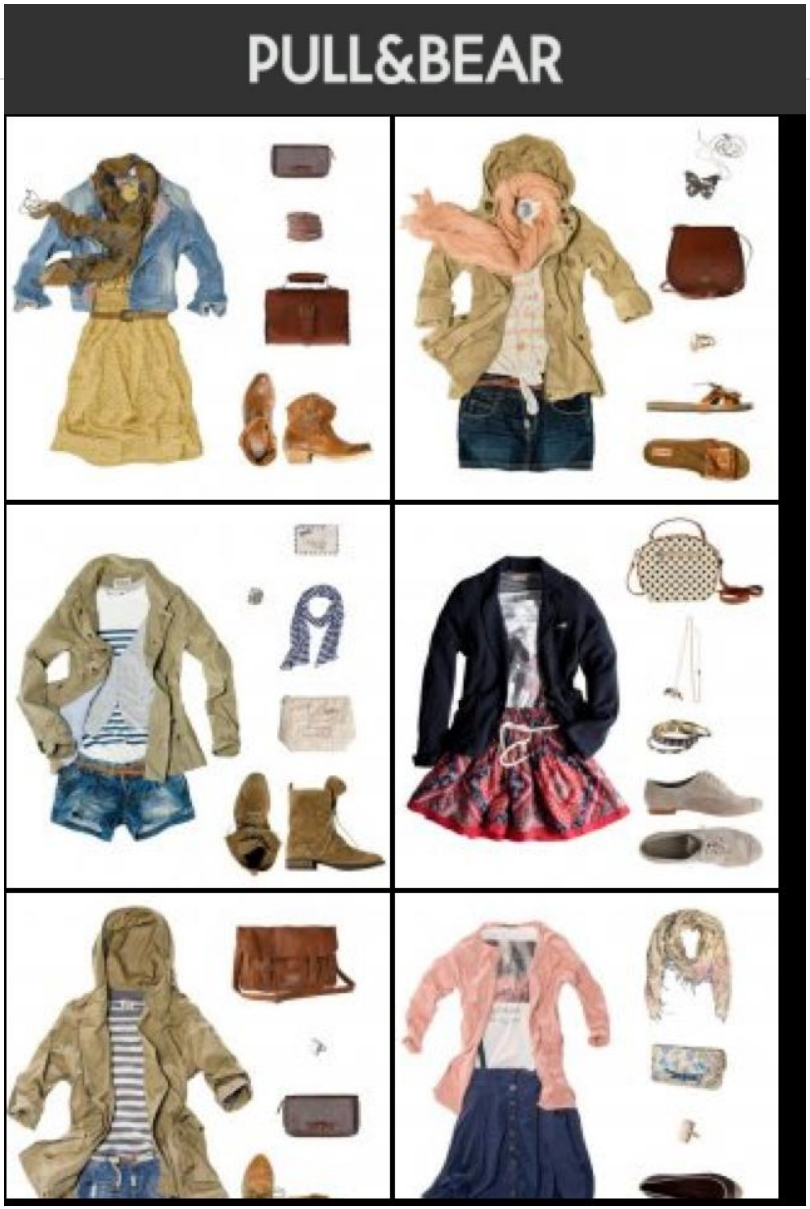
Read information about the latest trends and styles that you can wear and buy from the retailer **Trend Information**



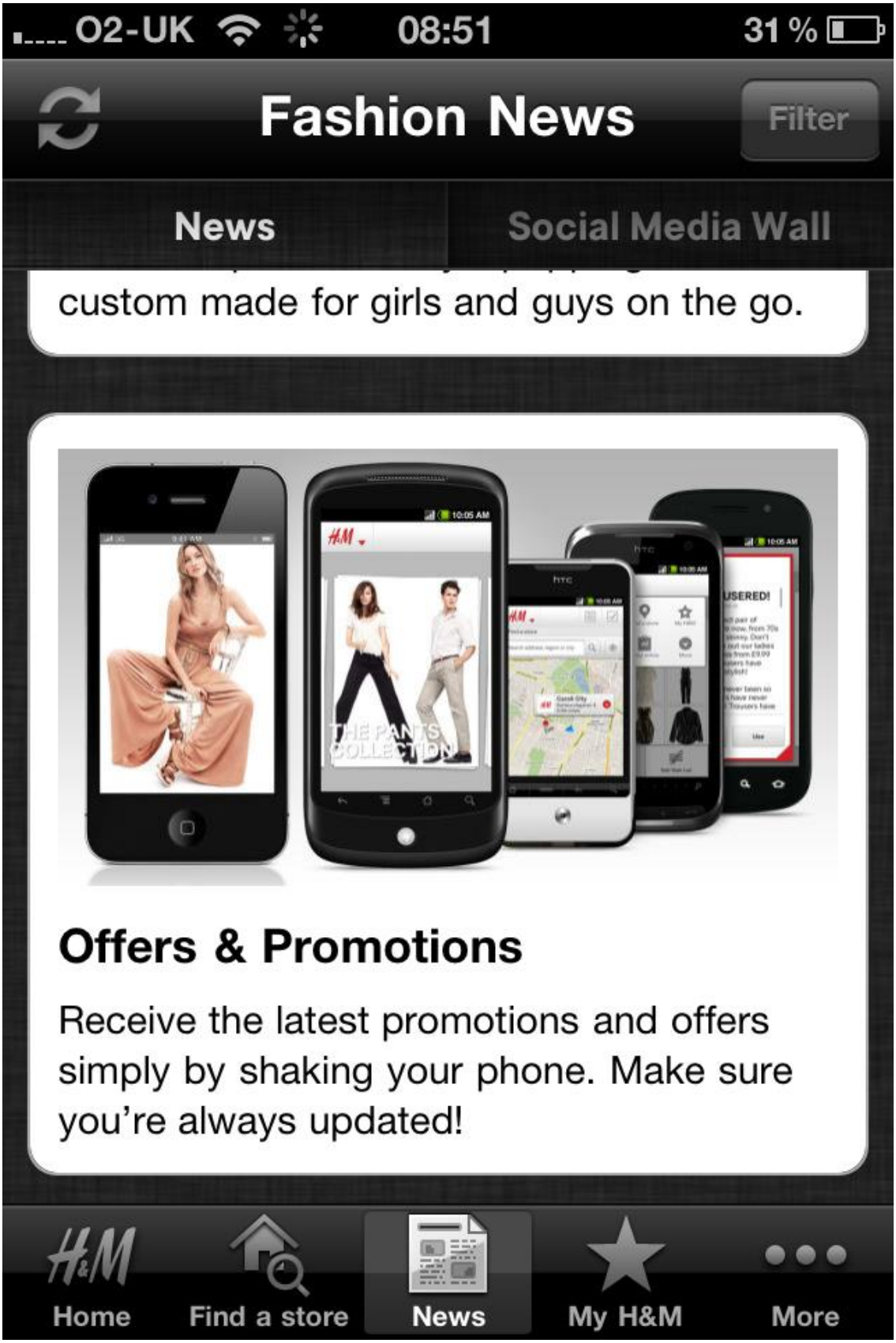

Be given vouchers to use in-store or online to gain discounts off products

**Vouchers**




Be given offers and promotions to inspire you to buy or view features that promote buying accessories to wear with your outfits

**Incentives to Buy**

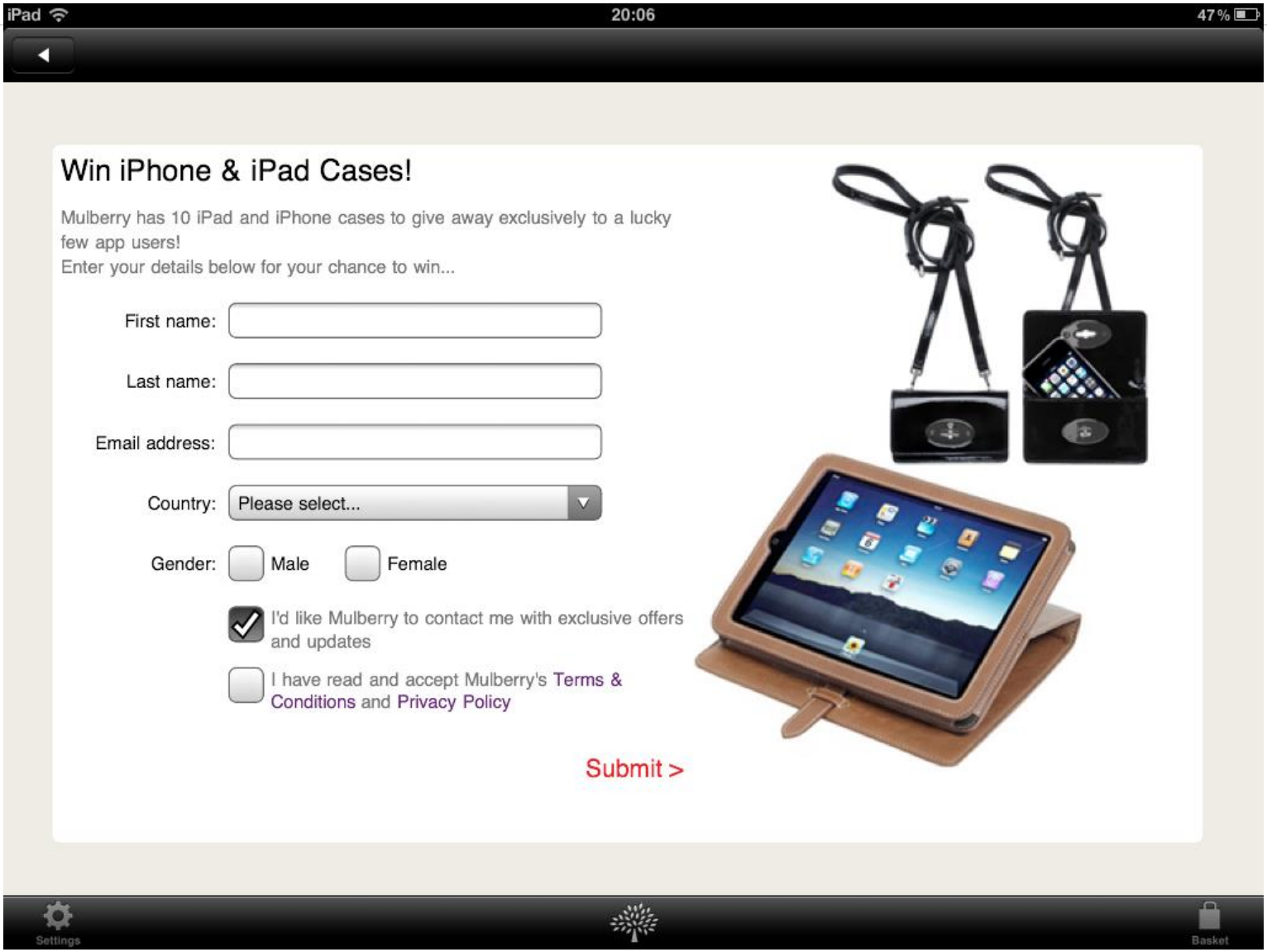



Be given rewards for using the mobile app or being a loyal consumer such as shaking your phone for promotions

**Rewards Schemes**

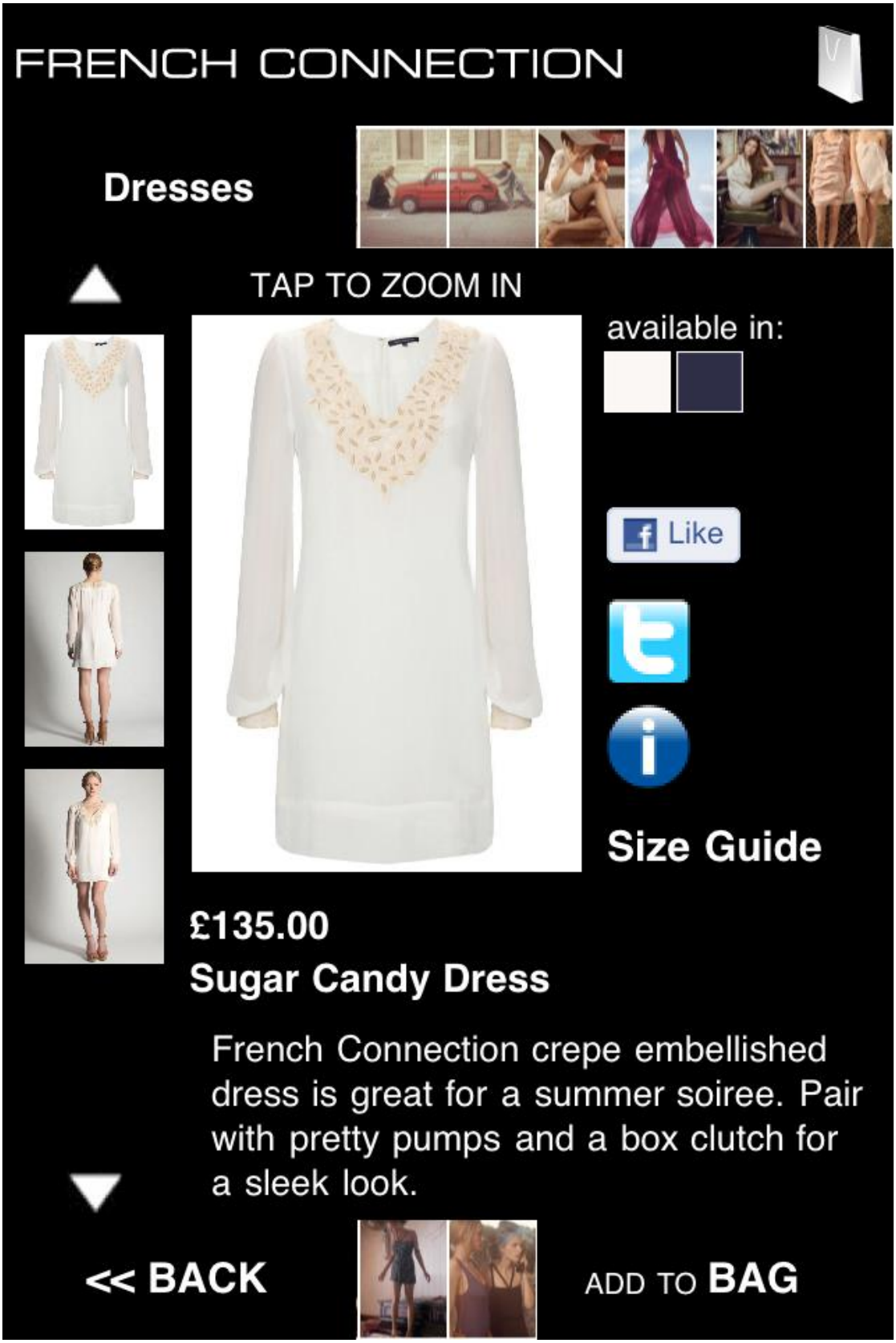
View sale item pages that show discounted items for purchase

**Discounts**



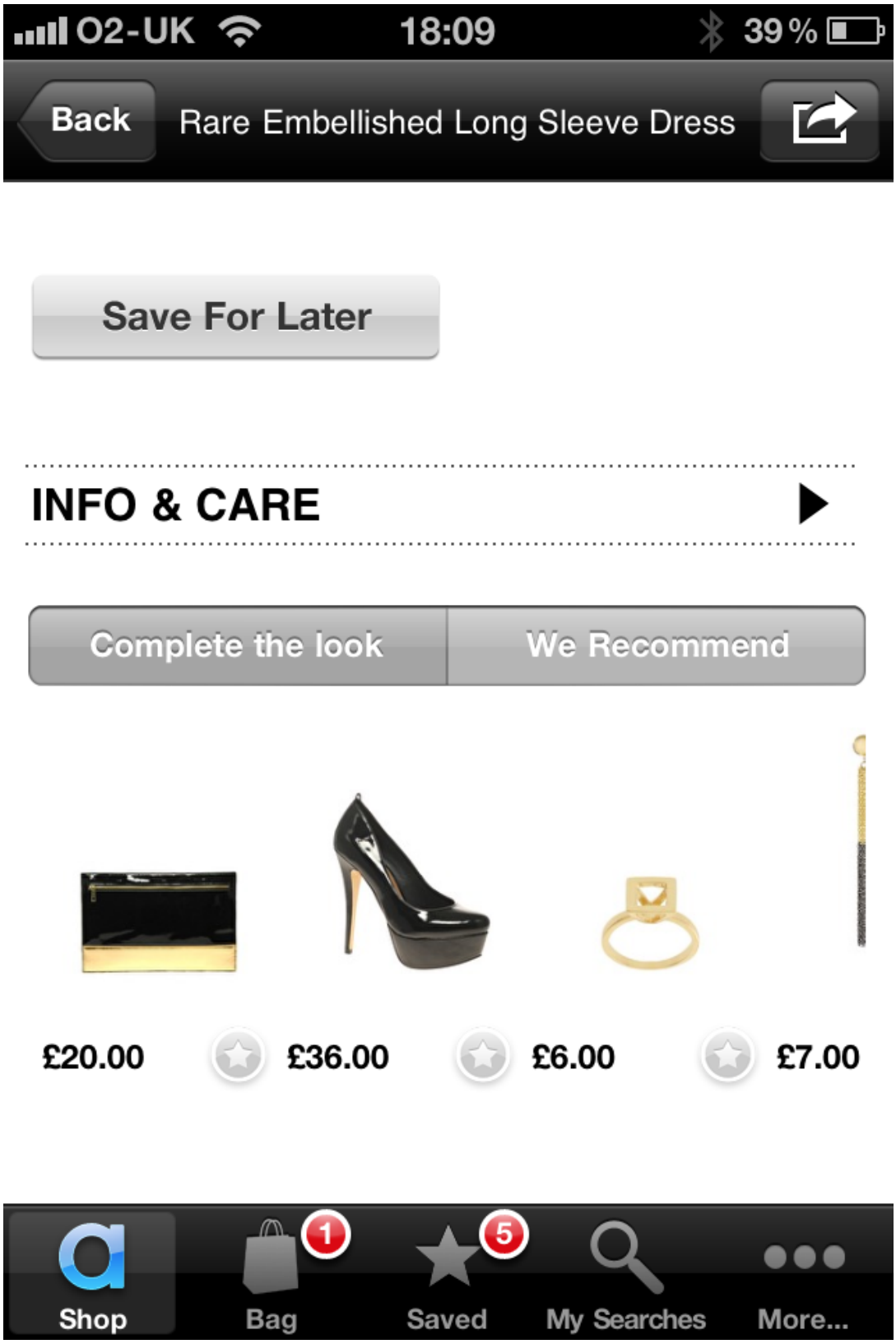

Have the opportunity to enter competitions to win products from the brand

**Competitions**



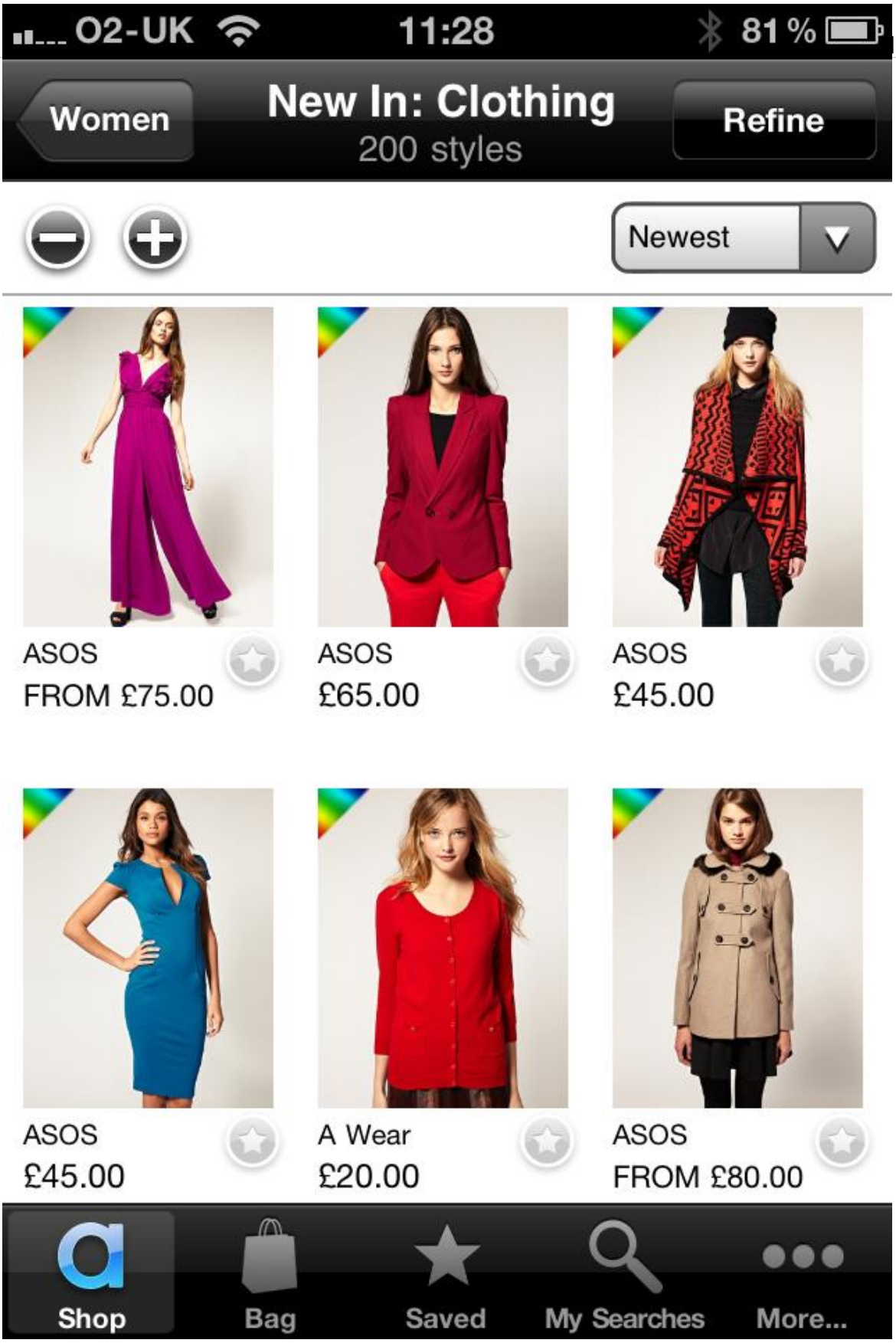

Share and like products on Facebook or Twitter by using the sharing buttons

**Social Media Sharing Buttons**



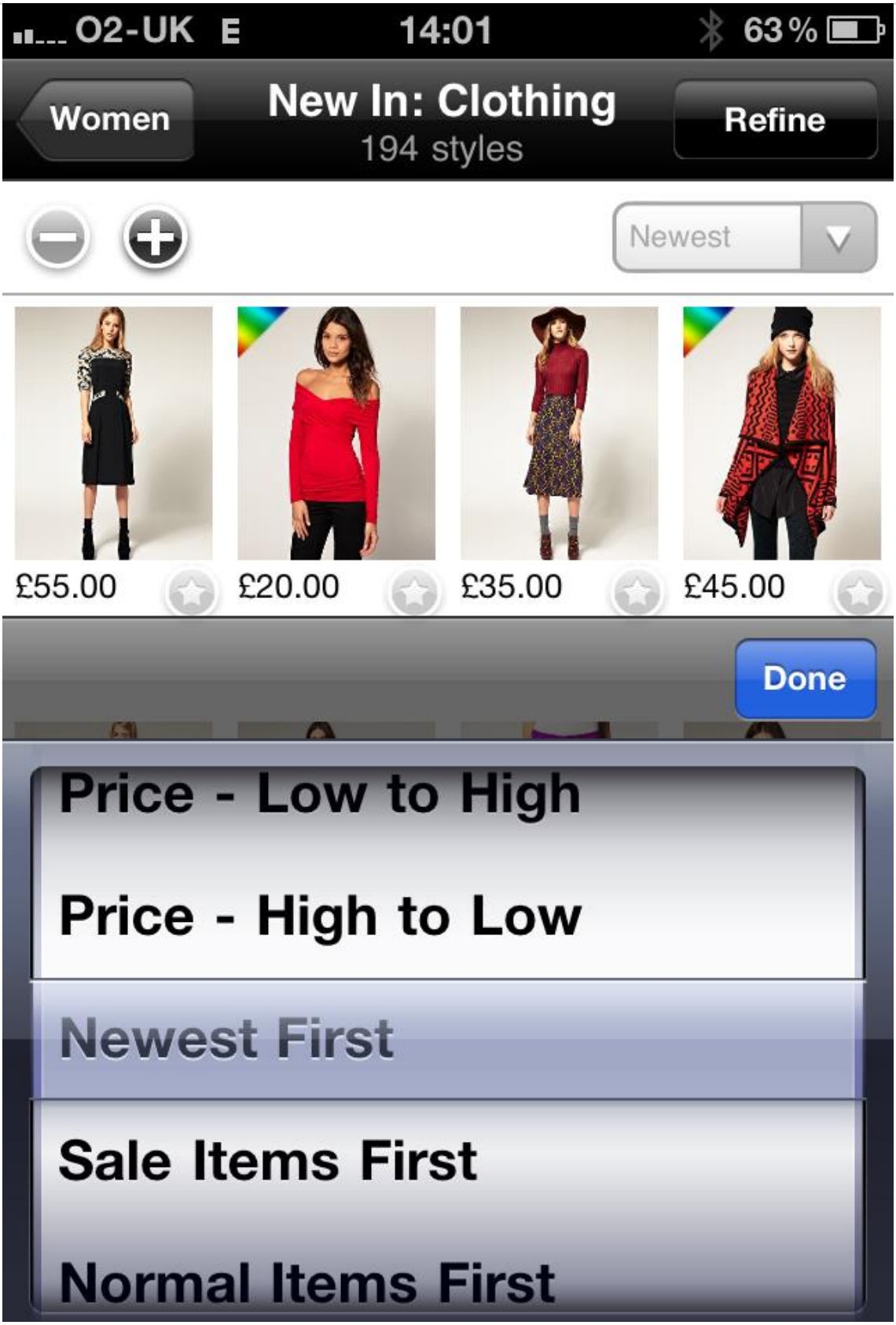

Be given a personalised service such as accessories suggestions

**Personalisation**




Be able to customise the app such as zooming and reducing the products pages

**Customisation**




Be able to search for and categorise the merchandise simply in order to find exactly what you want

**Merchandise Categorisation**

Be able to use virtual reality tools to view products,

for example by styling models in outfits

**Virtual Reality**

# Appendix G

Emotional Adjectives Recorded from Qualitative Interviews: Stage one.

| | |
|---|---|
| Happy | 180 |
| Excited | 168 |
| Interested | 150 |
| Informed | 115 |
| Bored | 113 |
| Intrigued | 94 |
| Confused | 79 |
| Disinterested (un) | 69 |
| Pleased | 47 |
| Dissapointed | 43 |
| Neutral | 44 |
| Uninspired | 42 |
| Satisfied | 40 |
| Annoyed | 38 |
| Contented | 36 |
| Inspired | 35 |
| Confident | 32 |
| Overwhelmed | 31 |
| Frustrated | 27 |
| Encouraged | 25 |
| Persuaded | 25 |
| Unexcited | 23 |
| Indifferent | 22 |
| Unhappy | 22 |
| Valued | 22 |
| Enjoyment | 21 |
| Helped | 19 |
| AtEase | 18 |
| Positive | 16 |
| OK | 15 |
| Engaged | 14 |
| Unimpressed | 14 |
| Relaxed | 13 |
| Inquisitive | 12 |
| Amused | 11 |
| Calm | 11 |
| Dissatisfied | 11 |
| Unbothered | 11 |
| Uninformed | 11 |
| Comfortable | 10 |
| Dislike | 10 |
| Nonchalant | 10 |
| Appeal | 9 |
| Irritated | 9 |
| Stimulated | 9 |
| Stressed | 9 |
| TurnedOff | 9 |
| Enthusiastic | 8 |
| Impressed | 8 |
| Unsurprised | 8 |
| Concerned | 7 |
| Lessinformed | 7 |
| LessInterested | 7 |
| Negative | 7 |
| Surprised | 7 |
| Unstimulated | 7 |
| Anxious | 6 |
| Comforted | 6 |
| Connected | 6 |
| Efficient | 6 |
| Enticed | 6 |
| Expectant | 6 |
| Intimidated | 6 |
| Involved | 6 |
| Passive | 6 |
| Playful | 6 |
| ReallyHappy | 6 |
| Unconfident | 6 |
| Undervalued | 6 |
| Unsure | 6 |
| Addressed | 5 |
| Clarified | 5 |
| Familiar | 5 |
| Putoff | 5 |
| Relieved | 5 |
| Scared | 5 |
| Trusting | 5 |
| Unappeal | 5 |
| Underwhelmed | 5 |
| Unhelped | 5 |
| Unpressured | 5 |
| Willing | 5 |
| Blasé | 4 |
| Conned | 4 |
| Exclusive | 4 |
| Fullofchoice | 4 |
| Hesitant | 4 |
| InControl | 4 |
| Irrelevant | 4 |

| | |
|---|---|
| Jealous | 4 |
| LessExcited | 4 |
| Lookedafter | 4 |
| MoreInterested | 4 |
| Overfaced | 4 |
| Patronised | 4 |
| Puzzled | 4 |
| Safe | 4 |
| Secure | 4 |
| Attentive | 3 |
| Controlled | 3 |
| Cross | 3 |
| Discouraged | 3 |
| Distrusting | 3 |
| FashionConscious | 3 |
| Forced | 3 |
| Hopeful | 3 |
| Included | 3 |
| Keen | 3 |
| Knowledgeable | 3 |
| Lessinspired | 3 |
| Letdown | 3 |
| Misled | 3 |
| Nonplussed | 3 |
| Nostalgic | 3 |
| Opportunistic | 3 |
| Priveliged | 3 |
| Restricted | 3 |
| Silly | 3 |
| Slightlyinterested | 3 |
| TimePoor | 3 |
| Understanding | 3 |
| Uneasy | 3 |
| Unenticed | 3 |
| Wary | 3 |
| Able | 2 |
| apprehensive | 2 |
| Bemused | 2 |
| Conscious | 2 |
| Creative | 2 |
| Dissuaded | 2 |
| Eager | 2 |
| Flustered | 2 |
| Independent | 2 |
| Innovative | 2 |
| MoreInformed | 2 |
| Pressured | 2 |
| Reallyexcited | 2 |
| Reassured | 2 |
| Refreshed | 2 |
| Sad | 2 |
| SlightlyExcited | 2 |
| Social | 2 |
| Special | 2 |
| Unaddressed | 2 |
| Unamused | 2 |
| Unengaged | 2 |
| Unfulfilled | 2 |
| Unincluded | 2 |
| Uninvited | 2 |
| Unkeen | 2 |
| Wanted | 2 |
| Youthful | 2 |
| Accepted | 1 |
| Adventurous | 1 |
| Aggravated | 1 |
| aided | 1 |
| Alienated | 1 |
| Amazed | 1 |
| Anticlimaxed | 1 |
| Appreciated | 1 |
| Appreciative | 1 |
| Artistic | 1 |
| Aspirational | 1 |
| Assisted | 1 |
| Baffled | 1 |
| Captivated | 1 |
| Carefree | 1 |
| Cheated | 1 |
| Cheerful | 1 |
| Childish | 1 |
| Clean | 1 |
| Closedin | 1 |
| Compelled | 1 |
| Competitive | 1 |
| Compliant | 1 |
| Conflicted | 1 |
| Considerate | 1 |
| Constricted | 1 |
| Cool | 1 |
| Curious | 1 |
| Daunted | 1 |

| | |
|---|---|
| Demotivated | 1 |
| Depressed | 1 |
| Desire | 1 |
| Detached | 1 |
| Disbelief | 1 |
| Disconnected | 1 |
| Disgusted | 1 |
| Dismissive | 1 |
| Dispondent | 1 |
| Distaste | 1 |
| Distracted | 1 |
| Dizzy | 1 |
| Ecstatic | 1 |
| Educated | 1 |
| Egotistical | 1 |
| Elitist | 1 |
| Empathetic | 1 |
| Entertained | 1 |
| Experimental | 1 |
| Facilitated | 1 |
| Fat | 1 |
| Fedup | 1 |
| Flirty | 1 |
| Flumoxed | 1 |
| Frenetic | 1 |
| Giddy | 1 |
| Glad | 1 |
| Glamorous | 1 |
| Great | 1 |
| Hurried | 1 |
| Hyped | 1 |
| Important | 1 |
| Incentivised | 1 |
| Inconvenienced | 1 |
| Individual | 1 |
| Infiltrated | 1 |
| Intent | 1 |
| Intruded | 1 |
| Invited | 1 |
| Joyful | 1 |
| LessConfused | 1 |
| Lessengaged | 1 |
| LessHappy | 1 |
| Lesssatisfied | 1 |
| Lessstimulated | 1 |
| Limited | 1 |
| Lost | 1 |
| Manipulated | 1 |
| More | 1 |
| Morefrustrated | 1 |
| MoreSatisfied | 1 |
| Moreuninterested | 1 |
| Motivated | 1 |
| Narrow Minded | 1 |
| Nervous | 1 |
| Organised | 1 |
| Overjoyed | 1 |
| Overstimulated | 1 |
| Overworked | 1 |
| Paniced | 1 |
| Quirky | 1 |
| Realistic | 1 |
| Redundant | 1 |
| Reliant | 1 |
| Respected | 1 |
| Reticent | 1 |
| Rushed | 1 |
| Scrupulous | 1 |
| Selectively Contented | 1 |
| Shocked | 1 |
| Slow | 1 |
| Smiley | 1 |
| Sociable | 1 |
| Stupid | 1 |
| Styled | 1 |
| Summery | 1 |
| Superior | 1 |
| Technological | 1 |
| Tempted | 1 |
| Thankful | 1 |
| Thoughtful | 1 |
| Tranquil | 1 |
| Unbenefited | 1 |
| Uncaring | 1 |
| Uncomfortable | 1 |
| Unconcerned | 1 |
| Uncool | 1 |
| Underexcited | 1 |
| Understood | 1 |
| Unenthralled | 1 |
| Unenthused | 1 |
| Unfashionable | 1 |

| | |
|---|---|
| Ungrateful | 1 |
| Unhassled | 1 |
| Unincentivised | 1 |
| Unintrigued | 1 |
| Uninvolved | 1 |
| Unoffended | 1 |
| Unsecure | 1 |
| Unstressed | 1 |
| Unvalued | 1 |
| Unworthy | 1 |
| Urgent | 1 |
| Very informed | 1 |

Total Emotions = 285.

# Appendix H

Interview Responses

**Interviewee Name: Rebecca Stuart**
**Date: 18/04/2011**



| | |
|---|---|
| **Interviewee Name** | **Rebecca Stuart** |
| **Date** | **18/04/2011** |

| Choice Set | | Brand | Adjectives Used | | Favourite App and Positive descriptions | Least Favourite App and Negative Descriptions |
|---|---|---|---|---|---|---|
| 1. Branding | | | | | **French Connection** | **River Island** |
| - Name | 1 | French Connection | Interested | Intrigued | Interesting | Unappealing Imagery |
| - Sign | | | | | Like the loading page | |
| - Design | 2 | H&M | At Ease | Unfulfilled | Intriguing | **Hollister** |
| - Colour | | | | | Nice lyaout | Plain |
| | 3 | River Island | Neutral | Expectant | Clear | Unexplanatory |
| | 4 | Hollister | Intrigued | Less interested | **Mango** | |
| | | | | | Strong Image | |
| | 5 | Topshop | At Ease | Comfortable | | |
| | 6 | Mango | Summery | Happy | | |
| 2 | | | | | **Topshop** | **Warehouse** |
| Branding Videos | 1 | Topshop | Interested | Appeal | Clear list | Unexplanatory |
| | | | | | Understandable | Boring |
| | 2 | French Connection | Intrigued | Impressed | | |
| | | | | | **French Connection** | |
| | 3 | Warehouse | Confused | Unsure | More exciting | |
| | | | | | Interesting | |
| | 4 | H&M | Interested | Unsure | Entertaining | |
| 3. Branding | | | | | **H&M** | **Oasis** |
| Relationship | 1 | Topshop | Neutral | Uninterested | Colourful | Boring |
| Features | | | | | Clear | Too monochrome |
| | 2 | H&M | Interested | Appeal | Visually nice | Messy |
| | 3 | French Connection | Appeal | Uninspired | | |
| | 4 | Oasis | Uninterested | Bored | | |
| 4. Product Viewing - | | | | | **Very** | **Warehouse** |
| Videos | 1 | Very | Happy | Interested | Detailed, Fun | Repetitive, too much |
| | 2 | Warehouse | Relaxed | Bored | | |
| 5. Product Imagery | | | | | **French Connection** | **Superdry** |
| | 1 | Very | Bored | Informed | Informative | Dark, images too small, basic |
| | | | | | Topshop | |
| | 2 | Superdry | More Interested | Bored | Simple, clear | |
| | 3 | French Connection | Interested | Intrigued | | |
| | 4 | Topshop | Interested | Intrigued | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| 6. Promotional Imagery | 1 | Pull and Bear | Interested | Confused | **Pull and Bear**<br>Engaging<br>Looks high fashion, appealing | **All Saints**<br>Basic, unappealing colours |
| | 2 | H&M | Calm | Interested | | |
| | 3 | All Saints | Uninterested | Unappeal | | |
| | 4 | Zara | Interested | Intimidated | | |
| 7<br>IIT and Practical Product Information | 1 | River Island | Neutral | | **Zara**<br>Enjoyable, interesting, informative | **Very**<br>Dissapointing images<br>unprofessional<br>repeated images |
| | 2 | Oasis | In Control | Informed | | |
| | 3 | Zara | Dissapointed | Less informed | | |
| | 4 | Very | Annoyed | Dissapointed | | |
| 8<br>Practical Services Information | 1 | Debenhams | Comfortable | Willing (to use) | **Debenhams**<br>Visual<br>Fun<br>Clear<br>Simple | **French Connection**<br>Overwhelming information<br>Condensed<br>Cluttered<br>Boring |
| | 2 | French Connection | Bored | Overwhelmed | | |
| | 3 | All Saints | Overwhelmed | Interested | | |
| | 4 | Mango | Comfortable | Annoyed | | |
| 9<br>Style Advice | 1 | River Island | Uninterested | Neutral | **Mango**<br>Interesting<br>Visual<br>Colourful<br>Lots of choice | **Oasis**<br>Visually messy<br>Lots of unused space<br>Too small<br>Uninteresting |
| | 2 | Warehouse | Interested | Inspired | | |
| | 3 | Oasis | Uninterested | Demotivated | | |
| | 4 | Mango | Intrigued | Enjoyment | | |
| 10<br>Social Media Content | 1 | H&M | Confused | Uninterested | **Warehouse**<br>Informative<br>Visual | **Oasis**<br>Informative yet simple<br>Too boring<br><br>**H&M**<br>Too much content<br>Uninteresting |
| | 2 | Warehouse | Interested | Enjoyment | | |
| | 3 | Oasis | Less Interested | Bored | | |
| | 4 | Topshop | Willing | Comfortable | | |
| 11<br>Trend Information | 1 | Next | Interested | Enjoyment | **Next**<br>Clear<br>Visually pleasing<br>Attractive<br>Colourful<br>Informative | **French Connection**<br>Basic, unappealing colours<br>Under designed<br>Repetitive |
| | 2 | River Island | Appeal | Interested | | |
| | 3 | French Connection | Less Interested | Dissapointed | | |
| 12<br>Vouchers | 1 | Debenhams | Intimidated | Neutral | **H&M**<br>Fun | **Warehouse**<br>Boring |

| | | | | | | |
|---|---|---|---|---|---|---|
| | 2 | Warehouse | Intimidated | Unsure | Unique<br>Surprising<br>Special | Simple<br>Putting card details first is worrying |
| | 3 | H&M | Enjoyment | Silly | | |
| | 4 | Oasis | Interested | Intrigued | | |
| 13<br>Incentives | 1 | Pull and Bear | Confused | Overwhelmed | **River Island**<br>Simple<br>Visual<br>Yet lacking imagery and colour | **H&M**<br>Boring background<br>Unclear |
| | 2 | Warehouse | Less Confused | Intrigued | | |
| | 3 | H&M | Informed | Bored | | |
| | 4 | River Island | Comfortable | Interested | | |
| 14<br>Rewards | 1 | H&M | Excited | Interested | **H&M**<br>Visual<br>Interesting<br>Nice balance of images and text | Debenhams<br>Too basic<br>No colour<br>No Imagery |
| | 2 | Mango | Uninterested | Bored | | |
| | 3 | French Connection | Uninterested | Bored | | |
| | 4 | Debenhams | Uninterested | Bored | | |
| 15<br>Discounts | 1 | Oasis | Interested | Intrigued | **Oasis**<br>Non typical colours<br>Clear<br>Informative<br>Exciting | **River Island Sale Page**<br>Basic<br>Too simple<br>Unappealing |
| | 2 | River Island - Menu | Informed | Intrigued | | |
| | 3 | River Island - Sale Page | Bored | Overwhelmed | | |
| | 4 | H&M | Bored | Put off | | |
| 16<br>Competitions | 1 | Mulberry | Interested | Encouraged | **Mulberry**<br>Visually simple<br>Appealing<br>Necessary Info<br>Relevant | **L.K.Bennett**<br>Too Simple<br>Unfinished |
| | 2 | L.K.Bennett | Less interested | Bored | | |
| | 3 | Urban Outfitters | Confused | Intrigued | | |
| 17<br>Social Media | 1 | H&M iPad | Uninterested | Neutral | **French Connection**<br>Very Visual<br>Uncluttered<br>Informative | **River Island**<br>Boring<br>Dull<br>Missing the save option |
| | 2 | French Connection | Engaged | Involved | | |
| | 3 | River Island | Neutral | Uninterested | | |
| | 4 | H&M iPhone | Interested in save option | Neutral | | |
| | | | | | | |

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|---|---|---|---|---|---|---|
| 18<br><br>Personalisation | 1 | ASOS Recommendations | Interested in what they show | Confused as already found the garment I want, don't want tobe shown more. Stuggle to choose | **ASOS outfit suggestions**<br><br>Simple<br>Clear<br>Good that theres a complete look<br>Almost like a stylist helping you<br><br>Alternate products and prices<br>Inspiration | **ASOS searches**<br><br>A list (don't like lists)<br>Too simple<br>Boring<br>Clear but just writing, no pictures<br><br>to remind you what there was |
| | 2 | ASOS Searches | Bored | Uninterested | | |
| | 3 | ASOS Outfit Suggestions | Inspired by the rest of the outfit, gives ideas | Happy | | |
| | 4 | River Island | Neutral unaroused to do anything | Happy as nice and pleasant | | |
| 19<br><br>Categorisation | 1 | ASOS | Happy | Interested | **ASOS**<br><br>Really like, adapts to what you want, makes it enjoyable, flexible to how im shopping, bigger images or view more on a page, physically engaging and involving, fun, interesting, entertainging, aestheticallt nice, stylish, visually appealing | **H&M**<br><br>Pointless customisation, not doing must to my experience, just a list, not visually appealing, I would avoid it, boring, irrelevant |
| | 2 | H&M | Bored | Disinterested | | |
| 20<br><br>Merchandise Categorisation | 1 | All Saints | Happy to use, organised for you | Interested to scroll down to see more | **All Saints**<br><br>Visualy info and price<br>like the images<br>clear, consise, everything you need<br><br>**ASOS refine by**<br>Like the way you can organise more | **ASOS sort by**<br>a lot to go through, a bit odd phrasing<br>Not clear colums<br><br>don't like blue colours<br><br>pop up list<br><br>intrusive |
| | 2 | ASOS Sort By | Confused by phrasing | Interested by imagery and prices | | |
| | 3 | ASOS Refine By | Happy | Interested to use | | |
| | 4 | Karen Millen | Less Interested | Frustrated if style came up in the wrong size if the top is meant to be larger | | |
| 21<br><br>Augmented Reality | 1 | Mango | Happy as fun to play with | Frustrated the clothes don't sit on the model properly | **Mango**<br><br>Entertainging, playful, engaging, needs skill to use, expect it to snap into place though, quite fun, if I was on a train, id use but wouldn't use it seriously to help me, yet may be helpful now and again. More of a game than shopping, boring after a while | **Ebay fashion**<br><br>Its fun inititally but doesn't feel like this is what id look like really cause theyre cartoon. Bizarre. Not useful. Wouldn't make me want to seek out glasses, not that great. Feel silly. A laugh. Wouldn't do this out and about, would do it in your home, which isnt the point of moible! Entertaining at first |

| | | | | | | |
|---|---|---|---|---|---|---|
| | 2 | Ebay Fashion | Dissatisfied | Silly to use outside of the home | | |

**Interviewee Name** **Rosy Boardman**

**Date** **03/05/2011**

| Choice Set | | Brand | Adjectives Used | | Favourite App and Positive descriptions | Least Favourite App and Negative Descriptions |
|---|---|---|---|---|---|---|
| 1. Branding | | | | | **French Connection** | **Hollister** |
| - Name | 1 | French Connection | Confused | Amused | Arty | No Products |
| - Sign | | | | | Quirky | Looks like a billboard advert |
| - Design | 2 | H&M | Bored | Limited | Amusing | Confusing |
| - Colour | | | | | Clear | Unhelpful |
| | 3 | River Island | Uninterested | Bored | | Static |
| | 4 | Hollister | Interested | Confused | | |
| | 5 | Topshop | Happy | Uninspired | | |
| | 6 | Mango | Unsure | Confused | | |
| 2 | | | | | **Topshop** | **French Connection** |
| Branding | 1 | Topshop | Helped (annoyed videos had been mixed althoug differing content) | Inspired | Up to date | Irrelevant |
| Videos | 2 | French Connection | Confused | Interested | Trusting<br>Should have split up video content | Weird<br>Random<br>Not to do with fashion - irrelevant |
| | 3 | Warehouse | Helped | Excited | | |
| | 4 | H&M | Helped | Confused | | |
| 3. Branding | | | | | **French Connection** | **H&M** |
| Relationship | 1 | Topshop | Bored | Unexcited | Helpful | Don't care about social media |
| Features | | | | | Inspiring | Irrelavnt |
| | 2 | H&M | Annoyed | Informed | Useful | Boring |
| | | | | | Most Fashionable | Shallow |
| | 3 | French Connection | Inspired | Interested | Provides ideas | Posting for the sake of it |
| | 4 | Oasis | Overwhelmed | Informed | | |
| 4. Product Viewing - | | | | | **Very** | **Warehouse** |
| Videos | 1 | Very | Happy | Smiley | Useful to product search | Random |

| | | | | | | |
|---|---|---|---|---|---|---|
| | 2 | Warehouse | Relaxed | Bored | Can view specific item | Unhelpful |
| 5. Product Imagery | 1 | Very | Knowledgeable | Bored | **French Connection and Topshop**<br>Useful<br>Most Info<br>See product clearly | **Very**<br>Small unclear products<br>Cant see very well<br>Unexciting<br>Dry<br>Boring |
| | 2 | Superdry | Confused | Unhelped | | |
| | 3 | French Connection | Interested | Excited | | |
| | 4 | Topshop | Happy | Interested | | |
| 6. Promotional Imagery | 1 | Pull and Bear | Confused | Overwhelmed | **All Saints**<br>Products are clearer<br>Bigger Images | **Pull and Bear**<br>Cant see products that well<br>Background too much<br>Unclear |
| | 2 | H&M | Uninterested | Frustrated | | |
| | 3 | All Saints | Happy | Excited | | |
| | 4 | Zara | Interested | Full of choice | | |
| 7 IIT and Practical Product Information | 1 | River Island | Informed | Inspired | **Zara**<br>Useful to product search<br>Exciting | **Oasis**<br>Practical<br>Basic |
| | 2 | Oasis | Knowledgeable about product | Uninspired too practical | | |
| | 3 | Zara | Trusting | Persuaded | | |
| | 4 | Very | Manipulated - being sold a product | Helped | | |
| 8 Practical Services Information | 1 | Debenhams | Satisfied | Helped | **All Saints**<br>Advanced<br>Clear<br>Well divided, laid out<br>Informative | **Mango**<br>Bare<br>Not enough info<br>Basic<br>Not well developed |
| | 2 | French Connection | Overwhelmed | Confused | | |
| | 3 | All Saints | Reassured | Safe | | |
| | 4 | Mango | Frustrated | Unhelped | | |
| 9 Style Advice | 1 | River Island | Inspired | Excited | **River Island**<br>Product focused<br>To the Point<br>Could be merchandised better<br>Has potential | **Mango**<br>Wouldn't use this feature<br>Would already know what I would want to wear<br>Unuseful<br>Confusing<br>Limited Usage |
| | 2 | Warehouse | Relaxed | Bored | | |
| | 3 | Oasis | Overwhelmed | Interested | | |
| | 4 | Mango | Confused | Unhelped | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| 10 Social Media Content | 1 | H&M | Uninterested | Bored | **Warehouse**<br>Easy<br>Useful<br>Simple<br>Good Information<br>Helpful | **H&M**<br>Irrelevant<br>Boring |
| | 2 | Warehouse | Inspired | Valued | | |
| | 3 | Oasis | Knowledgeable | Interested | | |
| | 4 | Topshop | Confused | Uninspired | | |
| 11 Trend Information | 1 | Next | Inspired | Fashion Conscious | **Next**<br>More Informative, I feel fashionable<br>Relevant<br>Like the images<br>Easy to view<br>Better than lots of words | **River Island**<br>Boring<br>Layout is uninviting<br>Doesn't make you trust them or their fashion<br>opinion |
| | 2 | River Island | Confused | Unfashionable | | |
| | 3 | French Connection | Interested | Informed | | |
| 12 Vouchers | 1 | Debenhams | Safe | Valued | **Debenhams**<br>Easy<br>Simple<br>Trustworthy<br>Great if you have a code | **Warehouse**<br>Unsafe<br>Risky<br>Want to give card details at the end |
| | 2 | Warehouse | Scared | Uneasy | | |
| | 3 | H&M | Excited | Stressed | | |
| | 4 | Oasis | Priveliged | Valued | | |
| 13 Incentives | 1 | Pull and Bear | Inspired | Fashion Conscious | **Pull and Bear, H&M**<br>Exciting<br>Interesting | **River Island**<br>Boring<br>Easily Missed<br>Would ignore possibly |
| | 2 | Warehouse | Confused | Excited | | |
| | 3 | H&M | Excited | Happy | | |
| | 4 | River Island | Urgent | Stressed | | |
| 14 Rewards | 1 | H&M | Excited | Valued | **H&M**<br>Happy<br>Relevant<br>Useful | **Mango**<br>Undervaluing to consumer<br>Standard<br>Outdated |
| | 2 | Mango | Bored | Unvalued | | |
| | 3 | French Connection | Elitist | Cheated | | |
| | 4 | Debenhams | Helped | Valued | | |
| 15 Discounts | 1 | Oasis | Excited | Interested | **Oasis**<br>Nice to have all info<br>Clear | **River Island - Menu**<br>Boring<br>Uninspiring<br>Bland<br>No products on show |
| | 2 | River Island - Menu | Undervalued | Bored | | |
| | 3 | River Island - Sale | Interested | Happy | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | | Page | | | | Too general |
| | 4 | H&M | Informed | Appreciated | | |
| 16<br>Competitions | 1 | Mulberry | Informed | Excited | **Mulberry**<br>Clear<br>Professional<br>Realistic | **Urban Outfitters**<br>Tacky<br>Untrustworthy |
| | 2 | L.K.Bennett | Interested | Pleased | | |
| | 3 | Urban Outfitters | Confused | Conned | | |
| 17<br>Social Media | 1 | H&M iPad | Cool | Fashion Conscious | **H&M iPhone**<br>Offers more options<br>More relevant | **River Island**<br>Boring<br>Confusing<br>Doesn't Explain it<br>Unconnected |
| | 2 | French Connection | Sociable | Interested | | |
| | 3 | River Island | Bored | Uninterested | | |
| | 4 | H&M iPhone | Satisfied | Understood | | |
| 18<br>Personalisation | 1 | ASOS Recommendations | Interested | Excited | **ASOS Recommendations**<br>Im not into accessories<br>More likely to buy another outfit then to buy accessories for one outfit<br>Clean cut, simple, you know theres something there youd want to see all at similar prices | **ASOS Searches**<br>Clean cut<br>Can associate with time saving<br>yet plain |
| | 2 | ASOS Searches | Satisfied if id found something | Inspired | | |
| | 3 | ASOS Outfit Suggestions | Excited | Apprehensive as could be a cost spiral | | |
| | 4 | River Island | Excited | Apprehensive if not in stock | | |
| 19<br>Categorisation | 1 | ASOS | Efficient | Excited by functionality | **ASOS Recommendations**<br>Really perfect, everything youd want, feel innovative and creative, quite sophisticate yet simple feel like I could flick through smaller images until found something I reall;y liked and then I could zoom it, I feel in control and wont lose interest | **H&M**<br>Functional, boring, needs the logos of the networks, I like the option to decide my own viewing |
| | 2 | H&M | Neutral | Respected by given options | | |
| 20<br>Merchandise<br>Categorisation | 1 | All Saints | Neutral as expect this | Satisfied to get everything | **ASOS Sort by**<br>Exciting scrolling action<br>Function and pictures are exciting<br>inspiring<br>Like the quick sort | **ASOS Refine by**<br>Like a secondary stage, going deeper into choosing options, doesn't add much to excitement that the page before gave<br>Good if you know what youre looking for |
| | 2 | ASOS Sort By | Efficient | Excited to see everything | | |
| **Interviewee Name: Rachel Cooper**<br>**Date: 04/05/2011** | | | | ted by<br>d | | |
| | 4 | Karen Millen | Realistic as there are definitely products I could buy | Efficient | | |
| 21 | 1 | Mango | Inspired to be | Innovative by | **Mango** Feel self conscious | **Ebay** |

| | | | | | | |
|---|---|---|---|---|---|---|
| Augmented Reality | | | fashionable and shop. | styling myself and using technology. Feel like im doing things that others arnt | that I don't look like the model, although wouldn't say I want to be so slim. Almost like using a woman that would appeal to men. Brilliant. Feels like im playign a game, yet not realistic, would enhance my shopping experience, enjoy it, seems basic yet sophisticated. Makes me feel special to be styling myself. personal experience. | It is fun to use and very unique and innovative. Interesting idea, but does it work. Not sure about its functionality, and it needs some improvements. I wouldn't personally use this, apart from showing it to my friends as a joke thing. |
| | 2 | Ebay Fashion | Happy to use it | Excited as so new and unique | | |

**Interviewee Name** Rachel Cooper

**Date** 04/05/2011

| Choice Set | | Brand | Adjectives Used | | Favourite App and Positive descriptions | Least Favourite App and Negative Descriptions |
|---|---|---|---|---|---|---|
| 1. Branding<br>- Name<br>- Sign<br>- Design<br>- Colour | 1 | French Connection | Surprised | Interested | **French Connection**<br>Chic<br>Surprising | **River Island**<br>Doesn't like brand - bias<br>Boring |
| | 2 | H&M | Expectant - nothing new | Interested | | |
| | 3 | River Island | Bored | Unsurprised | | |
| | 4 | Hollister | Interested | Shocked | | |
| | 5 | Topshop | Interested | Expectant | | |
| | 6 | Mango | Interested for imagery | Unsurprised | | |
| 2<br>Branding<br>Videos | 1 | Topshop | Interested | Unsurprised | **French Connection**<br>Shocking that such an advanced design<br>Expressive<br>Clear | **Topshop**<br>Boring<br>Unexciting<br>Don't like that plays videos via youtube |
| | 2 | French Connection | Comfortable | Surprised | | |
| | 3 | Warehouse | Neutral | Intrigued | | |
| | 4 | H&M | Interested | Expectant of brand | | |
| 3. Branding<br>Relationship<br>Features | 1 | Topshop | Bored | Unimpressed | **French Connection**<br>Informative<br>Professional<br>Sleek | **Topshop**<br>Boring<br>Needs revamping<br>Updating<br>Unimpressive |
| | 2 | H&M | Interested | Unsurprised | | |
| | 3 | French Connection | Confident | Impressed | | |
| | 4 | Oasis | Informed | Overwhelmed | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| 4. Product Viewing - Videos | 1 | Very | Bored | Dissapointed | **Warehouse**<br>Intriguing<br>Informative | **Very**<br>Tacky<br>Unoriginal |
| | 2 | Warehouse | Interested | Stimulated | | |
| 5. Product Imagery | 1 | Very | Confused | Uninterested | **Topshop**<br>Clear<br>Bright | **Superdry**<br>Dark<br>Uninformative<br>Unclear |
| | 2 | Superdry | Bored | Dissapointing | | |
| | 3 | French Connection | Confused | Informed | | |
| | 4 | Topshop | Interested | Intrigued | | |
| 6. Promotional Imagery | 1 | Pull and Bear | Interested | Excited | **All Saints**<br>Informative<br>Imagery is interesting<br>original | **Zara**<br>Dull imagery<br>Uninformative<br>Unclear |
| | 2 | H&M | Dissapointed (half a page) | Happy | | |
| | 3 | All Saints | Stimulated | Informed | | |
| | 4 | Zara | Bored | Uninformed | | |
| 7 IIT and Practical Product Information | 1 | River Island | Dissapointed | Bored | **Zara**<br>Fun<br>Interactive yet Product information heavily lacking<br>**Oasis**<br>Informative<br>Interesting | **River Island**<br>Dull imagery<br>Unoriginal |
| | 2 | Oasis | Informed | Interested | | |
| | 3 | Zara | Excited | Surprised | | |
| | 4 | Very | Informed | Bored | | |
| 8 Practical Services Information | 1 | Debenhams | Informed | Excited | **All Saints**<br>Laid out clearly<br>Informative | **French Connection**<br>Boring<br>Standard |
| | 2 | French Connection | Confused | Bored | | |
| | 3 | All Saints | Informed | Secure | | |
| | 4 | Mango | Interested | Secure | | |
| 9 Style Advice | 1 | River Island | Interested | Unintrigued | **Mango**<br>Original<br>Informative | **Oasis**<br>No effort<br>Boring<br>Lazy<br>Too much to read |
| | 2 | Warehouse | Very Interested | Intrigued | | |
| | 3 | Oasis | Bored | Uninterested | | |

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|---|---|---|---|---|---|---|
| | | | | | | |
| | 4 | Mango | Intrigued | Excited | | |
| 10 Social Media Content | 1 | H&M | Excited | Interested | **H&M** Professional Fun layout | **Warehouse** Tacky Standard Magazine look |
| | 2 | Warehouse | Bored | Unsurprised | | |
| | 3 | Oasis | Intrigued | Trusting | | |
| | 4 | Topshop | Bored | Interested | | |
| 11 Trend Information | 1 | Next | Interested | Excited | **Next** Clear layout Exciting | **French Connection** Dull imagery Boring imagery |
| | 2 | River Island | Interested | Unstimulated | | |
| | 3 | French Connection | Bored | Neutral | | |
| 12 Vouchers | 1 | Debenhams | Excited | Happy | **Debenhams** Clear Professional | **Warehouse** Put off Garish |
| | 2 | Warehouse | Unhappy | Uneasy | | |
| | 3 | H&M | Excited | Dissapointed | | |
| | 4 | Oasis | Dissapointed | Uninterested | | |
| 13 Incentives | 1 | Pull and Bear | Confused | Uninformed | **Warehouse** Everything is there Boring design yet clear | **Pull and Bear** Don't get it Dislike photos laid flat Nopt enough info Unclear |
| | 2 | Warehouse | Informed | Interested | | |
| | 3 | H&M | Interested | Excited | | |
| | 4 | River Island | Safe | Bored | | |
| 14 Rewards | 1 | H&M | Excited | Intrigued | **H&M** Sleek Original | **Mango** Standard Should be online, not for an app Grey Boring |
| | 2 | Mango | Bored | Unsurprised | | |
| | 3 | French Connection | Interested | Neutral | | |
| | 4 | Debenhams | Bored | Uninterested | | |
| 15 Discounts | 1 | Oasis | Intrigued | Informed | **River Island sale page** Clear professioanl | **River Island Menu** Too bold outlet store tacky design |
| | 2 | River Island - Menu | Bored | Uninterested | | |

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|---|---|---|---|---|---|---|
| | | | | | Straight to products | |
| | 3 | River Island - Sale Page | Excited | Interested | | |
| | 4 | H&M | Uninterested | Unsurprised | | |
| 16 Competitions | 1 | Mulberry | Intrigued | Content | **Mulberry** Sleek Fancy | **Urban Outfitters** Ugly Looks untrusting and dodgy |
| | 2 | L.K.Bennett | Bored | Unsurprised | | |
| | 3 | Urban Outfitters | Unimpressed | Uneasy | | |
| 17 Social Media | 1 | H&M iPad | Bored | Understanding | **French Connection** Professional Clear | **River Island Menu** Standard Layout Boring |
| | 2 | French Connection | Happy | Interested | | |
| | 3 | River Island | Neutral | Bored | | |
| | 4 | H&M iPhone | Surprised | Neutral | | |
| 18 Personalisation | 1 | ASOS Recommendations | Pleased | Excited | **ASOS Outift Suggestions** Love. Fond of this. Find accessorieis difficult so I like this. Like the personal side of it. Love creating looks. This will recommend seasonal accessories. Simple. User friendly, visual. Not overcrowded. Instantly see products and prices. | **My Searcges** No pictures, find it hard to associate words with the visuals. Would rather visualise the clothes. Not fond. I prefer pictures. Very non descript. Wouldn't entice me to look. Structured. Straight forwards. Can clearly see search organised and precise. |
| | 2 | ASOS Searches | Disintered | Unenticed | | |
| | 3 | ASOS Outfit Suggestions | Happy | Intrigued to add on more | | |
| | 4 | River Island | Intrigued | Interested | | |
| 19 Categorisation | 1 | ASOS | Excited at so many colours | Happy as its structured | **ASOS** A lot going on. I like the idea you casn take your time with it and can look at different views. Allows you to look specifically. Can flick through quickly and select what catches your eye. Flexibility allows control over what you see. | **H&M** Traditional. Can select what I want to see. More controleld by the brand. Less control how to personalise it. Less flexible. |
| | | | | erned as w mch ol I have | | |
| 20 Merchandise Categorisation | 1 | All Saints | Interested | Excited to view products | **Karen Millen** New. Don't have to scroll through lots of products, simple. Strategically laid out. Persoanlised to each customer. Cant tailor my needs and sizes. Good selection. Cuts down my time or any dissapointment | **ASOS Sort By** Too much going on. I get confused at price high-low. Doesn't seem coherent in terms of styles. Nice to look at. Not good for finding specific items. Better for browsing. A lot of work for the user for an end result. User friendly. Brilliant in function. Too much going on. |
| | 2 | ASOS Sort By | Confused | Nervous | | |
| | 3 | ASOS Refine By | Curious as different to what ive seen before | Encouraged to tailor my needs | | |

**Interviewee Name: Helen Payne**
**Date: 04/05/2011**

| | | | | | | |
|---|---|---|---|---|---|---|
| | 4 | Karen Millen | Excited | Happy | | |
| 21<br><br>Augmented Reality | 1 | Mango | Ecstatic | Happy as shows how clothes fall | **Mango**<br>Genius. Reminds me of childhood and dressing up dolls. Dressing a model but styling for a real person. Not flat clothes. Beautiful design. Really like. Simple. Clothes stand out. Model looks niormal, nautral makeup and roots. More realistic approach. Stance shows clothes well | **EBAY**<br><br>Wouldn't use to shop but good to see how a style might suit your face shape. Can apply different styles to your face. Glasses werent realistic in shape or size. Not the same. Silly. Like photobooth. Cute. Good but wouldn't use. |
| | 2 | Ebay Fashion | Giddy | Happy | | |

**Interviewee Name** Helen Payne

**Date** 04/05/2011

| Choice Set | | Brand | Adjectives Used | | Favourite App and Positive descriptions | Least Favourite App and Negative Descriptions |
|---|---|---|---|---|---|---|
| 1. Branding<br>- Name<br>- Sign<br>- Design<br>- Colour | 1 | French Connection | Quirky | Interested | **French Connection**<br>Bohemium<br>Quirky<br>Interesting | **River Island**<br>Doesn't speak to me'<br>Uninviting<br>Un grabbing |
| | 2 | H&M | Comfortable | Content | | |
| | 3 | River Island | Uninspired | Unexcited | | |
| | 4 | Hollister | Hopeful | Excited | | |
| | 5 | Topshop | Unincluded | Uninvited | | |
| | 6 | Mango | Intrigued | Interested | | |
| 2<br>Branding<br><br>Videos | 1 | Topshop | Happy | Interested | **Topshop and French Connection**<br>Inspiring content<br>Interesting<br>Thought provoking | **H&M**<br>Confusing<br>Missing the point' |
| | 2 | French Connection | Thoughtful | Intrigued | | |
| | 3 | Warehouse | Comfortable | Confident | | |
| | 4 | H&M | Confused | OK | | |
| 3. Branding<br>Relationship<br>Features | 1 | Topshop | OK | Uninterested | **None** | **H&M**<br>No products - Plain<br>Boring Layout |
| | 2 | H&M | Nonplussed | Uninspired | | |
| | 3 | French Connection | Interested | OK | | |
| | 4 | Oasis | Overwhelmed | Turned Off | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| 4. Product Viewing - Videos | 1 | Very | Intrigued | Involved | **Very**<br>Just 1 product allowing more information about that product. Can see full model and movement | **Warehouse**<br>Fashionable<br>Fun |
| | 2 | Warehouse | Happy | Involved | | |
| 5. Product Imagery | 1 | Very | Uninspired | Bored | **Superdry**<br>Product and price - detailed<br>Lots of info but clear<br>**French Connection**<br>Displays product nicely, more info<br>suggestions | **Very**<br>Boring Layout<br>Unexciting |
| | 2 | Superdry | Satisfied | Nonchalant | | |
| | 3 | French Connection | Exclusive | Interested | | |
| | 4 | Topshop | Dissapointed | Frustrated | | |
| 6. Promotional Imagery | 1 | Pull and Bear | Intrigued | Playful | **Pull and Bear**<br>Interesting<br>Visually Appealing | **H&M**<br>Too much free space<br>Dissapointing<br>Images too small |
| | 2 | H&M | Frustrated | Uninspired | | |
| | 3 | All Saints | Nonchalant | Uninvolved | | |
| | 4 | Zara | Controlled | Restricted | | |
| 7 IIT and Practical Product Information | 1 | River Island | Satisfied | Content | **Very**<br>Most Informative<br>Not boring yet not exciting | **Oasis**<br>Flat<br>Dull |
| | 2 | Oasis | Uninspired | Informed | | |
| | 3 | Zara | Annoyed | Joyful | | |
| | 4 | Very | Trusting | Content | | |
| 8 Practical Services Information | 1 | Debenhams | Satisfied | Unstressed | **Debenhams**<br>Clear<br>Manageable information<br>Navigable | **French Connection**<br>Overwhelming - too much text<br>Looks like it may fool you if you don't read<br>all of the text<br>Distrustful |
| | 2 | French Connection | Overwhelmed | Concerned | | |
| | 3 | All Saints | Relaxed | Content | | |
| | 4 | Mango | Concerned | Stressed | | |
| 9 Style Advice | 1 | River Island | Excited | Happy | **River Island**<br>Information in raw format<br>Qucik to access<br>No models, no set, just raw images | **Oasis**<br>Time Consuming<br>Plain |
| | 2 | Warehouse | Intrigued | Unexcited | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | 3 | Oasis | Interested | Uninspired | More appealing | |
| | 4 | Mango | Really Excited | Informed | | |
| 10 Social Media Content | 1 | H&M | Uninspired | OK | **Warehouse** Exciting Fun | **Oasis** Off Putting Uninspiring |
| | 2 | Warehouse | Excited | Hopeful | | |
| | 3 | Oasis | Bored | Turned Off | | |
| | 4 | Topshop | Annoyed | Infiltrated | | |
| 11 Trend Information | 1 | Next | Happy | Interested | **Next** Fun Informative | **River Island** Neither here nor there Wasted Space Informative |
| | 2 | River Island | Content | Satisfied | | |
| | 3 | French Connection | Interesting | Bored | | |
| 12 Vouchers | 1 | Debenhams | Secure | Content | **H&M** Physically Involving Fun | **Warehouse** Have to enter details first Worrying |
| | 2 | Warehouse | Concerned | Stressed | | |
| | 3 | H&M | Enjoyment | Excited | | |
| | 4 | Oasis | Bored | Concerned | | |
| 13 Incentives | 1 | Pull and Bear | Confident | Opportunistic | **Pull and Bear** Well laid out Lots of Information Lots of products Good | **Warehouse, H&M, River Island** Make me feel rushed Taking time away from me with 'hurrying' words Brash |
| | 2 | Warehouse | Anxious | Overwhelmed | | |
| | 3 | H&M | Anxious | Rushed | | |
| | 4 | River Island | Anxious | Uninspired | | |
| 14 Rewards | 1 | H&M | OK | Content | **H&M** Rather have money off rather than get exclusive products - prefer this reward the most. Familiar | **Mango** Insulted Not offering anything new Minimum requirement |
| | 2 | Mango | Dissapointed | Frustrated | | |
| | 3 | French Connection | Exclusive | Priveliged | | |
| | 4 | Debenhams | OK | Content | | |
| 15 | 1 | Oasis | Happy | Confident | **Oasis** | **River Island - Menu** |

| | | | | | | |
|---|---|---|---|---|---|---|
| Discounts | | | | | Products arnt in a row.<br>Laid out nicer so can see more than one<br>Provides description and deals | Tacky<br>Brash<br>Horrible<br>In your face |
| | 2 | River Island - Menu | Unhappy | Undervalued | | |
| | 3 | River Island - Sale Page | Content | Satisfied | | |
| | 4 | H&M | Nonchalant | Uninspired | | |
| 16<br>Competitions | 1 | Mulberry | Excited | Hopeful | **Mulberry**<br>Prefer use of images<br>Nicely laid out | **Urban Outfitters**<br>"Looks like it will take my info and sell it"<br>Unprofessional<br>Bland |
| | 2 | L.K.Bennett | Unappeal | OK | | |
| | 3 | Urban Outfitters | Untrustful | Concerned | | |
| 17<br>Social Media | 1 | H&M iPad | Excited | Interested | **H&M iPad**<br>More going on<br>Content interesting | **River Island**<br>Nothing about it<br>Bland<br>Unsurprising |
| | 2 | French Connection | Satisfied | Content | | |
| | 3 | River Island | Undervalued | Bored | | |
| | 4 | H&M iPhone | OK | Unsatisfied | | |
| 18<br>Personalisation | 1 | ASOS Recommendations | Pleased theyre interested in adding service and value to customer | Valued | **ASOS Search**<br>Like, innovative, not seen this before,<br>quaite often would use, would be good<br>if could put sizes in also<br>Really useful, functional<br>faciliatiting, purchasing<br>small images might be nice | **River Island**<br>Been there done that, seen it before<br>less innovative<br>seen it before, not very impressed, not new. |
| | 2 | ASOS Searches | Really valued as trying to please me | Disinterested will be very useful | | |
| | 3 | ASOS Outfit Suggestions | Satisfied, its alright | Happy | | |
| | 4 | River Island | Nonchalant by it, done before | Bored as seen it before | | |
| 19 | | | | | **ASOS**<br>Product based rather than social media as products come first - more important. Great idea looks really good, larger horizaontal images are great, useful, great feature | **H&M**<br>Plain yet good idea, not enticing, clear yet should have logos of social media to jazz it up a bit. Everything is usually symbols on mobile, why not this |
| | 2 | H&M | Pleased with idea | appy<br>issapointed by the look | | |
| 20<br>Merchandise<br>Categorisation | 1 | All Saints | Satisfied | Nonchalent | **Karen Millen**<br>Clear<br>Good design<br>asking for right info<br>useful.<br>Makes you feel really valued, personalising it to who you are, | **All Saints**<br>Plain<br>Not very striking<br>no info about products on outset |
| | 2 | ASOS Sort By | Happy as useful | Content | | |
| | 3 | ASOS Refine By | Uninterested | Bored | | |
| | 4 | Karen Millen | Really pleased | Happy | | |

**Interviewee Name: Rose Ansell**
**Date: 06/05/2011**

| | | | | | | |
|---|---|---|---|---|---|---|
| | | | | | appropriate | |
| 21<br><br>Augmented | 1 | Mango | Excited | Nostalgic | **Mango**<br>functionality could be improved, seen something like this before on H&M and polyvore. Familiar, enjoying it, funy, funny, a little bit like a cut out doll, makes me feel nostalgic and child like,l entertaining, yet, limited products is frustrating so needs more products, is helping me style. needs more models more products, like design | **Ebay Fashion**<br><br>fun but not that useful, unconvinced, needs a bit of work, novel yet not much value, struggling, too mobile, cant use it |
| Reality | 2 | Ebay Fashion | Entertained | Carefree | | |

**Interviewee Name** **Rose Ansell**

**Date** **06/05/2011**

| Choice Set | | Brand | Adjectives Used | | Favourite App and Positive descriptions | Least Favourite App and Negative Descriptions |
|---|---|---|---|---|---|---|
| 1. Branding<br>- Name<br>- Sign<br>- Design<br>- Colour | 1 | French Connection | Amused | Happy | **Topshop**<br>Precise<br>Concise<br>Looks easy to use<br>Favourite for usage reasons | **Mango**<br>Doesnt look designed for usage more for the dress and the promotion<br>Menu bar along the bottom is too small |
| | 2 | H&M | At ease | Happy | | |
| | 3 | River Island | Excited | Intrigued | | |
| | 4 | Hollister | Unhappy | Enticed | | |
| | 5 | Topshop | Happy | Unexcited | | |
| | 6 | Mango | Confused | Frustrated | | |
| 2. Branding<br>Videos | 1 | Topshop | Included | Excited | **French Connection**<br>Most colourful<br>stylish | **Warehouse**<br>Simple<br>Yet not effective<br>Grey<br>Bland |
| | 2 | French Connection | Excited | Valued | | |
| | 3 | Warehouse | Confused | Intrigued | | |
| | 4 | H&M | Excited | Persuaded | | |
| 3. Branding<br>Relationship<br>Features | 1 | Topshop | Informed | Happy | **Topshop**<br>Relevant Info<br>Pink colours are eye-catching | **Oasis**<br>No Personality<br>Takes fun away by the blog format<br>Looks like it is appealing to the older consumer |
| | 2 | H&M | Intrigued | Excited | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | 3 | French Connection | Happy | Persuaded | | Has a news article look |
| | 4 | Oasis | Unenthused | Overwhelmed | | |
| 4. Product Viewing - Videos | 1 | Very | Happy | Unexcited | **Warehouse**<br>Stylish | **Very**<br>Cheesy |
| | 2 | Warehouse | Excited | Persuaded | Represents the consumer | Doesn't make me like the brand |
| 5. Product Imagery | 1 | Very | Unexcited | Frustrated | **Superdry**<br>Useful | **French Connection**<br>Not fulfilling its purpose |
| | 2 | Superdry | Connected | Intrigued | Simple but effective<br>Easy to understand | Want more than one dress<br>Yet makes that one dress look exciting |
| | 3 | French Connection | Annoyed | Confused | | |
| | 4 | Topshop | Bored | Frustrated | | |
| 6. Promotional Imagery | 1 | Pull and Bear | Persuaded | Excited | **Pull and Bear**<br>Visually appealing<br>The feature sells the product well | **Zara**<br>Bland |
| | 2 | H&M | Happy | Persuaded | Good sale tool | Unexciting<br>Too many neutrals<br>Cant relate to the model in a studio |
| | 3 | All Saints | Unexcited | Unamused | | |
| | 4 | Zara | Bored | Confused | | |
| 7 IIT and Practical Product Information | 1 | River Island | Impressed | Persuaded | **Very**<br>Informative<br>Easy to understand how to use | **Zara**<br>Unhelpful |
| | 2 | Oasis | Unsure | Unexcited | | Dissapointing<br>Not enough information |
| | 3 | Zara | Frustrated | Confused | | Would like to know how to use the tools on the page |
| | 4 | Very | Happy | Confident | | |
| 8 Practical Services Information | 1 | Debenhams | Happy | Willing (to look at info) | **All Saints**<br>Effecitve in purpose | **French Connection**<br>Nothing stands out |
| | 2 | French Connection | Lost | Unhappy | Easy to use | Bland |
| | 3 | All Saints | Confident | Happy | | |
| | 4 | Mango | Annoyed | Confused | | |
| 9 | 1 | River Island | Unamused | Unhappy | **Mango** | **Oasis** |

| | | | | | | |
|---|---|---|---|---|---|---|
| Style<br>Advice | | | | | Useful advice<br>Persuasive - makes me want to buy | Unappealing design<br>Doesn't sell the trend to the consumer with the<br>advice - therefore it is unfulfilling. |
| | 2 | Warehouse | Excited | Intrigued | | |
| | 3 | Oasis | Unexcited | Unhappy | | |
| | 4 | Mango | Excited | Connected | | |
| 10<br>Social<br>Media Content | 1 | H&M | Engaged | Involved | **H&M**<br>Good design for engaging with the target<br>consumer.<br>Effective in its purpose<br>Getting the consumer involved with<br>the brand | **Oasis**<br>Looks like a news article<br>Too much negative space on the page<br>The excitement is lost |
| | 2 | Warehouse | Happy | Excited | | |
| | 3 | Oasis | Bored | Sad | | |
| | 4 | Topshop | Involved | Excited | | |
| 11<br>Trend<br>Information | 1 | Next | Overwhelmed | Informed | **River Island**<br>Persuasive - makes me want to buy<br>Engaging | **French Connection**<br>Not enough trend information in the article<br>Shows just one style<br>Bland |
| | 2 | River Island | Excited | Happy | | |
| | 3 | French Connection | Unexcited | Unengaged | | |
| 12<br>Vouchers | 1 | Debenhams | Valued | Pleased | **H&M**<br>Fun<br>Effective in its purpose | **Warehouse**<br>Untrusting - will I get to enter a code?<br>Dissapointing that they ask for the card details<br>straight away and may not offer a discount |
| | 2 | Warehouse | Untrusting | Unhappy | | |
| | 3 | H&M | Excited | Happy | | |
| | 4 | Oasis | Excited | Intrigued | | |
| 13<br>Incentives | 1 | Pull and Bear | Excited | Engaged | **Warehouse**<br>Informative<br>Persuasive design features | **River Island**<br>Isnt much design to it<br>Not much thought has been put in<br>Bland |
| | 2 | Warehouse | Persuaded | Valued | | |
| | 3 | H&M | Persuaded | Happy | | |
| | 4 | River Island | Unexcited | Bored | | |
| 14<br>Rewards | 1 | H&M | Enticed | Intrigued | **H&M**<br>Mysterious - which voucher will I receive<br>next?<br>Engaging for the consumer | **Mango**<br>Very grey<br>Makes me feel Emotionless<br>Corporate looking |
| | 2 | Mango | Unbenefited | Dissapointed | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | 3 | French Connection | Exclusive | Valued | | |
| | 4 | Debenhams | Valued as an online consumer | Unexcited | | |
| 15<br>Discounts | 1 | Oasis | Enticed | Happy | **Oasis**<br>Helpful - gives sale picks and descriptions<br>Easy to understand | **River Island sale page**<br>Don't feel enough emphasis is on the new price<br>Yet I do like the block layout |
| | 2 | River Island - Menu | Persuaded | Excited | | |
| | 3 | River Island - Sale Page | Confused | Unexcited | | |
| | 4 | H&M | Informed | Persuaded | | |
| 16<br>Competitions | 1 | Mulberry | Happy | At ease | **Mulberry**<br>Simple<br>Effective in its purpose | **Urban Outfitters**<br>Looks amateur<br>Not designed well |
| | 2 | L.K.Bennett | Excited | At ease | | |
| | 3 | Urban Outfitters | Unhappy | Intrigued | | |
| 17<br>Social Media | 1 | H&M iPad | Engaged | Valued | **French Connection**<br>Eye catching design<br>Easy to understand how to use | **River Island**<br>No Personality<br>Corporate looking |
| | 2 | French Connection | Valued | Happy | | |
| | 3 | River Island | Underexcited | At ease | | |
| | 4 | H&M iPhone | At ease | Bored | | |
| 18<br>Personalisation | 1 | ASOS Recommendations | Confused about why recommending unassociated products | Neautral to the feature | **ASOS Searches**<br>Simple<br>Easy to use<br>Don't want too much detail on a phone<br>Like that they don't have pictures!<br>Useful<br>Would drive sales as the consumer can use it again later/ Helpul. Would persuade me to buy more | **ASOS Recommendations**<br>No correlation between the products. Corporate design. Not that personal. Wouldn't make me want to buy |
| | 2 | ASOS Searches | Valued | Persauded to buy | | |
| | | ASOS Outfit | Intrigued to look | Persauded to look for more and add on sales | | |
| | 4 | River Island | Excited to see saved products | Valued by the company as they've made it personal | | |
| 19<br>Categorisation | 1 | ASOS | Excited for the merchandise | Happy | **ASOS**<br>More focus on the products. Good there are different ways to view. More options for the consumer. A lot of info with prices and products. Visually appealing. | **H&M**<br>Doesn't appeal to me.. Not bothered about social networks. Wouldn't make me inclined to buy unless the feed was showing promotions. Not visually appealing. Bland. Needs the network logos! Boring |
| | 2 | H&M | Bored | Uninterested | | |

**Interviewee Name: Becky Pope**
**Date: 06/05/2011**

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|---|---|---|---|---|---|---|
| 20<br><br>Merchandise<br><br>Categorisation | 1 | All Saints | Frsutrated to seacrh through all the products | Unhelped | **ASOS Sort By**<br>A few different ways to refine it.<br>See products and prices straight away<br><br>Time saving<br>Visually appealing and exciting<br><br>well thought out<br>can still see the clothes below the feature | **All Saints**<br><br>Cant refine search<br><br>Like the product display<br><br>Bit time consuming looking through all products<br><br>displays product clearly<br><br>Good persuasive tool<br><br>Will take long to search.<br>unhelpful not being able to refine it |
| | 2 | ASOS Sort By | Valued as they've thought about the consumer | Persauded and inclined to buy | | |
| | 3 | ASOS Refine By | Persauded to buy | Helped by the company | | |
| | 4 | Karen Millen | Helped | Intrigued to look further | | |
| 21<br>Augmented Reality | 1 | Mango | Excited as fun to use | Persuaded to look through and to buy other items | **Mango** Fun. Good way to outfit build. Good tool to get more sales and to buy whole outfit rather than one piece. Might not make you buy all products from here though, make make people realise they can style their garment with things they already own. Will drive traffic to the site. Model unlike me. Would be more persuaded by a realistic model for me. | **EBAY** I like it, its new and innovative and something I havnt seen before, but it isnt useful is it. I wouldn't use this to shop, its funny to use and makes me laugh but I wouldn't use it as a realistic depiction of what I would look like in these glasses. They are too cartoon like and dont fit properly. It is also still very buggy and crashes. Not sure. |
| | 2 | Ebay Fashion | Happy as its fun to use | Neutral towards using it, doesn't add anything to my shopping | | |

**Interviewee Name** **Becky Pope**

**Date** **06/05/2011**

| Choice Set | | Brand | Adjectives Used | | Favourite App and Positive descriptions | Least Favourite App and Negative Descriptions |
|---|---|---|---|---|---|---|
| 1. Branding<br><br>- Name<br>- Sign<br><br>- Design<br>- Colour | 1 | French Connection | Intrigued | Excited | **H&M**<br><br>Distinctive<br><br>Well laid out<br>(yet positive bias was felt by interviewer towards H&M brand) | **River Island**<br><br>Uninteresting clothes and images<br><br>Boring<br><br>(Negative Bias was felt) |
| | 2 | H&M | Excited | Enthusiastic | | |
| | 3 | River Island | Uninterested | Turned off | | |
| | 4 | Hollister | Excited | Hyped | | |
| | 5 | Topshop | Interested | Put off | | |
| | 6 | Mango | Intrigued | Interested | | |
| 2. Branding<br><br>Videos | 1 | Topshop | Confident | Interested | **H&M**<br><br>On Trend | **Warehouse**<br><br>Bland |
| | 2 | French Connection | Uninterested | Uninformed | Colourful | Uninformative |

| | | | | | | |
|---|---|---|---|---|---|---|
| | | | | | | |
| | 3 | Warehouse | Bored | Uninspired | | |
| | 4 | H&M | Excited | Intrigued | | |
| 3. Branding Relationship Features | 1 | Topshop | Interested | Unkeen | **None** | **Topshop**<br>Bland<br>Uncompelled<br>Not enough info<br>Not visually interesting |
| | 2 | H&M | Interested | Intrigued | | |
| | 3 | French Connection | Informed by the layout | Uninterested in blogs | | |
| | 4 | Oasis | Unconcerned | Uninterested | | |
| 4. Product Viewing - Videos | 1 | Very | Uninspired | Bored | **Warehouse**<br>More exciting<br>More going on - more outfits and shots | **Very**<br>Boring - just dresses and shoes<br>No different way of wearing it |
| | 2 | Warehouse | More Interested | Excited | | |
| 5. Product Imagery | 1 | Very | Confused | Uninterested | **Topshop**<br>Simple<br>Approachable | **Very**<br>Confusing<br>Too wordy |
| | 2 | Superdry | Informed by the layout | Intrigued | | |
| | 3 | French Connection | Informed by the layout | Interested | | |
| | 4 | Topshop | Enthusiastic | Keen | | |
| 6. Promotional Imagery | 1 | Pull and Bear | Intrigued | Excited | **Pull and Bear**<br>Different<br>Interesting Images<br>Realistic<br>Young and exciting | **Zara**<br>Cant relate to model in a studio<br>Too dark<br>Unappealing<br>Uninviting<br>Harsh<br>Model is too harsh |
| | 2 | H&M | At Ease | Intrigued | | |
| | 3 | All Saints | Keen | Excited | | |
| | 4 | Zara | Bored | Turned off | | |
| 7 IIT and Practical Product Information | 1 | River Island | Turned Off | Annoyed | **Oasis**<br>Informative<br>Straight Forward<br>Yet cant zoom and would like more info about how you could possibly wear this garment. | **Zara**<br>Confusing<br>Uninformative<br>Price is very small<br>No other information but price. |
| | 2 | Oasis | Happy that there are lots of angles | Enthusiastic to use | | |
| | 3 | Zara | Confused about how the features work. Annoyed | Hesitant due to no info | | |
| | 4 | Very | Confident about buying due to info and design<br>Concerned about low rating system | Happy with the amount of information | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| 8 | | | | | **All Saints** | **Debenhams** |
| Practical | 1 | Debenhams | Turned off as dislike design | Bored | Clear | Dislike design |
| Services | | | | | Informative | Doesn't look like a fashion app |
| Information | 2 | French Connection | Turned off - 'there must be a better way of doing it' | Confident that I know everything due to amount of info | Straight Forward | Too simple |
| | | | | | Easy to find what youre looking for | |
| | 3 | All Saints | Confident | Interested | | |
| | 4 | Mango | Confused | Uninformed | | |
| 9 | | | | | **River Island** | **Warehouse** |
| Style | 1 | River Island | Confident | Intrigued | Simple | Boring |
| Advice | | | | | Informative | Flat |
| | 2 | Warehouse | Uninterested | Confused | Clear | |
| | 3 | Oasis | Turned off by the writing | Intrigued to look at the image | Unmessy<br>No distractions - just products. | |
| | 4 | Mango | Inspired | Intrigued | | |
| 10 | | | Irritated by too much on one page | Flustered by the amount going on | **Warehouse** | **Topshop** |
| Social | 1 | H&M | | | Informative | Bland |
| Media Content | | | | | Exciting | Boring |
| | 2 | Warehouse | Interested | Happy | | |
| | 3 | Oasis | Turned off by wordiness | Confused by all the links and what is going on | | |
| | 4 | Topshop | Bored | Uninspired | | |
| 11 | | | | | **Next** | **French Connection** |
| Trend | 1 | Next | Excited | Informed | Very Visual | Bland |
| Information | | | Intrigued - would like to look further in more detail | | Intriguing | Turn off for the eye |
| | 2 | River Island | | Excited | | Not visually pleasing |
| | 3 | French Connection | Bored by the words | Fed up of looking at it | | |
| 12 | | | | | **Debenhams** | **Warehouse** |
| Vouchers | 1 | Debenhams | At ease | Confident | Too the point | Daunting as not sure if there will be a discount |
| | | | | | Straight forward | Uninformative as to what happens next |
| | 2 | Warehouse | Wary | Hesitant | Simple to use | |
| | 3 | H&M | Confused | Irritated | | |
| | 4 | Oasis | Hesitant as so much is going on | Unconfident as feel like theres a catch | | |
| 13 | | | | | **Warehouse** | **River Island** |
| Incentives | 1 | Pull and Bear | Interested | Excited | Loud with bright colours | Too much free space |

| | | | | | | |
|---|---|---|---|---|---|---|
| | 2 | Warehouse | Excited | yet Confused | Informative as to all different offers | Only two offers<br>Dissapointed<br>Unimpressive design |
| | 3 | H&M | Uninterested | Irritated | | |
| | 4 | River Island | Bored | Unimpressed | | |
| 14<br>Rewards | 1 | H&M | Happy | Enthusiastic | **H&M**<br>Modern<br>Cutting edge | **Debenhams**<br>Uninformative<br>Poorly designed |
| | 2 | Mango | Baffled | Wary | | |
| | 3 | French Connection | Keen | Excited | | |
| | 4 | Debenhams | Interested | Uninspired as like what they are trying to say, but not how they are saying it | | |
| 15<br>Discounts | 1 | Oasis | Intrigued to look further | Annoyed at the information | **River Island - Sale Page**<br>Simple<br>Visually informative | **River Island - Menu**<br>Not obviously a fashion app<br>Unimpressive |
| | 2 | River Island - Menu | Bored | Uninspired | | |
| | 3 | River Island - Sale Page | Intrigued | Excited by bargains | | |
| | 4 | H&M | Intrigued | Eager | | |
| 16<br>Competitions | 1 | Mulberry | Bored | Intrigued | **Mulberry**<br>Simple<br>Images nice<br>Can tell subject matter from the images | **L.K.Bennett**<br>Bland<br>Boring |
| | 2 | L.K.Bennett | Bored | Uninspired | | |
| | 3 | Urban Outfitters | Bored | Confused by the apps design | | |
| 17<br>Social Media | 1 | H&M iPad | Uninterested | Bemused | **H&M iPhone**<br>User friendly<br>Obevious functions<br>Helpful | **H&M iPad**<br>Don't get the point<br>Unclear<br>Uninformative |
| | 2 | French Connection | Excited | Happy | | |
| | 3 | River Island | Misled by words. What do they want me to do? | Uninformed | | |
| | 4 | H&M iPhone | Eager to use | Positive towards using it | | |
| 18<br>Personalisation | 1 | ASOS Recommendations | Excited | Inspired for alternatives | **ASOS Searches**<br>Useful. You can be reflective on your purchase and analytical with what youve looked at. From a sensible point of view, it would deter me from impulse purchases. | **ASOS Outfit Suggestions**<br>Uninformative. Out of date. Good concept to offer options for your look, yet options are often not fashionable or up to date and standard. No broad accessories options, generic. I prefer to |

| | | | | | | |
|---|---|---|---|---|---|---|
| | 2 | ASOS Searches | Scrupulous with how Id shop, as I can revisit rather than impulse purchase | Hesitant because option to save | Would make me spend less as I can be reflective on purchases. Because you have option to save, instead of buying there and then. If ive saved it, itll be becuase I either cant buy now or im unsure if it would match an event. If I see it online, Id buy there and then. | accessorise myself. I find they are generic with thwe options that they give you. Its not as exciting or informative as when they offer garments. They go for black, nude or matchning coloured accessories, not as up to date. Fashion has moved on. Dull. Theyve gone classic, but thats not the best way to go anymore. |
| | 3 | ASOS Outfit Suggestions | Bored as dull | Uninspired | | |
| | 4 | River Island | Expectant | Aspirational to create a wish list of items might not be able to afford | **Wish List**<br><br>Id use this for Chritsmas or Birthdays, good way to communicate with people what I would like. Good way to give others your wish list. I use this. I like that there arent many items on the page and it is just visuals which is sufficient. Would do it an injustice to add information as you will have already analysed it to have put it into your wish list. But would rather have modelled garments to see garments on a body. It would ruin it to have information, not cluttered, just visuals. | |
| 19<br><br>Categorisation | 1 | ASOS | Playful as it is fun | Experimental with outfits and use | **ASOS**<br>The retailer understand their customer and has spent time developing something which is user friendly. I like being able to zoom in and out of pictures an you get an idea of the detailing, then you can zoom out and compare other items. Saves you from losing your the page before by clicking through to products to view them in more detail. More detail gained through making the images larger on the screen. Its fun. You dont need to load pages to view. Id look at things I wouldnt necessarily look at, as its easier to view them in more detail. Loading time reduced. Wont just click on safe items. | **H&M**<br><br>Good that you can filter as I wouldn't be interested in twitter. Ive never heard of Lookbook so this gives tyou new avenues to explore. Two standard networking ones and a new one, helps you branch out. Knowing I could filter, Id be more inclined to use it. If I knew it had events and new images on this, and information about stock into store, id be more inclined to use it. Events information would be great. Saves you researching yourself, and would be more inclined to go. Doesnt feel like youve had to find it yourself. |
| | 2 | H&M | Compliant to read and use information | Relieved to read helpful information | | |
| 20<br><br>Merchandise<br><br>Categorisation | 1 | All Saints | Disinterested | Flustered | **ASOS Sort By**<br>Favourite for a general search. Many options to search by. By price or trend, so can relate the two after | **All Saints**<br>Too much information, deters you straight off. Not asked if its for an occasion or price range. Wouldn't continue with this. |
| | 2 | ASOS Sort By | In control | Contented | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | | | | with how youre searching | viewing each. Efficient. Youre in control of how you search, makes you feel in control and more content with how youre searching, as you wont be flustered by too much information. This helps you to be more content with your searching. I like the pop up and scroll feature. Reduces fiddlyness. | Would have to click through each item monoganously.Cluttered. Looks like the retailer hasn't thought about their customer and plonked it on a mobile havnt considered how you shop. Smaller screen and you want to be able to refine it and search it better and they should know how their customer shops with a colour, size in mind. They should allow for that! |
| | 3 | ASOS Refine By | Organised | Involved | **Karen Millen** Helpful. Sizing is a constant problem. Id use this if I was searchning for something and I had no idea. Id use this before Id seen something in store. Reduces sifting. It connects with the retailer as this is the service they can provide when they cant help you in store. Helps customers feel more confident when searching. If you are searching for something and you don't know what youre looking for, it is uninspiring and could be quite fiddly or frustrating or just doing a general search. | |
| | | | | Narrow Minded because you lready know vhat youre fter, not ecause youre picky. | | |
| | 4 | Karen Millen | Confident | | | |
| 21 Augmented Reality | 1 | Mango | Detached | Considerate to how you evaluate and put the outfit together. | **Mango** Ive used this before to style for a holiday. Id do this before I went to the store. This would relieve some pressure in store, as it would take away getting disheartened in a changing room when you realise outfits don't work. Saves trying on bad outfits. Problem is body shop, this lady is thin, the downside would be that I wouldnt look the same as this model. Yet you would analyse this when you choose the products that suit you Would be nice to have options that say size 8 person, or size 10 person, or maybe apple shape, pear shape, hour glass, youd get a better idea of how things would fit. Could play with this for a long time. | **Ebay Fashion** More of a fun thing than practical. These don't look like this in reality. I like the idea and concept, but its too fiddly to use currently. Not as simple as trying on instore. Funny. Good concept. Not quite there yet in terms of usage. Not that user friendly. Glasses are animated to fit your head, doesnt quite work. Not fussed about it, could put it down easily. |
| | 2 | Ebay Fashion | Amused and giggly | Appreciative of the concept | | |

**Interviewee Name: Rachel Ashman**
**Date: 09/05/2011**

**Interviewee Name** Rachel Ashman

**Date** 09/05/2011

| Choice Set | | Brand | Adjectives Used | | Favourite App and Positive descriptions | Least Favourite App and Negative Descriptions |
|---|---|---|---|---|---|---|
| 1. Branding | | | | | **Mango** | **Topshop** |
| - Name | 1 | French Connection | Happy | / | Glamorous | Moody |
| - Sign | | | | | Evocative | Cool' - feel like you have to be in the club |
| - Design | 2 | H&M | Familiar | / | Sexy | Pretentious |
| - Colour | | | | | Exciting | |
| | 3 | River Island | Dislike | / | Fashionable | |
| | 4 | Hollister | Intriged | Interested | | |
| | 5 | Topshop | Familiar | Dislike | | |
| | 6 | Mango | Familiar | Glamorous | | |
| 2. Branding | | | | Accepted because I can | **H&M** | **French Connection** |
| Videos | 1 | Topshop | Positive | use the content | Modern | Moody |
| | | | | | Quirky | Unclear |
| | 2 | French Connection | Dislike | Dissapointed | Views and time is good | Skewed |
| | 3 | Warehouse | Distaste | Bored | | |
| | 4 | H&M | Informed | Engaged by the persuasive text and setting | | |
| 3. Branding | | | | | **Oasis** | **H&M** |
| Relationship | 1 | Topshop | Bored | Dislike | Clear | Vague |
| Features | | | | | Nicely laid out | Lazy |
| | 2 | H&M | Bored | Overworked | Informative | |
| | | | | | Effortful | |
| | 3 | French Connection | Informed by content | Positive | not just pictures | |
| | | | | | evocative | |
| | 4 | Oasis | Informative | Encouraged | | |
| 4. Product Viewing - | | | | | **Very** | **Warehouse** |
| Videos | 1 | Very | Bored | Uninspired | Slow | Too Musical |
| | 2 | Warehouse | Dizzy | Frenetic | Considered | Jumpy |
| 5. Product Imagery | | | | | **Very** | **Superdry** |
| | 1 | Very | Calm | Informed | Clear | Cant see clothes properly |
| | | | | | Concise | Dull |
| | 2 | Superdry | Restricted as it feels closed in | Closed in | Organised | Cheap |
| | | | Irritated that cant see whole | | Ordered | |
| | 3 | French Connection | description | / | Can see all details | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | 4 | Topshop | Annoyed the clothes arnt on models | Uninformed | | |
| 6. Promotional Imagery | 1 | Pull and Bear | Fat | Uncool | **H&M**<br>Clean<br>Clear<br>Bad images though as heads all chopped<br>off models due to crops | **Zara**<br>Boring<br>Manly<br>Don't like clothes |
| | 2 | H&M | Cross cant see heads | Positive | | |
| | 3 | All Saints | Inspired | Engaged | | |
| | 4 | Zara | Bored | Indifferent | | |
| 7 IIT and Practical Product Information | 1 | River Island | Calm | Informed | **Oasis**<br>Informative<br>Straight forward<br>Fast<br>Smooth | **Zara**<br>Inefficient<br>Frustrating<br>Takes twice as many clicks and longer to get<br>where you want to be |
| | 2 | Oasis | Positive | Excited | | |
| | 3 | Zara | Annoyed by images | Slow | | |
| | 4 | Very | Unoffended | Unexcited | | |
| 8 Practical Services Information | 1 | Debenhams | Uninspired | Negative | **French Connection**<br>Has a brand voice<br>Clear - has clarity<br>Informative<br>Comprehensive | **Mango**<br>Disconnected<br>Redundant<br>Useless info<br>Not enough information<br>No reassurance |
| | 2 | French Connection | Informed | Secure | | |
| | 3 | All Saints | Social | Negative | | |
| | 4 | Mango | Irritated | Uninformed | | |
| 9 Style Advice | 1 | River Island | Styled | Clean | **Mango**<br>Interesting<br>Multi-faceted<br>Nice to see suggestions | **Warehouse**<br>Clunky<br>Unattrative<br>Don't want to watch a full video to get advice |
| | 2 | Warehouse | Irritated | Time Poor | | |
| | 3 | Oasis | Informed | Engaged | | |
| | 4 | Mango | Inspired | Interested | | |
| 10 Social Media Content | 1 | H&M | Confused | Interested | **Oasis**<br>Interesting<br>Informative<br>I like blogs | **Topshop**<br>Try hard<br>Rubbish<br>Boring |
| | 2 | Warehouse | Interested | Engaged | | |
| | 3 | Oasis | Addressed | Engaged | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | 4 | Topshop | Bored | Uninspired | | |
| 11<br>Trend<br><br>Information | 1 | Next | Interested | Full of choice | **Next**<br>Ordered<br><br>Straight forward | **French Connection**<br>Disorganised<br><br>Poorly presented<br>Simple<br>Unjustified text is offputting |
| | 2 | River Island | Annoyed at the same colours | Persuaded | | |
| | 3 | French Connection | Persuaded | Informed | | |
| 12<br>Vouchers | 1 | Debenhams | Happy if I have a promotion code | Persuaded if I had a voucher code | **Oasis**<br>Not playing hard to get<br>Straight forward<br>Concise<br>Clear<br>Gives you the code | **Warehouse**<br>Swizzy<br>Intimidating |
| | 2 | Warehouse | Cross cant see heads | Conned | | |
| | 3 | H&M | Enjoyment | Unappeal | | |
| | 4 | Oasis | Excited | Informed | | |
| 13<br>Incentives | 1 | Pull and Bear | / | / | **Warehouse**<br>Fashionable<br>Exciting<br>Bright | **H&M**<br>Annoying<br>Looks dreadful<br>Visually unappealing<br>Don't like the technique |
| | 2 | Warehouse | Excited | Hurried | | |
| | 3 | H&M | Redundant | Annoyed | | |
| | 4 | River Island | Conned | Unexcited | | |
| 14<br>Rewards | 1 | H&M | Uncaring | Unincentivised | **Debenhams**<br>Informative<br>Clear<br>Lots of options | **French Connection**<br>Unclear<br>Badly presented<br>Looks dirty<br>Unclean |
| | 2 | Mango | Bored | Uninterested | | |
| | 3 | French Connection | Negative | Dissapointed | | |
| | 4 | Debenhams | Informed | Full of choice | | |
| 15<br>Discounts | 1 | Oasis | Engaged | Excited to shop | **Oasis**<br>Exciting<br>Engaging<br>Looks like a fashion site | **River Island - Menu**<br>Conflicted<br>Confused |
| | 2 | River Island - Menu | Anticlimaxed by non express delivery on sale | Irritated | | |
| | 3 | River Island - Sale Page | Tired | Overfaced | | |
| | 4 | H&M | Persuaded | Excited | | |
| 16<br>Competitions | 1 | Mulberry | Efficient | Opportunistic | **Mulberry**<br>Can see images<br>Fast | **Urban Outfitters**<br>Cheap<br>Bad quality |
| | 2 | L.K.Bennett | Efficient | Opportunistic | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | | | | | Efficient | Don't like it |
| | 3 | Urban Outfitters | Conned | Negative | | Wouldn't enter |
| 17<br>Social Media | 1 | H&M iPad | Nonchalant | Nonplussed | **French Connection**<br>Clear<br>Informative | **River Island and H&M**<br>Baby style<br>Invasive |
| | 2 | French Connection | Efficient due to quick buttons | Social | | |
| | 3 | River Island | Indifferent | Neutral | | |
| | 4 | H&M iPhone | Indifferent | Neutral | | |
| 18<br>Personalisation | 1 | ASOS Recommendations | Frustrated as recommendations don't match | Empathy | **ASOS Searches**<br>Linear<br>Ordered<br>Straight forward to use<br>Good | **River Island**<br>Wouldn't use<br>Don't need to see what I cant afford<br>I would have bought it before<br>I would stalk the products until they went into sale<br>**ASOS Outfit**<br>Don't look good quality together<br>Bitty. Redundant to me. Would not be pulled in. |
| | 2 | ASOS Searches | Surprised never seen before | Happy someones doing it | | |
| | 3 | ASOS Outfit Suggestions | Indiference | Neutral | | |
| | 4 | River Island | Neutral | Competitive as I would continue to stalk the product | | |
| 19<br>Categorisation | 1 | ASOS | In Control | Independent to view how I want. | **ASOS**<br>Lovely, fresh, juicy, makes me want to look and click, persuasive, enticing, dynamic, gives choice of how to view. See it in all ways. Quick or can have more details. Independence to view how I want. | **H&M**<br>Good if I want to see one thing. Allowing control over what the user sees. Simple. Clean, useable, functional. |
| | 2 | H&M | Satisfied it does its job | Independent of technology | | |
| 20<br>Merchandise<br>Categorisation | 1 | All Saints | Glad its there | Pleased its there | **Karen Millen**<br>Comprehensive<br>If works it stops the dissapointment. Powerful tool<br>**ASOS Sort by**<br>Dynamic technology. Movement. Easy to correct. Like the click wheeels. Flash. Easy | **All Saints**<br>Boring<br>Boxxy<br>Clunky<br>Been there done that<br>Useful<br>Old way of searching<br>Clunky |
| | 2 | ASOS Sort By | Innovative feel swish | Technological | | |
| | 3 | ASOS Refine By | Expecting | Familiar | | |
| | 4 | Karen Millen | Distrusting | Excited if it works | | |
| 21<br>Augmented Reality | 1 | Mango | Disbelief | Flumoxed | **Ebay Fashion** Well good. But a bit buggy. Already know what style \|I want. Yet fun and would have | **Mango** Cant make the clothes click on. Wouldn't ever use. Rubbish. Cant zoom. I don't look like that. Don't look like they |

**Interviewee Name: Laura Hill**
**Date: 10/05/2011**

| | | | | | | |
|---|---|---|---|---|---|---|
| | 2 | Ebay Fashion | Interested | Engaged | a gigle about usingit. If there were more glasses, it would be better. Amusing. Old fashioned glasses styles. Would be better with more cool shades like raybans etc. | would in real life. Too small. Cant evaluate the clothing through this. Wouldn't make pirchase decision through this. Font is awful. Like a 5 years old barbie doll tool. not functional. cant evaluate the product. cant see them properly. Products look bad. Not like Mango. |

**Interviewee Name** Laura Hill

**Date** 10/05/2011

| Choice Set | | Brand | Adjectives Used | | Favourite App and Positive descriptions | Least Favourite App and Negative Descriptions |
|---|---|---|---|---|---|---|
| 1. Branding<br>- Name<br>- Sign<br>- Design<br>- Colour | 1 | French Connection | Interested | Enjoyment | **French Connection**<br>Sophisticated<br>Simple<br>Clear<br>Modern | **Hollister**<br>Didn't know who it was<br>Doesn't emotionally connect with me |
| | 2 | H&M | Less inspired | Interested to look further | | |
| | 3 | River Island | Less inspired | Informed | | |
| | 4 | Hollister | Unimpressed | Uninspired as not targeting me | | |
| | 5 | Topshop | Happy | Interested to look further | | |
| | 6 | Mango | Enjoyment | Inspired | | |
| 2. Branding<br>Videos | 1 | Topshop | Interested | Intrigued to see more | **Topshop**<br>Videos informing you about make up/ fashion week/ different content. | **French Connection**<br>Not as informing of functions<br>Nice overall look |
| | 2 | French Connection | Intrigued to see as don't know what it is about | Excited | **Warehouse**<br>Includes trend info and fashion<br>Fashion orientated | |
| | 3 | Warehouse | Informed | Excited to look at trends | **H&M**<br>Global retail | |
| | 4 | H&M | Interested by video content | Enjoyment to view | | |
| 3. Branding<br>Relationship<br>Features | 1 | Topshop | Uninspired | Unengaged | **French Connection**<br>Sophisticated<br>Modern<br>Visually Pleasing<br>Would enjoy reading in a condensed view. | **Topshop**<br>Drab<br>Too business email style<br>Uninspiring<br>Uninteresting<br>Not as entertaining |
| | 2 | H&M | More Interested | Enjoyment | | |
| | 3 | French Connection | Inspired | Interested | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | 4 | Oasis | Informed | Interested | Snippet of info, celebs, images, layout | |
| 4. Product Viewing - Videos | 1 | Very | Excited | Intrigued to see more | **Very**<br>More about products, can see whole garments, materials. Great product info. | **Warehouse**<br>Styling/Fashion orientated not as much about 1 product |
| | 2 | Warehouse | Enjoyment | Happy | Young and vibrant | Don't see the products as well |
| 5. Product Imagery | 1 | Very | Bored | Uninterested | **French Connection**<br>Clear<br>Shows a lot of detail | **Very**<br>Boring<br>Drab<br>Clear |
| | 2 | Superdry | More Interested | More Informed | | |
| | 3 | French Connection | Pleased | Enjoyment | | |
| | 4 | Topshop | Pleased | Informed | | |
| 6. Promotional Imagery | 1 | Pull and Bear | Pleased | Interested | **Pull and Bear**<br>Lifestyle and photography<br>Can see different accessories<br>Shot on set<br>**H&M**<br>Pretty, clear, can see materials and styling | **All Saints**<br>Uninspiring picture<br>Models looks depressed<br>Cant see garments well<br>Not that styled<br>Basic, Subtle |
| | 2 | H&M | Enjoyment | Informed by good styling | | |
| | 3 | All Saints | Bored | Uninspired by singular garments and no accessories | | |
| | 4 | Zara | Interested in photography style | Intrigued to see more | | |
| 7 IIT and Practical Product Information | 1 | River Island | Happy | Excited | **River Island**<br>Different, informative<br>Draws you in<br>Feel more connected as you can see it as though you are in a physical store.<br>Very Clear, fashion info is a nice touch<br>Nice style advice, makes retailer look knowledgeable | **Zara**<br>Not enough info<br>Not informative enough<br>Not simple too use<br>Missing bits |
| | 2 | Oasis | Informed | Uninspired | | |
| | 3 | Zara | Uninspired | Unhappy as needs more product information | | |
| | 4 | Very | Really Happy with product information | Informed | | |
| 8 Practical Services Information | 1 | Debenhams | Pleased | Informed | **Debenhams**<br>Clear headings<br>Key information<br>Feel like it will provide the right info<br>Organised | **French Connection**<br>Too much info<br>Just want key things<br>Not bothered to read all the info |
| | 2 | French Connection | Unhappy | Bored | | |
| | 3 | All Saints | Informed | Happy | | |
| | 4 | Mango | Uninformed | Uninspired and | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | | | | wouldn't go back | | |
| 9<br>Style<br>Advice | 1 | River Island | Pleased | Excited | **River Island**<br>Like the most to buy<br>Like suggestions<br>Clear, informative, inspiring,<br>well styled<br>**Warehouse**<br>Interested in videos, like trend and style<br>advice | **Oasis**<br>Doesn't persuade or inspire you to buy<br>Just interesting information<br>Something to look at in your spare time |
| | 2 | Warehouse | Interested | Desire to look again | | |
| | 3 | Oasis | Interested | Uninspired by fashion advice | | |
| | 4 | Mango | Interested to look further | Inspired to see products together | | |
| 10<br>Social<br>Media Content | 1 | H&M | Pleased | Interested by information | **Warehouse**<br>Colourful<br>Informative<br>Has styling, product, sale, accessories<br>and trends information<br>**H&M**<br>Has key things such as Facebook and<br>twitter and styles | **Topshop**<br>Not as inspiring, not got any visuals on it<br>Would rather have a twitter feed for quick<br>pieces of information |
| | 2 | Warehouse | Enjoyment | Informed | | |
| | 3 | Oasis | Interested to read now and again | Bored as prefer visuals and short statements | | |
| | 4 | Topshop | Bored visually | More uninterested | | |
| 11<br>Trend<br>Information | 1 | Next | Pleased | Informed | **Next**<br>Like the idea of scrolling and seeing key garments on one<br>feed<br>**River Island**<br>More information on trends<br>More Informative, like how they've displayed the products and can go through to different areas | **French Connection**<br>Dull<br>Not as much trend information<br>Just about one item that's on trend<br>Not as inspiring as the others |
| | 2 | River Island | Inspired | Informed | | |
| | 3 | French Connection | Less informed | Uninterested | | |
| 12<br>Vouchers | 1 | Debenhams | Informed by ease of use | Able | **H&M**<br>Novelty of shaking phone<br>New, innovative, encourages you to go<br>instore<br>**Oasis**<br>Clearly presented<br>Visually Pleasing, good offer<br>Like the design | **Warehouse**<br>Promotion after details<br>Frustrating<br>Puts you off putting your card details in before<br>you get a discount<br>But like the quirky card design<br>Simple |
| | 2 | Warehouse | Frustrated cant enter voucher first | Informed by the page | | |
| | 3 | H&M | Enjoyment | Inspired | | |
| | 4 | Oasis | Enjoyment | Pleased | | |
| 13<br>Incentives | 1 | Pull and Bear | Inspired | Enjoyment | **Pull and Bear**<br>Love the outfits together<br>Lots of information about trends and products. Inspiring - would inspire me to buy more. | **River Island**<br>Dull<br>Boring<br>Simple |
| | 2 | Warehouse | Excited | Pleased | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | 3 | H&M | Less inspired | Informed | Informative<br>**Warehouse**<br>Like the promotions, well presented<br>A lot going on drawing me in | Wouldn't go on that page because its so drab |
| | 4 | River Island | Bored | Uninterested | | |
| 14<br>Rewards | 1 | H&M | Enjoyment | Interested to use | **H&M**<br>Good to get promotions<br>Would use<br>Like | **Mango**<br>Rubbish reward<br>Wouldn't encourage usage of the app<br>Dull |
| | 2 | Mango | Bored | Uninspired | | |
| | 3 | French Connection | Inspired | Interested in exclusive products | | |
| | 4 | Debenhams | Bored by design | Informed | | |
| 15<br>Discounts | 1 | Oasis | Interested | Inspired | **Oasis**<br>To inform me about the sale, this inspires me the most to buy<br>Has prices and images. Tells you how much it was and now how much it is<br>Inspires me to looks further | **River Island Sale Page**<br>Understated<br>Doesn't promote sale as much as the others<br>Subtle<br>I want sales to excite me and this one doesn't<br>really |
| | 2 | River Island - Menu | Excited | Interested | | |
| | 3 | River Island - Sale Page | Informed | Interested to browse like this | | |
| | 4 | H&M | Inspired | Excited | | |
| 16<br>Competitions | 1 | Mulberry | Excited | Happy | **Mulberry**<br>Clear<br>Interesting<br>Simple to fill in<br>Visuals help you see what youre going to get<br>Informative | **Urban Outfitters**<br>A lot of information on it<br>Doesn't stand out as a competition<br>Not bold |
| | 2 | L.K.Bennett | Interested | Less Excited to enter | | |
| | 3 | Urban Outfitters | Interested | Uninspired | | |
| 17<br>Social Media | 1 | H&M iPad | Visually Pleased | Impressed | **French Connection**<br>Simplicity of button/icons<br>Clear<br>Lots of information about trends and<br>H&M iPad<br>Looks sophisticated<br>Nice design<br>Professional, slick | **River Island**<br>Blunt wording<br>Doesn't inform we<br>Less appealing |
| | 2 | French Connection | Pleased | Enjoyment viewing it | | |
| | 3 | River Island | Less inspired | Bored | | |
| | 4 | H&M iPhone | Inspired to use functions | Able | | |
| 18<br>Personalisation | 1 | ASOS Recommendations | Uninterested | Unappeal | **ASOS Searches**<br>So many products to look through, this really helps me to see what my history was. It's a reminder of what you | **ASOS Recommendations**<br>Don't think the product reflects the search. Unappealing. In appropriate. Irrelevant. No correlation. Unsimilar products. |
| | 2 | ASOS Searches | Happy | Interested | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | | | | | look for. Simple. Easy to use. Would be better with pictures. Really like. I would use it. I would look at it. Good to see what you've viewed. Like the save. | |
| | 3 | ASOS Outfit Suggestions | Interested | Appeal | | |
| | 4 | River Island | Indifferent | Neautral | | |
| 19<br><br>Categorisation | 1 | ASOS | Excited | Appeal | **ASOS**<br>Love the choice. Really clear way to view products/ Can view quick if you wanted to. Flick through like a catalogue. Brilliant design. Drawn to it. Clear. Really forward - first app to do this. Really simple but improves your experience. | **H&M**<br><br>Good idea. So bopmbarded with info that its nice to choose what you want to view. Good function. Simplistic design. Useful function. Giving customers choice to tailor to them |
| | 2 | H&M | Happy to use | Interested in using it | | |
| 20<br><br>Merchandise<br>Categorisation | 1 | All Saints | Bored | Uninterested to look at | **ASOS Refine - fave for function**<br>Would use the most. Simple. Easy to use. Common sense. Love. It's a great way to refine and saves searchning through all products. Clear way of shopping. Not as exciting and interactive.<br><br>**ASOS Sort by**<br>Like the interactivity. Can see the images behind. Design looks good. Interactivity of touch function. Visual. Love the spin wheel function. Looks exciting. Appealing | **All Saints**<br><br>Boring. Very simple. Too simplistic search. Don't knopw if it would work every time/ Cant refine enough. Least appealing. Would never search like this. Too specific. |
| | | | | Interested | | |
| | 3 | ASOS Refine By | Happy to good funtcition | Pleased by the function | | |
| | 4 | Karen Millen | Pleased it saves it | Interested to use | | |
| 21<br><br>Augmented Reality | 1 | Mango | Enjoyment | Interest | **Mango**<br>Really good idea. Not something Id use but would appeal to a lot of people. Lots of sites doing this stylist thing now. Moire people interested in doing this. Does show you some new styles. Would make me buy products more. Very good. Enjoyed creating outfit. Clear. Know how to use it. Instinctive. Quite different. Wouldnt use to buy an outfit. If I had the time, I would use on a train or bus. | **Ebay fashion**<br><br>Like. Funny. Enjoyable top odo. Really different. Unusual. Does make me click through to glasses although didn't search for them inititally. Addictive. Appealing. Fun. Fun to see on your own face. Very different. Not very true to life. |
| | 2 | Ebay Fashion | Enjoyment | Amused | | |

**Interviewee Name: Anna Mathias**
**Date: 12/05/2011**

| | |
|---|---|
| **Interviewee Name** | Anna Mathias |
| **Date** | 12/05/2011 |

| Choice Set | | Brand | Adjectives Used | | Favourite App and Positive descriptions | Least Favourite App and Negative Descriptions |
|---|---|---|---|---|---|---|
| 1. Branding<br>- Name<br>- Sign<br>- Design<br>- Colour | 1 | French Connection | Compelled | Interested | **French Connection**<br>More on there to entice you<br>Homepage is good<br>Makes you want to look | **River Island**<br>Doesn't capture the brand - the fun, young<br>side of it.<br>Expect more colour |
| | 2 | H&M | Confident as a user | Intrigued to see more | | |
| | 3 | River Island | Neutral | Unstimulated | | |
| | 4 | Hollister | Intrigued to look through | Excited | | |
| | 5 | Topshop | Familiar | Confident | | |
| | 6 | Mango | Intrigued to look through | / | | |
| 2. Branding<br>Videos | 1 | Topshop | Confident in using | Satisfied | **H&M**<br>Know what im looking at, informed<br>Video length gives a better description | **French Connection**<br>Doesn't give enough info<br>Looks interesting but I want more |
| | 2 | French Connection | Unconfident as don't know what im using | Intrigued to see more | | |
| | 3 | Warehouse | Confident with video description | Intrigued to see more | | |
| | 4 | H&M | More informed | Intrigued to see more | | |
| 3. Branding<br>Relationship<br>Features | 1 | Topshop | Confident | Intrigued to look | **Topshop**<br>Easy<br>I know where I am<br>Straight forward<br>Feels tailored to me<br>Sending me info personally | **Oasis**<br>Boring<br>Layout not enticing<br>Not personal, doesn't express the brand identity<br>It would be fine for someone who liked blogs.<br>Unstimulating |
| | 2 | H&M | Connected to the brand | Confident | | |
| | 3 | French Connection | Uninterested | Unaddressed | | |
| | 4 | Oasis | Unstimulated | Neutral | | |
| 4. Product Viewing -<br>Videos | 1 | Very | Excited | Informed | **Warehouse**<br>Lifestyle based video<br>More interesting as it flipped between outfits, yet too long and repetitive. Unpractical to view just one product. | **Very**<br>Interesting but only one outfit so is less exciting<br>When you had seen it in one angle you already knew what it was. Yet can see the individual product better |
| | 2 | Warehouse | More interested | Stimulated a bit | | |
| 5. Product Imagery | 1 | Very | Informed in a sense by the prices but wanting more | Frustrated by small images | **Topshop**<br>Colours are better for seeing the clothing<br>Would be better with prices however beneath but I think it works | **French Connection**<br>Time consuming<br>Frustrating - |
| | 2 | Superdry | Unexcited by darkness of colours | Interested and would still look by enough | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | | | | information | | Can imagine having to spend ages on this to fine what you want and to find one item of clothing |
| | 3 | French Connection | Frustrated that can only see a single item | Unstimulated | | |
| | 4 | Topshop | Excited that clothing can be seen properly due to the colour | More interested wanting to look for more info | | |
| 6. Promotional Imagery | 1 | Pull and Bear | Excited | Stimulated | **Pull and Bear**<br>Most interesting<br>Lots of effort has been put in<br>Lots of scenes and lifestyle images so connects more to the user | **All Saints**<br>Not enough to look at really<br>Most unrealistic as sat in a warehouse |
| | 2 | H&M | Frustrated as would like to see full image | Intrigued | | |
| | 3 | All Saints | Unexcited as just one image | Intrigued as styled nice | | |
| | 4 | Zara | Stimulated | Intrigued to see more images. 'Eyes bounce around the page.' | | |
| 7 IIT and Practical Product Information | 1 | River Island | Informed | Excited | **River Island**<br>All angles are good, it is like having the product in front of you in the store.<br>amount of information.<br>Good shopping experience.<br>Interactive<br>Simple, good<br>Image is really clear | **Zara**<br>Not enough information<br>Unexciting<br>Not informative |
| | 2 | Oasis | Informed as information given is good | Interested | | |
| | 3 | Zara | More frustrated | Unconfident | | |
| | 4 | Very | Very Informed by information, images and video | Less excited | | |
| 8 Practical Services Information | 1 | Debenhams | Intrigued to click on | Stimulated a bit | **Debenhams**<br>Visually appealing<br>Simple, good<br>Informative<br>Straight forward | **French Connection**<br>Not stimulating<br>No visuals to break it down- needs images<br>Just a big block of text<br>Frustrating that you would have to read all of<br>the text to find what you want<br>Needs to be broken up by headings |
| | 2 | French Connection | Frustrated that can only see a single item | Unstimulated | | |
| | 3 | All Saints | Informed | Neutral | | |
| | 4 | Mango | Uninformed | Frustrated by little information | | |
| 9 Style Advice | 1 | River Island | Informed | Intrigued | **Mango**<br>If I had the time to shop, this would be the most exciting and interactive<br>This would make me want to buy something that I wasn't intending to look at<br>**River Island**<br>I could see myself using this<br>Most simple, helpful, | **Oasis**<br>Block of text<br>Wouldn't read all of that on a phone<br>Like the pictures but all needs to be broken down<br>Nice how it is relating to celebrities so its good for people who like celebrity news. |
| | 2 | Warehouse | Excited | Time poor as would take a while to watch them all to find some advice | | |
| | 3 | Oasis | Unstimulated | Informed | | |
| | 4 | Mango | Excited | Persuaded to | | |

| | | | | | | |
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| | | | | use and buy | confident in using<br>Tailored to the shopper - get the information and products that you might want | |
| 10<br>Social<br>Media Content | 1 | H&M | Engaged | Excited | **Topshop**<br>Straight forward<br>Would use this the most on a phone. | **Oasis**<br>Layout of the text is heavy<br>Bland |
| | 2 | Warehouse | Uninformed as look like a website | Neutral | | |
| | 3 | Oasis | Informed with lots of information | Unexcited | | |
| | 4 | Topshop | Intrigued | Informed | | |
| 11<br>Trend<br>Information | 1 | Next | Informed by informative content | Excited | **River Island**<br>Visually appealing<br>Colourful<br>Nice Layout<br>Makes me want to use it<br>Good product merchandising | **French Connection**<br>Unexcting<br>Informative<br>Bland<br>Dull<br>Uneffective |
| | 2 | River Island | Excited that clothing can be seen properly due to the colour | Intrigued to use | | |
| | 3 | French Connection | Unstimulated | Unfulfilled | | |
| 12<br>Vouchers | 1 | Debenhams | Looked after | Confident | **H&M**<br>Novelty<br>Good idea, but might not know it was there<br>Can see people using it<br>**Debenhams**<br>Simple<br>Cant go wrong<br>Standard, necessary | **Warehouse**<br>Not a good idea to ask for card details first<br>Doesn't give the consumer any confidence<br>Would go off the page rather than continue to buy |
| | 2 | Warehouse | Paniced | Frustrated | | |
| | 3 | H&M | Excited | Connected | | |
| | 4 | Oasis | Satisfied with all of the offers pointed out | Less excited | | |
| 13<br>Incentives | 1 | Pull and Bear | Excited | Intrigued | **Pull and Bear**<br>Most visually appealing<br>Simple<br>Can see what goes with what<br>Visually stimulating | **Warehouse**<br>Too much information<br>Prefer something more simple<br>Visuall appealing<br>A lots of text yet less intrigued to read all<br>Don't want to work to find the information |
| | 2 | Warehouse | Neutral | Dissuaded | | |
| | 3 | H&M | Excited | Engaged to the brand | | |
| | 4 | River Island | Informed | Satisfied by all the info | | |
| 14<br>Rewards | 1 | H&M | Connected to the brand | Satisfied | **H&M**<br>Accessible<br>Interactive<br>Innovative | **Mango**<br>Should be offered anyway<br>Nothing original<br>Standard |
| | 2 | Mango | Ungrateful | Neutral | | |
| | 3 | French Connection | Connected to the brand | Neutral | | |
| | 4 | Debenhams | Persuaded to use | Intrigued to use | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | | | it | | | |
| 15<br>Discounts | 1 | Oasis | Intrigued | Interested | **River Island- Sale Page**<br>Straight forward<br>Its what you want<br>Nice to see the original price, ideal | **H&M**<br>Just says sale<br>Nothing original<br>It does capture your attention<br>Titles are good |
| | 2 | River Island - Menu | Stimulated | Attentive | | |
| | 3 | River Island - Sale Page | Informed by informative content | Attentive | | |
| | 4 | H&M | Stimulated | Attentive | | |
| 16<br>Competitions | 1 | Mulberry | Intrigued | Confident in using it | **Mulberry**<br>Most informative<br>Visually appealing<br>Simple<br>effective<br>Would use | **L.K.Bennett**<br>No Images<br>Needs some icons to draw attention<br>Less effective<br>No images means im less likely to read it |
| | 2 | L.K.Bennett | Confident as straight forward | Less stimulated | | |
| | 3 | Urban Outfitters | Intrigued | Excited to win offer | | |
| 17<br>Social Media | 1 | H&M iPad | Confident using | Content | **H&M iPad**<br>Straight forward<br>The icons are on the page with the content so<br>easy to find<br>Might persuade me to use the feature if I can physically see the icons to use<br>Others would have to want to share before they<br>find the feature to do so. | **French Connection**<br>Less options<br>More constricting<br>May want to send it by email if I didn't have a network.<br>Cant post either, just like. |
| | | | | Frustrated if anted to do ore | | |
| | 3 | River Island | Confident | Satisfied | | |
| | 4 | H&M iPhone | Informed | More Satisfied | | |
| 18<br>Personalisation | 1 | ASOS Recommendations | Inconvenienced | Irelevant | **ASOS Outfit Suggestions**<br>Like. If it was a good product that's great. A risk though if I don't like the products. Will spark ideas. Create impulse purchases. Images are great. price points shown so know instantly if they are suitable | **My Searches**<br>Unexciting to look at. Not that helpful. Only a bit useful. Convenient. Bland |
| | 2 | ASOS Searches | Unexcited as needs pictures | Helped | | |
| | 3 | ASOS Outfit Suggestions | Excited | Helped | | |
| | 4 | River Island | Excited by imagery | Intrigued by imagery | | |
| 19<br>Categorisation | 1 | ASOS | Excited | Helped | **ASOS**<br>Good options of seeing what you want to see. Colourful. Exciting to look at. Easy to understand. Helpful. Clear | **H&M**<br>Overloaded with information. Good to have option. Depends what ypure inerested in though. Would be good if you like social media. Not bothered though. I like that there are three netoowkrs available. |
| | 2 | H&M | Disinterested | Unbothered | | |
| 20 | 1 | All Saints | Excited | Intrigued | **ASOS Refine by** | **Karen Millen** |

**Interviewee Name: Rebecca Selby**
**Date: 12/05/2011**

| | | | | | | |
|---|---|---|---|---|---|---|
| Merchandise Categorisation | | | | | Convenient, simple, clear, like price bar, Cant put in exactly what Im looking for. Will know instantly what I want. Useful search option | Don't feel anything towards it. Bland. Okay. Useful. Not excited by it. Rather skip that bit really and just search the products first. |
| | 2 | ASOS Sort By | Helped | Excited | | |
| | 3 | ASOS Refine By | Helped | At ease | | |
| | 4 | Karen Millen | Confused by how it works | Unexcited | | |
| 21 Augmented Reality | 1 | Mango | Excited | Interested | **Mango** Exciting and interesting. Yet does anyone really have the time. Good as novelty. In reality couldn't use it, id rather use my own imagination. Yet it's a good idea. Done well. Impressive. Novelty. A Bit more serious. | **Ebay Fashion** Funny. Novelty. Never use this to shop. Funny. Interesting. Done well. Iin reality this wouldn't work. Don't like cartoon glasses. Joke thing. |
| | 2 | Ebay Fashion | Amused | Unbothered | | |

**Interviewee Name** **Rebecca Selby**

**Date** **12/05/2011**

| Choice Set | | Brand | Adjectives Used | | Favourite App and Positive descriptions | Least Favourite App and Negative Descriptions |
|---|---|---|---|---|---|---|
| 1. Branding - Name - Sign - Design - Colour | 1 | French Connection | Content | Overwhelmed with the amount of choice | **French Connection** Lots of visuals to keep you attracted Gives brand name options Personalised Brand caters for all, men and women | **Mango** Not enough information to choose what you want to shop for. Dissapointing Doesn't look very Mango Gorgeous colours |
| | 2 | H&M | Confident using the app | Uninterested as not enough to catch the eye | | |
| | 3 | River Island | Unenticed | Uninvited | | |
| | 4 | Hollister | Excited | Intrigued as not too much information, makes me want to click | | |
| | 5 | Topshop | Happy | Visually Dissapointed | | |
| | 6 | Mango | Pleased by colours | Dissapointed by lack of information | | |
| 2. Branding Videos | 1 | Topshop | Intent in using | Bored as nothing draws me in | **Topshop** Simple enough to use Visually nice to look at Simple play buttons Nicely categorised. Visually simple Easy to use yet not categorised enough - could | **H&M** Not enough brand info to create associations to H&M Too much information though, cluttered Nicely laid out |
| | 2 | French Connection | Happy looks expensive, nicely designed | Confused by layout | | |
| | 3 | Warehouse | Content to look at, light and bright | Appeal | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | 4 | H&M | Visual Appeal | Overwhelmed by amount of info | split up fashion then make up | |
| 3. Branding<br>Relationship<br>Features | 1 | Topshop | Encouraged to use with no fuss | Addressed personally | **Topshop**<br>Simple<br>Relates the most to the consumer<br>Immediately know what brand it is<br>Personal nice touch - inbox<br>Easy to use | **French Connection**<br>Not too much info<br>Doesn't relate to me<br>Isnt connecting with me<br>No reference to user |
| | 2 | H&M | Unaddressed as they have not been fussed to make an effort | Helped / aided | | |
| | 3 | French Connection | Irrelevant - doesn't relate to me | Intrigued to see what shes wearing | | |
| | 4 | Oasis | Overwhelmed by amount of info | Uninterested by amount of information | | |
| 4. Product Viewing -<br>Videos | 1 | Very | Encouraged to use the feature | Informed | **Warehouse**<br>Too long, a lot shown in the amount of time.<br>Nice to show the trend however but too many images.<br>Preferred overall | **Very**<br>Good feature for how one product fits a body type and how it hangs. |
| | 2 | Warehouse | Overwhelmed by amount of images | Dissuaded as not encouraged to buy | | |
| 5. Product Imagery | 1 | Very | Anxious as hard to decipher what im looking at | Dissapointed by high prices and design | **French Connection**<br>Eeven though there is no comparison<br>Everything you need is one one page. Clear, uncluttered, eye drawn to garment.<br>Lots of detail, zooms in | **Very**<br>Too cluttered<br>Too much info<br>Pictures too small<br>Eye drawn to price and star rating instead of the product.<br>Needs to be more simple |
| | 2 | Superdry | Happy | Sad by background | | |
| | 3 | French Connection | Content | Annoyed that don't have comparison | | |
| | 4 | Topshop | Visually Happy | Nonchalant as no info and nothing draws you in | | |
| 6. Promotional<br>Imagery | 1 | Pull and Bear | Nostalgic | Happy | **Pull and Bear**<br>Nice<br>Simplistic blocks.<br>Visually appealing<br>Not just a model in a studio, shes in everyday situations. | **H&M**<br>No bright colours to draw the eye.<br>Depressing almost.<br>Not enough to make me want to zoom<br>Initial view has no heads.<br>Massive gap of space.<br>Not ideal when it is trying to make you buy. |
| | 2 | H&M | Disconnected from images because the models heads have been cropped | Dissapointed | | |
| | 3 | All Saints | Happy with composition | Pleased as pleasing to the eye | | |
| | 4 | Zara | Neutral | Pleased as pleasing to the eye | | |
| 7 IIT and<br>Practical<br>Product<br>Information | 1 | River Island | Encouraged to use | Content as all info I need | **River Island**<br>Lots of info<br>Gives options to go to other pages<br>Simple | **Zara**<br>Not eough ingo<br>Too simple<br>Minimal but at detrement to the consumer |
| | 2 | Oasis | Pleased with the amount of info | Dissapointed as looks a bit cheap | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | 3 | Zara | Dissapointed you cant get the info straight away | Visually Pleased | All options there. 360 degree is great to see product completely. Visually nice | Like the nice large image though. Hard to find any other info. Price is too small |
| | 4 | Very | Visually Pleased | Let down by colours | | |
| 8 Practical Services Information | 1 | Debenhams | Visually Pleased | Patronised as so simple | **All Saints** Concise Pleasing to the eye Not distracting Plain Simple Visually nice, categories, qucik Lots of categories. Helps you | **French Connection** Too cluttered Annoying that they make you scroll through as if you have that much time. Nothing is categorised - an app is supposed to be simple Too much. |
| | 2 | French Connection | Anxous | Annoyed that nothing is in categoried | | |
| | 3 | All Saints | Happy | Helped | | |
| | 4 | Mango | Calm by colours | Unhelped | | |
| 9 Style Advice | 1 | River Island | Encouraged to use the app | Persuaded | **River Island** Helpful Visually pleasing. Nice option rather than forcing it on you. Doesn't detract from the first image. | **Mango** Doesn't appeal to me visually So much going on - distracting Looks young, looks cheap, not sure about it. Doesn't look to be targeting me. |
| | 2 | Warehouse | Helped | Wanted | | |
| | 3 | Oasis | Addressed my needs | Uninterested in top half where its plain | | |
| | 4 | Mango | Unsure | Uninterested | | |
| 10 Social Media Content | 1 | H&M | Visually Pleased | Happy | **H&M** Having everything in the same place looks like they've put a lot of thought into it. Ease of use. Colour coded Giving me social networks for my advantage | **Oasis** Is too much to read on a mobile Too much info all at once Cluttered Not quick Looks dated Not visually nice |
| | 2 | Warehouse | Full of choice | Relaxed | | |
| | 3 | Oasis | Unhappy | Unappeal | | |
| | 4 | Topshop | Wanted | Uninterested in design | | |
| 11 Trend Information | 1 | Next | Happy | Informed easily by the headings | **Next** Like how it flows So many choices in little space but not cluttered Lots of info but not too much, enlightened Like how the items are integrated Visually really nice | **River Island** Too simplistic Lack of effort Not enough choice Too influencing to trends by singling out looks Doesn't flow, lots of different things on one page |
| | 2 | River Island | Uninterested to look | Unbothered | | |
| | 3 | French Connection | Content to use | Put off by background | | |
| 12 Vouchers | 1 | Debenhams | Annoyed if I didn't have a code | Encouraged to use app if I had a code | **Oasis** Personalised Makes you feel important | **Warehouse** Too clinical You might have had a nice shopping experience but |
| | 2 | Warehouse | Anxious that have to enter card | OK | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | | | details first | | Encouraging<br>Gives examples of products<br><br>Uses emotion words<br><br>Sounds VIP | in the end they only want your details<br><br>Anxious<br>Should associate the product with money! |
| | 3 | H&M | Encouraged to use to get discount | Happy if wanted to get a bargain | | |
| | 4 | Oasis | Encouraged to shop | Important | | |
| 13<br><br>Incentives | 1 | Pull and Bear | Overwhelmed too much to focus on | Valued as a consumer | **Warehouse**<br><br>So much choice<br><br>Lovely colours<br>Coud save a lot of money<br><br>enthralling<br><br>Aestheticaly pleasing | **River Island**<br>Hardly anything visually to make you excited<br><br>Plain yet nice icons<br><br>**Pull and Bear**<br>Too much, not a single point to look at |
| | 2 | Warehouse | Excited to shop | Happy as so much choice | | |
| | 3 | H&M | Surprised | Visually Uninterested | | |
| | 4 | River Island | Unbothered as too plain | Uninterested to use | | |
| 14<br><br>Rewards | 1 | H&M | Excited to use | ?? | **H&M**<br><br>Lots of different offers<br>Exciting as linked to lots of clothing I want<br><br>Encouraging to use<br>Like the idea of getting a real reward | **Mango**<br><br>Fell unimportant<br><br>Not a reward<br><br>Wouldn't entice me<br><br>False advertising |
| | 2 | Mango | Patronised as not a reward | Uninterested | | |
| | 3 | French Connection | Interested in shopping | Excited | | |
| | 4 | Debenhams | Enticed to use this feature | Encouraged to use this rather than online store | | |
| 15<br><br>Discounts | 1 | Oasis | Visually Encouraged | Excited there's a sale | **Oasis**<br><br>Stylised<br>Not using as sale items, they are styling them up and showing they are stil important clothes<br>Lots of ideas of how to wear<br><br>Encouraged you to buy<br>Colourful, gives lots of options, visually drawing<br><br>Simple to use | **River Island Sale Page**<br><br>Search isnt narrow enough<br><br>Too many products and info<br><br>Like having the previous pricess<br><br>Nice divides<br><br>Visually nice |
| | 2 | River Island - Menu | Pleased | Content to use | | |
| | 3 | River Island - Sale Page | Pleased by prices | Informed by info given | | |
| | 4 | H&M | Enticed to see it | Satisfied | | |
| 16<br><br>Competitions | 1 | Mulberry | Uninterested as looks like a pop up | Happy gives you options | **Mulberry**<br>Gives enough information to decide to enter<br><br>Pop up style<br><br>Simple to use<br><br>Quick to enter<br><br>Visually pleasing | **Urban Outfitters**<br><br>Doesn't make enough fuss to make you feel excited<br><br>Looks like an every day offer<br><br>Unattractive<br><br>Unbothered<br><br>Might not notice it as blends in |
| | 2 | L.K.Bennett | Misled | Comforted | | |
| | 3 | Urban Outfitters | Unbothered | / | | |
| 17<br><br>Social Media | 1 | H&M iPad | Pleased options are there to use | Encouraged to try as looks simple to use | **H&M iPhone**<br>Like the save tool, good idea,<br><br>So many options<br><br>Makes it ideal | **French Connection**<br>Not enough options to encourage someone to buy<br><br>Eye catching icons<br><br>Not enough options and cant |
| | 2 | French Connection | Encouraged to do it as the icons stand out | Dissatisfied as not enough options | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | | | | | | email |
| | 3 | River Island | Satisfied as given enough options | Dissatisfied options are off the page | | |
| | 4 | H&M iPhone | Encouraged to use it more | Dissatisfied options are off the page | | |
| 18<br><br>Personalisation | 1 | ASOS Recommendations | Uninterested as I know what I want | Intruded | **ASOS Searches**<br><br>Feel helped<br>its more personal than the others<br><br>A lot of info yet specific to me<br><br>Clean, simple<br><br>Avoid overcomplicating<br>Like the automatic history option and save<br><br>Like how organised it is | **ASOS Recommendations**<br>Don't like alternative options as im already looking for something but theyre recommending other things,<br><br>bland<br><br>the alternatives are never what I was initially looking for<br><br>Too much info that I don't need |
| | 2 | ASOS Searches | Valued as theyre doing it for me | Calm as organised and not too much to look at | | |
| | 3 | ASOS Outfit Suggestions | Helped as thinking about bigger picture | Aided as helping you | | |
| | 4 | River Island | Happy it's a good idea | Overwhelmed by pictures and no info | | |
| **Interviewee Name: Rachel Rainer**<br>**Date: 12/05/2011** | | | | | | |
| Categorisation | 1 | ASOS | Interested in shopping | Captivated | **ASOS**<br>Lots of choices, bright, colourful, logical, well thought out, helpful, id be able to find something good so I trust in it. So many different options - sideways zoom, clever way to keep you using the app | **H&M**<br><br>Underwhelming, plain, confusing, lack of info, not thought out, like the choices, looks simple but confusing how to use it. Is it my facebook or theirs? Yet I like the social media intergration, gives you options, |
| | 2 | H&M | Confused | Addressed | | |
| 20<br>Merchandise<br><br>Categorisation | 1 | All Saints | Uninterested as nothing original | Underwhelmed | **Karen Millen**<br>Reconigses everyone is different, personal to you. Safe that the retailer thinking about me. Stand out. Hits you the white on black. Never seen it before, can put in your own size | **ASOS Refine**<br>Too much there<br>iphone needs to be quick and easy, this is making too much work so seems a contradiction, doesn't help you instantly, wants a lot of specific info, might get bored with it. Yet given a liot of choice which could be good, given all the options id want |
| | 2 | ASOS Sort By | Impressed by options | Helped | | |
| | 3 | ASOS Refine By | Daunted by amount of info | Faciliatated to use all options | | |
| | 4 | Karen Millen | Happy | Pleased | | |
| 21<br>Augmented Reality | 1 | Mango | Intrigued as want to play | Patronised 'heres a doll to play with' | **Mango**<br>Fun to use, like the idea of being able to put | **Ebay Fashion**<br>Easy to use really, hardly took any steps to do it, was a little bit |

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| | 2 | Ebay Fashion | Amazed - because it was something that I didn't know you could do. It was so clever to recognise your face. | Excited - because it could be adapted to deliver other things, other possibilities. | outfit together rather than being given stylwed outfits. Not seen before or used before. Yet model doesn't have my figure and I feel patronised like im dressing a doll! Pleasing to the eye, clean, simple, know how it works without info to explain. Prefer this as this was a lot more fun, being able to mix and match different items to see how the item would look with other items you could purchase. More thought put into it. | limited as not many options, but quite fun. A different way of shopping and a way retailer can put you inside what they want you to buy. If I really wanted something and I hadnt had the chance to see it in real life phyiscally, it might be the next best thing. It needs a little bit of work, it was fun but more fun than logical almost, needs a few little tweaks and improvements to make it something that you would use. |

**Interviewee Name** **Rachel Rainer**

**Date** **12/05/2011**

| Choice Set | | Brand | Adjectives Used | | Favourite App and Positive descriptions | Least Favourite App and Negative Descriptions |
|---|---|---|---|---|---|---|
| 1. Branding | | | | | **French Connection** | **River Island** |
| - Name | 1 | French Connection | Visually Pleased | Visually stimulated | Like the front page | Standard |
| - Sign | | | | | Doesn't say french connection | Not thought about it |
| - Design | 2 | H&M | Bored | Relaxed | Like the wording | Boring |
| - Colour | | | | | Like quirky photos | Just a girl and boy, not special |
| | 3 | River Island | Dissatisfied | Unexcited | Not typical | Unimaginative |
| | 4 | Hollister | Refreshed as its different | Intrigued by whats behind it | Fashion photo | Boring design<br>Unexciting |
| | 5 | Topshop | Ok | Uninspired by layout | **Hollister**<br>Really different | |
| | 6 | Mango | Relaxed | Pleased | Not typical | |
| 2. Branding | | | | | **French Connection** | **Warehouse** |
| Videos | 1 | Topshop | Bored | Uninterested | Unique | Dull |
| | 2 | French Connection | Excited | Intrigued by whats behind it | Striking<br>Image is quirky and unique | Unimaginative<br>Unclear that it's a video |
| | 3 | Warehouse | Underwhelmed | Bored | Video is unobvious<br>Catches your eye | |
| | 4 | H&M | Excited by its layout | Positive | | |
| 3. Branding | | | | | **H&M** | **Topshop** |
| Relationship | 1 | Topshop | Uninspired | Bored with Topshop | It would do the job if you wanted to get involved | Boring |
| Features | 2 | H&M | Happy | Intrigued to | Most relevant to how | Hasn't changed for a long time |

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| | | | | have a nosey | people are | |
| | | | | | | Layout is dull |
| | 3 | French Connection | Relieved by ease of use | Intrigued to click through more | **French Connection**<br>User friendly | Not amazing |
| | 4 | Oasis | Overwhelmed by too much info and reading | Uninspired | Simple<br>Not interested in celeb | |
| 4. Product Viewing - Videos | 1 | Very | Relaxed | Indifferent | **Warehouse**<br>Adventurous ,Different to what you usually see | **Very**<br>Boring |
| | 2 | Warehouse | Refreshed as its different | Flirty | | Plain |
| 5. Product Imagery | 1 | Very | Overstimulated by too much going on | Underwhelmed as not grabbed by it | **French Connection**<br>Clear | **Very**<br>Cheap |
| | 2 | Superdry | Depressed by drabness | Bored | Not over the top<br>Simple | Frantic |
| | 3 | French Connection | Excited to look at it | Calm | Clear<br>Big picture | |
| | 4 | Topshop | Frustrated as no prices | Annoyed as could be really nice | | |
| 6. Promotional Imagery | 1 | Pull and Bear | Playful | Inspired | **Pull and Bear**<br>Fresh | **H&M**<br>Cheap |
| | 2 | H&M | Uninspired | Annoyed by models heads cut off | Romantic<br>Playful | Boring |
| | 3 | All Saints | Tranquil | Jealous | | |
| | 4 | Zara | Aggravated by androgynous model used and doesn't relate to me | Unworthy of wearing these clothes | | |
| 7 IIT and Practical Product Information | 1 | River Island | Excited as such a good feel for the product | Frustrated as not quite enough info | **River Island**<br>If bigger, could have seen more details. | **Zara**<br>Not enough info to buy clothes |
| | 2 | Oasis | Less excited | Informed | Nice 360<br>Don't think its perfect | Want to know more detils<br>Like the design |
| | 3 | Zara | Annoyed cant get any information | Satisfied with the way it looks | Would be better if you could touch and zoom and pick it up | Oasis |
| | 4 | Very | Relaxed as easy to use | Adventurous by reading words that make you want to buy | | Forgettable<br>Not striking, nothing different |
| 8 Practical Services Information | 1 | Debenhams | Happy | Relieved | **All Saints**<br>Simple | **French Connection**<br>Cluttered |
| | 2 | French Connection | Overwhelmed | Annoyed as so much to read | Does the job<br>Obvious for the user | Unimaginative<br>Couldn't be bothered to read through |
| | 3 | All Saints | Happy | Relaxed | Nice Design<br>Easy to use | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | 4 | Mango | Confused | Frustrated as not easy to find what I want | | |
| 9<br>Style<br>Advice | 1 | River Island | Bored looking at it | Relived by ease of use | **Mango**<br>User friendly<br>Well thought out<br>Visuals nice | **Oasis**<br>I don't like celeb cuklture<br>Not interesting<br>Too celeb biased |
| | 2 | Warehouse | Relieved | Dissapointed as could be better | | |
| | 3 | Oasis | Bored | Annoyed by celeb styling | | |
| | 4 | Mango | Happy | Excited as would probably buy | | |
| 10<br>Social<br>Media Content | 1 | H&M | Excited by the way its done | Inspired by images and feeds | **H&M**<br>Real people - Not just sales people telling you what to wear<br>**Oasis**<br>Refreshing - isnt like youre being sold something<br>Looks high end, not just about fashion but art and culture | **Warehouse**<br>Dull<br>Outdated |
| | 2 | Warehouse | Bored | Uninspired | | |
| | 3 | Oasis | Inspired | Excited to read it | | |
| | 4 | Topshop | Dissapointed as look like its trying to get you to buy more | Bored | | |
| 11<br>Trend<br>Information | 1 | Next | Happy | Neutral | **French Connection**<br>Like how you can choose the individual products<br>More information | **Next**<br>Trying to look like a magazine but isnt<br>Unexciting<br>About making money<br>Less explanation of the trends |
| | 2 | River Island | Happy | Blasé | | |
| | 3 | French Connection | Happy | Satisfied | | |
| 12<br>Vouchers | 1 | Debenhams | Bored | Uninspired | **Oasis**<br>Nice to look at<br>Simple<br>Clear<br>Design has been considered | **Warehouse**<br>Aggressive<br>Scary as not sure 100% what going on |
| | 2 | Warehouse | Scared that might not get discount | Bored | | |
| | 3 | H&M | Excited | Intrigued to have a nosey | | |
| | 4 | Oasis | Happy | Willing to use it | | |
| 13<br>Incentives | 1 | Pull and Bear | Excited as more visual and persuasive to buy | Relaxed | **Pull and Bear**<br>Larger likelihood that I will buy<br>See more clothes and likely to click through due to interest<br>More visual<br>See the clothes straight away<br>So simple | **River Island**<br>Uninspiring<br>Dull<br>Not visually stimulating<br>No clothes |
| | 2 | Warehouse | Overwhelmed | Annoyed | | |
| | 3 | H&M | Excited by function | Unexcited by design | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | 4 | River Island | Bored | Unincluded to buy something | | |
| 14<br>Rewards | 1 | H&M | Priveliged | Intrigued to find out more | **French Connection**<br>Simple to find out what they are<br>Looks nice<br>Nice that you get exclusives | **Mango**<br>Visually dull<br>Ideas are dull<br>Not thought out<br>You expect this anyway<br>Lack of confidence of why would I need this? |
| | 2 | Mango | Unconfident of why would I need an exchange? | Irritated that that's meant to be a reward | | |
| | 3 | French Connection | Incentivised to buy from here | Tempted | | |
| | 4 | Debenhams | Really Happy about free delivery | Frustrated as not much effort has been put in | | |
| 15<br>Discounts | 1 | Oasis | Intrigued | Confident | **River Island Sale Page**<br>Clear<br>Doesn't alter the way you have to shop<br>No faff<br>Clearly can see items<br>More likely to buy from this | **River Island Menu**<br>Unimaginative<br>Too money focused<br>Annoying |
| | 2 | River Island - Menu | Intimidated | Forced | | |
| | 3 | River Island - Sale Page | Relaxed | Persuaded without being forced | | |
| | 4 | H&M | Intimidated | Forced | | |
| 16<br>Competitions | 1 | Mulberry | Intrigued | Scared to enter details | **Mulberry**<br>Good deal<br>Not a great design - just seems worthwhile<br>to enter | **Urban Outfitters**<br>Too good to be true<br>Would stay well clear<br>Scared of people getting my email address<br>Looks really dodgy, cheap set up as a scam |
| | 2 | L.K.Bennett | Dispondent | Scared | | |
| | 3 | Urban Outfitters | Disgusted | Scared | | |
| 17<br>Social Media | 1 | H&M iPad | Neutral | | **H&M ipad and French Connection**<br>H&M ipad- prefer look<br>H&M iPhone - better for usage<br>can save image - useful, advantage, handy<br>Simple to use | **River Island**<br>Logos arnt on the page<br>Probably would think anout it<br>Uninventive |
| | 2 | French Connection | Neutral | | | |
| | 3 | River Island | Neutral | | | |
| | 4 | H&M iPhone | Neutral | | | |
| 18<br>Personalisation | 1 | ASOS Recommendations | Bored by simple layout | Pleased visually | **ASOS Outfit Suggestions**<br>Like the idea of being given accessories. Gives ways for you to make an outift. Good link selling. Gives all types of accessories. Good layout. Id use this. Well laid out. Logical. Can pick a garment then pick the accessories. | **ASOS Searches**<br>Plain. Dissapiinting. Not much visual,. Id rather see an example of something. I think the idea is good but if youre not interested in the first place, it's a waste of time later. Lack of visuals |
| | 2 | ASOS Searches | Dissapointed as look like its trying to get you to buy more | Bored | | |
| | 3 | ASOS Outfit | Happy | Trustful that | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | | Suggestions | | they've made an outfit for you | | |
| | 4 | River Island | Happy to look at | Pleased | | |
| 19<br><br>Categorisation | 1 | ASOS | Positive | Confused by Images and prices | **ASOS**<br><br>Like the idea that you can change how many thumbnails on a page. I like how you can see outfit by outfit horizontally. Can take one image at a time and look at it. Sometimes overwhelming seeing so many on a page, so nice that you can reduce the page. Colourful items on the page, overwhelms. Mix of items, no uniformity. A lot to take in at once. More visual. | **H&M**<br><br>Not something id be interested with. I don't use lookbook, I don't like hashtags. I rarely use social networks. If im interested, id look myself, I don't want new things pushed in my face. Not very specific. Waste of time. Cluttering the app. Don't want to be dictated to and pressured into looking at something |
| | 2 | H&M | Disinterested | Pressured | | |
| 20 | | | | | **ASOS Refine By**<br><br>Like the format, its point by point, can pick a size, colour and then a price. Logical format, step by step. Very specific. Would narrow down exactly what I wanted. Very specific, ideal if youre going somewhere and you need a specific garment.<br><br>**Karen Millen**<br><br>Like how you can pick a full outfit by size. Nice how you wont be dissapointed by out of stock items. Options to have close sizes also. Logical. Reliable, as wont be dissapointed. It forwarns you. Wont be let down. | **All Saints**<br><br>Can be specific and bring out key words. nice that gives you the price, high to low without specifying that, but its empty looking but leaves it as key points. Does the job but wouldn't be too fussed about it. Id like to see a modelled view. Id like to narrow down the search. Plain, Not visual. |

**Interviewee Name: Heather Havlin**
**Date: 13/05/2011**

| | | | | | | |
|---|---|---|---|---|---|---|
| Merchandise<br><br>Categorisation | 1 | All Saints | Neutral | Blase | | |
| | 2 | ASOS Sort By | Frustrated by scroll format | Happy by categories | | |
| | 3 | ASOS Refine By | Happy to use | Confident using | | |
| | 4 | Karen Millen | Trustful of app and lack of dissapointment | Reliant that wont be let down | | |
| 21 | 1 | Mango | Intrigued | Let down | **Mango** | **Ebay Fashion** |

| | | | | | | |
|---|---|---|---|---|---|---|
| Augmented Reality | | | | | Its every girls dream to style a model. Quite narrow as shes slim and blonde. People ant like that. The skintones and hair, wont all look that way. Deceiving. Doesn't give many options. Like the idea of dressing a model. Would be good to change hair, eyes, colour to make you. More realistic then. Could be made better or more filter options for sizes. Room for improvement. | Epic. Fun. Interactive. Hands on. Anyone could use it. Not complicated. As real as being in an actual shop. People spend a lot on glasses -don't want to get wrong thing. Suitable for males and females. Id use this as a joke. Find it fun and would potentially think about finding the glasses in a shop. Enticing me in and Great way of grabbing peoples attention. Lighthearted. Universal use. Simple. Childish. Humerous. More realistic. |
| | 2 | Ebay Fashion | Cheerful | Amused | | |

**Interviewee Name** **Heather Havlin**

**Date** **13/05/2011**

| Choice Set | | Brand | Adjectives Used | | Favourite App and Positive descriptions | Least Favourite App and Negative Descriptions |
|---|---|---|---|---|---|---|
| 1. Branding<br><br>- Name<br>- Sign<br>- Design<br>- Colour | 1 | French Connection | Content | OK | **Topshop**<br>You know what youre getting<br>Trusted<br>Bias felt | **Hollister**<br>Confusing<br>Uninformative<br>Wouldn't use<br>Don't know what it is as no brand name,<br>Cant tell what the clothes look like |
| | 2 | H&M | Informed by trend | Nonplussed | | |
| | 3 | River Island | Slightly excited | Slightly interested | | |
| | 4 | Hollister | Confused | Annoyed | | |
| | 5 | Topshop | Happy | Interested to look further | | |
| | 6 | Mango | Intrigued | Excited that they may have something I want | | |
| 2. Branding<br><br>Videos | 1 | Topshop | Informed by desciption | Happy | **H&M**<br>Informative<br>Aesthetically Pleasing<br>Bigger images so can see them better<br>as there are no play buttons | **French Connection**<br>Don't know the video content or length<br>Looks nice but doesn't say what its about |
| | 2 | French Connection | Pleased vidually | Annoyed as doesn't say what its about | | |
| | 3 | Warehouse | Less informed | Content with it | | |
| | 4 | H&M | Informed by views and length | Excited that they may have something I want | | |
| 3. Branding<br><br>Relationship | 1 | Topshop | Happy | Content with it | **Topshop**<br>Simple | **Oasis**<br>Lots of info to take in |

| | | | | | | |
|---|---|---|---|---|---|---|
| Features | 2 | H&M | Nonchalent | Indifferent | Im in control of what I want to view | Wordy |
| | 3 | French Connection | Slightly interested | Slightly Excited | | |
| | 4 | Oasis | Negative | Unimpressed | | |
| 4. Product Viewing - Videos | 1 | Very | Excited | Interested to look further | **Very - if wanting to view one dress**<br>Simple, yet didn't show all of the dress much.<br>Prefer this one though | **Warehouse**<br>Really long. Fashionable |
| | 2 | Warehouse | Calm due to the music | Bored as quite long | Yet could have been netter | Lots of different clothes, more expensive looking |
| 5. Product Imagery | 1 | Very | Confused as too much going on | Put off | **Topshop**<br>Simple | **Very**<br>Too much |
| | 2 | Superdry | Uninterested | Uninspired | Clear | The star ratings are unnecessary - I don't care what other people think<br>Harder to view products as so small |
| | 3 | French Connection | Interested to look at it | Intrigued to use it | | |
| | 4 | Topshop | Interested to look at it | Appeal | | |
| 6. Promotional Imagery | 1 | Pull and Bear | Nostalgic | Calm by setting | **Pull and Bear**<br>Interesting | **Zara**<br>Dark background |
| | 2 | H&M | Confused as half a page cut off and heads | Unkeen | Everyday settings<br>Different images and background | Too simple |
| | 3 | All Saints | Slightly interested | Neutral | | Boringly simple<br>Don't like the model - androgynous |
| | 4 | Zara | Dislike | Dissapointed looking at it | | |
| 7 IIT and Practical Product Information | 1 | River Island | Positive | Interested to look further | **River Island**<br>Informative as could see the whole shoe | **Zara**<br>Didn't know how to find the other views |
| | 2 | Oasis | Positive | Informed as good amount of info | Simple<br>Uncluttered - just a shoe no foot | No information on it<br>Not persuaded by it |
| | 3 | Zara | Silly as didn't notice the page turn feature | Interested once I understand how to use it - needs a note to tell you how to use it | | Unclear<br>Needs wording on the corner to let you know how to use it |
| | 4 | Very | Very informed | Persuaded by wording and style advice, less effort for user | | Needs more product info |
| 8 Practical Services Information | 1 | Debenhams | Happy | Confused about content of each section | **All Saints**<br>Clear | **French Connection**<br>Could be a lot shoirter |
| | 2 | French Connection | Overwhelmed by a lot of info | Negative | Simple | Too m uch info<br>Cluttered |

| | | | | | | |
|---|---|---|---|---|---|---|
| | 3 | All Saints | Happy | Understanding | | Too much for a small screen<br>Unnecessary |
| | 4 | Mango | Less Happy | Annoyed as want to see other things | | |
| 9<br>Style<br>Advice | 1 | River Island | Interested | Assisted | **River Island**<br>Simple<br>Clear<br>Straight Forward<br>Not trying to get you to watch a video | **Oasis**<br>Have to read a lot<br>Not mnay pictures |
| | 2 | Warehouse | Annoyed as don't want to watch a video to get advice | Time poor as time consuming | | |
| | 3 | Oasis | Unbothered to read it all | Indifferent | | |
| | 4 | Mango | Negative | Annoyed to go through such a long process | | |
| 10<br>Social<br>Media Content | 1 | H&M | Confused | Uninterested as not for me | **Warehouse**<br>Visual and informative<br>Little bit of text then images | **Oasis**<br>I don't rad blogs<br>More for people who are interested in blogs<br>Niche<br>Uninteresting as im not into fashion |
| | 2 | Warehouse | Interested | Informed by lots of info | | |
| | 3 | Oasis | Bored | Uninterested | | |
| | 4 | Topshop | Interested as can pick out things you want to know about | Clarified | | |
| 11<br>Trend<br>Information | 1 | Next | Uninterested as looks aimed at older market | Dislike | **River Island**<br>Simple<br>Clear<br>Straight Forward<br>Control of what you want to look at<br>Not as much going on | **French Connection**<br>Too detailed<br>Unnecessary<br>Too focused on the item<br>Very specific to a garment rather than the overall style |
| | 2 | River Island | In control | Positive | | |
| | 3 | French Connection | Annoyed you have to trawl through so much info to find a piece of relevance | Bored by lots of info | | |
| 12<br>Vouchers | 1 | Debenhams | OK | Happy getting discounts | **H&M**<br>Exciting shaking your iphone<br>fun<br>Get a discount just for shaking | **Warehouse**<br>Id be confused and would think im not getting a voucher<br>Like the design of the card<br>Nice to lookat<br>Payment first is off putting |
| | 2 | Warehouse | Confused that its asking for payment | Annoyed | | |
| | 3 | H&M | Happy | Excited that I have a voucher | | |
| | 4 | Oasis | Happy | Interested to browse with code | | |
| 13<br>Incentives | 1 | Pull and Bear | Interested to see what else I could buy | Unhassled | **River Island**<br>Simple<br>Effective<br>Clear<br>Informative<br>Helpful | **Warehouse**<br>So much going on<br>What do I look at first |
| | 2 | Warehouse | Confused by too much going on | Dislike overall design | | |
| | 3 | H&M | Informed | Thankful theyre letting me know | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | 4 | River Island | Informed as know whats going on | Clarified | Usefeful things such as free delivery | |
| 14<br>Rewards | 1 | H&M | Informed as tells you what to do | Positive towards it | **Debenhams**<br>Good deal<br>Cutting down costs for the consumer | **Mango**<br>Not rewarding<br>Boringly simple<br>Not enticing<br>Expect this |
| | 2 | Mango | Annoyed | Dissapointed by awful reward | | |
| | 3 | French Connection | Interested in the exclusives | Annoyed cause I could just get this on the web | | |
| | 4 | Debenhams | Happy | Great | | |
| 15<br>Discounts | 1 | Oasis | Interested to find out whats 50% off | Dislike design | **River Island Menu**<br>Effective<br>Know whats going on<br>Simple<br>Straight to the point | **River Island Sale list**<br>Long<br>Got to find the sale yourself<br>Not in massive letters<br>Would rather not have to go through so many items<br>Like the before and after prices |
| | 2 | River Island - Menu | Informed by sale sign | Happy they've told you | | |
| | 3 | River Island - Sale Page | Dissapointed theres so many items to look through | Overwhelmed by amount | | |
| | 4 | H&M | Annoyed it doesn't say % | Positive theres a sale | | |
| 16<br>Competitions | 1 | Mulberry | Happy as like competitions | Interested to enter | **Mulberry**<br>Obvious<br>Clear<br>Shows what you can win and how to enter | **Urban Outfitters**<br>Looks fake<br>Doesnt show price<br>Spam looking<br>Untrusting |
| | 2 | L.K.Bennett | Less interested | Dissapointed as cant see what youre winning | | |
| | 3 | Urban Outfitters | Untrusting | Uninterested | | |
| 17<br>Social Media | 1 | H&M iPad | Understanding of whats happening | Unpressured to do it | **H&M iPad**<br>Simple<br>Don't have to go searching<br>Its on the page<br>Doesn't stand out or take away from page<br>Fits with the colour scheme<br>Not overpowering | **French Connection**<br>Overpowering<br>Massive icons<br>Could be smaller at bottom<br>Tacky icons |
| | 2 | French Connection | Put off products by icons | Dislike | | |
| | 3 | River Island | Clarified | Unpressured | | |
| | 4 | H&M iPhone | Clarified | Unpressured | | |
| 18<br>Personalisation | 1 | ASOS Recommendations | Happy with overall | Excited as enticing | **ASOS Outfit Suggestions**<br>Really like, giving additional options on how to style. Really like the design. Simple, efficient, straight to the point, clean cut,. Desirable | **ASOS Recommendations**<br>All the others have a customer service element, this one lacks tailoring. Generic. Nothing specific to search. Lack of info. Design is simple, Efficient |
| | 2 | ASOS Searches | Overjoyed | Satisfied | | |
| | 3 | ASOS Outfit Suggestions | Excited | Motivated to buy more | | |
| | 4 | River Island | Contented | Reassured | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| 19<br>Categorisation | 1 | ASOS | Excited | Encouraged to flick through | **ASOS**<br>More images. So many ways to interact with it. Makes me feel motivated to use it. Simple. Nice. Nothing in background. Clothes stand out. Aspirational. Very functional. I feel special. Customise to my preference | **H&M**<br>Basic Design. Simple. Not animated. Boring, generic. Basic function. Reading and seeing what I want. Feeds from different social media areas are often the same |
| | 2 | H&M | Happy with personalisation | Inspired by lookbook | | |
| 20<br>Merchandise Categorisation | 1 | All Saints | Excited | Inspired | **ASOS Refine By**<br>Slide bar is nice to use on pricing. Most motivated to use this one. Design is practical, simple, easy. A whole new level. Good visibility. | **ASOs Sort by**<br>Good but nothing new. Doesn't add to customer experience. Very busy. Oo much going on. Might confuse me. Simple. Standard now. Helpful. Not a great customer experience |
| | 2 | ASOS Sort By | Satisfied as so helpful | Unsatisfied as nothing new | | |
| | 3 | ASOS Refine By | Excited thatr I can customise | Satisfied as can find exact product | | |
| | | | Happy with | Unsatisfied with worrying about ze | | |
| 21<br>Augmented Reality | 1 | Mango | Excited | Inspired | **Ebay**<br>Joyful. Fun. Humorous. Same time I like it. Really functional. Comical. Would be more effective as really glasses rather than cartoon. Unique. Wouldn't use it to shop, but if the products were real images would be m,uch better. Cartoons look comical. Can customise it more. Customise it for everyone. The photo of you is a good technique. | **Mango**<br>Overll it is desirableto style the outfit, yet I feel put off as model doesn't look like me. Not as personalised as id like it to be. Would be good to select a model to match you, skin tone, colour, hair colour. |
| | 2 | Ebay Fashion | Amused | happy | | |

**Interviewee Name: Danielle Southcote-Want**
**Date: 13/05/2011**

| | |
|---|---|
| **Interviewee Name** | **Danielle Southcote want** |
| **Date** | **13/05/2011** |

| Choice Set | | Brand | Adjectives Used | | Favourite App and Positive descriptions | Least Favourite App and Negative Descriptions |
|---|---|---|---|---|---|---|
| 1. Branding<br>- Name<br>- Sign<br>- Design<br>- Colour | 1 | French Connection | Confused | Irritated | **River Island**<br>Straight to the point<br>Well categorised<br>Inclusive<br>Self explanatory<br>Simple | **Mango**<br>Doesn't says its mango<br>Relies heavily on Celebrity not on the point of the app |
| | 2 | H&M | Happy | Informed | | |
| | 3 | River Island | Satisfied I know what to do | Pleased | | |

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|---|---|---|---|---|---|---|
| | 4 | Hollister | Confused as don't understand it | Uninformed | Directs you where to go. More inclusive of both men and women | |
| | 5 | Topshop | Satisfied by list format | Confused by links | | |
| | 6 | Mango | Bored | Dissatisfied | | |
| 2. Branding Videos | 1 | Topshop | Content that I know where to do for what I need | Happy to use | **Topshop**<br>Informative<br>Makes me want to watch the videos<br>Tells you the video content, quick to find and watch<br>You know where to go | **French Connection**<br>Seems illusive<br>Not sure what its about<br>Too artistic for a high street website |
| | 2 | French Connection | Unhappy | Annoyed as seems pretentious | | |
| | 3 | Warehouse | Indifferent | Less informed by content | | |
| | 4 | H&M | Encouraged to use | Happy with it | | |
| 3. Branding Relationship Features | 1 | Topshop | Valued as personalised | Encouraging to use | **Topshop**<br>Like the layout<br>Simple<br>Categorises ebverything<br>Personal<br>Like your inbox<br>Creates psuedo personal link | **H&M**<br>Boring<br>Specific<br>Not talking directly to you<br>Not personal, very general!<br>Everyone has already seen the social feeds |
| | 2 | H&M | Indifferent | Discouraged to explore further | | |
| | 3 | French Connection | Engaged by info | Happy | | |
| | 4 | Oasis | Comforted by magazine layout | Engaging as talking directly to you | | |
| 4. Product Viewing - Videos | 1 | Very | Bored | Distracted by the music | **Warehouse**<br>Engaging<br>Informative | **Very**<br>Simple<br>Boring |
| | 2 | Warehouse | Jealous as want all the clothing | Amused by dancing | | |
| 5. Product Imagery | 1 | Very | Overwhelmed by amount of info | Confused by the info | **Superdry**<br>Informative<br>Well set out<br>Better designed | **Very**<br>Overwhelming<br>Too much info<br>Not bothered about reviews<br>Pictures arnt as good<br>Doesn't tell me what I want to know or what the<br>dresses looks like |
| | 2 | Superdry | Pleased as so sample | Informed as can see dress and price | | |
| | 3 | French Connection | Underwhelmed | Indifferent | | |
| | 4 | Topshop | Less informed as less info | Happy with layout | | |
| 6. Promotional Imagery | 1 | Pull and Bear | Indifferent | Bored | **All Saints**<br>Simple<br>Artistic<br>Arty image<br>Presents clothes in a nice way | **Pull and Bear**<br>Cluttered<br>Pointless<br>Pictures are lost as theyre abit small |
| | 2 | H&M | Pleased by colours and images | Content by it | | |
| | 3 | All Saints | Happy | Informed by way its presented | | |

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|---|---|---|---|---|---|---|
| | 4 | Zara | Confused as colour schemes arnt the same | Bored by it | | |
| 7 IIT and Practical Product Information | 1 | River Island | Content that I know where to do for what I need | Happy | **River Island**<br>Simple<br>Effective<br>Did the job it was supposed to do<br>Ample<br>Gives everything<br>Makes it point<br>No pressure to buy | **Zara**<br>In effort to be fancy, its lost sight of its actual purpose.<br>Boring<br>Dissapointing info |
| | 2 | Oasis | Unconfident as only pictures, cant see it moving | Dissapointed in tools offered | | |
| | 3 | Zara | Unimpressed as trying to be too fancy and failing to give you what you need | Conflicted as images are good | | |
| | 4 | Very | Satisfied | Pleased by it | | |
| 8 Practical Services Information | 1 | Debenhams | Happy as its simple and informative | Confident if I needed to use it | **All Saints**<br>Really helpful, list of everything<br>Isnt an overwhelming amount<br>Easy to read, easy set out<br>Colour is nice<br>Simple B+W | **Mango**<br>Pretentious<br>Would put me off<br>Undervaluing |
| | 2 | French Connection | Intimidated | Overwhelmed by info | | |
| | 3 | All Saints | Confident as informative | Satisfied | | |
| | 4 | Mango | Confused | Undervalued that app thinks its better than me | | |
| 9 Style Advice | 1 | River Island | Excited by mix and match option | Confident in product by options | **River Island**<br>Really like the layout<br>Simple<br>Clear<br>Exciting<br>Gives option to make the outfit your own<br>Persuades me to look and buy | **Warehouse**<br>A lot of hard work<br>Couldn't be bothered trawling to get advice<br>Dictating to you<br>Have to look at a video |
| | 2 | Warehouse | Confused as not as simple | Controlled and dictated to | | |
| | 3 | Oasis | Comforted by magazine layout | Valued as someones written to their customer | | |
| | 4 | Mango | Pleased by idea | Controlled as trying to shoebox you too much | | |
| 10 Social Media Content | 1 | H&M | Overwhelmed as too many different things in one page | Confused by it | **Warehouse, Oasis, Topshop**<br>All so different<br>All give just enough info but not too much<br>All set out simply - Inviting you to look yourself<br>Oasis - comforting as like a magazine<br>simple but lots of info<br>All the same topic, so better | **H&M**<br>Useless snippets of info<br>Not as informative<br>Tries to pigeon hole its consumer by thinking they use social networks |
| | 2 | Warehouse | Invited to look further | Inquisitive | | |
| | 3 | Oasis | Comforted by magazine layout | Happy to read it | | |
| | 4 | Topshop | Comforted by email inbox layout | Satisfied | | |
| 11 Trend | 1 | Next | Pleased by layout | Informed and excited to go shopping | **Next**<br>Really positive | **French Connection**<br>Boring |

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| Information | 2 | River Island | Satisfied with amount of info | Less informed | Too the point<br>Layout makes fashion seem more achieveable - groups everything together | Not as informative<br>Quite specific |
| | 3 | French Connection | Less satisfied | Bored | Uses simple words and just enough info | Too much info<br>Informative |
| 12<br>Vouchers | 1 | Debenhams | Impressed by functionality | Content and looked after | **Debenhams**<br>Simple<br>Informative<br>Doesn't overhwhelm you with what promotions are on<br>Makes it seem that they care. | **Oasis**<br>Boring<br>A lot of info, might miss it |
| | 2 | Warehouse | Pleased by layout | Undervalued by asking for card | | Cluttered |
| | 3 | H&M | Amused by it | Excited to shake the phone | | Not as simple<br>Like how it gives you the code |
| | 4 | Oasis | Confused by clutter | Informed by info | | Tells you whats available |
| 13<br>Incentives | 1 | Pull and Bear | Creative with ideas | Unpressured to buy more | **River Island**<br>Simple<br>Informative<br>Feel like company is interested in getting me the best value<br>Can look at one deal separately<br>Tells you the promotions right now | **Warehouse**<br>Too cluttered<br>Too much info |
| | 2 | Warehouse | Overwhelmed as too much info | Confused too much | | Boring to read all<br>Like how it tells you all of the offers |
| | 3 | H&M | Informed by info | Unpressured, just informing you | | |
| | 4 | River Island | satisfied by list of promotions | Looked after | | |
| 14<br>Rewards | 1 | H&M | Excited by offers as don't know what youll get | Superior and exclusive | **H&M**<br>Fun<br>Interactive<br>Exclusive<br>Like the interactive shake feature | **Debenhams**<br>Dull<br>not well set out |
| | 2 | Mango | Bored b y design | Confused by info | | Not well designed |
| | 3 | French Connection | Bored | Unbothered | | Boring<br>Underwhelming |
| | 4 | Debenhams | Underwhelmed | Undervalued yet feel like I should be happy with it | | Still have to collect items from store, so let down |
| 15<br>Discounts | 1 | Oasis | Satisfied by level of info | Pleased by design | **Oasis**<br>Looks like values clothes and customers<br>Most sale products get forgotten about, yet are still fashion | **River Island Menu**<br>Boring |
| | 2 | River Island - Menu | Informed by info | Indifferent | | Just sale on, that's all theyre telling you<br>Too the point |
| | 3 | River Island - Sale Page | Pleased | Excited to shake the phone | | Fell that I know whats going on |
| | 4 | H&M | Informed by info | Indifferent | | |
| 16 | 1 | Mulberry | Encouraged to | Excited as | **Mulberry** | **Urban Outfitters** |

| | | | | | | |
|---|---|---|---|---|---|---|
| Competitions | | | use | seems more achievable | Exciting | Boring |
| | 2 | L.K.Bennett | Reticent not as encouraged | Less engaged | Simple<br>Shows prizes | Cluttered<br>Time consuming |
| | 3 | Urban Outfitters | Misled by it | Discouraged to explore further | Seems achievable<br>Seems simple to enter | Don't want to have to keep clicking on links<br>Not easy and quick |
| 17<br>Social Media | 1 | H&M iPad | Confused as wouldn't send | Indifferent | **French Connection**<br>Buttons look like theyd take you right there | **H&M iPad**<br>Boring |
| | 2 | French Connection | Happy to use | Encouraged to use | Wouldn't hesitate to use Symbols in colour and bold/ | Buttons arnt highlighted<br>Less encouraged to use |
| | 3 | River Island | Happy towards it | Willing to use it | Yet no email option | |
| | 4 | H&M iPhone | Halped by wording | Looked after | | |
| 18<br>Personalisation | 1 | ASOS Recommendations | Forced into buying more things | Irrelevant to me | **ASOS Outfit Suggestions**<br>Like the completing look aspect, might not necessarily buy things yet gives you a better informed idea of how to complete the look. Like it yet would prefer it down the side like websites. Could be useful to have the styled image or image of product next to it to demonstrate. | **ASOS Recommendations**<br>Not useful<br>Recommending more clothes rather than accessories for what youre buying. Want to buy that one item and accessoriese it, rather than lots of outfits. Not a fan. Forcing you into buying more things. Going off what you've looked at rather than what you want so its irrelevant. |
| | 2 | ASOS Searches | Informed | Happy as useful | | |
| | 3 | ASOS Outfit Suggestions | Informed | Happy | | |
| | 4 | River Island | Happy | Addressed | | |
| 19<br>Categorisation | 1 | ASOS | Valued as personalised | Informed | **ASOS**<br>Really interactive. Useful. Small images on a phone so this is useful to have a choice of how you view. Thought about how you want to view it. Horizontal aspect is good. Gives a better view. Like how they are using feature sof the phone into the app such as horizontal viewing. Can get better overview of details. | **H&M**<br>Quite good. Interactive. Could be complicated. Not as many people are on twitter and lookbook though. Good yet would need to know how to use it. I wouldn't use it. |
| | 2 | H&M | Confused | Alienated | | |
| 20 | 1 | All Saints | Happy as so | Contented | **ASOS Sort By** | **ASOS Refine by** |

| | | | | | | |
|---|---|---|---|---|---|---|
| Merchandise Categorisation | | | simple | | Like viewing prices low to high. Its the first thing I got to when shopping online for nothing in particular. Can see price range. Like how you see the clothes. Like how you can scroll through the list. Gives me more indpendance and control over it. Not too fussy. Not confusing. Not too much choice. Clear | Too confusing. Too much. Clear list though. Not too demanding. Boring design. Not as simple. A bit confusing. You might not know what you want. Like price scale. Forces you to search and restricts you. |
| | 2 | ASOS Sort By | Positive | Clear | | |
| | 3 | ASOS Refine By | Restricted | Selectively Content | | |
| | 4 | Karen Millen | Happy at simplicity | Generally positive | | |
| 21 | | | | | **Mango** | **Ebay Fashion** |
| Augmented Reality | 1 | Mango | Excited to use it | Contented as so simple | Like interactivity. Fell in control. Makes you feel creative. Better than being recommended products. Simple. Does what it says. Easy to understand. Can see what it looks like on. | Funny. Doesn't seem useful. Would rather try on in real life. Not overly useful.Impressive design. Not in best stage yet. Useful for an idea. Would go into the shop before buying. Use it for fun, not for shopping. |
| | 2 | Ebay Fashion | Amused | eutral and wouldn't use | | |

**Interviewee Name: Charlie Bracher**
**Date: 17/05/2011**

**Interviewee Name** **Charlie Bracher**

**Date** **17/05/2011**

| Choice Set | | Brand | Adjectives Used | | Favourite App and Positive descriptions | Least Favourite App and Negative Descriptions |
|---|---|---|---|---|---|---|
| 1. Branding | | | | | **River Island** | **Topshop** |
| - Name | 1 | French Connection | Jealous of images | Unhappy towards usability | Nice and simple | Too many clothes on model, overfaced |
| - Sign | | | | | Obvious to use icons | Too many options |
| - Design | 2 | H&M | Happy as can afford this | At ease to use | Icons are easy | **Hollister** |
| - Colour | | | | | | Overfaced by logo |
| | 3 | River Island | Happy as nice and simple | At ease to use | | Nice and simple |
| | 4 | Hollister | Indifferent | | | Colours fit Hollister |
| | 5 | Topshop | Overfaced by image and options | Neutral and unimpressed | | |
| | 6 | Mango | Confused as needs more obvious wording | Happy to use | | |
| 2. Branding | | | | | **Topshop and H&M** | **French Connection** |
| Videos | 1 | Topshop | Happy to use | Satisfied as so easy to use | Easy to use | No idea of content |
| | 2 | French Connection | Confused about video content | Happy as so easy to use | Obvious what im watching<br>Small description, large image | Fitting design colours and style<br>Easy to use and simple |

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| | 3 | Warehouse | Happy with descriptions | Satisfied with professionalism | Like length note on H&M | |
| | 4 | H&M | Happy with layout | Included by view count | | |
| 3. Branding<br>Relationship<br>Features | 1 | Topshop | Overfaced by too much info | Dissapointed as impersonal | **French Connection**<br>Clear<br>Too the point<br>Need more info<br>Obvious what it is<br>Nicely done | **Topshop**<br>Too much info<br>**H&M**<br>Impersonal<br>Irrelevant<br>No need as already seen elsewhere |
| | 2 | H&M | Unbothered | Unimpressed | | |
| | 3 | French Connection | Happy with design and content | Satisfied with it | | |
| | 4 | Oasis | Happy with option | Dissapointed by blandness and in the brand | | |
| 4. Product Viewing -<br>Videos | 1 | Very | Uncomfortable as so sexual | Indifferent to product | **Warehouse**<br>Fresher, more outfit<br>Easier music to watch, magazine style setting, music is a lot less intense, bright | **Very**<br>Sexual the way the model it. Uncomfotable to watch, wasn't useful as cant imagine myself in the dress as being modelled. Don't like modelled dresses<br>Closed in, 1 outfit, 1 setting, darker |
| | 2 | Warehouse | At ease to watch | Happy by brightness | | |
| 5. Product Imagery | 1 | Very | Dissatisfied | Unimpressed | **Topshop**<br>Clear No prices<br>Simple<br>Satisfying<br>No model | **Very**<br>Pictures are too small<br>Too much irrelevant info<br>**French Connection**<br>Have to flick through, takes ages<br>Although nice amount of into<br>A lot to look at, too much effort goes into it to look at it |
| | 2 | Superdry | Unhappy | Indifferent | | |
| | 3 | French Connection | Unhappy as only one image | Confused by the buttons at the top | | |
| | 4 | Topshop | Confused at no prices | Satisfied by simpleness | | |
| 6. Promotional<br>Imagery | 1 | Pull and Bear | Satisfied as nice like a magazine | Happy | **Pull and Bear**<br>Nice pictures<br>Like a magazine<br>Like how its full<br>Nice | **All Saints**<br>One lone picture<br>Other similar dresses below Doesn't show much of the garment |
| | 2 | H&M | Annoyed as heads are chopped off | Unhappy as not many pictures | | |
| | 3 | All Saints | Unhappy there is only one image | Confused as not styles completely | | |
| | 4 | Zara | Neutral | Satisfied | | |
| 7 IIT and<br>Practical<br>Product | 1 | River Island | Clear in what im buying | Happy as getting enough info | **River Island**<br>Easy to use<br>Like the 360 | **Very**<br>Like zoom although pixelated<br>Not the best photo |
| | 2 | Oasis | Happy can see the | Relaxed to view | | |

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| Information | | | product so close | and use Oasis | Clear cut - would be better with a zoom and to stop the 360 and move it yourself | Doesn't really show dress |
| | 3 | Zara | Unhappy as lack of info | Unsatisfied | **Oasis**<br>Like the zoom | More about the model<br>**Zara** |
| | 4 | Very | Overwhelmed with info | Unimpressed by images, don't make me want to buy | Clean cut | Faff to use, flicking page back<br>Unprofessional staging, unnatural, can tell the fabric from images, don't like going back and forth to find images, heads chopped off |
| 8<br>Practical<br>Services<br>Information | 1 | Debenhams | Confused about what is inside each button | Dissapointed ddidnt put more buttons | **All Saints**<br>Clear<br>Easy to use | **Mango**<br>Dull<br>Lack of info |
| | 2 | French Connection | Overfaced | Confused about why didn't categorise each section | | |
| | 3 | All Saints | Happy with how many categories | Dissapointed it isnt colourful | | |
| | 4 | Mango | Unhappy with little info | Dissapointed | | |
| 9<br>Style<br>Advice | 1 | River Island | Happy | Included as they are thinking of things for the consumer | **River Island**<br>Clear<br>Lots of options for different items<br>Different styles<br>Can picture yourself in the outfit | **Warehouse and Oasis**<br>Blog with pictures<br>Not nicely done<br>Easy design, simple |
| | 2 | Warehouse | Unbothered by videos | Patronised by how fashioney it is | | |
| | 3 | Oasis | Disinterested | Happy about pictures | | |
| | 4 | Mango | At ease as they are thinking about the user giving them different occassions | Dissapiinted by lack of options | | |
| 10<br>Social<br>Media Content | 1 | H&M | Confused by tweets | Satisfied with what they are saying | **Warehouse**<br>Easy<br>Succinct<br>Simple<br>Quick to get info | **Topshop**<br>Impersonal<br>Too much info<br>Wouldn't use<br>Cant see what its talking about |
| | 2 | Warehouse | Happy as nice and simple | At ease as nice and easy to look at and use | | |
| | 3 | Oasis | Irrelevant so impersonal | Dissapointed | | |
| | 4 | Topshop | Unhappy as really impersonal | Indifferent | | |
| 11<br>Trend<br>Information | 1 | Next | Happy by design | At ease as so easy | **River Island**<br>Clean cut<br>Easy to use<br>Like the different blocks, can see what styles will be in it<br>You know already if you want to look in | **French Connection**<br>Too simple<br>Too boring just one outift<br>Not colourful |
| | 2 | River Island | Informed of trends | Comfortable using it | | |
| | 3 | French Connection | Dissapointed as could have more on it | Unhappy | | |

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| 12<br><br>Vouchers | 1 | Debenhams | Jealous and dissapointed as I don't know where to get codes from | Happy if I had a code to use | **Oasis**<br><br>Like an invitiation<br>Pretty<br><br>Like the style | **Debenhams**<br><br>Impersonal<br>Lack of info<br>Id be happy if I had the code to use with it |
| | 2 | Warehouse | Indifferent | Neutral | | |
| | 3 | H&M | Excited as ive got a discount | Happy | | |
| | 4 | Oasis | Special I have an invite | Happy | | |
| 13<br><br>Incentives | 1 | Pull and Bear | Uninspired to buy more | Inspired to style myself | **River Island**<br>Simple<br>More obvious<br>Nice and simple<br>Easy | **H&M and Warehouse**<br>Too much info<br>Not enough perzazz about it<br>forgettable |
| | 2 | Warehouse | Pressured by so much info | Stressed by so much | | |
| | 3 | H&M | Uninspired by forgettable promotion | Dissapointed as not a great promo | | |
| | 4 | River Island | Happy with it | Comforted by ease | | |
| 14<br><br>Rewards | 1 | H&M | Dissapointed its all you get | Happy with how frequent they are | **French Connection**<br>Great for promotional offers<br>Obvious whats on offer<br>Good exclusives<br>Would inspire me to buymore | **Mango**<br><br>Impersonal<br>Just info |
| | 2 | Mango | Unhappy with only reward | Unimpressed with design | | |
| | 3 | French Connection | Happy as good idea | Dissapointed not more to it then that | | |
| | 4 | Debenhams | Uninspired by it | Bored by design | | |
| 15<br><br>Discounts | 1 | Oasis | Inspired to look and buy | Impressed with top ten feature | **Oasis**<br>Obvious that it's a big sale<br>Shows whats in it<br>Picks out top ten<br>Not just giving you the dregs | **H&M**<br><br>Hidden away<br>Good design<br>Sale box unobvious<br><br>Have to search for it |
| | 2 | River Island - Menu | Happy as promoting sale obviously | Inspired to look | | |
| | 3 | River Island - Sale Page | Unimpressed by style | Happy by prices and pictures | | |
| | 4 | H&M | Dissapointed have to search forit | Frustrated as have to look and it isnt obvious | | |
| 16<br><br>Competitions | 1 | Mulberry | Happy as easy to use | Safe by what they asking for | **Mulberry**<br>Shows what youre winning<br>Professional<br>All there to fill out<br>**LK Bennett**<br><br>Simple and easy to use | **Urban Outfitters**<br><br>Confusing<br>Fiddly to use |
| | 2 | L.K.Bennett | Surprised so easy to fill out | Happy by simple design | | |
| | 3 | Urban Outfitters | Confused by what im looking at | Unimpressed have to click on other things to find the competition | | |
| 17<br><br>Social Media | 1 | H&M iPad | Indifferent | Neutral | **H&M iPhone**<br><br>Easy to use | **H&M ipad**<br><br>Wouldn't share a video |

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|---|---|---|---|---|---|---|
| | 2 | French Connection | Unimpressed by style | Happy with logos | Like the save image 'amazing' | Simple<br>Not as attractive |
| | 3 | River Island | Dislike as just words rather than 'share on' | Happy with simpleness | | |
| | 4 | H&M iPhone | Really happy you can save | At ease to use | | |
| Personalisation | 1 | ASOS Recommendations | Annoyed as already found what I want | Dissapointed as pushing it onto you | **River Island**<br>Simple, Clear, Like how you can see options clearly on one page.<br>Like the option to save and keep your eye on it | **ASOS Searches**<br>Very simple<br>No pictures<br>Bland<br>Irrelevant<br>Don't need old searches |
| | 2 | ASOS Searches | Annoyed as irrelevat | Nonchalent | | |
| | 3 | ASOS Outfit Suggestions | Happy | Speical | | |
| | | | | ontented | | |

**Interviewee Name: Emma Dickinson**
**Date: 20/05/2011**

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|---|---|---|---|---|---|---|
| Categorisation | 1 | ASOS | Happy | Contented | **ASOS**<br>Like the horizontal scroll movement<br>Simple, easy to use, can go at your own pace | **H&M**<br>Really simple<br>Looks easy to use, irrelevant to me, I don't look at retailer feeds |
| | 2 | H&M | Nonchalent | Blase | | |
| 20<br>Merchandise Categorisation | 1 | All Saints | Very Positive | Happy | **ASOS Refine By**<br>Really concise Design<br>set out well<br>Simple<br>Very clear | **Karen Millen**<br>Irrelevant, dark, black, sizes are personal. Im different in different shops especially online. Im not just one size. |
| | 2 | ASOS Sort By | Intrigued to see each category | Contented | | |
| | 3 | ASOS Refine By | Interested | Individual | | |
| | 4 | Karen Millen | Disintered | Blase | | |
| 21<br>Augmented Reality | 1 | Mango | Creative | Amused | **Mango**<br>Simple, childish looking, clean , clear, wouldn't use | **Ebay**<br>Egotistical, who would want to look at their face with glasses on? Not taking it seriously. Not a shopping tool. Not a great design |
| | 2 | Ebay Fashion | Childish | Egotistical | | |

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|---|---|
| **Interviewee Name** | **Emma Dickinson** |
| **Date** | **20/05/2011** |

| Choice Set | Brand | Adjectives Used | Favourite App and Positive descriptions | Least Favourite App and Negative Descriptions |
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|---|---|---|---|---|---|---|
| 1. Branding<br>- Name<br>- Sign<br>- Design<br>- Colour | 1 | French Connection | Excited | Educated as know where to go | **French Connection**<br>Fashionabkle<br>New<br>With the times<br>Modern<br>Easy to use<br>Clear<br>Really educated | **H&M**<br>Doesn't do anything for me<br>Menu page doesn't do anything, let down<br>Could have more on offer<br>Gives on style |
| | 2 | H&M | Interested | Less informed | | |
| | 3 | River Island | Confident in the brand and using | OK not fantastic | | |
| | 4 | Hollister | Inquisitive for product | Excited | | |
| | 5 | Topshop | Excited | Informed | | |
| | 6 | Mango | Inquisitive to see more | Calm and want to look | | |
| 2. Branding<br>Videos | 1 | Topshop | Interested and would look more | Happy to view | **French Connection**<br>Modern<br>Imagery lovely<br>**Exciting**<br>Want to inquire more<br>Want to press buttons to see whats going on | **Warehouse**<br>Text doesn't draw me in<br>Text is different cases<br>A lot more on offer<br>Wouldn't view all<br>Not fantastic |
| | 2 | French Connection | Excited for imagery and to look | Inquisitive to look | | |
| | 3 | Warehouse | OK | Unenthralled | | |
| | 4 | H&M | Happy to view | Content to view | | |
| 3. Branding<br>Relationship<br>Features | 1 | Topshop | Stressed | Uninterested | **French Connection**<br>Too the point<br>Visually appealing<br>Blogs are great for finding new things | **Topshop**<br>Stressful<br>Reminds me of junk mail<br>wouldn't want to use<br>Too cluttered<br>Awful. Cluttered inbox |
| | 2 | H&M | Interested | Informed | | |
| | 3 | French Connection | Informed | Excited | | |
| | 4 | Oasis | Puzzled by it all | Interested in reading it | | |
| 4. Product Viewing -<br>Videos | 1 | Very | Impressed | Excited for the product | **Warehouse**<br>Playful, artistic<br>Informative | **Very**<br>Playful<br>A bit dull |
| | 2 | Warehouse | Artistic | Intrigued to learn more | | |
| 5. Product Imagery | 1 | Very | Informed | Excited | **Very**<br>Easy to use<br>Clear | **Superdry**<br>Very dull<br>Puzzling as so dark<br>Not informative<br>Doesn't give a clear image |
| | 2 | Superdry | Puzzled as too dark | Bemused as so dull | | |
| | 3 | French Connection | Informed | Happy as so bright and easy | | |
| | 4 | Topshop | Excited as can see clearly and precisely | Inquisitive to look for more info | | |
| 6. Promotional<br>Imagery | 1 | Pull and Bear | Youthful | Playful | **Pull and Bear**<br>Playful, artistic | **Zara**<br>Vague |

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| | 2 | H&M | Puzzled as cant see heads | Interested as images look nice and clear | Storybook narrative to it | Dull<br>Nice bold photos<br>Good layout<br>Boring brand |
| | 3 | All Saints | Intrigued by lovely photo | Encouraged to continue looking | | |
| | 4 | Zara | Confused as not as exciting | Passive towards it | | |
| 7 IIT and<br>Practical<br>Product<br>Information | 1 | River Island | Informed | Excited | **River Island**<br>Really clear<br>All information right infront of you<br>Nothing to distract you<br>**Zara**<br>Vibrant<br>Exciting<br>Inquisitive | **Very**<br>Pictures arnt descriptive<br>Would like to see close up<br>Too much info yet informative<br>Layout not as clear<br>Hectic |
| | 2 | Oasis | Confused by button functions | Inquistive to use | | |
| | 3 | Zara | Positive that have a full view of dress | Happy with what they offer | | |
| | 4 | Very | Cross that its so hectic and you have to work it out | Passive towards it | | |
| 8<br>Practical<br>Services<br>Information | 1 | Debenhams | Enthusiastic as I know what I want to do | Happy as easy to use | **All Saints**<br>Clear<br>Precise<br>Too the point | **French Connection**<br>Stressful<br>Too much info<br>Have to scan through<br>Too busy |
| | 2 | French Connection | Informed | Stressed by so much info | | |
| | 3 | All Saints | Happy to view | Enthusiastic | | |
| | 4 | Mango | Inquisitive | Less informed | | |
| 9<br>Style<br>Advice | 1 | River Island | Really excited to pick what you want | Informed | **Mango**<br>Easy to use<br>Love the layout<br>Like a story narrative<br>Youthful<br>Clear | **Warehouse**<br>Good but doesn't have same impact.<br>Not as straight forward<br>But would still be interested |
| | 2 | Warehouse | Inquisitive to look | OK | | |
| | 3 | Oasis | Happy to view | Encouraged and excited to look for clothes | | |
| | 4 | Mango | Really excited makes me want to press buttons | Youthful | | |
| 10<br>Social<br>Media Content | 1 | H&M | Interested and would look more | Inquisitive | **Warehouse**<br>Bright<br>Colourful<br>A lot of selection of different things<br>Easy on the eye<br>Laid back<br>Less structured | **Topshop**<br>Dull<br>Uninteresting<br>Doesn't make me want to read<br>Don't get told full content |
| | 2 | Warehouse | Calm as easy to read | Happy to browse | | |
| | 3 | Oasis | Passive | Informed on certain subjects | | |
| | 4 | Topshop | Stressed by boxes and rows | Less informed | | |
| 11<br>Trend<br>Information | 1 | Next | Happy to view | Enthusiastic | **River Island**<br>Can see trend better<br>Can pick exactly what | **French Connection**<br>Dull<br>Not very colourful |
| | 2 | River Island | Informed as | Inquisitive and | | |

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| | | | everything has a title | interested to look whats on offer | you want | Doesn't catch attanetions as much |
| | 3 | French Connection | Enticed to play | Less interested | | Less writing, more pictures!<br>Want to see more trends! |
| 12<br>Vouchers | 1 | Debenhams | Confident that will work | Happy to use it | **Oasis**<br>What Im used to | **Warehouse**<br>Card in first makes me wary |
| | 2 | Warehouse | Unsecure | Wary of using it | Familiar<br>Like the layout | but like layout and image<br>Simple and easy to use |
| | 3 | H&M | Excited | Playful | Complementary images<br>Very detailed | Would rather enter details at last point |
| | 4 | Oasis | Informed as very detailed | Happy that can get discount | Colours not bright yet does job | |
| 13<br>Incentives | 1 | Pull and Bear | Calm and content with app | Happy | **Pull and Bear**<br>Visually appealing | **River Island**<br>Doesn't give lots of options |
| | 2 | Warehouse | Really Informed | Stressed by so much info | Easy<br>Handed to use | Dull<br>Wouldn't be bothered to read |
| | 3 | H&M | Interested on what have to offer | Less excited as coulours are dull | No effort<br>Great usability, already styled makes life easy | Not that informative<br>Other offers needed |
| | 4 | River Island | Interested in whats going on | Unbothered | Faithful and happy to buy | Doesn't interest me loads |
| 14<br>Rewards | 1 | H&M | Excited to get app | Informed | **H&M**<br>Exciting | **Mango**<br>Not a reward |
| | 2 | Mango | Uninterested | Unexcited as so dull | Enthusiastic to get the app<br>Love the shake, great way of informing people | Plain<br>Doesn't grab attention |
| | 3 | French Connection | Inquisitive to look further | Excited and enthusiastic to use | | Boring |
| | 4 | Debenhams | Happy to use for free delivery | Bored by the design | | |
| 15<br>Discounts | 1 | Oasis | Informed | Excited to look throuigh products | **Oasis**<br>A lot of info but still to the point | **River Island Sale page**<br>Like price difference |
| | 2 | River Island - Menu | Excited and what to know more | Inquisitive to look furhter | Really informative<br>Know what im getting | But items too random<br>Shoes with tops |
| | 3 | River Island - Sale Page | Puzzled to whats in the sale | Unenticed | happy to use | Would like to see how much you've saved<br>Prefer seeing a collection of clothes. |
| | 4 | H&M | Encouraged to shop | Happy to go on website | | |
| 16<br>Competitions | 1 | Mulberry | Content | Excited to use it | **Mulberry**<br>Classy, simple to enter, easy to use | **Urban Outfitters**<br>Uninforming |
| | 2 | L.K.Bennett | Unconfident to enter | Let down | Smart, full confidence in using | Unexciting to go fruther |

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| | | | | | Title needs to be bigger | Dull |
| | 3 | Urban Outfitters | Passive | Uninterested | Like the pictures<br>Visually appealing | Plain, doesn't draw you in<br>Less exciting due to colours |
| 17<br>Social Media | 1 | H&M iPad | Excited as looks easy to use | Happy to use it | **French Connection**<br>Like how its available on the page<br>Easy to use yet would like to email | **River island**<br>Not as accessible |
| | 2 | French Connection | Encouraged | Happy to share | **H&M iPhone**<br>Like the image save function | Simple, easy, not as effective<br>**H&M ipad** |
| | 3 | River Island | Happy to use | Discouraged as cant save | Straight forward<br>Like how image goes to back | Better icons<br>Does offer same thing |
| | 4 | H&M iPhone | Really Informed | Encouraged to use more than the rest | | easy |
| 18<br>Personalisation | 1 | ASOS Recommendations | Informed | Happy to use it | **ASOS Suggestions**<br>Good, straight to the point, giving extra info that I didn't ask for, not shoving it in your face, really informative, good | **River Island**<br>Looks visually good |
| | 2 | ASOS Searches | Confused as needs pictures | Informed | | Wouldnt use<br>Its uneccessary |
| | 3 | ASOS Outfit Suggestions | Informed | Excited to find accessories | | Waste of time<br>Don't bother, rather buy than save |
| | 4 | River Island | Passive | Not bothered | | |
| 19<br>Categorisation | 1 | ASOS | Happy | Excited to use it | **ASOS**<br>Dead easy to use, visually appealing, really good, means you can view it your way, really important, may want it zoomed or not | **H&M** |
| | 2 | H&M | Dismissive | Informed | | Plain, straight to the point, easy to use, good option, wouldn't bother, I wouldn't use it |
| 20<br>Merchandise<br>Categorisation | 1 | All Saints | Happy to use | Informed | **ASOS Sort By**<br>Bright, clear, easy to understand, straight to point, good, vidually appealingm, pictures look easy to use, always use sort by, simple drop down box, know what id be getting, clear | **Karen Millen** |
| | 2 | ASOS Sort By | Excited | At ease | | Not necessary, design looks easy, id know how to use, accessible, unecessary, don't like using sizes, sizes are always different, wouldn't use |
| | 3 | ASOS Refine By | Happy to use | Overwhelmed by all of it | | |
| | 4 | Karen Millen | Passive | Disinteresd | | |
| 21<br>Augmented Reality | 1 | Mango | Playful | Excited | **Mango**<br>Easy to use, aesthetically pleasing, fun | **Ebay**<br>Stupid, doesn't compare to the real thing at all, waste of time, clear but daft. |
| | 2 | Ebay Fashion | Stupid | Annoyed, waste of time | | |

# Appendix I

Descriptive Adjectives – Qualitative Data Analysis

TABLE KEY:
Any code in UPPERCASE is a prior code.
Any code in lowercase is an axial code.
Any in **bold** are category codes for SOR organisation.
P – Preferred App
LP – Least Preferred App
Q – Question Number

| | PRIOR CODES | AXIAL CODES | DESCRIPTIVE ADJECTIVES |
|---|---|---|---|
| **Q1 P** | **Preferred App: French Connection** | | **Branding Design** |
| | **STIMULUS** | | |
| | DESIGN | | sophisticated,<br>simple,<br>modern x2,<br>-new,<br>- with the times<br>good, |
| | PLEASURE RESPONSE | | Interesting x2 ,<br>more to entice you,<br>like front page,<br>Like the loading page,<br>amusing, |
| | AROUSAL RESPONSE | | Intriguing,<br>surprising,<br>makes you want to look |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Interested x5** |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | | easy to use |
| | | | brand caters for all,<br>not typical,<br>fashionable x2 ,<br>really educated<br>clear x4 |
| | | -Artistic Appearance | arty<br>Quirky x3 ,<br>chic,<br>bohemium |
| | COPY | | like the wording, |
| | IMAGERY | | lots of visuals to keep you attracted, personalised |
| | LAYOUT | | Nice layout, |
| | | | |
| | **ORGANISM** - AFFECTIVE STATE | | |
| | | | |

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| **Q1 LP** | **Least Preferred App: River Island** | | **Branding Design** |
| | **STIMULUS** | | |
| | DESIGN | | doesn't speak to me,<br>standard,<br>not thought about it,<br>nothing special,<br>unimaginative,<br>boring design, |
| | IMAGERY | | Unappealing Imagery,<br>Doesn't capture young fun side of it, |

| | | | |
|---|---|---|---|
| | | | Just a girl and boy |
| | COLOUR | | Expect more colour, |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | NEGATIVE PLEASURE RESPONSE | | boring X3<br>uninviting,<br>ungrabbing,<br>disinteresting, |
| | NEGATIVE AROUSAL RESPONSE | | Unexciting |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Unexcited 2**<br>**Bored 2**<br>**Disinterested 2**<br>**Neutral 2** |
| **Q2 P** | **Preferred App - Topshop** | | **Branding Videos** |
| | **STIMULUS** | | |
| | DESIGN | -Simplicity | up to date,<br>visually nice to look at<br>nicely categorised,<br><br>simple enough to use,<br>visually simple,<br>simple play buttons |
| | | - Clarity | Clear list,<br>understandable,<br>you know where to go,<br>split up videos,<br>obvious what im watching |
| | IMAGERY | | large images, |

| | | | |
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| | VIDEO CONTENT | | different content, |
| | COPY | | tells you video content,<br>small description, |
| | | - Negatives | should have split up video content,<br>not categorised enough, |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | PLEASURE RESPONSE | | interesting |
| | AROUSAL RESPONSE | | inspiring content,<br>though provoking,<br>makes me want to watch, |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Interested 6**<br>**Happy 5** |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN Response | | easy to use x2<br>informative,<br>quick to find and watch,<br>videos informative<br>trusting, |
| **Q2 L P** | **Least Preferred App: French Connection** | | **Branding Videos** |
| | **STIMULUS** | | |
| | DESIGN | | skewed,<br>too artistic for high street, |
| | VIDEO CONTENT: | | Irrelevant X2 |

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| | | | weird,<br>random,<br>moddy,<br>seems illusive (deceptive) |
| | | - Lack of Clarity | no idea of content,<br>not sure what its about<br>don't know the video content or length,<br>doesn't say what its about,<br>doesn't give enough info,<br>unclear |
| | | Positives:<br>-DESIGN | nice overall look<br>looks interesting<br>fitting colours and style,<br>looks nice<br>simple but I want more |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Intrigued** 5 (By whats behind it), (to see as don't know what its about)<br>**Excited** 4 (for imagery and to look)<br>**Confused** 3 (about video content)(by layout) |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN Response | | not as informing of functions, |
| | | Postives:<br>- UTILITARIAN RESPONSE | easy to use |
| **Q3 P** | **Preferred App: French** | | **Branding Relationship Features** |

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| | **Connection** | | |
| | **STIMULUS** | | |
| | DESIGN | - Visually Pleasing<br><br>-Simplicity<br><br>- Clarity | Most Fashionable,<br>Would enjoy reading in a condensed view.<br>Snippet of info, celebs, images, layout ,<br><br>Nicely done<br>sleek<br>professional,<br>Sophisticated<br>Modern<br>Visually Pleasing x2<br><br>Simple<br><br>Clear,<br>Obvious what it is |
| | | -Blog Content | Provides ideas,<br>Blogs are great for finding new things |
| | | Negatives:<br>-Textual Content | Not Interested in celeb .<br>Need more info |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | AROUSAL RESPONSE | | Inspiring, |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Interested 3**<br>**Informed 3** (by the layout)(by content)<br>**Happy 3** (with design and content) |

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| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | | Helpful,<br>Useful,<br>informative,<br>User friendly ,<br>To the point x2 |
| **Q3 L P** | **Least Preferred App: Topshop** | | **Branding Relationship Features** |
| | **STIMULUS** | | |
| | DESIGN : | | Awful<br>Unimpressive,<br>Bland<br>Not visually interesting<br>Drab |
| | | - Style | Too business email style<br>Reminds me of junk mail<br>Cluttered inbox x2, |
| | | - Lack of Updates | Hasn't changed for a long time.<br>Needs revamping ,<br>Updating |
| | | - Textual Information | Too much info.<br>Not enough info |
| | LAYOUT | | The Layout is dull |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | NEGATIVE PLEASURE RESPONSE | | Uncompelling,<br>Stressful<br>Boring x2<br>Disinteresting |
| | NEGATIVE AROUSAL | | Uninspiring |
| | RESPONSE | | Not as entertaining ,<br>Not amazing, |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Bored 4** (with Topshop)<br>**Disinterested 3** |
| | **RESPONSE** | | |
| | BEHAVIOURAL REACTION | | Wouldn't want to use |
| **Q4 P** | **Preferred App : Warehouse** | | **Product Viewing - Videos** |
| | **STIMULUS** | | |
| | DESIGN | | Stylish<br>Adventurous ,<br>Playful,<br>artistic<br>bright |
| | VIDEO CONTENT | | Represents the consumer .<br>More going on - more outfits and shots .<br>Lifestyle based video<br>Nice to show the trend however<br>Different to what you usually see.<br>more outfit<br>magazine style setting, |
| | SOUND CONTENT | | music is a lot less intense,<br>Easier music to watch, |
| | | Negatives:<br>-Video Length | Yet too long and repetitive<br>Too long, a lot shown in the amount of time. |

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| | | -VIDEO VIEWING | Unpractical to view just one product.<br>too many images |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | PLEASURE RESPONSE | | More interesting as it flipped between outfits |
| | AROUSAL RESPONSE | | Intriguing<br>Engaging<br>More exciting |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Bored 3** (as quite long)<br>**Happy 3** (by brightness) |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | | Informative x4 |
| **Q4 L P** | **Least Preferred App : Very** | | **Product Viewing - Videos** |
| | **STIMULUS** | | |
| | DESIGN | | When you had seen it in one angle you already knew what it was.<br>Tacky<br>Unoriginal<br>Cheesy<br>Doesn't make me like the brand.<br>Plain.<br>Simple<br>Closed in,<br>1 outfit, 1 setting, darker .<br>A bit dull |
| | IMAGERY | | |
| | | -Model | Sexual the way the model is.<br>Uncomfortable to watch<br>Wasn't useful as can't imagine myself in the dress as being modelled.<br>Don't like modelled dresses |
| | | Positives:<br>-VIDEO VIEWING | Interesting but only one outfit so is less exciting<br>Playful<br>Can see the individual product better.<br>Good feature for how one product fits a body type and how it hangs |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | NEGATIVE PLEASURE RESPONSE | | Boring X2<br>Boring - just dresses and shoes, No different way of wearing it |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Bored 4**<br>**Excited 4** (for the product)<br>**Happy 3** |
| **Q5 P** | **Preferred App : Topshop** | | **Product Imagery** |
| | **STIMULUS** | | |
| | DESIGN | | Simple, X4<br>clear. X4<br>Bright .<br>Approachable . |
| | PRACTICAL PRODUCT INFORMATION | | Most Info |
| | IMAGERY | | See product clearly .<br>Colours are better for seeing the |

| | | | |
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| | | | clothing |
| | | -Model | No model (dont like models) |
| | | Negatives:<br>-Prices | Would be better with prices however beneath but I think it works .<br>No prices |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | PLEASURE RESPONSE | | Satisfying |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Interested 5**<br>**Frustrated 3** ( as no prices)<br>**Happy 3** (with layout)(visually) |
| **Q5 L P** | **Least Preferred App : Very** | | **Product Imagery** |
| | **STIMULUS** | | |
| | DESIGN | | Dry<br>Drab<br>Cheap<br>Too cluttered |
| | PRACTICAL PRODUCT INFORMATION | | Too much info x3,<br>Too much irrelevant info ,<br>Needs to be more simple .<br>Doesn't tell me what I want to know or what the dresses looks like .<br>Too wordy. |
| | IMAGERY | | Pictures too small x3,<br>Pictures arnt as good |

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| | | | Small unclear products<br>Cant see very well |
| | REVIEW SECTIONS | | The star ratings are unnecessary - I don't care what other people think<br>Eye drawn to price and star rating instead of the product.<br>Not bothered about reviews |
| | | Positives:<br>-DESIGN | Clear |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | NEGATIVE PLEASURE RESPONSE | | Boring . x2<br>Boring Layout |
| | NEGATIVE AROUSAL RESPONSE | | Unexciting x2<br>Overwhelming<br>Frantic .<br>Confusing |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Bored 4**<br>**Confused 4** (as too much going on)(by the info)<br>**Informed 4** ( in a sense by the prices but wanting more)<br>**Disinterested 3** |
| **Q6 P** | **Preferred App : Pull and Bear** | | **Promotional Imagery** |
| | **STIMULUS** | | |
| | DESIGN | | Visually Appealing X3<br>Looks high fashion, |

| | | |
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| | | Different<br>Lots of effort has been put in<br>Fresh<br>Romantic<br>Like how its full<br>Nice .<br>Playful X2<br>artistic<br>Storybook narrative to it |
| PROMOTIONAL IMAGERY | | The feature sells the product well<br>Good sale tool |
| IMAGERY | | Different images and background .<br>Nice pictures<br>Like a magazine<br>Images realistic<br>Young and exciting<br>Lifestyle and photography<br>Can see different accessories |
| | - Setting | Everyday settings<br>Shot on set .<br>Lots of scenes and lifestyle images so connects more to the user .<br>Not just a model in a studio, shes in everyday situations. |
| LAYOUT | | Nice Simplistic blocks. |
| **ORGANISM – AFFECTIVE STATE** | | |
| PLEASURE RESPONSE | | Interesting X3<br>appealing.<br>Most interesting |
| AROUSAL RESPONSE | | Engaging |
| PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Excited 4**<br>**Interested 3**<br>**Playful 3** |
| **Q6 L P** | **Least Preferred App : Zara** | **Promotional Imagery** |
| | **STIMULUS** | |
| | DESIGN | Unclear .<br>Bland<br>Uninviting<br>Harsh<br>Vague<br>-Simplicity<br>Too simple<br>Boringly simple |
| | IMAGERY | Dull imagery x2<br>Don't like clothes . |
| | COLOUR | Too many neutrals<br>-Dark<br>Too dark<br>Dark background |
| | -Model | Cant relate to the model in a studio .<br>Cant relate to model in a studio<br>Model is too harsh.<br>Manly<br>Don't like the model - androgynous . |
| | -Positives<br>-IMAGERY | Nice bold photos |

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|---|---|---|---|
| | | -LAYOUT | Good layout |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | NEGATIVE PLEASURE RESPONSE | | Boring brand<br>Boring |
| | NEGATIVE AROUSAL RESPONSE | | Unexciting<br>Unappealing |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Bored 5** (by it)<br>**Confused 3** (as not as exciting)(as colour schemes arnt the same)<br>**Interested 3** ( in photography style) |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | | Uninformative |
| **Q7 P** | **Preferred App : RIVER ISLAND** | | **IIT and Practical Product Info** |
| | **STIMULUS** | | |
| | DESIGN | -Simplicity | Different,<br>Draws you in<br>good<br>Uncluttered - just a shoe no foot .<br>Did the job it was supposed to do<br>Ample<br>Gives everything<br>Makes it point<br>No pressure to buy.<br><br>Simple X4 |

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| | - Clarity | Very Clear,<br>Clear Cut<br>Really Clear |
| IIT | -Physicality<br><br>-360 View | All angles are good,<br>Interactive<br><br>Feel more connected as you can see it as though you are in a physical store.<br>It is like having the product in front of you in the store.<br><br>360 degree is great to see product completely.<br>Nice 360<br>Like the 360 |
| IMAGERY | | Image is really clear. |
| PRACTICAL PRODUCT INFORMATION | - Information Amount | fashion info is a nice touch<br>makes retailer look knowledgeable .<br>Good shopping experience.<br>good<br>Gives options to go to other pages all options there.<br>Visually nice .<br>All information right infront of you<br>Nothing to distract you<br><br>Lots of info<br>Good amount of information. |
| ADVICE | | Nice style advice, |
| | Negatives:<br>-IIT | Don't think its perfect |

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| | | - IMAGERY | Would be better if you could touch and zoom and pick it up .<br>would be better with a zoom and to stop the 360 and move it yourself<br><br>If bigger, could have seen more details. |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Informed 4**<br>**Excited 4** (as such a good feel for the product)<br>**Happy 3** (as getting enough info)<br>**Content 3** ( that I know where to do for what I<br>need) (as all info I need) |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | -Informative | Easy to use<br>Effective<br><br>informative<br>informative as could see the whole shoe |
| **Q7 L P** | **Least Preferred App : Zara** | | **IIT and Practical Product Info** |
| | **STIMULUS** | | |
| | DESIGN | | Missing bits .<br>Too simple<br>Minimal but at detriment to the consumer<br>Unclear |

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| IMAGERY | | Unprofessional staging, unnatural, |
| | - Model | Heads chopped off |
| PRACTICAL PRODUCT INFORMATION | -Not enough information | Not enough information X3<br>Not enough info to buy clothes<br>No information on it<br>Needs more product info .<br>Hard to find any other info.<br>Want to know more details<br>Disappointing info.<br>No other information but price. |
| | -Small Price | Price is very small<br>Price is too small. |
| | Positives:<br>-PRACTICAL PRODUCT INFO<br><br>-IMAGERY<br><br>-DESIGN | Most Informative<br><br>Like the nice large image though.<br>can tell the fabric from images,<br><br>Like the design . |
| **ORGANISM – AFFECTIVE STATE** | | |
| NEGATIVE PLEASURE RESPONSES | | Boring<br>Disappointing<br>Not persuaded by it |
| NEGATIVE AROUSAL RESPONSES | | Unexciting x2<br>Frustrating<br>Confusing |

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| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Annoyed 4** (by images)(cant get any information) |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | -Inefficient<br><br>-Unhelpful<br><br>-Uninformative | Not simple to use<br>In effort to be fancy, its lost sight of its actual purpose.<br><br>Inefficient<br>Takes twice as many clicks and longer to get where you want to be.<br>Faff to use, flicking page back<br>Don't like going back and forth to find images,<br><br>Would like to know how to use the tools on the page.<br>Unhelpful<br>Needs wording on the corner to let you know how to use it<br>Didn't know how to find the other views<br><br>Uninformative<br>Not informative enough<br>Not informative. |
| **Q8 P** | **Preferred App : All Saints** | | **Practical Services Info** |
| | **STIMULUS** | | |
| | DESIGN | | Advanced<br>Clear x 5<br>Simple x3<br>Precise |
| | | | Too the point<br>Does the job<br>Nice Design<br>Concise<br>Pleasing to the eye<br>Not distracting<br>Plain<br>Visually nice |
| | COLOUR | | Colour is nice<br>Simple B+W |
| | LAYOUT | | Well laid out<br>Laid out clearly<br>Easy to find what youre looking for .<br>Obvious for the user<br>list of everything<br>easy set out |
| | | -Categories | Well divided categories,<br>Lots of categories. |
| | PRACTICAL SERVICES INFO | | Isnt an overwhelming amount |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Happy 7** (with how many categories)(to view)<br>**Confident 3** (as informative)<br>**Informed 3** |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | | Effective in purpose<br>quick<br>Straight Forward |

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| | | Ease of use<br><br>Helpful<br><br>Informative | Easy to use x3<br>Easy to read,<br>Easy to find what youre looking for .<br>easy set out<br><br>Really helpful,<br>Helps you<br><br>Informative X2 |

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| **Q8 LP** | **Least Preferred App : French Connection** | | **Practical Services Info** |
| | **STIMULUS** | | |
| | DESIGN | Cluttered | Condensed<br>Standard .<br>Nothing stands out<br>Bland .<br>No visuals to break it down- needs images<br>Too busy<br>Unimaginative<br>Unnecessary<br><br>Too cluttered<br>Cluttered X3 |
| | PRACTICAL SERVICES INFO | -Overwhelming | Looks like it may fool you if you don't read all of the text<br>Could be a lot shorter<br>Just want key things<br><br>Overwhelming amount of information x2 |

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| | -Too much Info | Not bothered to read all the info .<br>Too much info X3<br>Too much.<br>Could be a lot shorter<br>Too much for a small screen |
| LAYOUT | | |
| | -Lack of Categorisation | Just a big block of text<br>Annoying that they make you scroll through as if you have that much time.<br>Nothing is categorised - an app is supposed to be simple<br>Couldn't be bothered to read through .<br>Have to scan through<br>Needs to be broken up by headings<br>Frustrating that you would have to read all of the text to find what you want |
| **ORGANISM – AFFECTIVE STATE** | | |
| NEGATIVE PLEASURE RESPONSE | | Boring x2<br>Distrustful .<br>Stressful<br>Frustrating<br>Annoying |
| NEGATIVE AROUSAL RESPONSE | | Not stimulating |
| PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Overwhelmed 6** (by a lot of info)<br>**Confused 3** (about why didn't categorise each section)<br>**Bored 3** |

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| **Q9 P** | **Preferred App : River Island** | | **Style Advice** |
| | **STIMULUS** | | |
| | DESIGN | | Clear X5<br>well styled .<br>Simple X4<br>Straight Forward<br>Unmessy<br>Product focused<br>To the Point<br>Could be merchandised better<br>Has potential ,<br>Information in raw format<br>No models, no set, just raw images<br>No distractions - just products.<br>Visually pleasing.<br>Different styles |
| | LAYOUT | | Really like the layout |
| | STYLE ADVICE | | Like suggestions<br>Nice option rather than forcing it on you.<br>Doesn't detract from the first image.<br>Not trying to get you to watch a video .<br>Gives option to make the outfit your own<br>Can picture yourself in the outfit<br>Tailored to the shopper - get the information and products that you might want .<br>I could see myself using this<br>Lots of options for different items |

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| | | -Positives<br>-Preferability | Like the app the most to buy |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | PLEASURE RESPONSE | | More appealing ,<br>confident in using |
| | AROUSAL RESPONSE | | inspiring,<br>Exciting<br>Persuades me to look and buy |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Excited 5** (by mix and match option)(to pick what you want) |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | | Informative x2<br>Helpful X2<br>Quick to access |
| **Q9 L P** | **Least Preferred App : Oasis** | | **Style Advice** |
| | **STIMULUS** | | |
| | DESIGN | | Visually messy<br>No effort<br>Lazy<br>Lots of unused space<br>Too small<br>Plain ,<br>Unappealing design<br>Not many pictures .<br>Like the pictures but all needs to be broken down |

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| | | -Celebrity Focus | Nice how it is relating to celebrities so its good for people who like celebrity news.<br>I don't like celeb culture<br>Too celeb biased . |
| | | -Too Much Information<br><br>-Textual Information | Too much to read<br>Have to read a lot<br>Wouldn't read all of that on a phone<br><br>Doesn't sell the trend to the consumer with the advice - therefore it is unfulfilling.<br>Doesn't persuade or inspire you to buy<br>Just interesting information<br>Block of text<br>Not interesting<br>Something to look at in your spare time |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | NEGATIVE PLEASURE RESPONSE | | Boring<br>Disinteresting , |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Interested 3** ??<br>**Disinterested 3** (in top half where its plain) |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | | Time Consuming |
| **Q10 P** | **Preferred App : Warehouse** | | **Social Media Content** |

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| | **STIMULUS** | | |
| | DESIGN | | Bright<br>Simple x2<br>Colourful x2<br>Easy on the eye<br>Dull<br>Outdated .<br>Visual x2<br>Laid back<br>Less structured<br>set out simply |
| | SOCIAL MEDIA CONTENT | | Good Information<br>Has styling, product, sale, accessories and trends information .<br>Little bit of text then images .<br>All so different<br>All give just enough info but not too much<br>Inviting you to look yourself .<br>A lot of selection of different things |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | PLEASURE RESPONSE | | Fun |
| | AROUSAL RESPONSE | | Exciting X2 |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Happy 4** (as nice and simple)( to browse) **Interested 4** |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | | Succinct |

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| | | -Ease of Use<br><br>-Informative | Quick to get info.<br>Helpful .<br>Useful<br><br>Easy X2<br><br>Informative X4 |
| **Q10 LP** | **Least Preferred App : Oasis** | | **Social Media Content** |
| | **STIMULUS** | | |
| | DESIGN | | Cluttered<br>Looks dated<br>Not visually nice .<br>Too much negative space on the page<br>Bland<br>Niche |
| | | -Style | Looks like a news article |
| | LAYOUT | | Layout of the text is heavy |
| | COPY | | |
| | | -Textual Information | Is too much to read on a mobile<br>Too much info all at once<br>I don't read blogs |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | NEGATIVE PLEASURE RESPONSE | | Too boring .<br>Disinteresting as im not into fashion<br>More for people who are interested in blogs |
| | NEGATIVE AROUSAL | | The excitement is lost. |
| | RESPONSE | | Off Putting<br>Uninspiring . |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Bored 4** (as prefer visuals and short statements) |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | | Informative yet simple<br>Not quick |
| **Q11 P** | **Preferred App : Next** | | **Trend Information** |
| | **STIMULUS** | | |
| | DESIGN | | Clear x2<br>Visually pleasing x5 (attractive)<br>Colourful x2<br>Like the images<br>Very Visual x2<br>Really positive<br>To the point |
| | LAYOUT | | Clear layout<br>Ordered<br>Straight forward .<br>Like the idea of scrolling and seeing key garments on one feed .<br>Like how it flows<br>Layout makes fashion seem more achievable -<br>groups everything together<br>Like how the items are integrated<br>So many choices in little space but not cluttered |
| | IMAGERY | | Better than lots of words |

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| | COPY | | Uses simple words<br>Relevant |
| | | -Textual Information | Just enough info<br>Lots of info but not too much, |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | PLEASURE RESPONSE | | Fun<br>I feel fashionable |
| | AROUSAL RESPONSE | | enlightening<br>Intriguing .<br>Exciting . |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Informed 6** (by informative content)(and excited to go shopping)(easily by the headings)<br>**Happy 5** (to view)<br>**Interested 4**<br>**Excited 3** |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | | Informative x4<br>Easy to view |
| **Q11 L P** | **Least Preferred App : French Connection** | | **Trend Information** |
| | **STIMULUS** | | |
| | DESIGN | | Basic<br>Under designed<br>Bland X3<br>Not visually pleasing . |

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| | | Simple<br>Dull X3<br>Poorly presented |
| COLOUR | | Not colourful . X2<br>Unappealing colours |
| LAYOUT | | Disorganised |
| TREND INFORMATION | | Not enough trend information in the article<br>Not as much trend information<br>Just about one item that's on trend<br>Unnecessary<br>Very specific to a garment rather than the overall style .<br>Quite specific<br>Too much info<br>Too simple<br>Too focused on the item |
| COPY | | Repetitive.<br>Unjustified text is offputting<br>Too detailed |
| IMAGERY | | Dull imagery<br>Boring imagery .<br>Less writing, more pictures!<br>Want to see more trends!<br>just one outift<br>Shows just one style |
| | Positives:<br>TREND INFORMATION | Informative |
| **ORGANISM – AFFECTIVE STATE** | | |
| NEGATIVE PLEASURE | | Boring |

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| | RESPONSE | | Too boring |
| | NEGATIVE AROUSAL RESPONSE | | Turn off for the eye<br>Unexciting<br>Doesn't catch attention as much<br>Not as inspiring as the others |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Bored 5** (by lots of info)( by the words)<br>**Disinterested 3** |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | | Not as informative<br>Uneffective |
| **Q12 P** | **Preferred App : H&M** | | **Vouchers** |
| | **STIMULUS** | | |
| | VOUCHERS | | |
| | | -Interactive Feature | Good idea, but might not know it was there<br>Can see people using it .<br>Unique<br>Special<br>Get a discount just for shaking |
| | | -Novelty of feature | Novelty of shaking phone X2<br>New<br>innovative, |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | PLEASURE RESPONSE | | Fun x 4<br>Surprising (Oliver, 2009) |

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| | AROUSAL RESPONSE | | Exciting shaking your iphone<br>Encourages you to go instore |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Excited 10** ( that I have a voucher)( to shake the phone)(as ive got a discount)<br>**Enjoyment 4**<br>**Happy 4** ( if wanted to get a bargain) |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | | Physically Involving<br>Effective in its purpose . |
| **Q12 P** | **Preferred App :Oasis** | | **Vouchers** |
| | **STIMULUS** | | |
| | DESIGN | | Concise<br>Like the design<br>Clearly presented X3<br>Visually Pleasing x2<br>Simple<br>Design has been considered .<br>Like an invitiation<br>Pretty<br>Like the style<br>Not playing hard to get<br>Straight forward<br>Personalised<br>Colours not bright yet does job |
| | LAYOUT | | Like the layout |
| | COPY | | Very detailed<br>Makes you feel important |

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| | | | Sounds VIP<br>Uses emotion words |
| | IMAGERY | | Complementary images<br>Gives examples of products |
| | THE VOUCHER | | Gives you the code .<br>good offer |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | PLEASURE RESPONSE | | Encouraging |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Happy 4** (that can get discount)<br>**Informed 3** (as very detailed) |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | | What Im used to<br>Familiar |
| **Q12 L P** | **Least Preferred App : Warehouse** | | **Vouchers** |
| | **STIMULUS** | | |
| | DESIGN | | Simple X2<br>Too clinical<br>Garish . |
| | | TRUST ISSUES | Unsafe<br>Risky<br>Untrusting - will I get to enter a code? |

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| | | | Swizzy<br>Doesn't give the consumer any confidence |
| | | Entering Card Details before Promotion | You might have had a nice shopping experience but in the end they only want your details<br>Shouldnt associate the product with money!<br>Have to enter details first<br>Promotion after details!<br>Would rather enter details at last point<br>Want to give card details at the end<br>Not a good idea to ask for card details first |
| | | Positives:<br>LAYOUT/ IMAGERY<br><br>DESIGN | but like layout and image<br><br>Like the design of the card<br>Nice to look at<br>But like the quirky card design |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | NEGATIVE PLEASURE RESPONSE | | Boring<br>Card in first makes me wary<br>Dissapointing that they ask for the card details straight away and may not offer a discount.<br>Daunting as not sure if there will be a discount<br>Id be confused and would think im not getting a voucher |
| | NEGATIVE AROUSAL RESPONSE | | Frustrating<br>Aggressive<br>Intimidating |

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| | | -Put off<br><br>-Worrying | Scary as not sure 100% what going on .<br><br>Put off<br>Payment first is off putting .<br>Puts you off putting your card details in before you get a discount<br><br>Worrying x2<br>Putting card details first is worrying<br>Anxious |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Unhappy 2**<br>**Uneasy 2**<br>**Frustrated 2** ( cant enter voucher first)<br>**Scared 2** (that might not get discount)<br>**Wary 2** (of using it) |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | | Simple and easy to use<br>Uninformative as to what happens next . |
| | **RESPONSE** | | |
| | BEHAVIOURAL REACTION | | Would go off the page rather than continue to buy |
| **Q13 P** | **Preferred App : Pull and Bear** | | **Incentives** |
| | **STIMULUS** | | |

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| IMAGERY | -Styled<br><br>-Visual Information | Lots of products<br>Love the outfits together<br>See the clothes straight away<br><br>Can see what goes with what<br>Already styled<br><br>Lots of (visual)information about trends and products. .<br>Lots of (visual) Information<br>More visual |
| DESIGN | | Well laid out<br>Most visually appealing x3<br>Simple x2<br>Good . |
| **ORGANISM – AFFECTIVE STATE** | | |
| PLEASURE RESPONSE | | Interesting<br>Faithful and happy to buy |
| AROUSAL RESPONSE | | Exciting<br>Inspiring - would inspire me to buy more. |
| PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Excited 4** (as more visual and persuasive to buy) **Inspired 3** ( to style myself( |
| **ORGANISM – COGNITIVE STATE** | | |
| UTILITARIAN RESPONSE | -Useful | Informative<br>Easy<br><br>Great usability,<br>Handy To use , |

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| | | | No effort - makes life easy |
| | **RESPONSE** | | |
| | Behavioural Reaction | | Larger likelihood that I will buy<br>See more clothes and likely to click through due to interest |
| **Q13 P** | **Preferred App : Warehouse** | | **INCENTIVES** |
| | **STIMULUS** | | |
| | DESIGN | | clear<br>Fashionable<br>Bright<br>well presented<br>Aesthetically pleasing |
| | COLOUR | | Lovely colours<br>Loud with bright colours |
| | INCENTIVE | | Could save a lot of money<br>A lot going on drawing me in<br>Everything is there<br>So much choice |
| | | Negatives:<br>DESIGN | Boring design |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | PLEASURE RESPONSE | | Like the promotions |
| | AROUSAL RESPONSE | | Persuasive design features<br>Exciting<br>enthralling |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Excited 5** (to shop)<br>**Confused 4** ( by too much going on) |

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| | | | **Overwhelmed 3** (as too much info) |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | | Informative<br>Informative as to all different offers |
| **Q13 L P** | **Least Preferred App : River Island** | | **Incentives** |
| | **STIMULUS** | | |
| | DESIGN | -Not visually stimulating | Easily Missed - Would ignore possibly<br>Brash<br>Isnt much design to it<br>Not much thought has been put in<br>Bland<br>Dull x3<br>Simple<br>Plain<br>Too much free space<br><br>Not visually stimulating<br>Hardly anything visually to make you excited |
| | INCENTIVE | -Lack of offers | No clothes<br><br>Doesn't give lots of options<br>Other offers needed<br>Only two offers |
| | | Positives:<br>IMAGERY | Nice icons |
| | **ORGANISM – AFFECTIVE STATE** | | |

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| | NEGATIVE PLEASURE RESPONSE | | Boring x2<br>Disappointed<br>Unimpressive design<br>Doesn't interest me loads |
| | NEGATIVE AROUSAL RESPONSE | | Uninspiring |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Bored 5** |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | | Taking time away from me with 'hurrying' words<br>Not that informative<br>Make me feel rushed |
| | **RESPONSE** | | |
| | Behavioural Reaction | | Wouldn't go on that page because it's so drab<br>Wouldn't be bothered to read |
| **Q14 P** | **Preferred App : H&M** | | **Rewards** |
| | **STIMULUS** | | |
| | DESIGN | | Visual<br>Sleek<br>Original<br>Modern<br>Cutting edge.<br>Nice balance of images and text. |
| | REWARDS | | Relevant<br>Rather have money off rather than get exclusive products - prefer this reward the most.<br>Like the idea of getting a real reward. |
| | | Interactive Feature | Like the interactive shake feature.<br>Love the shake, great way of informing people<br>Good to get promotions<br>Lots of different offers<br>Innovative.<br>Exclusive<br>Accessible |
| **ORGANISM – AFFECTIVE STATE** | | | |
| PLEASURE RESPONSE | | | Interesting<br>Happy<br>Familiar.<br>Mysterious - which voucher will I receive next?<br>Like.<br>Fun<br>Enthusiastic to get the app |
| AROUSAL RESPONSE | | -Exciting | Encouraging to use<br><br>Exciting as linked to lots of clothing I want<br>Exciting |
| PRIMARY EMOTIVE RESPONSE | | | How does the design make you feel?<br>**Excited 6** ( to get app)<br>**Intrigued 3** (to find out more) |
| **ORGANISM – COGNITIVE STATE** | | | |
| UTILITARIAN RESPONSE | | | Useful.<br>Engaging for the consumer |

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| | | | Interactive x2 |
| | **RESPONSE** | | |
| | Behavioural Reaction | | Would use |
| **Q14 L P** | **Least Preferred App : Mango** | | **Rewards** |
| | **STIMULUS** | | |
| | DESIGN | | Outdated.<br>Corporate looking.<br>Ideas are dull<br>Not thought out<br>Boringly simple<br>Plain<br>Doesn't grab attention<br>Just info |
| | COLOUR | -Grey<br><br>-Dull | Grey<br>Very grey<br><br>Dull.<br>Visually dull |
| | REWARD | | Nothing original<br>Not a reward<br>not rewarding<br>Not a reward<br>Rubbish reward<br>Not offering anything new<br>False advertising.<br>Should be online, not for an app<br>Undervaluing to consumer<br>Standard X3 |
| | | Expectations | You expect this anyway<br>Expect this. |

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| | | | Minimum requirement.<br>Should be offered anyway |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | NEGATIVE PLEASURE RESPONSE | | Boring X2<br>Insulted<br>Feel unimportant<br>Impersonal<br>Makes me feel emotionless |
| | NEGATIVE AROUSAL RESPONSE | -Unenticing | Wouldn't encourage usage of the app<br><br>Wouldn't entice me<br>Not enticing |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Bored 6**<br>**Disinterested 4**<br>**Disappointed 3** ( by awful reward) |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | | Lack of confidence of why would I need this? |
| **Q15 P** | **Preferred App : Oasis** | | **Discounts** |
| | **STIMULUS** | | |
| | DESIGN | | Clear X2<br>Looks like a fashion site.<br>Stylized<br>visually drawing |
| | COLOUR | | Non typical colours<br>Colourful, |

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| IMAGERY | | Have prices and images.<br>Lots of ideas of how to wear<br>gives lots of options,<br>Obvious that it's a big sale<br>Shows what's in it |
| LAYOUT | | Products aren't in a row.<br>Laid out nicer so can see more than one |
| COPY | | Tells you how much it was and now how much it is<br>Provides description and deals<br>A lot of info but still to the point<br>Know what I'm getting<br>To inform me about the sale, |
| | BRAND Valuing | Not just giving you the dregs.<br>Most sale products get forgotten about, yet are still fashion.<br>Not using as sale items, they are styling them up and showing they are still important clothes<br>Picks out top ten<br>Looks like values clothes and customers |
| **ORGANISM – AFFECTIVE STATE** | | |
| PLEASURE RESPONSE | | Nice to have all info<br>happy to use |
| AROUSAL RESPONSE | | Exciting X2<br>Engaging<br>Encouraged you to buy |
| | - Inspiration: | this inspires me the most to buy<br>Inspires me to looks further |
| PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Interested 5** (to find out what's |

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| | | | 50% off)<br>**Intrigued 5** (to look further)<br>**Excited 4** (to look through products)(there's a sale) |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | | Helpful - gives sale picks and descriptions |
| | | - Information: | Informative<br>Really informative |
| | | -Ease: | Easy to understand.<br>Simple to use |
| **Q15 L P** | **Least Preferred App : River Island Menu** | | **Discounts** |
| | **STIMULUS** | | |
| | DESIGN | -Brash<br><br>-Tacky | Bland<br>Too bold<br>Horrible<br>Not obviously a fashion app<br>Conflicted<br>Unimpressive.<br>Too money focused<br>Just sale on, that's all they're telling you<br>Too general.<br>Unimaginative<br><br>In your face.<br>Brash<br><br>Outlet store tacky design.<br>Tacky |
| | IMAGERY | | No products on show |

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| | | Positives:<br><br>DESIGN | <br><br>To the point<br>Feel that I know what's going on |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | NEGATIVE PLEASURE RESPONSE | | Boring X2<br>Confused.<br>Annoying. |
| | NEGATIVE AROUSAL RESPONSE | | Uninspiring |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Bored 3**<br>**Excited 3** (and what to know more)<br>**Informed 3** ( by sale sign) (by info) |
| **Q16 P** | **Preferred App : Mulberry** | | **COMPETITIONS** |
| | **STIMULUS** | | |
| | DESIGN | | Clear X3<br>Professional x2<br>Realistic.<br>Sleek<br>Fancy.<br>Simple X5<br>Visually appealing x2<br>Visually pleasing.<br>Pop up style<br>Obvious<br>Classy,<br>Smart, |
| | LAYOUT | | Nicely lay out. |

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| COMPETITION | | Shows what you can win and how to enter<br>All there to fill out.<br>Good deal<br>Seems achievable |
| COPY | | Necessary Info<br>Relevant.<br>Gives enough information to decide to enter |
| IMAGERY | | Prefer use of images<br>Images nice<br>Can tell subject matter from the images.<br>Can see images<br>Like the pictures |
| | -Prizes | Shows what you're winning<br>Shows prizes<br>Visuals help you see what you're going to get |
| | Negatives:<br>DESIGN | <br>Not a great design - just seems worthwhile to enter.<br>Title needs to be bigger |
| **ORGANISM – AFFECTIVE STATE** | | |
| PLEASURE RESPONSE | | Appealing<br>Interesting<br>full confidence in using |
| AROUSAL RESPONSE | | Exciting |
| PRIMARY EMOTIVE | | How does the design make you |

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| | RESPONSE | | feel?<br>**Happy 5** (as easy to use) (gives you options) (as like competitions)<br>**Excited 5** (to use it)(as seems more achievable)<br>**Intrigued 4** |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | | |
| | | -Simplicity | Simple to fill in<br>Simple to use<br>simple to enter,<br>Seems simple to enter<br>easy to use |
| | | -Effective | Effective in its purpose.<br>Effective |
| | | -Information | Informative.<br>Most informative |
| | | - Efficient | Fast<br>Efficient<br>Quick to enter |
| | **RESPONSE:** | | |
| | BEHAVIOURAL RESPONSE | | Would use |
| **Q16 L P** | **Least Preferred App : Urban Outfitters** | | **COMPETITIONS** |
| | **STIMULUS** | | |
| | DESIGN | | Unprofessional<br>Bland.<br>Looks amateur<br>Not designed well.<br>Tacky<br>Ugly<br>Cheap x2<br>Bad quality<br>Not bold<br>Looks like an everyday offer<br>Unattractive<br>Might not notice it as blends in<br>Dull<br>Plain<br>doesn't draw you in |
| | LAYOUT | | Cluttered |
| | COMPETITION | | Doesn't stand out as a competition<br>Too good to be true |
| | COPY | | A lot of information on it<br>Doesn't show price |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | NEGATIVE PLEASURE RESPONSE | | Don't like it<br>Unbothered<br>Boring<br>Confusing |
| | NEGATIVE AROUSAL RESPONSE | | |
| | | -Excitement | Doesn't make enough fuss to make you feel excited<br>Less exciting due to colours<br>Unexciting |
| | PRIMARY EMOTIVE | | How does the design make you |

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| | RESPONSE | | feel?<br>**Confused 4** (by what I'm looking at)(by the apps design)<br>**Intrigued 3** |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | | Un-informing |
| | | - Inefficiency | Time consuming<br>Not easy and quick |
| | | - Usability | Fiddly to use<br>Don't want to have to keep clicking on links |
| | | -Trust | Untrustworthy.<br>Looks untrusting<br>Looks dodgy.<br>"Looks like it will take my info and sell it"<br>Looks really dodgy<br>Scared of people getting my email address<br>set up as a scam<br>Looks fake<br>Spam looking<br>Untrusting |
| | **RESPONSE:** | | |
| | BEHAVIOURAL RESPONSE | | Wouldn't enter.<br>Would stay well clear |
| **Q17 P** | **Preferred App : French Connection** | | **Social media** |
| | **STIMULUS** | | |
| | DESIGN | | Very Visual |

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| | -Clarity<br>- Professionalism | Eye catching design<br>Looks sophisticated<br>Nice design<br>slick .<br><br>Clear X3<br>Professional x2 |
| LAYOUT | | Uncluttered |
| SOCIAL MEDIA | | Like how its available on the page |
| TREND INFORMATION | | Lots of information about trends |
| IMAGERY | | Symbols in colour and bold<br>Buttons look like they'd take you right there |
| | Negatives:<br><br>SOCIAL MEDIA | No email option<br>Would like to email |
| **ORGANISM – AFFECTIVE STATE** | | |
| PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Happy 6** (to share)(with logos)(to use)<br>**Encouraged 3** (to do it (share)as the icons stand out)(to use) |
| **ORGANISM – COGNITIVE STATE** | | |
| UTILITARIAN RESPONSE | | |
| | - Information | Informative x2 |
| | -Ease of use | Easy to understand how to use |

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| | | | Simplicity of button/icons<br>Easy to use |
| | **RESPONSE** | | |
| | Behavioural Reaction | | Wouldn't hesitate to use |
| **Q17 L P** | **Least Preferred App : River Island** | | **Social media** |
| | **STIMULUS** | | |
| | DESIGN | | Dull<br>Bland<br>Corporate looking<br>Baby style<br>Less appealing<br>No Personality<br>Uninventive<br>Simple<br>Nothing about it |
| | LAYOUT | | Unconnected.<br>Standard Layout<br>Not as accessible |
| | SOCIAL MEDIA | | Missing the save option.<br>Logos aren't on the page |
| | COPY | | Blunt wording<br>Doesn't Explain it |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | NEGATIVE PLEASURE RESPONSE | | Boring x3<br>Confusing |
| | NEGATIVE AROUSAL | | Unsurprising |

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| | RESPONSE | | Invasive. |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Bored 4**<br>**Neutral 4**<br>**Happy 3** ( with simpleness)(towards it)(to use) |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | | Doesn't inform me<br>easy<br>not as effective |
| | **RESPONSE:** | | |
| | BEHAVIOURAL RESPONSE | | Probably would think about it |
| **Q18 P** | **Preferred App : ASOS Outfit Suggestions** | | **Personalisation** |
| | **STIMULUS** | | |
| | DESIGN | | Simple x3<br>Clear<br>Good x2<br>Straight to the point x2<br>Not shoving it in your face,<br>Visually Appealing x3<br>Clean cut.<br>Desirable.<br>Like.<br>Love.<br>Fond of this. |
| | LAYOUT | - Clear Layout | Well laid out.<br>Good layout.<br>Logical. |

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| | | | Like the layout<br>Not overcrowded. |
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| | IMAGERY | SUGGESTIONS-<br><br>-Accessories Suggestions<br><br>-Complete the look | Images are great.<br>Alternate products and prices<br>Instantly see products and prices.<br><br>Inspiration<br>Like the personal side of it.<br><br>Gives all types of accessories.<br>Can pick a garment then pick the accessories.<br>Like the idea of being given accessories.<br>This will recommend seasonal accessories.<br>Find accessories difficult so I like this.<br>If it was a good product that's great.<br><br>Like the completing look aspect,<br>Good that there's a complete look<br>Gives ways for you to make an outfit.<br>Gives you a better informed idea of how to complete the look, yet might not necessarily buy things.<br>Love creating looks.<br>Giving additional options on how to style.<br>Almost like a stylist helping you |
| | COPY | | Giving extra info that I didn't ask for. |

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| | | - Price Information | Price points shown so know instantly if they are suitable.<br>Alternate products and prices<br>Instantly see products and prices. |
| | | Negatives: | Could be useful to have the styled image or image of product next to it to demonstrate.<br><br>A risk though if I don't like the products.<br><br>Would prefer the images down the side like websites. |
| | **ORGANISM – AFFECTIVE STATE** | | |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Happy 6**<br>**Excited 4**<br>**Helped 3** |
| | **ORGANISM – COGNITIVE STATE** | | |
| | UTILITARIAN RESPONSE | | Efficient |
| | | | really informative, |
| | | | User friendly |
| | **RESPONSE** | | |
| | Behavioural Reaction | | I'd use this.<br>Will spark ideas.<br>Create impulse purchases. |
| **Q18 LP** | Least Preferred App : ASOS Searches | | Personalisation |

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| | STIMULUS | | Too simple x2<br>Clean cut<br>Plain x2<br>Bland x2<br>Irrelevant<br>Don't need old searches<br>Not fond.<br>Very non descript.<br>Straight forward<br>Can clearly see search<br>precise<br>Convenient.<br><br>Good idea I think the idea is good but if youre not interested in the first place, it's a waste of time later. |
| | | - Clarity | Clear<br>Can clearly see search |
| | DESIGN | | |
| | LAYOUT | | A list (don't like lists)<br>organised<br>Structured. |
| | IMAGERY | | Find it hard to associate words with the visuals. |
| | | - No Imagery | I'd rather see an example of something.<br>I prefer pictures.<br>Would rather visualise the clothes<br>No pictures<br>No pictures<br>No pictures to remind you what there was<br>Lack of visuals. |

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| | | | Not much visual. |
| | COPY | | Just writing |
| | ORGANISM – AFFECTIVE STATE | | Unexciting to look at. |
| | NEGATIVE PLEASURE RESPONSE | | Disappointing.<br>Boring |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Happy 4**<br>**Valued 3**<br>**Disinterested 3** |
| | ORGANISM – COGNITIVE STATE | | |
| | UTILITARIAN RESPONSE | | Can associate with time saving<br>Not that helpful.<br>Only a bit useful. |
| | RESPONSE: | | |
| | BEHAVIOURAL RESPONSE | | Wouldn't entice me to look. |
| **Q19 P** | **Preferred App : ASOS** | | **Customisation** |
| | STIMULUS | | |
| | DESIGN | | Really like<br>fun x2<br>stylish,<br>visually appealing x5<br>Really perfect,<br>everything youd want,<br>quite sophisticated yet simple<br>Great idea<br>great feature<br>Lovely,<br>fresh, |

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| | | | juicy,<br>makes me want to look and click,<br>persuasive,<br>enticing,<br>dynamic,<br>Brilliant design.<br>Drawn to it.<br>Clear X2<br>Really forward - first app to do this.<br>Really simple but improves your experience.<br>bright,<br>colourful x2<br>logical,<br>well thought out,<br>Simple,<br>really good<br>really important,<br>Simple.<br>Nice.<br>Nothing in background. Clothes stand out.<br>Aspirational. |
| | | CUSTOMISATION<br><br>- Offering Options | Love the choice.<br>Lots of choices,<br>More options for the consumer.<br>Independence to view how I want.<br>Good there are different ways to view.<br>Adapts to what you want,<br>Like the idea that you can change how many Thumbnails on a page.<br>Bigger images or view more on a page<br>May want it zoomed or not .<br>Customise to my preference .<br>I like the idea you can take your |

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| | | - Horizontal View<br><br>- Reducing Page Size<br><br>- Page Zoom | time with it and can look at different views.<br>Gives choice of how to view.<br>Makes it enjoyable<br>Small images on a phone so this is useful to have a choice of how you view.<br><br>Like how they are using features of the phone into the app such as horizontal viewing.<br>So many different options - sideways zoom, clever way to keep you using the app .<br>Like the horizontal scroll movement<br>I like how you can see outfit by outfit horizontally.<br>Horizontal aspect is good.<br>Like how they are using features of the phone into the app such as horizontal viewing.<br><br>Sometimes overwhelming seeing so many on a page, so nice that you can reduce the page.<br>More images.<br>More visual.<br><br>I like being able to zoom in and out of pictures as you get an idea of the detailing, then you can zoom out and compare other items.<br>Saves you from losing your the page before by clicking through to products to view them in more detail. |

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| | | - Reduced Page Loading | Feel like I could flick through smaller images until found something I reall;y liked and then I could zoom it,<br>Thought about how you want to view it.<br>Can take one image at a time and look at it.<br><br>Loading time reduced.<br>You dont need to load pages to view. |
| | PRODUCT INFORMATION | | A lot of info with prices and products. |
| | IMAGERY | Larger Imagery | larger horizontal images are great,<br>More detail gained through making the images larger on the screen.<br>Id look at things I wouldnt necessarily look at, as its easier to view them in more detail. |
| | PRODUCT VIEWING | | Really clear way to view products<br>Flick through like a catalogue.<br>Gives a better view.<br>more details.<br>See it in all ways.<br>Allows you to look specifically.<br>Can get better overview of details.<br>Good options of seeing what you want to see. |
| | LAYOUT | | A lot going on. |
| | ORGANISM – AFFECTIVE STATE | | |

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| | PLEASURE RESPONSE | | entertaining,<br>I feel special.<br>feel innovative and creative,<br>In Control |
| | AROUSAL RESPONSE | | Exciting to look at. |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Excited 7**<br>**Happy 6** |
| | ORGANISM – COGNITIVE STATE | | |
| | COGNITIVE RESPONSE | Trust (Johnson and Grayson, 2005) | Id be able to find something good so I trust in it. |
| | UTILITARIAN RESPONSE | - Speed<br><br>- Interactive | Flexible to how I'm shopping,<br>Physically engaging and involving,<br>Useful x2<br>The retailer understands their customer and has spent time developing something which is user friendly.<br>Helpful. X2<br>Dead easy to use x2<br>Very functional.<br>Easy to understand.<br><br>Quick.<br>Can view quick if you wanted to<br>Can flick through quickly and select what catches your eye.<br>Can go at your own pace .<br><br>Interesting,<br><br>So many ways to interact with it.<br>Really interactive. |

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| | | Negatives: | Colourful items on the page, overwhelms. Mix of items, no uniformity.<br>A lot to take in at once. |
| | RESPONSE | | |
| | Behavioural Reaction | | Makes me feel motivated to use it.<br>Won't just click on safe items.<br>I feel in control and wont lose interest |
| **Q19 L P** | **Least Preferred App : H&M** | | **Customisation** |
| | STIMULUS | - Positive | Pointless customisation,<br>Not doing much to my experience,<br>Not visually appealing x3<br>Irrelevant x2<br>Bland.<br>Clean.<br>Simplistic design x2<br>Plain x3<br>Unenticing,<br>Not thought out,<br>Looks simple x4<br>Straight to the point.<br>Traditional.<br>Less flexible.<br>Not animated.<br>Generic.<br>Basic function.<br>Not very specific<br><br>Interactive. |

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| | | s | Good function.<br>Good idea x3 |
| | CUSTOMISATION | - Choice | I like the option to decide my own viewing.<br>Good if I want to see one thing.<br>Allowing control over what the user sees.<br>Giving customers choice to tailor to them.<br>So bombarded with info that it's nice to choose what you want to view.<br>Like the choices.<br>I like the social media integration, gives you options.<br>Good that you can filter as I wouldn't be interested in twitter.<br>Reading and seeing what I want.<br>Good option.<br>Can select what I want to see.<br>Good to have option.<br>Knowing I could filter, I'd be more inclined to use it.<br>Saves you researching yourself, and would be more inclined to use.<br>Doesnt feel like you've had to find it yourself. |
| | INFORMATION | - Feed Content | Overloaded with information.<br>lack of info.<br><br>Wouldn't make me inclined to buy unless the feed was showing promotions.<br>If I knew it had events and new images on this, and information about stock into store, I'd be more inclined to use it.<br>Events information would be great. |

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| | LAYOUT | | Cluttering the app.<br>Just a list, |
| | SOCIAL MEDIA | - Lookbook Confusion<br><br>- Dislike being marketed to<br><br>- New Network Options<br><br>- Dislike of Social Media | I don't use lookbook,<br>Not as many people are on twitter and lookbook though.<br><br>If I'm interested, id look myself<br>I don't want new things pushed in my face.<br>Don't want to be dictated to and pressured into looking at something<br><br>Two standard networking ones and a new one, helps you branch out.<br>I've never heard of Lookbook so this gives you new avenues to explore.<br>I like that there are three networks available.<br><br>Feeds from different social media areas are often the same<br>Less control how to personalise it.<br>More controlled by the brand.<br>Depends what youre interested in though.<br>Irrelevant to me,<br>Would be good if you like social media.<br>Not bothered about social networks.<br>I rarely use social networks.<br>I don't look at retailer feeds .<br>Don't like hashtags. |
| | IMAGERY | - Network Logos | Needs the logos of the networks,<br>Clear yet should have logos of social media to jazz it up a bit.<br>Everything is usually symbols on mobile, why not this?<br>Needs the network logos! |
| | **ORGANISM** – AFFECTIVE STATE | | |
| | NEGATIVE PLEASURE RESPONSE | - Confusing<br><br>- Disinterested | Boring X4<br><br>Confusing how to use it.<br>Confusing,<br>Is it my Facebook or theirs?<br><br>Not bothered though.<br>Not something I'd be interested with |
| | NEGATIVE AROUSAL RESPONSE | | Underwhelming, |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Disappointed 4** |
| | ORGANISM – COGNITIVE STATE | | |
| | UTILITARIAN RESPONSE | - Ease of use | Functional x2<br><br>Easy to use,<br>Looks easy to use,<br><br>Useable.<br>Useful function.<br>Waste of time.<br>Could be complicated.<br>Good yet would need to know how to use it. |
| | RESPONSE: | | |
| | BEHAVIOURAL RESPONSE | - Wouldn't use | I wouldn't use it. X2<br>I would avoid it, |

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| | | | Wouldn't bother |
| **Q20 P** | **Preferred App : ASOS Sort** | | **Merchandise Categorisation** |
| | STIMULUS | | Visually appealing X3<br>Well thought out<br>Dynamic technology.<br>Movement.<br>Flash.<br>Like the interactivity/ touch function x2<br>Design looks good.<br>Visual.<br>Clear X3<br>Looks exciting X2<br>Bright<br>Straight to point,<br>Good |
| | MERCHANDISE CATEGORISATION | - Scroll Feature<br><br>- Sort Function | Exciting scrolling action.<br>I like the pop up and scroll feature.<br>Like how you can scroll through the list.<br>Like the click wheels.<br>Love the spin wheel function.<br>Simple drop down box.<br><br>Exciting Function.<br>Like the quick sort.<br>Always use sort by.<br>It's the first thing I go to when shopping online for nothing in particular.<br>Know what id be getting.<br>Favourite for a general search.<br>This helps you to be more content with your searching.<br>You're in control of how you search, makes you feel in control and more content with how you're searching, as you won't be flustered by too much information.<br>Gives me more independence and control over it.<br>Reduces fiddlyness |
| | | - Search Options | A few different ways to refine it.<br>Like viewing prices low to high.<br>Many options to search by.<br>Not too fussy.<br>Not too much choice.<br>By price or trend, so can relate the two after viewing each. |
| | PRODUCT INFORMATION | | Can see price range<br>See products and prices straight away |
| | IMAGERY | -Clothes Beneath Function | See products and prices straight away<br>Pictures are exciting<br><br>Can still see the clothes below the feature<br>Can see the images behind.<br>Like how you see the clothes. |
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| | ORGANISM – AFFECTIVE STATE | | |
| | PLEASURE RESPONSE | | Inspiring |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Interested 2**<br>**Happy 2** |

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| | | | **Contented 2**<br>**Helped 2** |
| | ORGANISM – COGNITIVE STATE | | Not confusing. |
| | UTILITARIAN RESPONSE | - Efficiency<br><br>- Ease of use | Time saving<br>Efficient.<br><br>Easy<br>Easy to correct.<br>Easy to understand,<br>Pictures look easy to use, |
| **Q20 L P** | **Least Preferred App : All Saints** | | **Merchandise Categorisation** |
| | STIMULUS | | Plain X2<br>Not very striking.<br>Boxxy.<br>Clunky x2<br>Been there done that.<br>Very simple.<br>Least appealing.<br>Not visual.<br>Empty looking. |
| | PRODUCT INFORMATION | | No info about products on outset. |
| | MERCHANDISE CATEGORISATION | - Search Type<br><br>- Cant refine enough<br><br>-Old fashioned<br><br>-Positives | Would never search like this.<br>Don't know if it would work every time.<br>Deters you straight off.<br>Not asked if it's for an occasion or price range.<br>Would have to click through each item monogamously.<br>Does the job but wouldn't be too fussed about it.<br>Nice that gives you the price, high to low without specifying that.<br>Looks like the retailer hasn't thought about their customer and plonked it on a mobile haven't considered how you shop.<br><br>Can't refine enough.<br>Too specific.<br>Too much information<br>I'd like to narrow down the search.<br>Smaller screen and you want to be able to refine it and search it better and they should know how their customer shops with a colour, size in mind. They should allow for that!<br>Too simplistic search.<br><br>Old way of searching<br><br>Can be specific and bring out key words |
| | LAYOUT | | Cluttered. |
| | IMAGERY | | Id like to see a modelled view. |
| | ORGANISM – AFFECTIVE STATE | | |
| | NEGATIVE PLEASURE RESPONSE | | Boring X2 |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Happy 4**<br>**Neutral/Nonchalent/Blasé 4**<br>**Excited 3**<br>**Disinterested 3** |
| | ORGANISM – COGNITIVE STATE | | |
| | UTILITARIAN RESPONSE | | Useful |

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| | RESPONSE: | | |
| | BEHAVIOURAL RESPONSE | | Wouldn't continue with this |
| **Q21 P** | **Preferred App : Mango** | | **Augmented Reality** |
| | STIMULUS DESIGN | | Simple x4<br>Childish looking,<br>Clean x2<br>Clear x2<br>Aesthetically pleasing x2<br>Fun x4<br>Entertaining x2<br>playful<br>Engaging<br>Brilliant.<br>Would enhance my shopping experience, Enjoy it<br>Seems basic yet sophisticated.<br>Personal experience.<br>Like design<br>Really good idea. X3<br>Quite different.<br>Genius.<br>Beautiful design.<br>Really like.<br>More realistic approach.<br>Done well.<br>Impressive.<br>Novelty x2<br>Like interactivity<br>Makes you feel creative.<br>Does what it says. |
| | VIRTUAL REALITY FEATURE | - Improvements | Expect it to snap into place though<br>Could be made better or more filter options for sizes.<br>Room for improvement.<br>Functionality could be improved, seen something like this before on H&M and polyvore.<br><br>Limited products is frustrating so needs more products,<br>Needs more models more products,<br>Doesn't give many options.<br><br>Enjoyed creating outfit.<br>Like the idea of being able to put outfit together rather than being given styled outfits.<br>Good way to outfit build.<br>Good tool to get more sales and to buy whole outfit rather than one piece.<br>Dressing a model but styling for a real person.<br>This would relieve some pressure in store, as it would take away getting disheartened in a changing room when you realise outfits don't work. Saves trying on bad outfits.<br><br>Clothes stand out. |
| | | - More Products<br>- Outfit Creation<br>- Products | |
| | Cognitive inferences | - Game<br>- Childhood and familiarity | Feels like I'm playing a game, yet not realistic<br>More of a game than shopping,<br><br>Familiar, enjoying it, funny, funny, a little bit like a cut out doll, makes me feel nostalgic and childlike.<br>Reminds me of childhood and dressing up dolls.<br><br>If I was on a train, id use but |

| | | | |
|---|---|---|---|
| | | - Passing Time<br><br>- Previous Usage | wouldn't use it seriously to help me.<br>If I had the time, I would use on a train or bus.<br>Could play with this for a long time. Yet does anyone really have the time?<br><br>Not seen before or used before.<br>I've used this before to style for a holiday. |
| | THE VIRTUAL MODEL | - Unrepresentative Model<br><br>- Attractive | -Feel self conscious that I don't look like the model, although wouldn't say I want to be so slim.<br>-Would be nice to have options that say size 8 person, or size 10 person, or maybe apple shape, pear shape, hour glass, youd get a better idea of how things would fit.<br>-Problem is body shape, this lady is thin, the downside would be that I wouldnt look the same as this model. Yet you would analyse this when you choose the products that suit you<br>-Would be good to change hair, eyes, colour to make you. More realistic then.<br>-Quite narrow as shes slim and blonde.<br>-People arnt like that.<br>-The skintones and hair, wont all look that way.<br>-Model unlike me.<br>-Would be more persuaded by a realistic model for me.<br>-Yet model doesn't have my figure and I feel patronised like I'm |

| | | | |
|---|---|---|---|
| | | Model | dressing a doll!<br><br>-Almost like using a woman that would appeal to men.<br>-Model looks normal,<br>-Natural makeup and roots.<br><br>-Stance shows clothes well |
| | VIRTUAL REALITY | - PRODUCT VIEWING<br><br>- Consumer as stylist | Can see what it looks like on.<br>Does show you some new styles.<br><br>Make people realise they can style their garment with things they already own.<br>is helping me style.<br>Like the idea of dressing a model.<br>More people interested in doing this.<br>It's every girls dream to style a model.<br><br>Better than being recommended products. |
| | ORGANISM – AFFECTIVE STATE | | |
| | PLEASURE RESPONSE | | Makes me feel special to be styling myself.<br>Exciting<br>Feel in control. |
| | NEGATIVE RESPONSE | | Boring after a while. |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Excited 6** |
| | ORGANISM – COGNITIVE STATE | | |

| | | | |
|---|---|---|---|
| | UTILITARIAN RESPONSE | | |
| | | | Needs skill to use,<br>Helpful now and again.<br>Interesting |
| | | - Ease of use<br><br>- Instinctive | Easy to use<br>Easy to understand.<br><br>Know how to use it.<br>Instinctive.<br>know how it works without info to explain |
| | RESPONSE | | |
| | Behavioural Reaction | - Positive Behaviour | Id do this before I went to the store.<br>Would make me buy products more.<br>Will drive traffic to the site. |
| | | - Negative Behaviour<br><br>- Wouldn't use | Might not make you buy all products from here though,<br>Not something Id use but would appeal to a lot of people.<br><br>Wouldn't use.<br>Wouldn't use to buy an outfit.<br>In reality couldn't use it.<br>Id rather use my own imagination. |
| | | - Negatives | Deceiving. |
| **Q21 L P** | **Least Preferred App : Ebay Fashion** | | **Augmented Reality** |
| | STIMULUS | | |
| | DESIGN | - Unusual<br><br>- Positive Design | Bizarre.<br>Unusual.<br>Silly.<br>Really different x2<br><br>Not a great design<br>Stupid<br>Clear<br>Daft<br>Not that great.<br>Novel yet not much value,<br>Can apply different styles to your face.<br>Childish.<br><br>Enjoyable to do.<br>Like.<br>Cute.<br>Appealing.<br>Good.<br>Novelty.<br>Interesting.<br>Done well.<br>Impressive design.<br>Epic.<br>Interactive.<br>Hands on.<br>Lighthearted.<br>Simple.<br>Good concept.<br>Great way of grabbing people's attention.<br>It's like photo booth.<br>Unique and innovative |
| | AUGMENTED REALITY | - Unrealistic | These don't look like this in reality.<br>Doesn't compare to the real thing at all,<br>In reality this wouldn't work.<br>Doesn't feel like this is what id look like really cause they're cartoon.<br>Glasses are animated to fit your |

| | | | |
|---|---|---|---|
| | | - Needs Improving | head, doesn't quite work.<br>Not very true to life.<br>Would rather try on in real life.<br>Glasses weren't realistic in shape or size.<br>Not the same.<br>I wouldn't use it as a realistic depiction of what I would look like in these glasses<br>They are too cartoon like<br><br>Unconvinced,<br>Needs a bit of work,<br>Not quite there yet in terms of usage.<br>Not in best stage yet.<br>struggling,<br>too mobile, cant use it .<br>Needs a few little tweaks and improvements to make it something you would use.<br>Was a little bit limited as not many options<br>Needs some improvements. |
| | POSITIVES | - Fun<br><br><br><br><br><br><br><br><br><br>- Humorous | More of a fun thing than practical.<br>More fun than logical almost,<br>Find it fun and would potentially think about finding the glasses in a shop.<br>Fun x2<br>Use it for fun, not for shopping.<br>Fun.<br>Fun to see on your own face.<br>Its fun initially<br>Quite fun<br>Fun to use<br><br>Humorous (funny) x2<br>Funny x4<br>Joke thing |

| | | | |
|---|---|---|---|
| | | | A laugh.<br>Id uses this as a joke.<br>Don't like cartoon glasses. Joke thing<br>Its funny to use and makes me laugh |
| | ORGANISM – AFFECTIVE STATE | | |
| | NEGATIVE PLEASURE RESPONSE | | Egotistical, who would want to look at their face with glasses on?<br>Feel silly.<br>Not fussed about it,<br>Not taking it seriously. |
| | PLEASURE RESPONSE | | Addictive.<br>Enticing me in<br>Entertaining at first. |
| | PRIMARY EMOTIVE RESPONSE | | How does the design make you feel?<br>**Amused 6** |
| | ORGANISM – COGNITIVE STATE | | |
| | UTILITARIAN RESPONSE | | |
| | RESPONSE: | - Not Useful | Not that user friendly.<br>Not as simple as trying on in-store.<br>I like the idea and concept, but it's too fiddly to use currently.<br><br>Waste of time<br>Not useful.<br>not that useful,<br>Not overly useful.<br>Doesn't seem useful.<br>It isn't useful |
| | POSITIVE RESPONSE | - Universal Use | Anyone could use it.<br>Not complicated.<br>Suitable for males and females.<br>Universal Use |

| | | | |
|---|---|---|---|
| | | - Useful | Useful for an idea.<br>People spend a lot on glasses -don't want to get wrong thing.<br>If I really wanted something and I hadn't had the chance to see it in real life physically, it might be the next best thing.<br><br>Easy to use - hardly took any steps to do it |
| | BEHAVIOURAL RESPONSE | - Wouldn't use to shop | Would go into the shop before buying.<br>Wouldn't use to shop but good to see how a style might suit your face shape.<br>Wouldn't use.<br>Never use this to shop.<br>Wouldn't make me want to seek out glasses,<br>Wouldn't do this out and about, would do it in your home, which isn't the point of mobile!<br>Not a shopping tool.<br>I wouldn't personally use this, apart from showing it to my friends as a joke thing.<br>I wouldn't use this to shop<br><br>Could put it down easily<br><br>Does make me click through to glasses although didn't search for them initially. |

# Appendix J

Design Descriptives to Emotions Tables

Branding Design

- Clear
- Quirky
- Modern
- Fashionable

→

- Interest

- Boring

→

- Boredom
- Unexcitement
- Disinterest

Branding Videos

- Clear
- Simple
- Ease of Use

→

- Interest
- Happiness

- Unclear

→

- Confusion

Branding Relationship Features

- Visually Appealing
- Clear
- To the Point

→

- Interest
- Informed
- Happiness

- Boring
- Cluttered
- Lack of updates

→

- Boredom
- Disinterest

Product Viewing – Videos

- Informative
- Multiple outfits
- Appropriate Music
- Individual garment viewing

→

- Happiness
- Excitement

- Long video length

→

- Boredom

Product Imagery

- Simple
- Clear
- Clear Products

→

- Interest
- Happiness

- No Prices
- Review Sections
- Too much Information
- Small Images

→

- Frustration
- Boredom
- Confusion
- Unexcitement
- Disinterest

Promotional Imagery

- Visually Appealing
- Playful
- Lifestyle Settings

→

- Interest
- Excitement
- Playfulness

- Too Simple
- Dull
- Dark
- Masculine Model

→

- Boredom
- Confusion
- Unrelatable

IIT and Product Information

- Simple
- Clear
- Good Amount of Information
- 360 Views
- Physicality

→

- Informed
- Excitement
- Happiness
- Contentment

- Uninformative
- Small price
- Unhelpful Functions
- Inefficiency

→

- Annoyance
- Unexcitement

Practical Services Information

- Simple
- Clear
- Ease of Use
- Informative
- Helpful
- Categorised and uncluttered

→

- Happiness
- Confidence
- Informed

- Cluttered
- Too much Information
- Lack of Categories

→

- Overwhelmed
- Confusion
- Boredom

Style Advice

- Simple
- Clear
- Informative
- Helpful

→

- Excitement

- Too much Information

→

- Disinterest

Social Media Content

- Visual
- Colourful
- Ease of Use
- Informative

→

- Excitement
- Happiness
- Interest

- Too much Information

→

- Boredom

Trend Information

- Visual
- Colourful
- Clear
- Visually Appealing
- Informative

→

- Excitement
- Happiness
- Interest
- Informed

- Bland
- Dull
- Uncolourful

→

- Boredom
- Disinterest

Vouchers

- Visually Pleasing
- Novelty of Interactive Feature
- Fun
- Clear Presentation

→

- Excitement
- Happiness
- Enjoyment
- Informed

- Simple
- Untrusting
- Entering card details first

→

- Unhappyiness
- Unease
- Frustration
- Scaredness
- Waryness
- Worry
- Put off

Incentives

- Colourful
- Informative
- Visually appealing
- Simple
- Visual
- Useful

→

- Excitement
- Inspiration

- Dull
- Unvisually stimulating
- Lack of offers

→

- Boredom

Rewards

- Interactive Features

→

- Excitement
- Intrigue

- Dull
- Grey
- Standard, expected rewards

→

- Boredom
- Unenticement

Discounts

- Clear
- Valuing
- Informative
- Easy to use

→

- Excitement
- Intrigue
- Interest
- Inspiration

- Tacky
- Brash

→

- Boredom

Competitions

- Clear
- Visually appealing
- Simple
- Informative
- Efficient
- Effective
- Professional

→

- Excitement
- Intrigue
- Interest
- Inspiration

- Cheap
- Untrustworthy
- Low usability
- Inefficient

→

- Confusion
- Unexcitement

Social Media

- Clear
- Informative
- Professional
- Easy to use
- Simplicity

→

- Happiness
- Encouragement

- Boring

→

- Boredom
- Neutrality

Personalisation

- Simplicity
- Visual Appeal
- To the point
- Clear Layout

→

- Happiness

- Accessories Suggestions
- Complete the look suggestions
- Price Information

→

- Excitement
- Feeling of being helped

- Too simple
- Plain
- Bland
- No product Imagery

→

- Disinterested

Customisation

- Fun
- Visual Appeal
- Clear
- Colourful
- Simple
- Offering options and choice
- Horizontal views
- Page Zoom and reduce
- Reducing page loading
- Larger product imagery
- Useful
- Helpful
- Easy to use
- Fast (Efficient)
- Interactive
- Offering new network options

→

- Happiness
- Excitement

- Too simple
- Irrelevant
- Plain
- Un-visually appealing
- No network logos
- Boring
- Confusing

→

- Disappointment
- Disinterest

Merchandise Categorisation

- Clarity
- Visual Appeal
- Interactivity

→

- Happiness
- Interest

- Scroll features
- Sort feature
- Offering sort options
- Displaying clothing below the feature
- Efficient
- Easy to use

↗ →

- Contentment
- Feeling of being helped

- Plain
- Clunky
- An unhelpful search type
- The inability to refine enough
- Boring

→

- Neutral/Nonchalent/Blasé
- Disinterested

Augmented and Virtual Reality

- Simple
- Clean
- Clear
- Fun
- Entertaining
- Visual appeal
- Novelty
- Outfit creation and styling
- Familiarity
- Ease of use
- Instinctiveness

→

- Excitement

- Humorous
- Fun

→

- Amused

- Unrealistic
- Unuseful

→

- Lack of usage (Disinterest)

# Appendix K

Design Descriptives Frequency Results

The following is a concise list of all positive and negative descriptives found from the data.

The following list separates both the negative and positive design characteristics and elements that were discussed by the participants. Each is split by the coding hierarchy they were categorised under, for example elements of design, functionality, imagery characteristics, layout descriptions, information preferences, suggestions, recommendations and utilitarian features. A retailer or marketer looking to design their mobile application should take notice of the alternative descriptives listed within the list structure, utilising it as a positive and negative design checklist. The emboldened descriptions connote that the description was mentioned by more than one participant; the exact number mentioned at the end (e.g. x13 – 13 people).

| Positive | | Negatives |
|---|---|---|
| **DESIGN** | | **DESIGN** |
| **Clear x13** | | **Boring x5** |
| **Simple x 10** | | **Dull x4** |
| **Visually Appealing x8** | | **Too Simple x4** |
| **Colourful x4** | | **Plain x3** |
| **Visual x3** | | **Bland x2** |
| **Professional x2** | | Brash |
| **Fun x2** | | Cheap |
| Fashionable | | Confusing |
| Modern | | Clunky |
| Playful | | Dark |
| Quirky | | Grey |
| To the Point | | Irrelevant |
| | | Tacky |
| **FUNCTIONALITY** | | Unclear |
| **Interactivity x4** | | Uncolourful |
| 360 Views | | Visually un-appealing |
| Horizontal views | | Visually un-stimulating |
| Page Zoom and reduce | | |
| Physicality | | **FUNCTIONALITY** |
| Scroll features | | Unhelpful Functions |
| Sort feature | | unhelpful search type |
| Reducing page loading | | The inability to refine enough |
| | | Entering card details first |
| **IMAGERY** | | Lack of updates |
| Larger product imagery | | |
| Clear Products | | **IMAGERY** |
| Individual garment viewing | | Masculine Model |
| Displaying clothing below features | | No network logos |
| Multiple outfits | | No product imagery |
| Lifestyle Settings | | Small Images |
| | | Small price |
| **INFORMATION** | | |
| Price Information | | **INFORMATION** |
| Good Information Amount | | **Too much Information x4** |
| | | No Prices |
| **LAYOUT** | | Review Sections |
| **Clear Presentation x2** | | |
| Categorised and uncluttered | | **LAYOUT** |
| | | **Cluttered x2** |
| **SUGGESTIONS AND CHOICE** | | Low usability |
| Accessories Suggestions | | Lack of categories |
| Complete the look suggestions | | |
| Offering options and choice | | **PRODUCT PROMOTIONS** |

| | | |
|---|---|---|
| Offering sort options<br>Offering new network options<br><br>**UTILITARIAN**<br>**Informative x9**<br>**Ease of Use x7**<br>**Efficient x3**<br>**Helpful x3**<br>**Useful x2**<br>Effective<br>Valuing<br><br>**VIDEOS**<br>Appropriate Music | | Lack of offers<br>Standard, expected rewards<br><br>**UTILTARIAN**<br>**Inefficient x2**<br>**Untrustworthy x2**<br>Uninformative<br><br>**VIDEOS**<br>Long video length |

This forms a thorough checklist of design descriptives that a retail application designer may utilise to ensure that their mobile application produces the most positive reactions.

# Appendix L

Brand Variable Recall Analysis

**QUESTION 1: How can you identify the brand?**

| | |
|---|---|
| Logo | 16 |
| Imagery | 14 |
| Campaign | 12 |
| Copy | 6 |
| Text | 3 |
| Presentation | 3 |
| Colour | 2 |
| Imagery style | 2 |
| Clothing Style | 1 |
| Slogan | 1 |
| Model | 1 |

**H&M**

| | |
|---|---|
| Logo | 13 |
| Colour | 8 |
| Imagery | 8 |
| Model | 5 |
| Simple Presentation | 2 |
| Brand Name | 2 |
| Model Styling | 1 |
| Outfit | 1 |
| Campaign | 1 |
| Layout | 1 |
| Garments | 1 |
| Text | 1 |
| Copy | 1 |
| Website style Presentation | 1 |
| Symbols | 1 |

**River Island**

| | |
|---|---|
| Logo | 15 |
| Imagery | 5 |
| Colour | 5 |
| Website Presentation | 3 |
| Model Styling | 2 |
| Background presentation | 2 |
| Model | 2 |
| Brand Style | 2 |
| Text | 2 |
| Campaign | 1 |
| Symbols | 1 |
| Clothing Style | 1 |
| Layout | 1 |

**Hollister**

| | |
|---|---|
| Logo | 9 |
| Copy | 8 |

| | |
|---|---|
| Brand Styling | 6 |
| Background presentation | 2 |
| Colour | 2 |
| Text | 2 |
| Design | 1 |
| Layout | 1 |
| Presentation | 1 |
| Symbol | 1 |
| Front page presentation | 1 |

**Topshop**

| | |
|---|---|
| Logo | 14 |
| Text | 12 |
| Imagery | 7 |
| Colour | 6 |
| Layout | 5 |
| Model | 4 |
| Clothing Style | 4 |
| Website Presentation | 3 |
| Brand Styling | 3 |
| Copy | 2 |
| Background Presentation | 2 |
| Simple layout Presentation | 1 |
| Products | 1 |
| List Style | 1 |
| General Presenation | 1 |
| Campaign | 1 |

**Mango**

| | |
|---|---|
| Variables | |
| Logo | 12 |
| Imagery | 9 |
| Campaign | 7 |
| Celebrity Model | 5 |
| Model | 2 |
| Presentation | 2 |
| Campaign Style | 1 |
| Backdrop Presentation | 1 |
| Glamorous Clothing | 1 |
| Symbols | 1 |
| Colour | 1 |
| Image Style | 1 |
| Presentation (High quality, looks high fashion) | |

**QUESTION 2: How can you identify the brand from the branding Video screens?**

**Topshop**

| | |
|---|---|
| Brand Name | 15 |
| Copy | 9 |
| Text | 5 |
| Colour | 4 |
| Layout | 2 |
| Presentation | 1 |

**French Connection**

| | |
|---|---|
| Logo | 14 |
| Copy | 9 |
| Imagery | 3 |
| Campaign | 2 |
| Model | 2 |
| Layout | 1 |
| Brand Styling | 1 |

**Warehouse**

| | |
|---|---|
| Logo | 15 |
| Copy | 2 |
| Design | 1 |
| Symbols | 1 |
| Colour | 1 |
| Text | 1 |
| Clothing Style | 1 |

**H&M**

| | |
|---|---|
| Brand name | 10 |
| Logo | 5 |
| Text | 2 |
| Video Content | 1 |

**Question 3: How can you identify the brand via the branding relationship features?**

**Topshop**

| | |
|---|---|
| Brand Name | 10 |
| Colour | 5 |
| Logo | 4 |
| Text | 4 |
| Layout | 3 |
| Symbols | 2 |
| Presentation | 2 |
| Design | 1 |
| Brand styling | 1 |

**H&M**

Variables

| | |
|---|---|
| Brand Name | 10 |
| Logo | 9 |
| Layout | 3 |
| Colour | 1 |
| Symbols | 1 |
| Website Presentation | 1 |

**French Connection**

| | |
|---|---|
| Logo | 11 |
| Brand Name | 7 |
| Copy | 5 |
| Imagery | 3 |
| Text | 1 |
| Campaign | 1 |
| Colour | 1 |
| Brand Styling | 1 |

**Oasis**

| | |
|---|---|
| Brand name | 13 |
| Logo | 3 |
| Colour | 2 |
| Copy | 1 |
| Text | 1 |
| Layout | 1 |

# Appendix M

Branding Stimuli Frequency of Mentions

**Overall Branding Features Noticed** Out of 210

| The respondents has recognised the: | | Count |
|---|---|---|
| **Brand Name** | | 67 |
| Brand Sign/Symbol | | 8 |
| | Slogan 1 | |
| Brand Logo | | 140 |
| Brand Design | | 3 |
| | Brand Styling 17 | |
| Brand Text (FONT) | | 32 |
| Brand Copy (WRITING) | | 43 |
| Brand Imagery | | 48 |
| | Campaign Imagery 27 | |
| | Models 13 | |
| | Celebrity Model 5 | |
| | Clothing 13 | |
| | Model Styling 4 | |
| | Clothing Style 1 | |
| | Imagery Style 3 | |
| | Campaign Styling 1 | |
| Brand Sound/Video | | 1 |
| Brand Layout | | 19 |
| | Presentation Style 33 | |
| Brand Relationship Features | | 0 |
| Brand Colour | | 40 |

Original Branding Variables Mentioned

| Research Variable | | |
|---|---|---|
| Brand Logo | 140 | 35% |
| Brand Name | 67 | 17% |
| Brand Imagery | 48 | 12% |
| Brand Copy | 43 | 11% |
| Brand Colour | 40 | |
| Brand Text | 32 | |
| Brand Layout | 19 | |
| Brand Sign/Symbol | 8 | |
| Brand Design | 3 | |
| Brand Sound/Video | 1 | |
| Brand Relationship Features | 0 | |

New variables Mentioned

| New Variables | Count | |
|---|---|---|
| Presentation Style | 50 | 16% |

| | | |
|---|---|---|
| Campaign Imagery | 27 | 13% |
| Products | 13 | |
| Celebrity Model | 11 | |
| Model | 7 | |
| Model Styling | 4 | |
| Imagery Style | 3 | |
| Clothing Styling | 1 | |
| Campaign Styling | 1 | |
| Brand Slogan | 1 | |

All orignal and new variables with a frequency of more than 1:

| | |
|---|---|
| Brand Logo | 140 |
| Brand Name | 67 |
| Presentation Style | 50 |
| Brand Imagery | 48 |
| Brand Copy | 43 |
| Brand Colour | 40 |
| Brand Text | 32 |
| Campaign Imagery | 27 |
| Brand Layout | 19 |
| Model | 18 |
| Brand Sign/Symbol | 8 |
| Products | 8 |
| Model Styling | 4 |
| Brand Design | 3 |
| Imagery Style | 3 |

# Appendix N

Preferred vs least preferred Card

## Branding Design

Preferred App: French Connection - 53% of the possible votes cast for the preferred app.

Least Preferred App: River Island - 38.5% of the possible votes cast for the least preferred app

## Branding Videos

Topshop received 35% of the possible votes for the most preferred app.

French Connection received 50% of the possible votes cast for the least preferred app.

## Branding Relationship Features

French Connection received 43% of the possible votes for the most favourite app.

Topshop received 38.5% of the possible votes cast for the least favourite app

## Product Viewing - Videos

Warehouse received 60% of the possible votes for the most favourite app.

Very received 40% of the possible votes cast for the least favourite app.

## Product Imagery

Topshop received 59% of the possible votes for the most favourite app.

Very received 39% of the possible votes cast for the least favourite app.

## Promotional Imagery

Pull and Bear received 69% of the possible votes for the most favourite app.

Zara received 36% of the possible votes cast for the least favourite app.

## IIT and Product Information

River Island received 47% of the possible votes for the most favourite app.

Zara received 59% of the possible votes cast for the least favourite app.

## Practical Services Info

All Saints received 67% of the possible votes for the most favourite app.

French Connection received 67% of the possible votes cast for the least favourite app.

## Style advice

River Island received 53% of the possible votes for the most favourite app.

Oasis received 56% of the possible votes cast for the least favourite app.

## Social Media Content

Warehouse received 53% of the possible votes for the most favourite app.

Oasis received 44% of the possible votes cast for the least favourite app.

## Trend Information

Next received 56% of the possible votes for the most favourite app.

French Connection received 73% of the possible votes cast for the least favourite app.

## Vouchers

H&M received 35% of the possible votes for the most favourite app.

Oasis received 35% of the possible votes for the most favourite app.

Warehouse received 87% of the possible votes cast for the least favourite app.

## Incentives

Pull and Bear received 35% of the possible votes for the most favourite app.

Warehouse received 35% of the possible votes for the most favourite app.

River Island received 42% of the possible votes cast for the least favourite app.

## Rewards

H&M received 73% of the possible votes for the most favourite app.

Mango received 73% of the possible votes cast for the least favourite app.

## Discounts

Oasis received 35% of the possible votes for the most favourite app.

River Island received 42% of the possible votes cast for the least favourite app.

## Competitions

Mulberry received 94% of the possible votes for the most favourite app.

Urban Outfitters received 80% of the possible votes cast for the least favourite app.

## Social Media

French Connection received 41% of the possible votes for the most favourite app.

River Island received 50% of the possible votes cast for the least favourite app.

## Personalisation

ASOS Outfit Suggestions received 43.75% of the possible votes for the most favourite app.

ASOS Searches received 38.5% of the possible votes cast for the least favourite app.

## Customisation

ASOS received 100% of the possible votes for the most favourite app.

H&M received 100% of the possible votes cast for the least favourite app.

## Merchandise Categorisation

ASOS Sort received 35% of the possible votes for the most favourite app.

All Saints received 33% of the possible votes cast for the least favourite app.

## Augmented Reality

Mango received 86% of the possible votes for the most favourite app.

EBay Fashion received 86% of the possible votes cast for the least favourite app.

# Appendix O

Interview Transcripts separated according to Stimulus Number

'Card #;' signifies the stimulus and photo card number

'INT1-INT20:' signifies the interviewee number whereby 20 females were interviewed

V: Signifies the researcher (Victoria) and her comments

Card 1 – Brand Name/Logo/Layout

**INT1: (Card 1)** Erm, obviously being able to view any brand name and logo if its something that you want youll be drawn to it, and also it makes it attractive to the buyer. Erm, am I going for this overall presentation style specifically?

**V:** No, as in the description, the way that the brand is presenting itself to you.

**INT1:** Oh the way that any brand presents itself to me is going to be highly likely to make me buy something. But it depends how it presents itself, but it is important, because if a brand hasn't particularly made an effort to be either personal or informative in any way, then if they've not presented their style and their brand to me like that, then I'm obviously not going to use it, and I wouldn't be encouraged to use it, but if I can see the brand name and the logo and the presentation is how I want it then all those things together are really important, so for me I would say informative brand service.

**V:** So it's making you feel informed by the brand and the service?

**INT1:** Yes because if it's the overall presentation and it's the brand name and logo and layout that is specific to them, then its specific to that brand, so that to me is the brand informing me about them.

These ones are all things that I like because they personalise the app towards you, erm, they would encourage me to use the app definitely, 100%. And would possibly erm, what's the word? They would enhance my feelings towards the brand, so not only towards the app, but the actual brand, erm, that's giving me the app or allowed me to download that app because the fact that there are so many different things that they've used to accommodate me, or would think would accommodate me in to being sort of sucked into the brand.

Presentation style layout, brand name and logo (1),. Erm, that to me would just be satisfied. That they've made an effort because I think for me, because that's been put in the information side of things, that I would just be satisfied that all of that is there for me to look at and peruse.

These I like the ideas of them and they feel like I would accommodate the brand more because of the interest they're giving me about the brand.

***(Card 1: 'Informative brand service')***

**INT2: (Card 1)** Erm, well this is Topshop and I recognise that. Erm so I would probably click on that arrow because I don't know what that arrow is for, so Id do something with it, move or click it. Have a look, further down. And then depending on what's there, I'd probably go on shop now. Erm River Island, I actually really like their image, so I'd probably spend quite a while looking at it to be honest and then Id go straight to 'women' because that's what concerns me, and then I tend to pick a specific category of clothing as opposed to all or new in. So probably dresses. I find myself doing that often.

**V:** So you'd use this for usage? How would you feel towards being able to see the logos on there?

**INT2:** Indifferent if I'm honest because Topshop, for me it almost doesn't need to be there. Because I recognise the grey, the lettering, the layout to a certain degree, the model even. Im sure I've seen that on the website before, so I'm not really reacting to the actual logo of Topshop.

**V:** How would you feel about the fact you recognise the other features?

**INT2:** Yea quite good, I think more positive than negative but I don't really think theres a specific feeling. Just because its familiar, I quite like that, feel comfortable because I know what to do with

it, or where to go. With the River Island one, I looked at the image and then I looked at River Island, and I kind of thought, oh, that's River Island, because the actual image is quite, and what they're wearing is quite high fashion I think, it could quite easily be in a Vogue to represent Versace, especially the jeans pattern so the fact that its river island is surprising, but that's good because I like the image, I like river island so I'm happy about that.

**V:** So overall how do you think you would react overall to the band name, logos, and layout in that brand way?

**INT2:** I'd click on women or click on shop now first of all. I would go into the clothing.

**V:** So you wouldn't navigate only?

**INT2:** Well like I've said, I'd have a look at it, like the River Island one I like it, then id navigate. So I'd form an opinion on it and then navigate. Its like an introduction isn't it, its not really doing anything, it's just introducing me to the page, so. I think it's a bit indifferent because you have to come across something, so it has to be there, where I've got these, nice to have as added extras, like, they could be the first thing you come across but you do something with them don't you, whereas this, its just a homepage. A kind of, there's no other function as to introduce the brand and the app. It's almost just reassuring that I'm on the right thing, so I guess reassurance.

Erm, they're product navigation, so it's getting to the product (1/23)

Excited cause I like her trousers, so the imagery I think, I think it's the imagery on that one, its quite exciting, It quite cool and interesting as well. But that's because of the style of the photography. Erm, brand name and logo Im neutral I think, just because that's what they are.

***(Card 1: 'Brand Reassurance')***

**(INT3:** Card 1) Erm, well I'd say this is like, sort of the homepage isn't it, this is gonna guide me to somewhere and it shows me that, what brand I'm shopping on so it helps me identify which brand it is. I think that this one's really important because you know what app you are using. I think, from these it's, I kind of know how they should look because I can see the same sort of design as the website. I think it needs to have the same feel and image and sort of, identity as it, to make it more consistent. I think, it important for them to have different personalities almost to suit their brand, so like, the Topshop, I'd expect it to be sort of very minimalist and cool whereas River Island it's a bit more playful because its younger and colourful and fashionable, fashionable for younger people.

V: Do you think these apps summarise that brands personality for you?

**INT3**: Yes definitely, how the models look and sort of, the Topshop's all greys and blacks and whites and very minimal, whereas river islands is bright's like the pinks and playful, which is similar to their store design where they've got the disco ball and shiny floors so it's a more colourful environment, so that homepage represents that.

V: It sounds that these help you to recognise the brands personality and the brand, and they keep a consistency?

**INT3**: Absolutely, I think this one, I think this is the gateway to the brand.

(Card 1: Brand recognition/Brand Personality Realisation)

**INT4: (Card 1)** Erm, yea I think they're both presented really well. You can see quickly, especially on the river island one, like, which section youd want to go on. They've used, like, exciting images with the new trends on, erm. The presentations really clear, erm and its still keeping true to the different branding. You can see even just from the imagery, without seeing the logos, which brand it is.

**V:** So youre saying that the presentation style helps you recognise that brand?

**INT4:** Yeaa

**V:** Okay how do you think you would feel overall if you were looking at these?

**INT4:** Erm,

**V:** It could be any brand, but that fact that you're given the name and logo on the screen and the layout and the presentation style, all combined to form an overall brand image, how would you react towards that?

**INT4:** Erm, again it would make me go on that app and have a look at the products. And…

**V:** So it would spur you to use the app? Do you think it would spur you to go on again, or just that one time? Or is it just that you would continue to use the app.

**INT4:** Yea, Id just continue to use the app, yea. I'd just continue to look really.

**V:** So maybe that could be the pile name for now?

***(Card 1: 'Brand recognition via presentation style, Browsing intentions)***

**INT5: (Card1)** So River Island here, and I like that because it's got the layout of it is very simple and you know its got women's clothing and men's clothing, its all sectioned up and I like that. I know its bright colours which is also good but erm, I would want to go and look at that because it's nice and easily laid out, its simple and I like that. Topshop is a bit more inquisitive really, I'm a bit like "oh what's this" because it's got different kinds of logos on it. Because I know both their names, River Island and Topshop, I would instantly go on them, because they are brands that I know, I know who they are so Id like to look into it a bit more.

**V:** Okay, so you've gone on these apps, and like you said you'd used these. And you've seen the brand names on the them and the logo, do you think you might react towards those in any way.

**INT5:** Yes definitely because I've seen it before, and I've shopped there before and I liked it, then I would go back to that, because it's a brand that I know and I like, Id look at it

**V:** Is there any feelings towards the way that they've laid them out and the presentation?

**INT5:** I like the presentation style of River Island. Topshops more confusing I think jus because it's a bit, just because River Island just says women's men's, girls, boys whereas Topshops a bit more, I wouldn't know what the scan thing is, erm, it's a bit more like, I'd probably want to look into it to see what else it did, because it doesn't look, if I didn't know Topshop as a brand, it'd be a bit more confusing to work out what it was.

**V:** So you think you'd react positively?

**INT5:** Yes positively.

**V:** So at this point, feel free to say what your reaction is to pile it.

**INT5:** Well at the moment it's a positive one so Ill put it to the side.

**INT5:** That would make me want to browse probably.

**V:** How about the fact that you can se the brand name and log0?

**INT5:** That would make you want to browse because I'm related to it, I know what I'm probably gonna get, erm and I've had good things from both places before, so that depends on the brand doesn't it, but with both Topshop and river island...

**V:** Are you saying that because you recognise this brand name and logo, that its giving you these previous feelings, oh I've bought with them before, therefore Ill use them again?

**INT5:** Yea yea, as well, Topshop that's very Topshop, this river island one, looks like they've changed the writing a little bit in the last few years, so that would make me think, 'oh I know that brand' it wouldn't necessarily make me think, oh I know that exact, you know imagery wise, that's not exactly what I used to see, so I think oh they've probably got some new stuff, so Ill look in. But I know I relate that brand to purchasing, and having nice clothes from there and certain quality, Id relate the quality and the service that I've got from them places, to that so Id probably think, well they were a pretty good service and layout, so Id probably think the layout of these apps would probably be good as well.

**V:** SO imagine this is the first screen you see, what is the first thing you'd do?

**INT5:** Click on the clothes, go on to find the clothes and have a search.

**V:** So the initial reaction is to go from this screen to the next, without any other initial feelings?

**INT5:** No I wouldn't just look at it and go, 'oh yea later', Id just go' women>clothes or shop>clothes

**V:** So it sounds to me like this is just a general feature that's there for your navigation through the app?

**INT5:** Yea definitely that's the best way to put it. Id have to see that first so I knew the brand I was buying from, and it would make me, it'd have to be a simple layout, so I could just go do what I wanted to, the same way as me walking into a shop and buying, it'd be the same things as buying for this one.

**V:** Okay, well you could just leave that as a general feature for brand recognisability then if you like, as that's what you've said.

***(Card 1 becomes 'General feature/Brand recognisability)***

**(INT6: Card 1)** Okay so the first one, River Island one, I would probably look at the heart button that's at the button cause I take it that's some kind of recommendation, so that's nice, so Id probably go to that, look at anything that's new on there. And if I couldn't find anything there, Id probably go through to the women's section as its quite easy to navigate, I've got that at the top, and I can just go into there and search for products and clothing. With Topshop, again Id probably go onto the recommendations, erm, and the we love section, when landing on it, erm. Id also be quite intrigued to maybe go onto this notebook cause I don't know what this is, so anything all the things that arn't necessarily shop, that could be recommendations, or kind of like lookbooks in a way, I would be more inclined to go towards them just to see any kind of latest styles that I could add to my current style. From there Id probably come back and then go into the shop, and Id be quite intrigued by what this scan thing is as well. Yea Id probably, all the features that arn't shop that took an interest to me like recommendations, that look different I'd probably go into them

**V:** So you're saying that first of all that you'd want to explore the different area?

**INT6:** Yea, yea it would be an exploration thing to start off with, Id go with it and then probably shop, cause its nice to have updates, so Id feel quite informed and knowledgeable, and quite happy with it. So yea, its quite, like a recommendations if I could put that in a category.

**V:** Okay so that's what you would do. So, how does it make you feel that you are able to se the brand name and logo on the page?

**INT6:** Yea, its quite good. Its quite reassuring because obviously, yea it would make me feel reassured going through it, quite comfortable in the fact that you keep on having the reassurance that its Topshop, its Topshop, so the consistency throughout would kind of, 'cause each brand kind of has a persona, so their persona would make me feel quite excited to keep going through, because I knew it was topshop, so id obviously go there because I was looking something in Topshop, and obviously id want to buy something in there, so id want to know what topshop had to say about looks, or what River island had to say about looks.

**V:** What do you think about the layout and presentation?

**INT6:** Yea I think the layouts really simple, quite easy, which is a good thing. Makes you feel quite comfortable cause its easy to navigate around, and also the extra recommendations id feel quite happy with that, cause obviously, its kind of like that extra customer service, so that would be quite good with that one.

**V:** Okay, so overall, as a consumer going on the app, you feel reassured noticing the brand name and logo, and then the layout and presentation, how would that make you feel overall?

**INT6:** For the feature as a whole Id feel quite comfortable quite reassured, happy in my choice, and also not special but kind of Id feel like it was worthy for me to go on there, and kind of, cause they're offering all these extras, and I know they're for everyone but at the time you'd find something that was appealing to you, so Id find it appealing as well

**V:** So your overall reaction is feeling comfortable and reassured.

**INT6:** Yea, and also like a confidence thing, because they've got these recommendation tings to try to find what suits well, so if you can find a product that obviously, that you feel confident shopping, it's a confidence boost as well, if you can find your style.

**V:** So for now maybe you could pile that on its own, as something to do with reassurance?

**INT6:** Yea, okay.

***(Card 1: 'Reassurance and confidence with the brand)***

**(INT7: Card 1)** I like that this has got, the thingy's are clear here the titles, but then down here isn't so clear (Lower toolbar). But yes that's better because you know instantly don't you because you can just go on it, but I don't even know, like shop now you'd probably have to go through different things and then another thing

**V:** So, how do you feel as a consumer that you can see the brand name and logos?

**INT7:** No I quite like that, it doesn't, knowing the brand name, I mean you've gone on the app you already know what its gonna be, so its not really a massive, I mean if you can fit more stuff on it, it'll probably be better than putting the name on, cause its not really necessary you already know. If you're going on the app you already know what brand it is, you don't really need it massive across the page.

**V:** How do you feel about the idea of the brand giving you a layout and presentation style that very much matches that brand?

**INT7:** I think that's good, because it needs to have its own identity doesn't it, because certain brands have certain ways. You know, like Topshop has a certain style and the way it comes across, so I think it's important to keep that to like their standards.

**V:** So would you be positive in viewing the brand name and layout on this page?

**INT7:** Yes yes positive towards it.

**V:** Okay so again imagine you've clicked on, this is the first thing you've seen, what do you think you'd do next?

**INT7:** I would go on the 'women' erm, or go on 'shop now'. I'd just go further into it, into the links.

**V:** Okay, so do you think that, like you said youd go through the home page to the links, do you think it would literally be that you came to the home page, there would be no thoughts or reactions at all, just that you need to navigate to where you want to go?

**INT7:** Yea pretty much, I wouldn't really, if I could see clearly where I could go, I wouldn't stick around on the homepage.

**V:** Okay, that's fine. So at the moment, you could leave this card separate for now until you get more cards. The first ones difficult. You could leave it unnamed.

**INT7:** But these two I suppose are more specific in what you're going into, that's quite general. So ill put that as a different one,

**V:** So that's a general navigation feature, that's a specific navigation feature, would you say?

**INT7:** Yes.

Navigation features. erm, I'm contented maybe. Id categorise those ones together. They're giving me all the information I need to know, I'm happy.

***(Card 1: 'General Navigation')***

**INT8: (Card 1)** Erm, if I could view the brand name and logo, that would make me feel very relaxed because I would understand what the company and the fashion is about on a first glance without having to go further into it.

**V:** Is that something that is important to you, to be able to see the brand on first glance?

**INT8:** Yes it is yes

**V:** So overall, what is your first initial reaction?

**INT8:** I would be very assertive and very relaxed and happy.

**V:** What behaviour do you think you might display?

**INT8:** It would, with me initiate me to look further to look for more specific pieces of clothing for example and so it would initiate a curiosity within me to select any of the options given on the layout or to investigate a bit further into what the brand has to offer.

**V:** It sounds to me that the first thing you think is, I know this brand and you are familiar with that brand straight away, is that correct? But that that it would also be a curiosity to go into the app at this stage.

**INT8:** Yes

**V:** Which is it the most? That you feel familiar or is it that you want to go shopping?

**INT8:** Its more the fact that everything is there, the logo layout and the way its presented is quite obvious, it makes it easier for me to understand what it is they have so I think its more to do with the fact that can see the brand name and I can see the layout of the clothes rather than…

**V:** So this is all about you being able to recognise the brand?

**INT8:** Yes

**V:** Okay well if that's how you feel then you could sort it as a recognition tool for the brand.

Im very encouraged about it. Interested to browse further, its important to me to see the brand name, so that makes me very excited.

***(Card 1 : Brand recognition)***

**INT9: (Card 1)** Its quite easy to understand, there's men, there's women so you know how to go around it. That one looks quite easy to use, I find that quite good and then. That one is quite hard (Topshop) I don't really know what to do when I get there. I assume you'd press shop now, I don't know. It's not a clear a layout as that one. Its useful because you know what the shop is, and they're both clearly marked so its obvious that its Topshop and River Island. It wouldn't make me think much more about the brand, its just stating the obvious that it is Topshop. The layout and style, I do feel like the 'Shop' Topshop it's quite easy knowing where it is, because they have their different sections, so I would have assumed it would be clearer where everything is. I would click on it, tap 'shop now.' I would because I would use the Topshop app but I probably wouldn't use that because that just looks clearer to use. Yea, I'd use it to go through, phone apps are for quick using, I don't spend a lot of time browsing on them, I sort of go through them quickly, so it's more for navigating.

**V:** It sounds to me that this to you is about navigation, you don't pay much though to the fact that there's a brand name and logo? At this point, you can sort this as a navigation tool.

**INT9:** Yea I'd agree.

I suppose I'm quite interested if it's an interesting picture to go further in.

***(Card 1: 'Navigation')***

**INT10: (Card 1)** Well it would make me feel that I know where I am. I know what app you know, its familiarity, I know what app I am. It reinforces I am at the right place. That's important to me because I want to know where I am, and you get a sense of familiarity so it's a little bit easier to navigate around an app when you have some kind of, prior use with the app or with the retailer, so therefore yea, because you can use what you already know about the retailer to sort of, judge or help you judge what you'd do with the retailers app. Erm, I'd feel comfortable towards the layout and style because I wouldn't have to learn the process wouldn't be about learning how to use the app, the process would be about getting the information I want from the app. Say if I was

looking for a product, the process would be about looking for the product that I want rather than learning about how to use the app and discovering my ay around the app and things like that, so you know, it helps with the functionality of it. The first thing I'd do is, id think I was glad I'm at the place I want to be, so it reinforces that I knew where I wanted to be and then I'd use that as like a portal to further get into the app and look at other things in the app.

**V:** It sounds to me that the brand name and logo would be very much about the brand reinforcement for you, reinforcing where you are. And then the layout and style would allow you to move around and navigate around that app and act as a portal.

**INT10:** Yea.

**V:** Well if that's your reaction, you could sort it as that?

**INT10:** Yes that is the way I feel. I'm like, sort of making the suggestion that this is the home page or whatever it is called, that makes the assumption that, that the page were talking about is that page, that you know you'd first come to when you click on an app, is that okay?

Brand name and logo (1), erm, this makes me feel confident that I know what this brand is going to be like a bit, I've got familiarity with it, so I feel confident that I know it in some respects.

***(Card 1: 'Brand reinforcement/Portal')***

**INT11 (Card 1)** On this river island one its quite clear, you can see where all the sections are, I suppose if I was on that I would then go on the woman's section and look through the clothes. It does seem quite clear and easy to read and understand, I'm guessing this is the shopping bag, love items and stuff. Its not very interesting, its simple. I'd be able to use it but there's not very much about it that makes me excited. The Topshop one, I would be able to use that as well and then images they've used here makes it interesting to look at, and its gotten rid of the ugly grey heading that is on this one. I think having the brand name on the page is a good idea, so you know what you're looking at really, especially if someone's busy I suppose. You can look at things and forget about it and come back to it, if its not there you might just close away, but having the brand name will make you remember that's what you're looking at. I think the layout and style is a good thing, because you decide where you want to go from there, and its kind of like just going online like the homepage, you need somewhere to navigate from, so its quite helpful.

***(Card 1: Expected/Navigation***

**INT12 (Card 1)** The brand logos on these are pretty small so I think it would take more concentration to look at it, to read it as an image. I think it's drawing me in because I recognise them, I'm aware of them as a consumer, erm, but they are like, they don't grab my attention. The layout is like its how you would read it, it starts at the top and ends at the bottom like you would read a page, but its not really like a front cover its more like an insert page. Its not like a bold eye-catching front cover to me, its more like it would be, you'd have the main page of an app, you'd go into it and that's what you'd see, rather than the front of it. I think its like, the overall style I thinks quite minimalist because they've just put the name and put a styled image, there's nothing else really on it. I think its just kind of quite standard, they've not really made an over, it's not an eye-catching advertisement that's new and something I've not seen before. It's pretty standard.

V: If you went onto one of these apps and saw this, what do you think you would do next?

INT12: Like want to know more about it, like click into it further, so like along the top of that one it got things that I could then have a look at, and then I'd go into the links.

V: It sounds to me that this is something that you recognise, but otherwise it doesn't really grab you, it's a standard thing, but you would click further into the app.

INT12: Yep

erm contented cause its what I expect but I like it.

***Expected Navigation tools***

**INT13 (Card 1)** Well it's nice and easy, easy to use. Obvious where it is, what the branding is, its obvious.

**V:** Is that important to you, for the branding to be obvious on the app?

**INT13:** Erm 50/50, you know what app you're clicking on but yea, I like how obvious the branding is on some of them, so you know what you're looking at.

**V:** How do you feel towards the idea that the brand has used a particular layout?

**INT13:** Erm, yea good, happy that they've done that, so you know what youre expecting of them.

**V:** Is that important to you?

**INT13:** Yea just so that you're not messing around. If you go to click on River Island you know what everything is, what to expect from them. The same with Topshop, you're not just fussing around thinking oh how do I use it, how do I do this. Nice and easy and simple that you know what you're gonna get from them and where features are. I would 'shop now.'

**V:** You wouldn't have any other reaction? Just to shop?

**INT13:** Yea

The more I look at it (1), the more I think, I would go to women and shop now, that's my first reaction. But I would also recognise the logo.

I like branding, I like the marketing, like being able to notice who they are, it makes me feel contented that I know what I'm gonna get from the branding and the imagery (1) (2)

***(Card 1: 'Brand recognition and navigation')***

**INT14 (Card 1)** I think this looks good, this is more appealing than this one to me because its really bright. I don't know… if they didn't have the brand name and logo, if it didn't say River Island or Topshop then if I was looking for Topshop, then Id want to se the logo there. This looks quite easy to follow, because personally I probably wouldn't shop on my phone, but if I was going to, I'd want it to be easy, like a small version of the website so I knew what to click on. I like it, good pictures, its quite easy, clear. Its just brand recognition really, see it and I think yea that's River island. If it was a name I didn't know Id be like 'oh okay, I don't know, do I trust shopping with them on my mobile.' First of all Id click on 'women.' I wouldn't really give much through to it really, as long as this looked like Topshop, if it didn't Id be look 'eugh'. If I went onto Topshop, I'd want topshop stuff, so if I saw that Id feel fine. If I was gonna go onto an app Id want to look at the clothes, I wouldn't be bothered about other areas and stuff really. I don't even on websites look at the extra stuff. I just go on and look at the stuff. If I want something, I'll buy it.

***(Card 1: 'Brand recognition/ Navigation')***

**(INT15: Card 1)** Erm, for the River Island one, I'm not I guess, it doesn't really appeal to me that much because its just the campaign. I know the clothes are in it, but I wouldn't want to shop on that app. It doesn't really engage with me that much. Whereas the Topshop ones has the model with the clothes but its not as busy as the River island one, so I see more of what the seasons about and they also have the ones in the bottom, so I guess with the layout of how they have more of what the clothes are about, I would engage with that one more. Plus down here, they have the icons and they explain what they are, whereas the RI ones I could probably guess what they are and get it right, but I do like how they are labelled so its easier. I would expect the name and logo to be there.

**V:** How do you feel towards the fact that the brand has matched the layout and style? Do they portray their other channels do you think?

**INT15**: I think so, the River Island one reminds me of the website so there's a correlation there. The Topshop one I guess not as much as the RI one, but if I saw this I would still think 'yea that's something Topshop would do'. I guess it makes the app more legitimate, like it might work as well as the website. It doesn't do anything else though for me.

**V:** If you went onto here then, what would you do next?

**INT15**: I honestly might just close the RI one, not even go on it. But on the Topshop one, I might enter just to see what it has. I don't know if this is meant to be circled, but I would look at that to find out what it's about because its circled. I mean theyre nice, but that's it.

***(Card 1: 'Navigation Feature')***

**(INT16: Card 1)** Erm I think first and foremost I would react positively because I know the brand so that would be my first reaction seeing the name of he brand and thinking it's a recognised brand, I trust this brand, and then, I think they're quite, the RI ones quite exciting and it would lead me to go in and overall presentation says this is an exciting app. There's a lot going on and you want to know more about it. The Topshop's ones more plain and it doesn't excite me as much but its got things that say like shop now and then showing the new trends would make me think, oh ill go in and have a look to see what's going on because they're obviously selling clothes through it.

**V:** Is the display of the brand name important to you?

**INT16**: With online shopping and apps its important to me, because if some random name of a brand came up id be like oh who is this and im not going to go into it because it might just be someone conning me and trying to hack into me, so its really important. The colour is the first thing that hits me, its bright and its exciting and I'd say that was my first reaction, that would keep me engaged with the phone.

**V:** What would you do then?

**INT16**: I'd click on woman and go further into the site, or click into the shop now. Anything that was clickable and was inviting me in, that's what I'd do.

that would also intrigue me and encourage me

***(Card 1: 'Brand recognition/ Navigation')***

**(INT17: Card 1)** So the brand name and logo, I'd feel it's easier to understand, I'd want it to be there. I want to know that I'm on the right page, erm. I like the layout, if that was like a homepage, yea I think its clear to understand and usable.

**V:** Is it important for you to know what app you're on?

**INT17**: Yea, but I'm not very up to date with these sort of things, so I'd need it to be as user-friendly as it can be, so as much information on there as possible. But as simple as possible as well.

**V:** How do you feel towards the fact that a brand has put a particular layout onto the app?

**INT17**: Erm, I think the little logos are good on a homepage. So its easier to click onto things that you want to look at. Erm,

**V:** Okay so imagine you've clicked onto an app, any app, what would you do next?

**INT17**: Id want to look through the women's-wear so I'd click onto women's. I'd click onto shop here. These messages and all that, they don't really mean anything to me because I don't use them. The most important thing to me is being able to view the products, so as long as that was the first thing I could see, then I'd continue to use it. If I couldn't see that first of all, and the only thing I could see were possibly these, then I probably wouldn't carry on using it, cause I wouldn't be interested.

**V:** So what's your first reaction to being able to see all of these things?

**INT17**: Id be interested in using it, as it's pretty clear what it's trying to achieve from that layout.

***Capturing the brand image/Navigation***

**(INT18: Card 1)** Erm, this ones very clear, which id immediately click on that and Id know exactly what to do and how to use it, whereas this one isn't so clear. I mean its got shop now there but it's a little bit smaller, so its sort of less intuitive, I wouldn't immediately know what to do, so that's a

little more confusing. I think its good the logos are there because you immediately look at the top of page so you immediately know who it is, what site you're on, you know what kind of clothes you're going to be looking at, so. It means whether or not I can trust them, because I'm kind of nervous about internet shopping and phone app shopping because of security sand all of that so I like to know what website I'm on so that I can see whether or not I trust them not to give me viruses and not to give out my secure information and all of that so I like the fact that straight away I can trust this brand.

**V:** So this might influence brand trust for you?

**INT18**: Yes. I think the layouts a good idea, if you've visited the website before then you go on the app and its similar and you know what's going on and you sort of already know their sort of way of doing things, so I think that that's a good thing to do and I like all of these little things down here, I mean they're pretty much the same on the two of them, but its good to have the little things below so you can have little extras.

**V:** So you would feel brand trust and you would also use these and navigation tools?

think I would feel, I'm not too sure, more confident with them because it's a brand name that I recognise and I trust them so, but yea, a little bit inspired because they give you the presentation and layout and everything.

***(Card 1: 'Brand trust/Navigation')***

**(INT19: Card 1)** I think it's quite useful because then you know what the particular shop is. Maybe you have an idea of what that shop sells and then you might be more interested in using that particular app. This one, I think I like the little icons that they've got, they're a bit more descriptive, than say even those ones (RI) but its clearly labelled at the top, where you'd need to go if you were using that particular thing I suppose. Erm, I don't know really, I think it is useful to have the brand names noted rather than just being like, you'd assume it was Topshop because you might be flicking between two or three different ones. I think it's good to be consistent, erm cause you don't want it to be all over the place. I think, maybe, the layout and presentation style should be, yea consistent and representative of what that shop, sort of, what their ideals are or what they would expect the customers to be, or, who their target audience is or whatever. Id look for somewhere else to go on it, to a section where you're most interested in, so I suppose it'd be important to know exactly what to do, like where you're going next, rather than it just being, oh here's some images of Topshop, but what's the next section kind of thing. And also, being able to log in yourself and have your own list of preferences that you're interested in, where you could store things that you were interested in as well. You'd be quite excited to shop in that particular place. It's quite clearly labelled and branded and each one has its own different style of icons at the bottom. Yea I guess it's more practical.

***(Card 1: 'Perceived usefulness/App Navigation')***

**(INT20: Card 1)** It's clear. It's quite obvious, it's like they're pushing there agenda quite a lot, putting their name rather than their products. They're not really letting the products speak for themselves, they're pushing their agendas. Then, to an extent its not that important, if in an app you subscribe to then you're gonna know what it is you subscribe to, unless you subscribe to hundreds of them and you cant keep track, so to an extent I guess it is. I think its important for the layout to match the website, its got to be consistent, people wouldn't necessarily associate the website with the app otherwise, which might be confusing, so that's important. I'd go to the latest or new in or latest collections or something, that's normally where I'd go. Personally, I would go straight to it, because I know I'd check these things regularly. If it was a lot of things I hadn't seen and it was new, then I would take more time, but personally, I think I would have thought oh yea I saw that last week, I'm gonna go to this because I want to see the new stuff.

***(Card 1: 'Navigation Tool')***

Card 2 – Copy, Font, Colour Schemes

**INT1: (Card 2)** I think this is really important and quite brand informative based as well just purely because you don't always have to see a brands name to know that what you're looking at is to do with the brand, so the brand uses a specific font or colour scheme, it shows that they've taken time and effort to unify all of their product layout and app layout so to me again that's sort of brand informative because its specific to the brand. Erm, wouldn't necessarily encourage me to buy but I still think it's important just as the previous one was, about it being specific to that brand, being able to read titles, so Id say the same to be honest. I'd say it was quite similar to the last one.

**V:** So you would react in a way where you would feel informed about that brand

Yea and you'd feel familiar. You'd feel that as you went through the app, no matter what page you were on if all the fonts were the same and all the colour schemes were the same and it reminded you what brand and what app you were using, without even the name being on there, I think that's like a familiarity thing so to unify it all I think is, yea brand information.

These ones are all things that I like because they personalise the app towards you, erm, they would encourage me to use the app definitely, 100%. And would possibly erm, what's the word? They would enhance my feelings towards the brand, so not only towards the app, but the actual brand, erm, that's giving me the app or allowed me to download that app because the fact that there are so many different things that they've used to accommodate me, or would think would accommodate me in to being sort of sucked into the brand.

Copy, fonts and colour schemes (2). Erm, I would say, I wanna say something like familiar, but that's not the word that I mean. When you recognise something, and that's a nice feeling because it feel familiar and it feels, you know what I mean? Yea, almost like contented, Id probably say content because of how familiar it is. Erm, I would say, these ones, erm in what I said were informative, would be informed.

***(Card 2 with 1: 'Informative brand service')***

**INT2: (Card 2)** So that would be like the words? I don't like the way they've written tat. 'Shop Kelly Brooks'? How about look at? Would sound better, that sounds a bit weird. Okay, so I'd expect this. Like, Hollister I expect them to have that kind of patchy, almost printed lettering, looks like it could have been printed on fabric, because what I know of the brand, it suits their colouring of everything else, and their style, so Id expect it to look like that. Erm, I like that they've got it in sections, so they've got the main three heading and then underneath it's a very brief, description of what that is. So 'Check out what's hot', it's a bit cool and Hollister's a bit cool. So I think it ties in really well, but then actually this seasons newest styles is describing it, so they give that title and then say 'what we mean is'. That's really good.

**V:** So you've said its cools and Hollister's quite cool, how would it make you feel towards a brand then that did something like that?

**INT2:** Well that's difficult because I don't really shop with Hollister, so yea Id like it, I guess it makes me feel that they're doing the right thing, they're being consistent.

**V:** How do you think you'd overall react to the fact that you can see all of this?

**INT2:** I don't think the colours do much, other than build an idea of what the brand is visually. Erm, the words, 'check out what's hot' "yea alright then". I like the phrasing of it, its quite, its directing me to do something without forcing me to, which is good. Erm, and its very informative. So I like the tag lines. But then the New Look I don't, see 'shop Kelly brooks' one doesn't feel right to me, doesn't flow, and two, no I don't want to shop it, I was to browse it and look at it, its giving me a direction that I don't want to do, whereas check out, is a bit more casual, it's a bit more relaxed. I'm probably reading too much into that. Id probably say navigation, because its guiding

me towards looking at a range. Helping me get to a product, or but then again, trends, get the look, and also for the Hollister the guide, they're a bit more informative, but I guess that's all product range isn't it. Yea I'd say product navigation.

that's navigation to where I want to be (2). That's definitely those two. That's, these are all things in my head are a bit like logistics, you need them there, they need to be there

) The idea of navigation and the logistics and the functionality of it, I'm indifferent to because I expect it, but looking at the way they've done it, I'm pleased with the way they've done it, I like the way they've done it, but I cant really say more than that, its visually appealing, and its going to complete the job that I want it to do, so I'm pleased to look at it, but I'm actually quite indifferent about it really.

***(Card 2: 'Product Navigation')***

**(INT3: Card 2)** Erm, I think I really like these again, the Hollister one is like a lifestyle image, the text is very Hollister saying 'Check outs what's hot' and the colour schemes, you recognise again from the promotion offline and online. The physical store have those stores as well as the website so I think that really helps straight away with recognition. New Look again, that looks very new look, erm, the colours that they've used and the design, and they've obviously got Kelly Brook on there which you know, and this kind of, advertisement and you see this in store as well, so the colour you recognise that its often pink and black in new look.

V: So you mentioned recognition there again and you also mentioned the word image a lot, it gives you a lifestyle image and helps you to recognise that brand overall, so the brand image. Do you feel that that would be your first reaction, you'd think oh I know this brand?

**INT3:** Yes, I think yea, it's linked with this one. I think both of these are about understanding the brand.

**(Card 2 with 1: Brand recognition/Brand Personality Realisation/Brand Understanding)**

**(INT4: Card 2)** Erm, it makes me wanna click on the different features, erm, and each of them it's easy to see the different branding that they've used.

**V:** So you think its quite clear then the branding there?

**INT4:** Yea

**V:** How does that make you feel, the fact that its very clear branding?

**INT4:** Well if I like the brand I would definitely go and explore the app more. Yea. Erm…

**V:** So you would feel positive about the fact that they've used the brands font and colour schemes to represent the brand?

**INT4:** Yea because it's like recognisable so you trust it.

**V:** So at the moment you're sort of saying, your reaction would be positive

**INT4:** Positive, yea, because its familiar and recognisable and the little captions and things, it makes you think, oh yea Ill look a bit into that, like the different trends that they've got on there and if where it says get the look, if I liked the look I would click on it.

**V:** Okay, so at the moment, I suppose it sounds to me like you would like to group that in sort of a familiar and the ability to recognise the brand pile?

**INT4:** Yes

Yea they make you want to go into the actual app and make you browse the collections yea

***(Card 2: 'Familiar and recognisable to the brand')*** **Encouraging app usage and browsing of new collections**

**INT5: (Card 2)** Hollister, erm, and New Look. I like, 'check out whats hot,' because I like all these little, its not as obvious this one. I like how its like a poster and I like how the whole Hollister theme is stuck with its original, like, the Hollister, hats what the outside looks like, so Id relate back to that. I like that, its like a poster, its really cool. And I like how its quite rustic, and the 'check out whats hot' is very align with the Hollister, California kind of thing. Easy to find out, it's good as well because you can find out your fit as well, so you can look into that. Id be interested to look into that a bit more. With New Look, I love New Look so its simple, scan and buy in store, it gives you all of the options of everything, id react definitely positive with both of them two. And, they're all really clear, all the writing is really clear and it makes me really intrigued and makes me want to buy a little bit more.

**V:** So something like this may make you want to buy more?

**INT5:** Yeah.

**V:** So this might encourage you to start buying?

**INT5:** Yep, because it's not just saying buy this, its saying, what's the best size for you, like have a little look into that a bit more, for both of these, Hollister and New Look. That would make me thing, oh I'll look into that a bit more and I might end up buying something,

**V:** So do you think these are an encouragement to browse for products or do you think it's an encouragement to actually purchase?

**INT5:** I think a bit of both obviously but it does definitely encourage you to browse, because they both say have a look at your bra sizes, or have a little look because we've not just got one set of jeans, we've got a lot of jeans, so it makes me think "oh I could probably get my jeans from here". And it wouldn't make me want to look elsewhere with Hollister. I'd think that would be probably the best one. And with Ne Look that would be more one that would encourage you t browse I think because it gives you the latest features. Yea I'd definitely like to put that as an encouragement to browse.

***(Card 2: 'Encouragement to Browse')***

**(INT6: Card 2)** Erm, for the Hollister one, erm, I'd say it was quite bland really. It kind of all blends into one. But then it kind of fits with their brand. I think that overall as like a, the overall presentation of it, I don't think its as easy to navigate as the New Look one, Id feel much more comfortable with because its kind of just like, almost like headlines in that one, its very abrupt, whereas with the New Look one again its that kind of softer features. Where you've got offers, information, shop, so the actual features on that and then the scan and buy in store and, they offer kind of more to their look than Hollister do but then Hollister fits to Hollisters brand so, yea so, the two are quite different, like kind of experiences I would say. As the New look one Id feel quite comfortable going into that, and I feel quite happy and quite excited in the get the look and the coming soon, that's a nice feature that they've got on there. Whereas the Hollister one, I don't know, it doesn't really kind of appeal to me.

**V:** Okay, so are you saying that this one, erm the way they've written it and what not fits to the brand? Is that something that's important to you, do you want the brand to write these things that fit their personality or are you not bothered by that?

**INT6:** Erm, well no obviously people buy brands because they want to be a part of that brand, its like being a part of the group, so I think it does fit their brand, but to me, that doesn't really appeal to me, like I understand that they're doing the branding, but I think that could put people off, that would put me off a little bit I would be more inclined to go here, than I would to go here (Hollister) but I do like Hollister clothing, so its maybe a downfall on their part.

**V:** What do you think to the fonts and the colour schemes that these brands have used? How do you feel towards that?

**INT6:** I think obviously New Looks is kind of really feminine, it's quite gentle in the way that it comes across. You've kind of got again, the reassurance with the brand logo, going through and the brand fonts that you can identify with it. And the same with Hollister, they've got that kind of reassurance going through, that this is Hollister, this is our brand, they've got all the fonts and

everything there, erm, I just think the Hollister ones quite abrupt but then I suppose, I don't know cause New Look, erm have guys as well, so maybe with Hollister is that maybes it's a guys brand, but obviously they both cater to the male and female audience, so I don't think, I think the Hollister ones quite masculine in its appearance. Erm, yea compared to New Look.

**V:** Okay, so overall then, imagine this is an app that you like, a brand you like and you've got these tag lines and things written in the brands way, and in the fonts and colour schemes, what would your initial reaction be?

**INT6:** Erm, with the Hollister maybe a little bit uncomfortable, with the New Look one, maybe kind of comfortable. That will probably be my reaction to them. Id feel quite happy to kind of browse through the New Look one and keep going through it, whereas with the Hollister one I might be a bit hesitant.

**V:** Imagine it's a brand that you like, not these ones. And again you've been given the fonts and colour schemes for that brand, how would that make you feel?

**INT6:** Erm, it's probably the thing with reassurance, I'd probably be more inclined to go on there. Erm, and trust like kind of, trust that, you trust it if you keep seeing it over and over again. Erm, so you'd feel quite reassured, you'd feel quite secure, and obviously happy and comfortable to go through and purchase products.

**V:** How would you like to pile this then? Is it different to this one (1)?

**INT6:** Erm, I'd say I'd put this in kind of a, this would be like a trust pile, this would be like a pile of trust. Erm, and this again would kind of be like reassurance. I don't know if Id put them in, obviously its silly cause I would trust it (card 1) but its, erm, initial reassurance, and this goes further into trust (Card 2).

***(Card 2:* 'Reassurance, confidence and trust in the brand**

**INT7: (Card 2)** Erm, this ones quite good, say you've got, erm. Yea that's quite good if its got a reference to somebody. But then, this seems a bit pointless, the 'check us out on Facebook.' Yea that's good, it definitely with it being a Kelly Brook thing, its better to put it in different fonts than the rest of it, because that's her own brand isn't it, you want it to be, if theyre trying to make it different to their other collections, its good to put it in a different brand. Yea the colours are all good, the colours on this one obviously, seem a bit, but then Im going by different brands though, youre not supposed to that are you?

**V:** Yes you can talk about these for reference.

**INT7:** Well yea Hollisters known for being unisex isn't it, so their colours are quite non-offensive. But that's lingerie, so it's all in pink so, and obviously its got Kelly Brook in knickers and a bra.

**V:** Okay so, again you've clicked on, this is what you've come to you can read what that brands writing, and you've got the font and colours, do you think that might affect your feelings towards that brand?

**INT7:** Erm, I think you just know what you're expecting though, if you're going on Hollister then I wouldn't expect to see anything other than that, because that's what it is isn't it, you know like the shops and all of that. This is what I expected but that's quite clear cut that one, this and I would expect that because they don't really they don't look like they mess around, but on this one there's lots of different options and like this having a focus on a celebrity, that I could not imagine Hollister doing that.

**V:** Okay so again you've gone on there, what do you think your first reaction would be to these, how would you use them? Or is there no reaction?

**INT7:** I would definitely go on the 'coming soon' just to see what was there, on the Hollister, if I wasn't looking for jeans, I would go on the 'jeans guide.' Erm, Id just have to 'check out whats hot.'

**V:** Okay, so again would this be a feature, similar to this first one, whereby you've not really gained any reaction from it, you've literally used it again to navigate through to different areas?

**INT7:** Yes it's definitely a navigator.

**V:** Is it a similar reaction, or different?

**INT7:** Erm, no I suppose it is similar in the way Id use it, but they're, these arn't as specific as that one, but I don't know, I find them a bit different though because that ones already split into categories, and I find like them two are quite similar and them two are quite similar, because that one you know you've just got to go on. You've got what's new, so that's your collection and then otherwise you've just got jeans or just got Facebook, and then this, but you can go on what's coming soon, or lace or a style, or a collection. Erm, similar to that where you've got splitting up the different sexes. But I can't split them in half can I?

**V:** Erm, it's more about your feelings towards that brand giving you the written copy and the fonts and colours?

**INT7:** But these two I suppose are more specific in what you're going into, that's quite general. So ill put that as a different one,

**V:** So that's a general navigation feature, that's a specific navigation feature, would you say?

**INT7:** Yes.

***(Card 2 :'Specific Navigation')***

**INT8: (Card 2)** Erm I would be very interested and intrigued to kind of, I feel that if I go on the app for the brand I choose to go to, that it will address me and address my interests and my needs. So in terms of the tag lines it would make me very intrigued to go look further.

**V:** So this might make you want to look further at what they're talking about? How do you feel about them using their own fonts and colours?

**INT8:** I like it to be honest because I like to be able to distinguish the different brand via their fonts, for example with this New Look font here, I like the fact that it has a specific font because it makes me associate the clothes with it and the different ranges as well as the models and the clothes, I also think that the writing is something I quite like.

**V:** So how do you think you would initially react?

**INT8:** I'd be very happy I suppose and enchanted to, you know cause it will address what I'm looking for in the sense of with the fonts and colours kind of thing so Id be happy and interested to start browsing.

**V:** So would you say that something like this might make you start browsing the app?

**INT8:** Yea

**V:** So you are definitely saying that if you went onto the app, your behaviour that you would react with would be to start browsing?

**V:** Yes Id say it will definitely sharpen my senses as to the different categories that are there, it would sharpen my senses in the sense that I would become more aware of what they are currently promoting and offering, say if they have a specific jeans guide or

**V:** Would you say that you would go on this and start browsing for products, or just the areas?

**INT8:** I don't know to be honest.

**V:** Would it be more that you would go into each section to have a look what they are about?

**V:** Its neither to be honest, because normally when I shop I search for specific products so, I'm not one of these people who randomly go on an app, flick through and see what they have in different areas, Id rather shop for something specific that I'm looking for I think.

**V:** So what do you think your first reaction would be?

**INT8:** If anything catches my attention on there, in terms of writing and the fonts and the colours, Id click onto it to see what's out there. But if I wasn't looking for something, I wouldn't erm, I wouldn't be going on an app in the first place unless I was looking for something.

**V:** So these type of things, are you saying you would click on them to find out what they're about but it goes no further than that?

**INT8:** Yes yea.

**V:** You'd click on them because of your interest? Is that right?

**INT8:** Yes that's right.

**V:** Okay, so it seems to me that these are both different at the moment. The first is about the fact that you can recognise the brand, and this is more a thing that you would click on for interest.

I feel slightly neutral. Depending on if it catches my attention, if it does Id feel very persuaded to look further and browse the products and styles. If its something that speaks to me, depending on the wording, and the imagery and colours etc. I'm very inspired to go look for the products.

***(Card 2: 'Click on for interest')***

**INT9: (Card 2)** Well that's very Hollister, its not got much to it, so its very obvious the tag lines, its like the brand, the shops dark, the app background, that looks very Hollister. Its Hollister's style, so that how the colour schemes work with Hollister as well. Its quite good because its got continuity, so if you're a Hollister shopper you know that's what you go for all the time, so I think its good that they've done that. The taglines are easy and you know what brand you're looking at, so again it's navigational again. I like the picture's, they match the tag lines, like the lace trend with the picture. The check out what's hot, it wouldn't really be me because I wouldn't really shop at Hollister, but it's quite clear that they're saying these are our best styles. The check out what's hot is very Hollister, it's very related. My initial reaction, without reason you can tell that's Hollister because it's got the colours and the tags and it's really obvious. I wouldn't say new look was as obvious, but it is once you look into it a bit further, its not if you saw it once, you wouldn't realise. I'd click on which ever bit I wanted to go to, if I wanted lace, I'd click on the lacey trends. I think that'd be quite useful, as it looks like you could find out more information on what they have and what the trend is.

**V:** Would you react similarly to the first one?

**INT9:** Yes basically. I would say so yes, I don't know if I'd have it for everything because it's a front page, so you just start here and go through.

I don't feel that much, I feel quite neutral and indifferent. Yea I wouldn't, I'd find it useful but not, I don't really have an emotion behind it, its sort of just the front page.

***(Card 2 with 1: 'Navigation')***

**INT10: (Card 2)** Well again its reinforcing, because you can determine the brand almost, probably the brand and other things as well, by what the text and the copy and the colour scheme are. So, I don't know why but if you were absent minded looking through an app, and you had like a few apps open or something like that, then if you were comparing products and if by looking at the copy and the text and the colour schemes that were next to the products, you would be able to remember which specific app you were looking at so it would help you determine the brand. So, it would reinforce that familiarity because I'd know what app I was looking at.

**V:** So again this is about brand reinforcement and brand familiarity. Is it similar to the first one that you would see it as a portal?

**INT10:** Yea possibly, it could be used as a portal because it could help my identify the brand and if it was a brand I wanted to look at then I would be able to look further into it because I would have identified it from the copy and the text so in that respect, yea. For now, Ill put this next to this one.

Copy, text and colour (2) they make me feel encouraged, no. Confident, for the same reasons again yea. I know where I am, I know what to expect.

***(Card 2 with 1: 'Brand reinforcement/Portal')***

**INT11 (Card 2)** Erm, well yea I suppose I can see… It makes me definitely more recognisable. So like the way, you look at that one, you're very aware it's the Hollister app or New Look, and it keeps it in-keeping with the way their stores are I suppose and all their other channels. So that's a good thing, because it makes you more familiar with it then. I think the tag lines are all right, its in-keeping, if that was in a different font, it would look funny wouldn't it. And I suppose these are like, not such a direct link, whereas this one you know what you're looking at exactly. I suppose these are good for giving you ideas aren't they. It depends why I was on the app. If I was going on their to shop, then I'd probably be going to look for whatever I'm looking for. If I was going there to browse then I would probably be more inclined the click into these different tag lines and check out the things they're writing about, like check out what's hot or get the look, because then its more for inspiration that time than actually looking for an item. This one is more about navigation (1) because it has the same tags that make it easier for you I suppose, this one I'm not too sure because it doesn't have as many links to places as these (2). Having the titles and colour schemes are more about the brand overall I think. That one you can't really take them apart can you (2), cause really I would put that with those (New Look with 1) and that separate (Hollister) you know what I mean. This ones more about the brand (Hollister), whereas this one although its about the brand, its still got the things that show you how to get around the app like these (1) do. But the titles and tag lines, they're more about the brand.

***(Card 2: 'Brand Recognisability')***

**INT12 (Card 2)** Erm, the colour schemes are obviously very different. It doesn't really make me want to read the tag lines. I don't know if its maybe because its two brands I'm not that interested in. The fonts are quite, like, again kind of quite simple so it doesn't really, it's easy to read but it doesn't make me want to read it. I don't think I would click on. They're just kind of like, text that you'd read if it was part of a book or something, its not really advertising text I don't think. It's obviously done because its legible and its easy for everyone to read and things, but it doesn't. It doesn't show anything about the character of the brand. They both don't tell me anything about the brand. I think the colours on Hollister probably tell me a lot more about the brand, because obviously its just the kind of the date minimal colourings, but on the New Look Kelly Brook, it doesn't really give anything away other than being girly, but obviously the background and the images tell me a lot about the brand, but the actual tag lines, I suppose the wording possibly does, causing it a gorgeous capsule range, but not the actual font.

V: So it tells you things about the brand?

**INT12:** Like the wording tells me a lot more than the actual layout, like it says 'Shop Kelly brooks gorgeous capsule range' so it's suggesting that it's that kind of gorgeous feminine, aiming to be luxury style. And Hollister, well this seasons newest styles isn't really that interesting, erm yea so maybe the use of descriptive words in the Kelly Brook one kind of interests me and tells me a little bit more, whereas the other ones quite straight forward and doesn't tell me anything. Erm, I think with the Hollister because its like, kind of centred and follows down from the top Id probably just look at it and look away because I feel that it tells me about how I can look at them on Facebook and it shows me the brand name, so if I wanted to see more I could, but it wouldn't personally interest me, but with the Kelly Brook on New Look site, maybe Id probably look more at the things along the bottom, like the trends and things rather than her collection.

V: It sounds to me like the fonts and colours don't give you much feeling, but from these pages you would continue to navigate through the app and only click on the things that are of more interest.

INT12: Yea I'd be more selective about what I looked at afterwards. That one appeals to me more (1) I think, erm yea, Ill leave it like that. I just don't think its not making as much effort. Its quite standard, but there's not as much effort. That's nice and simple and you recognise it, and there's a nice style, whereas this is like, the writings really plain, doesn't really tell you anything more about the brand.

***Expected Navigation tools***

**INT13 (Card 2)** Yea, happy. It's nice and simple, in keeping to their brand. Like, Hollister it's obvious that it's Hollister with the colours and the fonts and things like that.

**V:** So you're saying that you recognise the Hollister app?

**INT13:** Yea, like if this didn't have New Look at the top I wouldn't necessarily know that this was New Look though. Yea, for some of them, I do look at what they're offering before clicking on general 'women' or things like that. If they've got any features I will browse them to see if they're applicable to me.

**V:** Imagine you've gone onto this app, and you've seen a few tag lines and titles. What would be your first reaction?

**INT13:** Erm, am I interested in them, I think.

**V:** So are you saying if you're interested in what they've written, you'll have a look? Does it make you feel anything towards the brand?

**INT13:** Not really, no. Only for recognition. I'll put it under recognition. The more I look at it (1), the more I think, I would go to women and shop now, that's my first reaction. But I would also recognise the logo.

I like branding, I like the marketing, like being able to notice who they are, it makes me feel contented that I know what I'm gonna get from the branding and the imagery (1) (2)

***(Card 2 with 1: 'Brand recognition and navigation')***

**INT14 (Card 2)** Yea I like it, it just matches in with the brand. Like this is recognisable to Hollister, this is what I would expect. I wouldn't expect this kind of sort of stuff (New Look) on Hollister as that would be weird. This is a bit funky for New Look. It's a bit more to the brand. The click on the Facebook thing, you can go on their page. I probably wouldn't, and get the look as well, its good stuff to give you more ideas and things, but I don't know, I just don't really go on them. It'd be nice for some people to go on here and see latest features and stuff, but if I wanted that Id look in a fashion magazine for those types of thing. I especially wouldn't on my phone, I wouldn't be bothered. I wouldn't go on my phone to look at, to go on their Facebook and things, I'd probably just go, that's good how they've got a size guide, cause if you're gonna look on your phone you need those bits like that don't you. I might look at their coming soon gallery, that's quite cool, I wouldn't go to New Look to look at up and coming trends though, Id just look in a more magazine or something.

***(Card 2 with 1: 'Brand recognition/ Navigation')***

**(INT15: Card 2)** The Hollister one, its erm, okay, I might I do think its Hollister, something they would do, but its kind of boring, so I might not really do much. I might just look at their jeans guide, because I like their jeans, but I wouldn't look at 'what's hot' from them because I already know what to expect from them. Other than that I might just get out of it. The New Look one, I like the latest feature part of it, erm it's more interesting, so I might go through those.

**V:** How do you feel about the fact they they've used their particular brand fonts?

**INT15**: Yea that's good, expected I guess. I think for the Hollister one, it's just the way they do things, its what they do with the colour. Erm, yea cause they always have a lot of navy in the products so. With the new look one I'm not that familiar with the brand, but from what I know, I don't know if it was something they would do. It looks quite interesting, but that Topshop one loos better. The Hollister one, the 'check out what's hot' it sounds pretty American. I think I've seen them say check us out on Facebook before in the store. The New Look one is generic I guess. If you covered the name, I wouldn't guess where this is from from the tag lines, whereas the check out what's hot, I'd think yea that's something Hollister would do.

**V:** So you think these match the brands personality?

**INT15**: Yes. Just for curiosity more than anything I would use this. I would just keep clicking.

neutral. Depending on how the retailer uses it, it might be inspiring

***(Card 2 with 1: 'Navigation Feature')***

**(INT16: Card 2)** My intial reaction to the Hollister one is, its quite dull and I don't know if that's just my reaction to the brand in general, but it doesn't attract me, there's nothing exciting going in, its very plan and simple. I don't really wear jeans so the things that are on there don't really attract me and if I was going on a mobile app, the first thing, I don't want to see about facebook because im going on there to look at the app not just to go on facebook. The Kelly brook one, that's quite attractive, it shows that's theres A-F cups, so it appeals to everyone, straiht away you think oh this is relevant to me, its got the things where you can change the screen, so you can change the images for different target markets. Its got lots on the screen, like trends, that would appeal to me, that makes me think 'oh I can look at that or that.'

**V:** How do you feel towards a retailer using these tag lines?

**INT16**: Yea I think its really good because it shows you what the app has, and what will be there when you navigate further into the site. It catches your attention and makes you more intrigued to go in as opposed to just looking and thinking oh that's Topshop's app, and then just put it back down. There's no reaction to the fonts, it wouldn't make any difference. If I liked what I saw, I'd go in there anyway. The colours, I prefer the brighter one, its more attractive, whereas the Hollister one is quite dull and it doesn't appeal to me as much. On the Hollister one, I think I'd go on, 'check out what's hot' because like I said the jeans and Facebook don't appeal to me, then on New Look I'd go to the Kelly brook one, but the scan and buy in store is quite interesting, so I might click on that actually and be like oh it's a new feature I've never heard of, what's this.

**V:** So you said you choose the things that appeal to you the most, so the things that you're interested in?

**INT16**: Yea.

would excite me, and intrigue me.

***(Card 2: 'Click through depending on interest/ Navigation')***

**(INT17: Card 2)** It kind of captures the brand image in both of them, so by just looking at both of these pages straight away, you can understand what kind of brand they are. Yea, so I know by looking at this what kind of brand it is and whether I'm gonna like it or not I think. But I'm not interested in it.

**V:** So you feel that the fact they've got the tag lines on there, the fonts and colours, it helps to capture the brand image for you?

**INT17**: Yea, well its helpful because it gives you an insight into what's on there, what you can find on there. Like that kind of sums up everything that's on there as well, you know you're gonna get quite a bit of information out of them both, because of what they've got on the homepage, rather than it just being images or something, its actually telling you.

**V:** So you've clicked onto this, what do you think your first reaction is?

**INT17**: Erm, because I'm not really interested in this one, but I don't know if that's because I'm not that much of a fan of the brand, but I suppose someone that is interested in the brand might be inclined to look into it, but I think I'd probably lose interest at that point. This one, because of the images that they've used and stuff, I might be inclined to read into it a bit more.

Well I suppose those two (1 /2) may be the same, because the layout and the logo and the style is showing what the brand is as well. They reflect the brand image and they both work as a navigational tool

***(Card 2 with 1: 'Capturing the brand image/Navigation')***

**(INT18: Card 2)** I think that at the start of the app its probably good, but I'm not too sure about this one, because it's a bit sort, to me its not, I wouldn't know exactly what to do immediately which is quite important for me because apps are all about convenience and everything so I need to know exactly what to do immediately. I'm not very good with technology so I'm not one of

those people who want to just there and work it out, I like to know clearly what to do. But I like the background on this, it's very good. And it does fit in with Hollister's image which is a good idea. This one looks a bit cheaper, but that's new look, they are a bit cheaper. The fonts give that continuity throughout all of their websites and their shops and everything, so you know that that's Hollister, that's new look, you can see it immediately. I wouldn't say that's important but I think that it's a good idea, because it just helps consumers immediately recognise, like you'd see this, the worn out look and you'd immediately go, 'oh that's going to be either Hollister of Abercrombie and Fitch.'

**V:** So would you say that particular fonts and particular colours help you recognise a brand?

**INT18**: Yea definitely

**V:** Would you say then that these kind of things, the tag lines, the titles and things, the fonts and colour schemes, your overall reaction to these might be brand recognition?

**INT18**: Yea, erm, I'm not, I don't know, I don't really shop at Hollister very much so I don't know if its brand trust, but its brand recognition definitely, and I think if I did shop at Hollister it'd be sort of, ooh its Hollister, wow, it look's really cool and all that kind of thing, so I think that in the right consumer, yea it would create more brand trust with all f the continuity and everything because you know its genuine Hollister because its got all of their fonts and style, but to me its just Hollister.

again I think Id feel more confident with who I'm buying with. Maybe a bit inspired and encouraged to buy, because its a brand I recognise so I know what they do so Ill be encouraged to shop with them to see what they're doing at the moment without going into the shop.

***(Card 2: 'Brand recognition')***

**(INT19: Card 2)** I think it's good again for knowing what new things are on the site cause you might have never been on it before. You might not have ever been to Hollister before, you might not know what to expect, so if it's gonna be in the brand font and colour scheme, you'll know what to expect from the clothing. I think also, with the actual latest features, sort of, check out what's hot ideas or even links to maybe going on Facebook and having another way into it, would be good because its quite up to date, so if you go on that website every day, or app every day, you don't want to just see the stuff you've already viewed and scrolled through, so to have sections that say what is new, check out this, that would be quite good. I'd look maybe to see what new styles and fashion is at the moment, which might influence what sort of things that you would buy. It wouldn't alter my perception, I mean it could be cheesy depending on how they did it, but if what their aim is is to show you the newest and best things of a brand then I don't see why it would be a problem, but I think that it could be a bit cheesy if they've gone over the top of whatever and made it seem a bit tacky. So you get a feel for, it might be the brand, it depends on what things they're trending, if they're putting particular things forward then you know what sort of brand they are, what sort of things that they're trying to sell,. Like Hollister, they've got a big jeans guide, whereas if you went to New Look it wouldn't be about jeans, you'd know what other things they'd be selling as a main focus.

***(Card 2: 'Feel for the brand/New styles information')***

**(INT20: Card 2)** I think they're quite good, as long as they're in-keeping with what the websites about. The Hollister ones quite appropriate, understated. I find the new look one a bit, not tacky, but it's kind of like, oh girls, it has to be pink, I find that a bit basic. But I think the colours and things match what you would expect to find if you were in the store, and it should reflect what they're about. I think they should be consisted or else it's confusing. I think it just shows that the brand know what they're doing, it's strategic, they've put a lot of thought into it, they haven't just thought oh this looks good. I could never see Hollister using bright pink because they just wouldn't; you know certain things about the brand, so you know they just wouldn't do that. The fonts, same thing really, I'm not surprised by them, they're what I'd expect to see from those two particular retailers which I think is a good thing. Erm, they definitely help me recognise the brand, I could just see the logo and I'd know what that was. Yea, it's the same thing, it's reinforcing that

they know who their customer is and they know who they are and what they're doing. They're confident with themselves. I think I would definitely recognise these brands more, and I would probably take my time a bit more, going through them.

***(Card 2: 'Brand Recognition')***

Card 3 – Brand Imagery

**INT1: (Card 3**) Similar to the other two in that if it's a specific brand campaign, its something that would draw me in, but obviously personally if it was only a brand that I wanted to shop with, erm, but for me, although campaigns are important, models and products aren't as important, so if we're focusing on models and products I'd say its something that would pull me in to the brand, something that would interest me and intrigue me and I would use it, as a tool to sort of to browse through the app and to be informed about the products through the app, but not necessarily purchase through the app, because its not informing me about specific items I might want to buy, its just giving me an idea of the imagery and the campaign that that brands using. So I would use it, it would encourage me to use the app but not necessarily to use the app to buy.

**V:** So it would encourage you to use the app, and you mentioned it would inform you of the products?

**INT1:** It wouldn't inform me of specific products, but it would inform me of perhaps, like a certain line drop, so if they were dropping the spring/summer line, obviously the campaign would be specific to that, so it would inform me abut the brand as a whole and the specific line that they were pushing out to their customers but without, for me, specifying a particular item, so for me if a particular item isn't the focus of attention then its not going to encourage me to purchase. Id definitely use it, and like I said it would intrigue me to do with the campaign and it would browse with the app and I would use the app but it wouldn't necessarily encourage me to buy, just purely because its not focused on buying for me.

**V:** How do you think you'd feel towards a retailer who places their campaign imagery into their app?

**INT1:** Erm, I don't know if I'd think it maybe a little pushy, almost, because for me, if I was to use an app, if Id bought an app that you could purchase on, Id be on their to purchase and for me personally, to see things like this *(points at purchase encouragement pile),* to do specifically with the item so, you know things where you can actually zoom in on the item and it offers more of a personal this is your item, what could we do with this item for you, rather than me flicking through and wanting to see a full campaign, it isn't necessarily something that Id want to do. So I'd put it in the encourage me to browse pile.

Erm imagery (3), I would say informed. Purely because it's informing me, but for me it's not personal enough for me to feel inspired by what its doing, but I think informed is the right word to use, because its giving me information about that brand but its not personal enough for me to feel inspired or really happy about it.

are the things that you said would make you want to maybe browse?

**INT1:** Yes I'd browse but in no way, shape or form would they make me encouraged to buy something, so it's just something that's attractive to the app, but not to the brand.

***(Card 3: 'Use to browse')***

**INT2: (Card 3)** With this French Connection one, I would click through to women's-wear and then probably click through to dresses and have a look and then maybe come back and go to maybe tops or accessories. But that's pretty much all Id do with that image. This brand imagery, it doesn't make a difference, I'm looking at the words because I know they'll take me where I want to look. Its visually different to what other brands would do, so it is a little bit more interesting in that way. It's quite functional, taking me where I want to go.

I like these. They're strong images, and I expect them again of the designers. Versace the fact that its for H&M is good, as it makes it more accessible even though it looks high fashion, still with the way its been shot, the imagery and the model herself, whereas French connection, yea I guess they show off the clothing quite nicely, or at least the womens-wear does, that's what I'm interested in. So I like them, Id take them on board I think. Be interested to go into the range.

**V:** So you would look at images like this?

**INT2:** Yea I like to see images like this.

**V:** How would you feel towards a brand that put images like this on their app?

**INT2:** I think they were a bit of a higher quality than what they actually were. So H&M I know the quality can range, but Versace for H&M that makes me think, its actually going to be a better quality than usual, so a nice, campaign as it were, makes me think they can afford to do a campaign like that which makes me think theyre a better retailer, or better designer than you know.

**V:** Where do you think you'd like to pile this then?

**INT2:** This is, not helping me to do anything or product based for me, this is about the retailer and the brand.

**V:** What is about the retailer, the fact you think it's a better retailer?

**INT2:** It's just a more professional image really, its more fashion editorial I think. They're like fashion shoots, the kind you see in Vogue and Elle, with expensive designers and retailers, they're not your Kelly brook in her underwear on the side of a bus imagery, they look a bit more classic, more styled, fashion, so it makes me think that retailer is more fashionable which draws me in to them. Draw me in to maybe then looking at what their product range is, so its not navigating me to products but it is encouraging me to browse at them. Maybe tempted to browse. Yea I guess tempted to browse. Im not sure somewhere in between tempted and the retailer. I cant say that I would look at this image and think right I want to look at that range but I know Id look at it and think that looks like a nice, interesting image, it creates a mood about the trend and the collection, I guess actually that would then make me want to have a look at the collection. Yea, because the colours they've used, its obvious there's going to be a lot of pink it, but I like that pink dress, so yea tempted to browse.

***(Card 3: 'Tempted to browse')***

**(INT3: Card 3)** Erm I think this is a really nice place to showcase images on apps. I think it's important because it helps sort of strengthen the brand image so you can identify with it straight away, to who it is, I mean as soon as you see that campaign there you know that's French Connection and I didn't see this Versace imagery, so its nice to view that. So, that's yea, it's an important part of the brand image.

V: If you saw these on an app, what purpose would you be looking at them for?

**INT3:** I think, a couple really. I think there's style information in there, so you can sort of see the overall image of the collection and obviously the Versace that's definitely about the style and yea the perception of the collection, and then this sort of you are woman you are man campaign from French Connection, its showcasing the garments, it gives you an idea about the garments but then its also promoting their new quirky image and the personality behind the brand, which I think both of them are about personality as well. I think it would encourage me to buy, or lead me to buy. I think it's more about the brand though really. Ill put it with these.

**(Card 3 with 1/2: Brand recognition/Brand Personality Realisation/Brand Understanding)**

**(INT4: Card 3)** Again it's, erm… I hate French Connections campaigns, I just think they're crap, but with the Versace one, its kind of they're keeping to their branding but again still keeping it fresh. Erm,

**V:** So how does that make you feel then?

**INT4:** Erm, like excited about the new collection, erm…

**V:** So do you like to see new imagery, new campaign imagery like this, that have the models in it and the products?

**INT4:** Yea, yea, cause it kind of sells you more of a lifestyle as well, so

**V:** Okay, so how would you feel towards a retailer that might use imagery like this on their app?

**INT4:** Like positive, and it would make you go on to the app and explore it and possibly buy.

**V:** Okay, so what would your overall reaction be then, to the fact that you can see this imagery?

**INT4:** Like positive, but, erm, I don't know. I don't really get what…

**V:** So, it would literally be, so imagine you went on the app and these popped up, what would you maybe do next, how would you feel towards that fact that these have popped up and you've seen them, how might you feel towards that brand for doing that?

**INT4:** Well I'd go into the collection and view it. It's a good, like if that's the first thing you see, it's a good way to get people to click into the collection, cause it doesn't give too much away so you're kind of intrigued by it.

**V:** So you're saying your reaction might be to look through the new products?

**INT4:** Yea yea…

**V:** So its sounds to me like your reaction might be to browse the new collections after seeing that?

**INT4:** Yea yea,

**V:** Okay so maybe place that separately

**INT4:** Yea

**V:** So that is piled as browse new collections. Great

Yea they make you want to go into the actual app and make you browse the collections yea

***(Card 3: 'Browse new collections')*** **Encouraging app usage and browsing of new collections**

**INT5: (Card 3)** I'm very intrigued because its different, its very, you kind of think like you wouldn't quite know what it is at first, if you didn't know it was a fashion thing, but Id wanna know more. I like that its quite unique and I'd react, I'd wanna look into it more "oh and well that's H&M I know that and I know Versace, oh that's something I can afford potentially at a cheaper price", so the images are powerful. I like them.

**V:** How would you feel towards a brand who put their imagery on their app?

**INT5:** Erm, I'd like it but sometimes its kind of just shadowing what it really is. I think its good for like a back screen, like a home page maybe, but as far as you can flick through that like a magazine I think, Id flick through it like a magazine, so I'd rather it just be straight to the point.

**V:** So what do you think your overall reaction would be if you came across imagery like this?

**INT5:** I just, it wouldn't impulse me to buy, its just more of an image thing, I'd think 'oh that's nice' so its not negative, but more of a I wouldn't be thinking oh I really want to look at the rest of the range.

**V:** So its something you'd maybe look over possibly, but you wouldn't put too much time into it?

**INT5:** Yea no I wouldn't.

**V:** So this is something you're not that interested in looking at but you'd look at it if it was there?

**INT5:** Yea, yea.

***(Card 3: 'Viewed if it was there')***

**INT6: (Card 3)** Okay If I landed on this type of navigation, again its quite hard to give an overall opinion because this is very much based on the brand, with like French Connection you're being reassured, erm, that this is French Connection, this is how they advertise, and with H&M, this is similar to how H&M advertise, they usually use one model and have their logo in the corner, so obviously, you've kind of got that reassurance there but in terms of the overall type of layout, Id feel uncomfortable with it, I would know where to go, where do I click, you know what if I don't want this specific thing that's on this page. So, I think its, with this obviously Id say you'd probably

feel like a bit uneasy with it, cause its quite hard to navigate around. You wouldn't really know where to go. There's two sides to it, you've kind of got your reassurance and your trust and you can see it in the branding, on either side, but then you've not really in terms of actual usability, Id feel kind of like unhappy with it, I wouldn't feel comfortable with kind of going round, it would be quite irritating.

**V:** Okay, but seeing imagery like this on the app, so you've gone on the app and you've seen the campaigns come up for this brand and you're seeing the models and products, would that give you reassurance and trust.

**INT6:** Yea, the overall branding is great, that would be something that Id identify with straight away and I would feel comfortable, and happy with that. I'd obviously feel excited cause it's a new collection. You know, they've got spring summer, and it would have whatever was on it, and it would have some kind of advertising that I could identify with, but then actually in terms of using it, that's what I mean, its like split. Like a 50/50 thing. It would be quite irritable for me because I cant just like click on a dress or click on a top or I can't see the accessories and I can't see this, its erm, unaccessible.

**V:** So where would you like to pile that?

**INT6:** Id maybe, can I put a pile of unaccessible.

***(Card 3: 'Unaccessible')***

**INT7: (Card 3)** Erm, now I wouldn't really know where to go on this one, is this a homepage?

**V:** This ones a homepage, as an example of imagery, this one is literally in the Versace section on the app. It's an example of the brands giving you their newest imagery and styles. How would you react?

**INT7:** I quite like it, it sets the bar. Like it looks quite professional straight away and yea.

**V:** Would you look at something like this?

**INT7:** Yea Id look at it, I wouldn't linger, but Id definitely flick through, no I wouldn't linger on it, Id find it, for an app especially, Id find it a bit of a waste of time, especially this (H&M) just being a picture, cause you're just going through arn't you. Its not like there's that much detail on it, it would be better if there were lots of images and one you were interested in then you could make it bigger, rather than just having big ones that you're wasting your time going through.

**V:** Okay, so this is something, imagery like this is something you would maybe scroll through, so would you choose to do so, or not even bother?

**INT7:** Erm, no I'd probably go through to see what it's got to offer, I wouldn't go on it for ages though. Its good because it shows you a lot of what the brands about but I wouldn't stay on it for long.

**V:** Can you elaborate on what the brands about?

**INT7:** Like, this being, it looks quite high end doesn't it, there's a lot gone into that photograph, you can tell its really well done, so you'd be able to set that different, you know if you went on a high street app. Not really a high street but New Look before and you went on it and saw a picture like his you'd be surprised because you know it's a lot more effort,

**V:** So, as you're saying that, does the fact that it's so professional, does that influence any of your feelings towards that brand?

**INT7:** Erm, yea probably does. You'd rather shop in a brand that looks like its taken time to get photographs. If it looks better you want to shop there don't you, you don't want to shop if it looks like just a girl on a white background.

**V:** So are you saying it would influence you to use that brand more?

**INT7:** Yea, probably cause if you see a picture like that, you instantly think its going to be expensive don't you, so depending on what the brand is, it might be or it might not be, and if it

wasn't you'd be pleasantly surprised, oh it looks really good quality. I suppose it would influence the buying.

**V:** So overall, what would you do next, how would you react?

**INT7:** Erm, I think I'd just literally look further, I don't think it would really make me do anything. Yea like I said before, I wouldn't stick around, and analyse it.

**V:** So you'd continue to look further, would you continue to look further through these collection images, or would it influence you to keep looking through the app at different products?

**INT7:** Erm, it would definitely make me look further into the app, to see what else it had to offer, I wouldn't just see it and think no, cause it looks nice, so I'd look further.

**V:** Okay, so do you think then that things like this would encourage you to start browsing for products, or literally just look at these collections?

**INT7:** Erm, I think this one would more encourage me to look through, cause these look like these (1/2), a way to navigate through, but if I went on and saw a nice picture I'd scroll through more, but this one wouldn't make a huge difference.

**V:** Well this sounds to me that you'd go on this to scroll through out of interest for this collection, but your reaction wouldn't go any further than that really.

**INT7:** No no.

**V:** How do you want to pile this then?

**INT7:** This maybe would be for making me intrigued to go further.

***(Card 3: 'Intrigued to look further')***

**INT8: (Card 3)** I actually really like this, I'm very visual so I love the fact that, I love seeing different concepts, from different retailers and they have a different promotion or focus, and styles or colours, I dno, dresses or etc. So it makes me feel very erm, interested to actually look for these specific products, and specific clothes that are put on the campaigns and that are promoted by the posters and adverts and the different models.

**V:** Okay so images like this might make you want to start looking for these particular products?

**INT8:** Yes for example the H&M Versace one, I specifically upon viewing the campaign, when they came out I went onto the site and specifically looked for the Versace clothes just to see because I was so intrigued by how they were presented and so thrilled by the fact that they have this collaboration and all the different colours and styles and things, and how they'd adapted it into the H&M brand. It made me browse for them and made me look for things in my size and look for things I could buy and that I needed.

**V:** So images like this make you want to start browsing then?

**INT8:** Yes they make me start thinking about specifically what, look at specific items and think of how I could wear them, what I could wear them with, and visualising myself wearing these, say the dresses and clothes and looking for occasions and looking at how much they are, are they in my size?

**V:** So these would spur you to start browsing for the products? How do you think you would feel towards a brand who put this imagery on their app?

**INT8:** I would feel very sort of thrilled, and I would be very, I do sort of see the brand in a more positive light than I would normally do, again because I'm quite visual and I like colourful images, it makes me, it gives me a better idea of how I would wear the item that's on there, and it puts a scenario into my mind of how I could wear it, so in terms of the brand, Id definitely, it would go up in my rating.

**V:** So you start to feel positively towards that brand? Excellent, okay so it sounds to me like this is something that you'd use to browse, and also spurs a brand positivity as well.

**INT8:** Yes.

Imagery (3) again I love, I'm very pleased. Extremely confident in the brand.

***(Card 3 : 'Brand positivity/ Browse')***

**INT9: (Card 3)** They're very clear. That's very French Connection, it's got their slogan. Yea the models are very, they're quirky sort of slightly different look that French Connection has but not too different in the way they do it. Erm, like the models they look like the brand, I do think French Connection when I see that, and I know of the slogan as well. Its quite good because you can see it in actual fashion sense, so you can tell they're obviously in a situation whatever, it looks more realistic, it's a good reaction because you know these are the clothes but this is what it looks like in real life. Rather than pictures where the models just like in front of a curtain.

**V:** Things like imagery, are they things that you would look at?

**INT9:** Yea I like looking at the pictures, its clear and I know what its about. I don't like reading through all the text so Id rather have nice pictures and work my way through that. I would look at these.

**V:** For what purpose?

**INT9:** Probably because I'm slightly lazy and cant be bothered to read it, and I feel that you can get more clothing through a picture than you can through small images and text. You can really understand what it's about by looking at the pictures. Erm I'd probably, when I look at my apps, Il do it when I'm on the bus or on the train, I'll only use it whenever I'm on the move. When I'm at home I'd use my computer, I wouldn't use an app. So it is, more like passing the time, when I would use it. So I don't want to be reading big blocks of text when I'm in the train. I've never bought anything off an app, so I probably wouldn't think oh I like this, therefore I'm going to buy it, but I would go for it, and then maybe go to the store and look at it there if I liked the pictures, but if I didn't like the stuff, I wouldn't go to the shop. They might encourage me to start browsing. I might eventually buy but not really via the app.

**V:** Would you say your overall reaction is to be that you would look at these for interest, and then it may encourage you to start browsing products?

**INT9:** Yes yea.

I'm quite pleased I like the pictures and then Id be more persuaded to go into more information research.

***(Card 3: 'Encouraged to browse/Fulfil an interest')***

**INT10: (Card 3)** Yea it definitely draws your eye and it gives you a lot of information about the brand really, not in a verbal sense but, you get lots of ideas about the brand from the images.

**V:** Ideas about what?

**INT10:** Ideas about the brand personality, and ideas about how that relates to you, so whether, you know what the brand is so you can determine whether the brand is a brand for you or not. So it helps you determine whether its somewhere you, its suitable for you to shop at. Erm…

**V:** Do you think your first reaction is about gaining these ideas?

**INT10:** Yea yea. It would inspire me, the thing is, what that has to assume is, that I've received the information from the information and then I've determined that relates to me and yet if those things are occurring, then I would be more likely to be inspired by these images and want to delve deeper into the app and find out what their products are and have a look, do a bit of browsing, that kind of stuff. It definitely would go into browsing intentions, it's definitely about gleaming information about the brand personality and if that is congruent with how I perceive myself, because its helping me to evaluate the brand. So I evaluating the brand and then I'm determining whether its suitable for me, and if it is, via the imagery, I mean that's the stimuli here, that's the important part, then yea I definitely would be encouraged to browse more. This is different to those.

I like this a lot. So, it makes me feel excited. And also makes me feel informed because its informing me of their personality and it makes me feel excited, because its striking images.

***(Card 3: 'Gain Brand Personality Information/Browsing Intentions')***

**INT11 (Card 3)** I quite like both of them really. I wouldn't look at these so much I don't think, if it was used within the app and they still had useful things like links and stuff or using it as a background or just something to look at on a page, then maybe, but if you have to navigate away from what you're doing to look at a campaign , I don't think Id be as keen to do it. In a magazine, I usually try to skip the ads. Ifs its vogue, then I do cause usually they're quite nice, but generally I'm not bothered about ads, so I wouldn't find myself going away from shopping to look at the ads. I would probably want to get straight off this and get back to what I was doing. I suppose you go on these things to browse and shop, and suppose if I was just browsing then I would spend more time looking at them, because I guess these give you more of a feel don't they than just seeing the clothes on a model. So if you're seeing them posed lie this, its more of a lifestyle thing then isn't it?! It gives a feel for the brand, cause if you put the product in context its nice to see how it would look on person or whatever but its also the way they've put things in separate settings or whatever, its more about the brand really and the background and the settings and set up, so brand identity. It might inspire me to browse if this was one of the first things I saw. If it was brand I wasn't that familiar with, maybe it would entice me to look more. If it was something I liked, if not then I wouldn't, if it's a brand you're already familiar with and would go on anyway, then you're not really that bothered about it.

V: So this is about your brand identity. If these were in an area you could se straight away, it might inspire you to start browsing. This could be sorted according to the brand identity then?

INT11: It's more about the products as well isn't it, its not just text and colour, they're demonstrating the products as well and how they're in a setting, so I guess this is separate.

***(Card 3: 'Get a feel for the brand identity/Product Demonstration/Browse Push')***

**INT12 (Card 3)** These are image based, so I personally find them more intriguing because its kind of like, those ones tell you what it is, where to get it, how to get it and what to look at whereas this makes you wonder about the brand but doesn't actually tell you really anything. Like the Versace one, its quite mysterious I think so I'm thinking why have they used his image and what is the product being sold. And the other one doesn't have a brand, that makes me, yea they're just kind of intriguing because the expressions on the models faces as well, they look completely puzzled, so its makes you as the consumer feel a bit confused and puzzled about it. Like if they were stood there smiling with a wind machine on their faces, you'd be like ah that's nice, and not have a strong reaction, whereas these are more intriguing because they look moody and dark and I like that. I would look at this, it shows you the character of the brand I think and gives you some kind of emotion around the brand rather than just buying it. It's building a character around it. I mean, ye I think it would just intrigue me and want to know more.

***(Card 3: 'Intrigue/Builds the brand character')***

**INT13 (Card 3)** I'm a bit out of my depth. Just because of the style of it, its not my style so I'd think they were out of my not comfort zone but, just not what I would use I think.

**V:** Imagine this was a different brand and they put their imagery on it. How would you feel overall?

**INT13:** Yea, I would click in to view it. To have a look at what they're offering, what their new lines are. Yea mainly for interest and inspiration. Yea because even if I'm not particularly interested I'd still have a look I think. I would have a look, it's just to get inspiration to look elsewhere.

**V:** So you're saying that you would click through into an area like this to gain inspiration about the newest products, but you wouldn't have any other feelings at that point?

**INT13:** I do have a look, I do browse when new campaigns come, I have a look but it's generally for browsing and inspiration.

I'm inspired, pleased that they're offering me the option of seeing the new lines.

***(Card 3: 'Encouraged to browse/View for inspiration')***

**INT14 (Card 3)** Yea I like that. I like looking at adverts and things. Sometimes its better when you just see the adverts and things like that rather than seeing just pictures of the clothes. I just like adverts. If I particularly liked some of the clothes Id probably go and look for the clothes on the website. If I really like something I might go to have a look to see how much that is. It depends if the images are good. If I like them, then I don't know, Id think oh the brands done well. But like this, I don't like this image, it just makes me think, eugh. Its French connection isn't it. I don't really like these adverts they've done, so its put me off of them a bit, you know? I don't like that, but if it had a cool advert, then Id look at them more and pay more attention whereas this isn't appealing, I don't like this scene, so I probably wouldn't look any further if I saw that, I don't think that does anything for the clothes. Whereas this (H&M) is quite cool, id think, oh I like that dress.

**V:** So this might encourage you to go product browsing then?

**INT14**: Yea yea. I think that would be it, unless I wanted to use it for work or something, to use them as inspirational images, otherwise not really. If I see a good advert that's been really well photographed or the outfit looks amazing, I might think oh that would be good for editing.

***(Card 3: 'Encourage Product Browsing')***

**(INT15: Card 3)** Erm, I'd be happy to view this, they're alright. Erm, the French Connection one looks a lot like they're website and I would probably click on the 'you are woman' thing and look through it. Erm, yea I guess its different than the other ones because the others have the shop here' or offers or something, whereas this one just asks what sex you are and leads you from there. The H&M for Versace one, I feel, it actually looks more like a poster that you would see, on the side of a bus stop. If you just showed me this, I wouldn't have known this was an app, so if I click on it, I might just think there was nothing else to it. So I might think, oh it looks nice but then just get out of it. I'd look to kill time.

**V:** Would you be looking for interest, or for inspiration maybe?

**INT15**: It depends if I'm doing a project, and I think that their images might be what I'm looking for, I'd do it for that, but it would be out of curiosity really, not really to shop, but just to see what they have.

confused a bit, erm a bit of intrigue.

***(Card 3: 'View for curiosity')***

**(INT16: Card 3)** Yea I think they're both really good. The Versace for H&M is showing you that they're different ranges and I think both pictures are appealing with the advertising. Especially with this one, the 'you are woman or man', its very segmenting, I would think "oh yea I'm a woman" and it attracts me in straight away. Erm, I instantly think of the brand, to be honest the H&M ones very different for H&M, you wouldn't look at that and think straight away oh that's H&M, but it makes me think oh that's a nice collection, its sophisticated, elegant and tells me a bit about the product range. It doesn't make me feel differently towards them, say H&M you know they do designer collections, so in my mind it's a very different thing to what H&M sells anyway, but maybe if I didn't know about it, it would alter, because H&M's seen as a cheap budget retailer that does fast fashion, so you might think oh Versace and H&M and it might alter your perception a little bit. Erm, if I clicked onto it, I'd definitely click into them, especially if I saw the 'you are woman you are man', I'd have a look at the women's section. It might also entice me to look at the men's section maybe for my boyfriend, whereas if that didn't come up that wouldn't be on my mind. Erm and showing me the different collections for H&M if I saw that, I'd be like 'oh Versace' its eye catching, its Versace and its for a cheaper retailer so it'd definitely entice me to look further

into that. Not necessarily to purchase, maybe for interest and just to have a browse, because I think if I was going on to purchase Id be more direct about where I was gonna go. So it might end in a purchase, but that's not what my purpose would be. It would be general interest, like 'oh what's this' but it could be to browse and see, because I wouldn't go on the app in the first place if I wasn't potentially interested to buy a product. So if I saw something I liked, then it could be browse to buy.

would inspire me, and it would excite me.

***(Card 3: 'Interest/ Product Browsing')***

**(INT17: Card 3)** It grabs your attentions because they're quite strong images and they're simple, it grabs your attention and makes you want to know more about it, more so than maybe that, because you can actually see a product there, so you can get a taster of it, as to whether you want to see a bit more of it. And there isn't that much reading to do, so you're more likely to then click to find out more. Whereas instead of this one, maybe you're reading it and you don't want to know anymore, whereas with this you haven't got that option, you have to click to find out more.

**V:** Would you say these kind of images might persuade you to start browsing the products on the app? Do these images change your perception of the brand at all?

**INT17**: Yes. It makes H&M look a bit more upper class I think, by it being quite simple, unlike other retailers. And that French Connection is just, well that kind of reflects what French connection is to me anyway, so I wouldn't expect any different from those brands I don't think. The fact that this is Versace, it does capture what it is to me. I don't think that reflects H&M but I think it reflects the collaboration that they've done. I wouldn't expect to see this if it was just H&M. I'd just like to see more of what it is, more of the products basically. Well I suppose with this one, its not really just for buying, its to have a look at what they've done because I don't know much about it, so that image would make me want to have a look out of interest rather than just buying. Erm, maybe the same for this one as well.

***(Card 3: 'Interest/Product Browsing>Purchase')***

**(INT18: Card 3)** Erm, you can immediately see that they're both very stylish brands. And you know, cause they've got their advertising campaigns on there and they're very strong and all about the clothes, whereas these are more about a lifestyle. So it would be 'oh they're very stylish' so if I'm looking for something that's a bit more sort of, higher end I suppose, then I would look at this and go 'yea that's what I'm looking for.'

**V:** How might you react to seeing these?

**INT18**: With French Connection, it's immediately French Connection because they've got their little quirky sayings and everything, and that's obviously going on to women's-wear and that's going to menswear, so they're making it clear but in their own way. So they're very much their own brand which is nice to see. With this one, my immediate reaction would be 'oh Versace's doing something for H&M' so it's immediately interest and 'I'm going to go have a look at that.' Id look to see what's there, to see if there's anything I like just in case and if it hasn't sold out. I think its curiosity browsing, just looking through to see what I possibly could one day afford. Its just product browsing I think, it would just sort of, because I knew what to do with this one, I would go and have a look at the women's-wear, have a browse through and have a look what they've got this season, and have a look at the trends, and the same with this one, just see what Versace has done for H&M cause you know, all that hype around it so I just want to know what's going on.

I would feel inspired, erm interested and probably encouraged to go and have a look at what they're selling.

***(Card 3: 'Product Browse for Curiosity')***

**(INT19: Card 3)** Yea I think it makes it more interesting, it's more exciting than just looking at blocks of text. Especially if what they're wearing is something that you might be interested in

buying or it might spark your interest to going through and looking at other parts of the app that have more detailed information about it. It's a bit more stylish.

**V:** Do you think it might persuade you to start looking for products?

**INT19**: Yes I think so because it's an old cliché, but a picture tells a thousand words. Basically, if you want to sell something and its clothing and you've got a good model and it looks high fashion or whatever, you're gonna put it on there, not something tacky, but like Versace are doing something and they don't need to write reams and reams about why people should buy their clothes, they're like well look at this, and if you're interested go onto the next page, but we know you will. Again this would be more of a sense of what fashion expectations are, you know, like expectations of the newest things that are about, the newest collections.

**V:** So it would help you understand what's coming out?

**INT19**: Yea

**V:** So you would view this to get a sense of the latest fashions, but you would also view it as a form or product browsing in order to start browsing the products?

***(Card 3: 'Encourage Product Browsing/Gain New fashion information')***

**(INT20: Card 3)** Yes, I think it kind of tells you a bit more about the brand that you don't really get from seeing the piece of clothing. You see the thought that's gone into it, in a way, if you have the process of the garment being made, and its like reversing like finding out what they were thinking when they were making it or selling it. It tells you more about the product or the shop. I think they're quite aspirational, because you're not, even if you bought this dress, you're not really gonna walk around bare foot like her, though they can cause it's an advert, so I think it's quite idealistic and that's important. I'm not inspired to these particular brands, but these kind of images can be really powerful, like adverts. I'd look for inspiration, definitely. I think its maybe just inspiration.

**V:** Thinking in terms of their brand personality in terms of their brand image?

**INT20**: All of them but mainly, sometimes, with a retailer you can have something and you think oh yea I can see them selling that, or something else and you'd be like, oh I wouldn't have thought you'd go that there. This helps you understand what they were thinking when they decided to stock it. It helps you understand their logic

***(Card 3: 'Gain Inspiration/Understand brand vision')***

Card 4 – Branding Videos

**INT1: (Card 4)** Judging by the specifics, it wouldn't really be something that I would want to watch, but at the same time I like the idea that it isn't just a simple app, so this being here and the way that its laid out, I do quite like that one and Id probably give it a bit of a go, so my behaviour towards it would be quite, quite open. It's not something that I would usually use, but because of the way that it' laid out and its demonstrated in-front of me, I probably would give that one a go.

Well I mean this is kind of similar to the campaign one, in the sense that it's something that could possibly draw me in, but this wouldn't draw me in as much as a campaign. If I did want to look at a campaign, I could take my own time, and browse that campaign, whereas I just don't like the idea of a video that even though its informative in the sense that you can watch and listen about the brand and their campaigns as such, I would much rather be able to take my own personal amount of time to flick through a campaign and take it in without a video telling me I have to watch 5 second of this and 20 seconds of this, for me its not as personal, for me, the way that it is presented, so again I would say neutral to that.

Erm, these three, I'd say interested because although my immediate reaction wasn't to use them, I still appreciate that they are ways that would be like an incentive to pull people in. So, yea I'd say interested, those two are interested just because videos (4) aren't something that I would use to encourage like myself to a brand, yet I'm still interested in the fact that they're being used. I mean this one, videos and sound, that for me actually is indifferent. Doesn't really fuss me either way. It wouldn't encourage or discourage me to use, whether it was there or not. This one might be an indifferent one…

**INT1:** Erm, these ones personally aren't things that I would use or have erm… *(Points at 'Neutral' pile 4/6/16)*

**V:** Would use to do what?

**INT1:** Would use to browse the brand, or encourage me to buy things but at the same time, its something that if I had five or ten minutes spare, I'd perhaps, with a little bit of boredom, may go with it more than I would usually.

**V:** So maybe they're something you'd waste your time on?

**INT1:** Yea, almost, they're a little bit unnecessary for me personally, erm, but again… there's a possibility that if nothing else was there to help me, in trying to aid me buy something, then I would go for that, but its not my first choice.

**V:** Right

***(Card 4: 'Neutral')***

**INT2: (Card 4)** With this one, it would very much depend on, what like I wanted to do really. Like I don't usually go on videos or podcasts, but if I was interested in looking, Id probably pick one, erm I wouldn't go through all of them, probably to the summary videos, because I know it'll probably give the best bit and things I wanna see, rather than talk around how you can do your make up. I'm more interested in these fashiony bits than the Topshop makeup.

**V:** Do you use things like this then or not really?

**INT2:** Not via a retailer. Maybe on youtube, on its own, but not a retailers, no.

**V:** So videos about the brand specifically, are they something that you would not usually watch?

**INT2:** I'm not drawn to watch it because it's about Topshop, I'm not driven about Topshop, maybe a different brand I would be, but I guess not topshop.

**V:** So even if this is a brand you really like, and they're offering you videos, you would be interested?

**INT2:** I wouldn't go onto it, wanting to look at videos. If I was bored or if I had time to browse it then I might, or a certain video like a subject of a video caught m eye then I might stop and have a little play but I doubt Id watch the whole thing, so I might be intrigued, and watch a little bit just to kind of satisfy that, that intrigue really but that's it, I wouldn't be driven to just do it normally.

**V:** So if you were bored and had time to browse? Would you possibly like to pile it for that reaction.

**INT2:** Yea it wouldn't be the same as that one, this is more of an extra, so would be separate for me. I'm indifferent to this because I don't think I would choose to look at it. Erm or listen to it. No I wouldn't seek it out, I wouldn't, if it was there on the front page, I might if I was bored, then perhaps but generally I don't look to look at videos on apps and stuff like that. So Id put it as an unnecessary extra.

I think that again, is, its extras for me. For me, they're unnecessary. But then I would maybe have a quick look on them, at least once to see what they were about, so it is about intrigue I guess. But it is about play, well this one isn't, that's about product, these two are about play. I'd only go on them to kind of, entertain myself. Especially this virtual reality one. Those are more appealable to me (Added extra pile). So promotional imagery and the video and the competitions, but not these three. Yea, for some people they'll be driven to look at these things, but for me I'm not bothered by them, it could not be there and I wouldn't notice. But in general, they are all adding something more than just product arn't they, they're adding something information wise, and entertainment wise and if I were to use them, it would be for entertainment, so an added entertainment, a way from browsing, a way from product based. And this one just gives you more of a feel about the actual brand, because its their advert and their photoshoots (8), its just more about marketing and promotion, whereas these, blogs, videos, they're just less controllable by the retailer and the brand, obviously the retailers put them there so they're controlled, but they seem more wider scope. Which in that case, I'm not really bothered. If I'm on this app for this retailer, its because I want that narrow, like fashion.

***(Card 4: 'Unnecessary extra')***

**(INT3: Card 4**) Okay so video options, I think this is a really good idea for mobile commerce, because you know, you might want to just look at these for some ideas for when you're out and about, you can watch videos when you're on the train or something, so I think that this is quite a nice idea.

V: Okay, would you necessarily watch videos then, of the brand?

**INT3:** I think its something that I think is a nice feature to have, because when I would have time, I would look at these things.

V: Okay, so if you didn't have time, you wouldn't necessarily go to look for something like this?

**INT3:** It's not something that I'd browse at every time I looked at that app.

V: So it's something you'd use in your spare time?

**INT3**: I think it's a leisurely feature for me, I think if I was travelling or on a train and you know and I had time, I think it's a really nice function to have. The Lookbook I'd watch, I'm interested about fashion, the make up tutorial, I think that's of interest but I think again its very much them trying to create themselves as a lifestyle retailer to show you how to look like a Topshop model and then again you've got these fashion shows so they're showing that they're on trend and that they're a fashionable brand. I don't think it's about buying products, I think it's either a leisurely feature or learning about the brand. About their look and their lifestyle, telling you a bit more about where they think they are sort of, high fashion, creating relationships. Its encouraging you to sort of, learn all about the brand, know who they are, identify with them and then you know, build a relationship with them. I think it's in between leisure and this one.

**(Card 4: 'Leisurely Feature/Learn about the brand/Relationship Feature')**

**INT4: (Card 4)** Id definitely go on and look at some of the videos. Erm, cause Topshop have branched out into, its not just clothes now, it is the make-up and they do have quite strong links with the designers, so it gives them an edge over the other retailers. I think it is one of them, it's just if I had time to watch it really, It wouldn't necessarily make me buy their makeup or whatever, and the clothes in it would. Yea, its not something Id generally just look at, if I'm doing online shopping, I'm just shopping, I'm not really looking that much into…

**V:** So if you have the time to watch one of these…

**INT4:** I would do, but it's not like a necessity.

**V:** What purpose would you be viewing them for?

**INT4:** Erm, like the makeup one, just for a bit of inspiration really. Erm, yea it's just that really. Wouldn't make me buy.

***(Card 4: 'If I had the time/ for inspiration')***

**INT5: (Card 4)** Id really like that, because its telling you about it, where its come from, because sometimes I see fashions and I'm like, why is that so fashionable, so its interesting, especially these make up tutorials, that's something that I would definitely look at, Id go onto that app to look at that, that's fab. And everything like, you're looking through, everything it's interesting, but its relatable to what I want. Its not just like Youtube, and look at this good video, its relating to a purchase, I'd probably be more inclined to buy something like that.

**V:** So you think something like this would encourage you to start purchasing?

**INT5:** Yea definitely because it says well I want to use this product to get this affect or I wanna wear this to make me look like this, and Id probably be more likely to buy it.

**V:** So maybe the pile could be about encouraging to purchase then?

**INT5:** Yea yea.

***(Card 4: 'Encourage me to Purchase)***

**INT6: (Card 4)** Okay, erm, so is this to do with just video, or is this kind of focusing all on this again. Is this like if we'd gone deeper into the app?

**V:** Yes, you can go further into the app and find features like this.

**INT6:** Erm, Id feel really happy, really excited about that. Erm, Id kind of feel motivated to go in and look at all the new trends.

**V:** So you'd use something like this?

**INT6:** Yea, I would definitely use it and go into it and look more and probably share it if it as something that I liked. Erm, with like my friends and things through Facebook or Twitter, something like that.

**V:** How do you feel about the fact that these are brand related videos?

**INT6:** Again, I think its that thing of the reassurance of fits a branded video, you're getting their point of view to what they think the next season of clothing or whatever it is, the next product. That video is kind of giving you the information you take that in and take out bits that you can apply with. It's the confidence thing as well, its confidence, reassurance, trust and also it'd probably give me a sense of, Id be quite excited about it if I saw an outfit that I could think I want that, or I'd wear that, then Id want to tell my friends about it, so Id kind of want to tell everyone about it and be quite happy about it.

**V:** So where would you like to pile this then?

**INT6:** Id put this in the reassurance thing. Cause I kind of class that as reassurance, confidence.

***(Card 4 with 1:* 'Reassurance, confidence and trust in the brand**

**INT7:** (Card 4) This is good, I like this. Definitely handy to see the main top tips and I also like seeing things that are on the catwalk, that's actually a lot better than a picture. Erm, cause you can never really tell how things are on a picture, if you see it on a catwalk you get a better idea of fabric and how it actually fits, cause you know on pictures they can like clip them and that stuff, but it has to be good if its on a catwalk so I definitely would like it if apps had the videos on.

**V:** So videos are something that you would use then.

**INT7:** Yea definitely, Id use the videos more than the photos.

**V:** So, you've watched one of these, is there any reaction that you would do next?

**INT7:** Well if I watched the video and I liked something, if there was a video that wasn't just about one dress, you know if there as a collection, then I would definitely look into that collection more, then Id look at the images of the collection, to get a better idea of it. But I think it looks a bit more professional that they've had a fashion show. You kind of trust in the brand a bit more. Cause these look really, like a professional fashion show, but on ASOS and its just a girl walking up and down, like its helpful, but its not like this is you know people and photographers there, so you know it's a good brand already. A lot of people are into it. But I wouldn't mind if it was just one person, but seeing al the other people in the background makes you trust in the brand a bit more.

**V:** Can you elaborate on what you mean by trust?

**INT7:** Well not really trust but, if other people are watching it, and you know, there's a whole fashion show for it, its got a good name out already, you kind of feel more like confident if, the clothes have got to be good if a lot of people are into it.

**V:** So you've mentioned then that this would make you trust this brand more and be more confident in them because they're so professional and they've got a catwalk show, but you've also mentioned that this might make you go browsing for the products if you liked the products.

**INT7:** Yea I would

**V:** So would you say that these videos might encourage you to browse, or is it more about the fact that it encourages your feelings towards the brand?

**INT7:** Yea, I'd say both. It encourages the feelings towards the brand in a positive way. But then also if I saw a dress or a skirt or something in the collection, then, and Id browsing through the photos to get a best look because you can see them properly as well. So Id like both, both photographs and catwalk.

**V:** So it sounds to me that this could be piled as something that would encourage you to browse but it would also encourage a positive feeling towards the brand.

Videos and sound (4), erm, maybe if I like a product, I'd probably feel excited about that one, cause you get excited when you buy something new, so I'd be excited. I'd feel quite satisfied as well. Maybe even persuaded actually. That would be like, that could persuade you to buy more.

***(Card 4 : 'Encouraged to browse, Positive brand feeling')***

**INT8: (Card 4)** Erm, not massively interested, I feel a bit indifferent because unless it's a brand that I follow, say if it's a regular high street brand I wouldn't be particularly interested. It depends what videos they have, if it interests me. If it's something, say like a Lookbook wouldn't really interest me, or a catwalk show. Say in the situation where I am browsing for a jacket, I wouldn't necessarily want to waste my time on the app looking through videos unless I'm sort of browsing in general, and if something catches my eye, say how to wear things, or how to apply make up or perhaps dress, that would be more interesting to me than just looking at any general videos about the brand or interview or podcasts.

**V:** So videos about the brand you're not that interested in looking at?

**INT8:** No not really.

**V:** Are they something you would watch if you stumbled upon them?

**INT8:** If it catches my interest yea, I would watch it, but I'm 90% certain I wouldn't really bother watching videos.

**V:** Well this could be sorted on if it catches your interest, you'd use it otherwise you wouldn't.

**INT8:** Yea

I'm a bit neutral depending on what it is that they have and how much time I have. I would be overall a bit underwhelmed really but if something catches my attention, I would be inspired. Confident to look at that.

***(Card 4: 'Would only use if it caught my interest)***

**INT9: (Card 4)** Erm, again I would use it to pass the time. I do look at these on my computer though, so I would use them, erm its just, I usually just click on to them and if I get bored I just stop but its, they are quite good though because its really clear what it is, cause its different lookbooks and styles. Its really clear and obvious what it is and I probably would go on them. I'd go on for inspiration, Id see this is in fashion, this is, so Id go on for that. I like looking at the clothes and I like catwalks so I'd watch them for interest as well. I would say it would be to fulfil and interest, not so much the Topshop ones, but the more designer ones obviously I wouldn't look into those products, but I might relate them more designer ones to high street retailers. It's a good idea to put these on, because you can see the products actually on bodies rather than just flat pictures so you know what they move like, and like the videos with all the music behind, it makes you motivated to buy, because it looks good and makes you feel good. Erm, I suppose they've probably made the effort to do it, and thinking this is what this market like to see, so I probably would appreciate the brand more, because they are targeting you in different ways. I'd probably appreciate the brand more.

**V:** So this would be something you would use, for inspiration and interest?

**INT9:** That's probably as far as it goes. Just an interest.

I would be quite informed and I would be encouraged to look at them for pure interest sake.

***(Card 4: 'Inspiration, interest, brand appreciation)***

**INT10: (Card 4)** Yea I use these, I don't know how well used they are, but when I'm browsing around apps or online and I'm doing it leisurely as in I'm not product searching or I might be searching as well but its more of an activity that where I'm just looking for interest, then yea I would like these videos, especially like the make up ones and the fashion week ones and things like that that's going on at the moment. So, Id use this for, its for interest but its also for entertainment and information. So, it covers all angles really. I'm entertained when I'm watching it probably the purpose of clicking on it is for information. I want to know what's on the catwalks or how I can keep up with the current trends and fashions so in that sense the context of its informational but way I'm watching it is more purely for entertainment and leisure.

***(Card 4: 'Interest, Entertainment and Information')***

**INT11 (Card 4)** Erm, some of these I'd perhaps watch, it's a personal thing but I don't really like Lookbooks or things that it'll you this is the new look for the season. I would glance at them if I was bored, but I wouldn't be that bothered about going in and looking at them, cause its something I just wouldn't pay much attention, but stuff like the make up tutorial, I think that would be more useful, I think a lot more people would be more inclined to use that. But then again people do like Lookbooks as well, its just me personally I don't use them but just because I don't doest mean other people wont find them useful. And runway shows, that's good also, if you're not the kind of person who doesn't go look at them anyway, to have them built in and then, if you're someone who wants to look at what's coming in fashion and you can look at what videos they've provided for you, I suppose that way they can dictate to you what you should be thinking is fashionable, so you might be more inclined to buy from them and their videos. They might inspire me to start looking at products depending on the content. Its not over bearing because there's not

any logos or images or anything directly relating to the bran, but because you've still got the same things at the bottom we had here (1) so its still recognisable this is a Topshop app, and although these arn't related to the brand, they've chosen these as well to go with the brand. So it might not be directly linked to the brand but its built into their own brand identity as well.

V: So you've mentioned about the brand identity, you're not too bothered about it but it might inspire you depending on the content. Do you feel its similar to this one, its bout the brand identity, it demonstrates products, it might push you to start browsing depending on the content but otherwise you're not bothered to look?

INT11: Yes I think so.

***(Card 4 with 3: 'Get a feel for the brand identity/Product Demonstration/Browse Push')***

**INT12 (Card 4)** Erm I think again it would be personal choice, like if you were interested in Make up or like, or you'd seen one of the collections before, you'd maybe look at it more, like from just the clips that you see, Id probably want to click on the top one but that's jus because of the patterns and prints I can see on it. Unless Id heard of those collections I wouldn't specifically look at them, I think videos are a bit more time consuming arn't they so if you were browsing, you wouldn't really like, select a random collection that you've never heard of and seen before. You would have had to have seen a previous image to make you want to look at it. If Id seen a quick image of that collection and really liked it then Id probably click into it, but if it was a collection Id never heard of before, I probably wouldn't. Erm, I think if I actually watched it, I think it would be a bit more powerful than just seeing an image of a garment or accessory to make me kind of buy it. If I began to watch the video and saw it in motion, that shows you how you might look and wear it. I think you'd probably see one particular item within the video perhaps that you'd really kind of want to pursue because its kind of like bringing it to life rather than seeing it in a still image, so you can se e how it moves and almost how it feels and things so you'd be more inclined to give it a go rather than one single still image. I think Id watch because I probably want to buy it.

V: Would you say these increased your purchase intentions then?

INT12: Yea because its like a demonstration of the products, so although its not actually on myself, its demonstrating how it could look in a real life situation. I feel like videos cant be edited as much as images, that might be me being naïve, but I feel like if it moves in a certain way, that would be harder for them to edit Like it being clipped at the back on an image.

V: So it sounds to me that you would watch this but it would be context dependant and it would be quite powerful in that they might increase your purchase intentions?

***(Card 4: 'Purchase Intentions')***

**INT13 (Card 4)** I'm uninterested by this. I never watch videos. Its too long, I just like to flick through the images, see what I like, what I don't like and that's about it. I would very rarely click through, I don't think I've ever watched anything. I've watched one, David Beckham for H&M, that's it. I never stay on a fashion app that long, I either flick through or if I go on for a specific reason, but I never click on the videos, they just don't interest me. My first reaction would be to click back.

***(Card 4: 'Wouldn't use')***

**INT14 (Card 4)** I'd probably watch these. I like the idea of these. I do know people who watch things like the make up, I probably wouldn't myself, but I'd probably watch the cat walk shows because I do watch them online anyway. I don't know if I'd go through an app to do that. I probably wouldn't click through into videos to be honest. If I was really bored, but I probably wouldn't do it on my phone, you cant really, I'd rather just watch in on my laptop. I like the idea of it though, but I probably wouldn't. If that popped up on the main thing, then maybe I'd be like go on then I'll watch that, but I probably wouldn't search for it. If it was something interesting then, especially if its about spring summer.

***(Card 4: 'Only use if it caught my interest')***

**(INT15: Card 4)** I would click through this yea, I would. Erm, like the Topshop make up one, I always look at videos like that on Youtube anyway, o Id just be curious because it's something that I look for. The fashion show ones might be for if I'm killing time, just because they can be kind of long, and if they happen to be the trend that I'm looking for, for a project, I might do that. Lookbooks, mainly just for if I need images for projects, but the only thing Id do just for me would be the make up tutorial one. It doesn't alter my perception, for Topshop it has their reputation of being fashion forward and fashion conscience, so I think its good they have fashion shows and aspects of fashion, how to do them, I think it fits in with what I would expect from them.

**V:** So videos, you would use them, and you would use them to kill time and for curiosity. Is it similar to this that its for curiosity or do you think its slightly different?

**INT15**: I think it's kind of for the same purpose, but it just feels different somehow. I feel more positive to the videos, I like them better, just because I would want to look at it, yea. I feel like I would learn from the make up one, erm, it would be about gaining skills for that one. I wouldn't gain skills from the fashion shows or Lookbook, but something about the videos just feels different, even if it's just for the same thing, it feels different.

***(Card 4: Gaining Information/skills and for curiosity)***

**(INT16: Card 4)** No, it's not something that I personally do, and I'd probably just click off it if I did, it would be interest and for browsing when I was on the bus, or if I was bored in my bedroom trying to avoid work then I might watch them, but I wouldn't take any advice from them or it wouldn't lead to a purchase. With that other one, I did feel more that it could lead to a purchase, with this one it wouldn't , it would be simple having a browse, seeing what they had, and developing the brand image it develops.

pretty disinterested but maybe intrigued. Customisation

***(Card 4: 'Interest/Browsing/Develop the brand image')***

**(INT17: Card 4)** Erm, me personally I wouldn't use these. Just because if I'm on my phone, I'm not really interested. If I'm on a computer, I might, but I don't know, I cant imagine me doing it on a phone, but for someone who is interested, its good that they have given a little bit more than just looking at the products and being able to buy, they're giving a bit of entertainment as well and showing other aspects of the brand and what they're doing. I think that that's good, it just shows that it's more than just clothes, there's more to it. So it just shows, like for me it reflects Topshops interest in fashion and that makes you believe well if Topshop is interested this much in fashion, it's a brand that I should get involved with. But for me personally, it doesn't really appeal to me. It doesn't change my opinion of them, it kind of, it makes me have more respect for the brand but its not something I'm interested in if that makes sense. Erm, it depends, I couldn't say I wouldn't ever use them, it depends what I was looking for. I might look, its just that's my, I just don't really use them, but I suppose if I did use them a bit more, then yea I probably would use that but more as entertainment rather than 'I'm looking for something wear'.

***(Card 4: 'Entertainment/Building respect for the brand')***

**(INT18: Card 4)** Erm, I'd maybe not watch these on my phone, because I don't have masses of internet on my phone. Erm, I have a limit of 500mb of something, so I'm always worried about watching too many videos and using it up, but if its something that really interested me then yes I probably would, especially if I could find this on the app, that's the other thing. Id look for interest really, I always like watching make up tutorial, cause you know, it teaches you new ways to do things and its fun and its interesting and it means that I can try to recreate those looks which is always a nice thing. Erm, I enjoy watching fashion shows so it's really good that they've got them on there. I'm assuming this is Topshop, but its good that they've got all of the sort of, fashion week videos on there cause it does show again that they're a very high fashion brand, so obviously the

people who don't know about fashion and just like Topshop, then it shows them, 'oh Topshop are really into catwalks' and all of this kind of thing. I think it's a good feature. I suppose it could be entertainment, I don't know, erm, I think it's more my interest in fashion would spur me to watch it and enjoy it for entertainment but also sort of, learning as well. I don't know any other way to put it, other than learning.

. I think it goes with this (4), yea I mean this would be sort of learning about what you could wear it with, as I said, I would generally ignore it, but other people might sort of learn and go 'oh okay yea I could do that' and then buy from there as well.

Videos and sound (4) I would feel inspired and more informed and interested and probably a little bit excited to watch the videos of the shows and stuff like that

***(Card 4: 'Interest/Learning')***

**(INT19: Card 4)** Erm, possibly, maybe if it was like this one, where it's a tutorial on putting on a particular item of make up that you might have bought in the shop or whatever, but I don't know if id go ahead and watch catwalks or anything like that, but I would maybe watch on a tips and hints kind of thing.

**V:** For what purpose?

**INT19**: Maybe if you'd just bought something from that shop and you wanted to get a particular look that they were going for but again I don't think it would be my main priority if I was on an app.

**V:** So you would watch videos but they would have to be content specific? And your purpose would be to gain information about how you might be able to view particular products that you might have bought. Would you be interested about learning about products you haven't bought?

**INT19**: Yea because it might make you want to go and pick them up if you see how well they are used in a certain situation.

**V:** So this might also allow you to start product browsing?

**INT19**: Yea

***(Card 4: 'Product Browsing/Learning about styling')***

**(INT20: Card 4)** Id watch for information I suppose. You assume that not many other people watch them, so you're like, oh Ill get a leg up kind of thing, get a step ahead, but obviously, you're not the only one watching them.

**V:** Ahead of others, or trends?

**INT20**: Yea. Information about current trends and what's happening rather than wait for it to filter down. I suppose a little bit, its inspiration I suppose, erm, I'd probably just say information and inspiration are the main ones. It's not so much about the brand, just the inspiration.

***(Card 4: 'Gain Inspiration and Information')***

Card 5 – Brand Relationship Features

**INT1: (Card 5)** I like the idea of blogs and I like the idea of social information and being able to share on different social media sites. I like the idea of putting a blog onto a smart phone that's compacted down. Cause if I can put that onto a brand that I like, I like the idea of them placing their items into a different sort of area, so rather than just being, oh this is what you could buy, you can buy these, you can put these together, and look, here's a model or celebrity wearing these things, and that's what the blogs about, to put a brand out there, so I do quite like the idea of that. I'm positive that it would encourage me to use an app, and would encourage me to accommodate it into my everyday.

Erm, I like the idea of blogs being quite personal, again for me, if its something that I can take my time looking through, for me that's attractive, and the fact that a brand hasn't just got an app, they've got an app that incorporates a lot of other things that you would have on a website, and I think for some people and me especially, going on an app that isn't so minimised and so broken down that its so unlike the website, would be a massive plus, because you're not really sacrificing anything by then using the app instead of the computer screen, so for me I do like that, and its something that might not necessarily encourage me to buy, but definitely encourage me to use and I like the fact that there's a lot of options and like I said, that its not minimising the brand onto the app, still they're using as much as they can to attract me to it, so I would say personal brand service.

**V:** Again, how would you feel towards a retailer that would put all of this brand information onto their app?

**INT1:** Id feel more positive than I would towards a campaign purely because its got blogs and its got, this seems like it has options if there's loads of different things that I can use and I can choose which ones to use, I feel a hell of a lot more positive towards it. Erm it's just something that I like. I like reading blogs and I like reading other peoples opinions and whether I disagree or agree with them so for me it's a personal thing again like the rest in that group.

Yea, because they've kind of gone into more personal, I like the fact that a blog is personal, as you can choose what you wanna see (Card 5),

So these are all…. I'd use all of these things, and they are step towards encouraging me to relate to the brand and also being able to possibly buy from them.

Relationship and communication features (5). I would say inspired, if there's lots of options there for me and lots of blogs for me to peruse, and lots of options whether to share what I'm looking at with friends and family etc, then I' be inspired because there's so many things that I could do.

***(Card 5: 'Personal brand service')***

**INT2: (Card 5)** Now again I wouldn't go through all of the steps to get to a blog feed, but if it came up, then yea I would probably scan over it. But this to me doesn't look like a blog feed, because, you see on like, on emails or in magazines it looks like this, so that's that's what I kind of associate it to more than a blog. A blog to me is some randomer writing about an opinion on fashion, you know what I mean. That kind of opinion, but this is almost like, heres a range that we've got, have a look about it, look at it in how it can be worn. So yea, I wouldn't really be driven to look at a blog again, but the way this is set out, is attractive.

**V:** So, you wouldn't necessarily look for blogs. Is it quite similar to this one, (4) where you would look at it if you had a bit of time?

**INT2:** Yea I wouldnt be driven to go on it just for the blog or the video, but it is, you know, a form of entertainment, I guess when I have time, but I do feel more favourably about this blog than I do about the videos, so I guess if these were in the same category there would be a rank order really.

**INT2: I**m not really bothered what the customers or what they say about the brand on twitter or pictures of other customers. Not really bothered about that. I'd feel like they were trying to use a lot of promotion and a lot of different ways to appeal to customers. I feel like they're putting a lot of effort in. I feel like, it depends on the retailer. Topshop, doesn't surprise me that they do this because they're so successful. People do want to be involved in them. But somewhere like if Dorothy perkins did this Id probably look at it negatively, cause id think why are you doing it? As id think you're not that successful really in terms of other retailers. Erm

**V:** So if this was Topshop and it would make you feel like they were putting more effort in, how would you feel towards Topshop?

**INT2:** I cant say. I don't know. I don't think it would affect how I felt about them. It would just be an observation I think. So indifferent again. Again its an unnecessary extra.

I think that again, is, its extras for me. For me, they're unnecessary. But then I would maybe have a quick look on them, at least once to see what they were about, so it is about intrigue I guess. But it is about play, well this one isn't, that's about product, these two are about play. I'd only go on them to kind of, entertain myself. Especially this virtual reality one. Those are more appealable to me (Added extra pile). So promotional imagery and the video and the competitions, but not these three. Yea, for some people they'll be driven to look at these things, but for me I'm not bothered by them, it could not be there and I wouldn't notice. But in general, they are all adding something more than just product arn't they, they're adding something information wise, and entertainment wise and if I were to use them, it would be for entertainment, so an added entertainment, a way from browsing, a way from product based. And this one just gives you more of a feel about the actual brand, because its their advert and their photoshoots (8), its just more about marketing and promotion, whereas these, blogs, videos, they're just less controllable by the retailer and the brand, obviously the retailers put them there so they're controlled, but they seem more wider scope. Which in that case, I'm not really bothered. If I'm on this app for this retailer, its because I want that narrow, like fashion.

These I would, at first Id be interested, this is hard because the initial reaction would be, I wonder what that is. But then to be honest Id probably get bored by this virtual reality. Erm, again for this one, relationship features (5) nothing. Its not negative, there's nothing displeasing about it, I don't feel like its horrible but I'm not excited by it or intrigued

***(Card 5 with 4: 'Unnecessary extra')***

***(*INT3: Card 5)** I like them, I think its interesting read, you know. To sort of get style information and find out information about what the customers all are wearing and what they're saying and any events. It's just nice to be updated. I like the option of the communication between myself and the retailer. I think its interlinked with this one and this one, its information about the brand and you learning about the brand and them trying to create a relationship and a strong brand image and also say, its sort of like a leisurely, when you've got time, building relationships with them. So, I think it really sits with the video, because I think its like, a communication, a relationship branding tool. Whereas these ones are about, more recognisability and yea brand image.

(**Card 5 with 4: 'Leisurely Feature/Learn about the brand/Relationship and communication feature')**

**INT4: (Card 5)** Erm see I'm not really that into blogs, so this doesn't, I don't, I wouldn't really use it, so.

**V:** Not at all?

**INT4:** No like I follow some retailers on Facebook and stuff but I don't, I think it's just that I don't have time for stuff like this, it doesn't really interest me that much.

**V:** So, for getting inspiration about the brand and getting a feel for that retailer, that's not something you're interested in?

**INT4:** Not really, it's literally just, I'd use a mobile app just to kind of, view the products and buy the products, rather than spending loads of time on them.

**V:** So this is very much something that you wouldn't use, its not something for when you had time?

**INT4:** Not really no, I don't really care what they have to say, on social networks and stuff unless its offers and things like that.

***(Card 5: 'Wouldn't use')***

**INT5: (Card 5)** I like that, I'm not, I like that you can contact the people with more knowledge, I like that idea but I wouldn't be as bothered. I do like knowing things and thinking more in fashion, but in terms of getting like blogs, the blogs don't really interest me, that wouldn't affect me in my purchases at all. That would just be interesting, so it'd probably the same as that pile to be honest. (Viewed if it was there)

**V:** So it's something you'd look at for interest?

**INT5:** Yea if I was on the site, I'd look at it, like I wouldn't look at it before I purchased something.

**V:** Okay, how do you feel towards brands who put a lot of information about their brand?

**INT5:** Oh its good, it is good because its good for the vision and the brand and showing what they're about. Because its good to keep it in line with everything, if they've got like a mission statement, I like how they kind of, they would do everything to do that mission statement, its good, but personally myself, it doesn't really affect my buying.

***(Card 5 with 3: 'Brand vision, viewed for interest')***

**INT6: (Card 5)** Erm, if I connected with the brand, if something appealed to me, if I felt excited or happy by something, then I would feel extremely influenced by the brand. If I could picture myself in the shoes, and I like the fact that some brands, use kind of real people, erm like a street style wall or something, or whatever it is, when they go out and take pictures of people, erm whether its staged or not, it kind of shows you that other people are styling things with their clothing and getting a look from it, so, yea, I obviously that something that would kind of excite me and motivate me to want to go to buy their products, or to get a look similar, because the brands will maybe style it up to like a high end fashion range, whereas the real people who they use on their website, will probably dress everyday, it wouldn't be as high end fashion, but it would still be stylish, which would appeal to me more.

**V:** So you mentioned then that this might motivate you to buy? Do you think, it would motivate you to shop the app, or would it be literally to buy something?

**INT6:** It would motivate me to shop through the app if I saw a range of, like a spring summer preview of a collection, or an update of some kind of like collaboration they were doing, erm, yea, it would definitely motivate me to shop through the app because Id be quite intrigued to think, what else would be there. What else could I find if I like this, I might like something else, so a recommendation might be in there. Like a referral.

**V:** So, perhaps you want to pile this as a motivation to shop feature?

**INT6:** Yea

**V:** Or is it any other reaction?

**INT6:** No, Id put it in motivation. I'd say this one was reassurance and confidence (1 and 4) and Id say that this one was motivation and confidence. So it's a cross between the two.

**V:** But this is a reassurance in the brand?

**INT6:** Yea and this is a motivation and confidence to browse and shop on the app.

***(Card 5: 'Motivation to shop and confidence')***

**INT7:** (Card 5) Erm I think this is a good idea, but personally I wouldn't really be that bothered about it, cause if I went on it, I'd just want to look at what they've got, just for a shopping thing, I'm not really bothered about what the other people are wearing and how they wear it. But that's just

me, that doesn't really interest me. I think that the fashion news is a good idea to keep people updated on what's coming, and the previews are also quite good, they're a good idea but I wouldn't be that interested by it.

**V:** So would you ever choose to click on any of these yourself?

**INT7:** The only thing I would is just the preview, just to see what's coming up, but that's mainly out of curiosity.

**V:** Do you ever read blogs?

**INT7:** No

**V:** Okay, so if you were asked to read a blog, you wouldn't?

**INT7:** No I wouldn't

**V:** Okay so do you think your overall reaction would be to stay clear?

**INT7:** Yea, I would but I think its good to put on there though for other people, cause I imagine I'm in the minority by not reading them.

V Okay well feel free to put it into a pile of things you wouldn't use if you like?

**INT7:** Yea I wouldn't use it.

Im pretty neutral towards that, doesn't make me feel, I just wouldn't use it.

***(Card 5 becomes 'Wouldn't use')***

**INT8: (Card 5)** Now this one I really like, because with Twitter, it's a bit like word of mouth and it feels a bit like someone is talking to your self, so in terms of getting an overall feel for the retailer, this is something I personally like. I like opinions and recommendations and I like, being, it almost feels like someone is talking to me as the end consumer, and its something I enjoy reading, so I feel quite joyous towards this and quite, maybe a bit surprised as to what information is presented, but happy to kind of browse, if something specific is mentioned in a blog or tweet, you're more inclined to go look for this item.

**V:** So you said these things because its quite personal, how do you think you would feel towards a retailer who gave you this personal information?

**INT8:** See I think Id feel very enthusiastic about it and I feel I am being addressed, I feel very valued as a customer. I feel listened to, I feel special.

**V:** Okay so it makes you feel valued?

**INT8:** It makes me feel special when you can put a name to the retailer or a face in the sense that you can kind of interact with them and you know that perhaps even if I was to comment on any of the blogs or tweets, that it would be heard, so it makes me feel closer to the actual brand.

**V:** So closer to the brand, how does it make you feel towards the brand overall?

**INT8:** It makes me feel very special and valued and very enthusiastic and I suppose in the long term it makes me more likely to come back to that brand.

**V:** So do you think things like this are about puling you into the brand, coming back? Is it nothing to do with browsing products?

**INT8:** primarily its about creating a platform where you can exchange information an creating a platform where I can voice what I think, and I can tell the brand is making an effort with me, to talk to me, to present information in a different way other than just on a screen with models.

**V:** So what do you think, bearing that in mind, what would be your initial reaction on seeing these?

**INT8:** It would just be enthusiastic.

**V:** Towards the brand?

**INT8:** It's towards the brand and it will make me also intrigued to go look for the products perhaps presented in that social media bit.

**V:** Well you can either sort this differently, or this one here you said it was for browsing and also increased your positivity towards the brand?

**INT8:** Yes I was thinking exactly that. For me it's the images and social media, because if you think, just for me, a young person, finished university, so to be able to go onto these things quickly and look what's new with my favourite brand, that makes me very happy and very enthusiastic and increased the brand, how I feel about the brand.

I love. Very encouraged, happy, I feel very valued, I feel special

***(Card 5 with 3 : 'Brand positivity/ Browse')***

**INT9: (Card 5)** I quite like that one in the fact that its lots of different pictures and stuff, I like scrolling down looking at more. That does look quite nice, nice and simple, a little speech, so I would browse through that. That looks a little bit boring, because there's no pictures (H&M) its just one colour, it doesn't look that, like these have pictures. I look at blogs and I've got Facebook, I don't have twitter. I do 'like' things on Facebook, but I don't really read them that much, I'd rather go onto the website rather than via Facebook. I probably would read a blog on the app but it would be for passing time, its basically you can do it wherever you like, but if I was at home I'd never use the app, its easier to see it on a bigger screen. I do feel a little bit that I get an overall feel, as to what its about, what the description is and then all the pictures, so you don't really know what it is, this French Connection. Like these two do, this one not as much (H&M) as its just reading, I'd say those two are better for the overall feel. It would depend what the information said, but I think its good that a brand has it, cause its nice to read about the subjects sometimes.

**V:** So overall, you said you would use, but it would be a passing time thing?

**INT9:** Yes.

**V:** Is it for interest like the videos, or different?

**INT9:** It would probably be for interest than inspiration. It would be like reading a magazine really. If I like the pictures and like it, Id be inclined to go further and actually browse. I would go further with it.

**V:** So something like this might encourage you to start browsing products then?

**INT9:** It could do yea. I would look at it for interest but then if I like this, I would then be encouraged to do the buying.

its more of a positive that I might then be more inclined to browse but I don't have a more positive emotion about them.

***(Card 5: 'Fulfil an interest/Might lead to browsing')***

**INT10: (Card 5)** I do use these actually but it's not something I enjoy as much as the videos. Cause like, okay without going too much into context, these things like Topshop, what are these called, like pictures of people on the street, I cant remember, but it makes me feel a bit inadequate, I feel like Id never be able to wear something like that so I find that a bit of a turn off, but without going to much into context, erm, I think, yea I do like the relationship and communication features, especially if they are personalised, that's better, if they've noticed that you've been looking at a particular product and then they go, oh we noticed that you didn't buy this product, maybe you'd like these ones instead, that kind of thing, does that fit into this?

**V:** Yes it could be possibly.

**INT10:** So yea this is less personal, more like pushing out information. Well, so this includes social media. Well then I do use it and ye I like it, because sometimes I like to you know, talk about what going on with ASOS or what's going on with Topshop or whatever, I like to feel up to date with their new innovations or whatever it is that they're doing, erm, so yea I think I do read them and

use them and I like using them because I like to feel up to date with their new things. With the brand's new things.

**V:** So what's your initial reaction?

**INT10:** Erm, yea, I wouldn't necessarily read a blog, they're a bit wordy, but yea images.

**V:** But you want to stay up to date with that brands information?

**INT10:** Yea yea because stuff like social media and blog's and things are about what's happening now, not about the past or future, about now, so its about keeping up to date with what's happening now, and that's where you get that information from. You know, you wont necessarily get that from looking at the new fashion items, that there's a new fashion coming in or something, you might not be able to get that overall impression, but with this communication that they're giving you, then you could get that because they can write a little blog or a little story about it or whatever, and it helps keep you up to date.

**V:** How do you feel towards a brand that keeps you up to date?

**INT10:** It would alter my perception. It would make me more likely to go to that brand in the future. Especially if its enjoyable and effective communication, whether its being enjoyable or information or both, then I would think, next time something came up I'd be more likely to actually spend some time reading it or looking at it, so it would make me more likely to go back to them and read more stuff about them and then I'd probably become more involved with the brand. Its almost the same as that one (3), but we'll see.

***(Card 5: 'Brand re-use/Brand involvement')***

**INT11 (Card 5)** Basically I think having what it's saying about blogs and social information, that's the sort of stuff that all does add to the brand identity and the feel of the app but I wouldn't necessarily want to read it. When you've got collected imagery, you can look at that, it doesn't take long and it might spark a bit of interest or inspiration again, but other than that the blogs and social information… See I liked a few brands on Facebook and on my news feed Ill hear from them, but that's because I did that. I probably wouldn't read their blog, but I think people would, but I just, I'm not too bothered, I don't know why you'd want to read their blog. I think Id be more inclined to use something like this H&M feed, because its all instant isn't it, live updates, its not like a blog, that's just someone they've got to write a blog, and I don't really care. This is like, well David Beckham's coming in, its something interesting you might want to find out if you like the brand, rather than saying here's a link, go read our blog. In general, I think that it does, if you're interested in a brand, the more you read about them, the more you've got surrounding them, so all of this stuff would add to them, so I suppose really it would depend who the brand is again. If it's a brand that you're excited by or interested in, you're probably a lot more likely to read around the extra bits they've got.

V: Is this about getting a feel for the brand again?

INT11: I wouldn't put this with this as its not pushing you to buy anything, its more for people who might not be that confident in choosing their clothes so they might want a bit of help, so they can, especially these one with the images. And then, I mean if you weren't sure if you wanted a new outfit and you thought I don't know what to wear, I havn't bought new clothes in a while and then you'd probably be the kind of person who might want to look at what others are wearing and what's fashionable, and with the blogs and news, its all about gathering information.

***(Card 5: 'Gather brand information/Get a feel for the Brand Identity')***

**INT12 (Card 5)** I'm not a great fan of these. I feel like its old hat. Yea like the blog idea and social information and street images and things. I don't know if it's because I've been involved with fashion, but I've seen it for years and I'm bored of it now. I think the whole social information and blog idea has been done, a lot. I wouldn't read a blog.

V: Would you be interested in the social tweets and things or imagery n the app?

INT12: Not really because you don't know who's written them. It could be someone trying to boost the sales of the company, just making stuff up. And blogs, unless I personally know the person I'm not really interested. Like if it was somebody I greatly admired, Id maybe want to read it, but I don't admire an actual company.

V: So you just wouldn't use these at all?

INT12: No, not at all. Its just so overdone, I think its because of twitter and Facebook and everything, its just, yawn.

***(Card 5: 'Wouldn't use')***

**INT13 (Card 5)** I never, I don't do this either. The only way I keep up with fashion apps is if I follow them on Twitter. I never read any of these like blogs or their new, you know like, to use the example of H&M, when they put their news up, I only click on it to get rid of the update off my homepage.

**V:** Would you like to read any sort of social information or relationship features where they're making a conversation?

**INT13:** I'm just not interested. Unless it's an offer but then even then, I don't really.

***(Card 5 with 4: 'Wouldn't use')***

**INT14 (Card 5)** Erm, maybe on twitter yea, Id probably go on the twitter, ive don't that a couple of times but I wouldn't delve deep into it, I might have a look at the latest tweets and things.

**V:** Would you read an area where they asked you to read the blog?

**INT14**: I don't know, I just think on an app, I don't think I get the whole shopping on an app because you cant see the products, so I don't know if Id be bothered to go so far into it. If it said, read the latest tweets, Id probably have a look and see what they're up to. I like it, if I had a problem then Id probably consider tweeting it or something, I mean I've never done that because I've never had a big problem, but I know a couple of people who have and if I was ever annoyed about something, then I like how you can do that but I'd probably expect someone to tweet back to me. Because if I tweeted them and they didn't tweet back to me that would be a bit, like whats the point isn't it really. But no I like the idea of it.

**V:** How do you think you might feel towards a brand who tried to create a relationship with you? Would it alter your perception?

**INT14**: It depends what they did really. If they went out of their way, it would only change it in a good way I guess. I wouldn't give much thought to it because everyone's got twitter now don't they. But I might feel more positive, I wouldn't feel negative.

**V:** So for what purpose do you think you would use these things?

**INT14**: Erm, for the latest news, and then if I had any problems. Or if something was really good then I might tweet. A couple of times I've just been on Burberry and stuff just to have a look, it doesn't mean I was going to do something with it. It was to gain information, just to see what kind of things they were tweeting and stuff, to see what they were saying.

***(Card 5: 'Gain the latest information')***

**(INT15: Card 5)** I think its good as long as they let me decide if I want to engage with them, so, erm, yea it's I like the French Connection one, about how they've decided on their collection for the new season, because sometimes you don't realise what's going on with a retailer until you read where they're coming from and then you get a feel more of what they want to give you which is good. I don't have twitter, I don't really follow it so I don't care about twitter. For Topshop, I think that's just like, outfits that people want to share, which is okay for killing time, maybe for inspiration a little bit. That's the only thing I would really look at them for. I think it gives me a feel for them, yea there's like another dimension to them kind of thing. Erm, it doesn't alter my

perception, I guess just see even more where they come from, but it doesn't make me think they're different to what I thought before.

I would say I was inspired towards neutral so they're the opposite.

***(Card 5: 'View for inspiration')***

**(INT16: Card 5)** Yea I think again, that's very, building the brand image, the topshop things shows different consumers which makes you think, what are the kind of consumers that shop there, what are there images, its kind of the lifestyle of the brand and letting you get a bit more involved. Erm, again it wouldn't lead to any purchase, it would be simply be building the brand image in my head and I think it's quite a similar category to the other one. Personally I'm not the kind of person who would interact through it, it would just be positioning the brand in my mind.

would make me feel inspired maybe and encouraged to maybe go into the brand.

***(Card 5: 'Improves the perception of the brand image***

**(INT17: Card 5)** Erm, I think its good that a brand like builds a relationship with the consumer, again it doesn't really interest me but, I don't know, its just not something I'm interested in, so. I wouldn't really read blogs, but there are people who are interested, so I have the respect for the brand that they're going out of their way for the consumer, but for me its not something I'm particularly interested in. Yea no I'm not interested in it.

***(Card 5: 'Uninterested')***

**(INT18: Card 5)** Erm, I think that its really good, especially this, cause it does, it helps you actually see the clothes on real life people rather than just on the little mannequins and see how people have actually styled them and worn their clothes so you can get inspiration from that, so you do immediately feel a connection wit it and you can flick through it and think yea I can do that, I have the clothes to do that. It gives you a feel of the brand being for you, because you can see that they're trying to show their clothes on people and I'm a person, so… I'm happy to look at these if I have the time, like if I was just walking down the street and I thought oh Ill have a look on Topshop's website and found this, then yes I would look through it.

**V:** So you'd look at these to gain inspiration and maybe form a connection with that brand?

**INT18**: Yes

I think would be inspiring, especially the street style one and blog. The social media wall although it would help me connect it might get a bit annoying, I'm not that bothered, it might be interesting to look at but at the same time it might get a bit annoying.

***(Card 5: 'Inspiration/Connecting with the brand')***

**(INT19: Card 5)** Erm, I agree with it because I do, I'm on twitter and I've got a lot of not necessarily fashion ones, but things that I'm interested in. Like if I'm interested in a company ill follow them and see what's available and then if anything new comes up you're aware of it straight away so then maybe if other people weren't, you'd get there first, if something was going on with a company, I think blogs are a good idea as well for that reason, if they've got anything new coming out or any new styles or whatever. Erm yea I think if you're on a blog and there's a list of new arrivals or whatever and you've got a list of models wearing particular items of clothing and that's the new section then that would automatically lead you to look at those and see if there's anything in it you wanted to buy. Erm, it does seem a bit more personal if you've got someone in particular tweeting about whatever they're doing, like Starbucks and their new latte launch.

**V:** So it creates a personal feel for you with that brand. Is it anything else?

**INT19**: Yea I think it's a bit more personal, you're aware of what's going on. It's also about getting other things that they're involved in and other sections of different companies that they affiliate with or things that put forward and say oh well I like that you've done that or whatever, as well as just their own news. Maybe if they did like London Fashion week or whatever, events.

**V:** So learning about events and things. So it's about getting new information on fashion and event news, erm, and style news.

***(Card 5: 'Product Browsing/ Get latest fashion, event and styling information')***

**(INT20: Card 5)** I think they are quite useful, but then at the same time, I don't really relate to them that much, because I know it's just someone in their office you know. I don't feel that that's what the actual brand is saying and thinking. I think blogs are a lot better but style blogs, because you can see individual users and see who you're actually reading about and watching, so I would relate to that a lot more than I would a twitter feed or blog. I'm not sure where the information's come from and I don't feel that it's personal. I suppose it's just something, more of the personality of the brand, the background. I suppose, at the same time, it's informational as well. Yea, it's more informational because I guess it's like current events and what they're doing and their latest stuff. I'd want to gain information, yea. It is informational, but only to an extent. I would say it was more, informational then inspirational for me. Information about what the brand are doing, like what they're working on, what's happening with them, what's exciting.

***(Card 5: 'Gain information about current brand events and happenings')***

Card 6 – Product Viewing Videos

**INT1: (Card 6)** Videos about new clothing collections. I'd say half and half on that, no matter what brand it is I like to know what is coming out and I like to know what is new in the line but at the same time for me personally it's the whole videos things, just not that fussed, much rather at my own leisure be able to scroll through a blog rather than being bombarded with a video that I have to watch every single aspect of and cant necessarily flick through, so I like the idea of taking my time on a blog rather than watching a video, but again I'm kind of neutral towards it so again I'd say with the middle one *(Places with card 4)*. Id say would definitely encourage me to use and id definitely accommodate them, neutral and not really that bothered but would probably give them a go and then something that doesn't really interest me.

**V:** Okay fab, brilliant

Would use to browse the brand, or encourage me to buy things but at the same time, its something that if I had five or ten minutes spare, I'd perhaps, with a little bit of boredom, may go with it more than I would usually.

***(Card 6 with 4: 'Neutral').***

**INT2: (Card 6)** Yea, again that's quite like, videos and sound (4), videos and sound are more about information isn't it, and videos is just about advertisement, I think Id be intrigued to watch that especially if it was on one of the first few pages, so if it was on the home page then I might click on it. Especially if it's an advertisement, I

**V:** So you'd be more pushed to use this? More so because it's more of a marketing video than branding? Is it the content you're more interested in?

**INT2:** I think it's just a bit more interesting. Its just a bit more, I don't know how to say it, that's like a how to do this kind of thing in my eyes, the videos and sound (4). Whereas this is a bit more, that's reality (4) and this isn't in a way. I quite like the style of an advertisement, it being not normal life, if that makes sense, you know quite glamorous and stuff. And also, when it comes to adverts, I'm interested in the choice of music and where this setting is, what their concept it so its quite interesting to watch these videos to see how this retailers done it or not, but I think it would depend where it was on the app because if you had to go through a lot of things to get to it, I wouldn't seek it out, but if it was in-front of me, I would click on it.

**V:** So that's how you'd behave…

**INT2:** If it was presented to me, easily, then yea I'd click on it. And I'd probably watch it all the way through, whereas the videos and podcasts I'd probably click off once I'd found my information. Whereas this, I'm not looking for information, I'm looking to enjoy it. I think, I still feel that that's slightly different, yet similar. So I'm just going to put that to one side for now cause I'm not sure at the minute.

the same with the product viewing video (6), again, if it looked like naff, if that still shot looked naff, I probably wouldn't go on it, but if it was appealing to me, and its right in front of me when I get on the app, or if I get to where I want to be in the first place, so say I'm looking for a product, that's my function, that's what I'm getting to, but if these things here, are there presented then yea I might click on them. So that would probably go with that. In terms of just intrigue and entertainment value, erm, but easily accessible and presented, I wouldnt seek them out.

So like I said, these ones are nice to have, I would probably go on them but only if they were presented to me. So they're almost like added extras for me but like wanted added extras. Entertainment extras. But I think an important thing about these is that they'd have to be there, because id never seek them out.

These are, for me intrigue is oh I wonder but I don't, maybe I'm not bothered, but interested is a driver for me. So intrigue I can think it but not act on it, but interested yea, oh Ill have a look at that, so this is, although because I know intrigue and interested are quite similar, this is interested, this would definitely make me do something. And then probably if I liked it, well then, I cant say Id

be excited by it, but Id definitely feel happy towards it, if I liked it. If it was a naff video then Id be like, oh well that's disappointing, or I thought better of that retailer

***(Card 6 : '*Added entertainment extras**

**(INT3: Card 6)** Okay. Erm, so I this once you've sort of clicked through to your product areas?

V: Yes it could be, it might just be in a separate area, which is more based on showing you fashion videos and information, rather than just products.

**INT3:** mm I like this, I think I like how you can see how it's styled, erm, I like seeing videos of the clothes, see the fabric and erm, to see how they've styled it. So I do, like these product video features. Erm, it would help me purchase the products more.

V: Okay, so it might help you purchase the products more you think?

**INT3**: Yeah

V: Is it along the same lines as this one? (Card 4) Are you saying that you feel more positive towards it (Card 6) because this is more about clothing than brand videos?

**INT3:** Yes yea, I think you know, this one I'd probably view more than that one, because it is about the products, and when I do sort of view apps, I tend to look more at the products, erm, because I'm usually just sort of scanning them quite quickly, for something to wear, whereas with that, like I said, I think it's a good function to have on the app because when you've got time, you wanna just browse things like that (4), but this is something I'd use more regularly

V: Okay, so you said this might help you to purchase? In what way would it possibly spur you to purchase?

**INT3:** Just, well it would give me erm, ideas about how to style things together, so it might make me buy more products, it'll give me more idea about what the fabrics are like, cause I'll be able to see it move, I just think its more, erm, convincing almost to make me buy something.

V: Okay, fab. So do you feel like you want to pile that separately again

**INT3:** Yes

**(Card 6: '*Encouraged to buy more products)***

**INT4: (Card 6)** So that's again something I'd use if I had the time, for a bit of inspiration. And then if I saw things I liked in the video, I'd maybe like look for them on the site.

**V:** Okay so this might spur you to look for products?

**INT4:** Yea yea

**V:** So its something that might enable you to browse more?

**INT4:** Yea

**V:** So do you think its, although you say that you would use it if you had the time, similar to this one **(Card 4)** do you think it's a different reaction in that it would spur you to browse also, or would this (card 4) spur you to browse also? Bearing in mind this ones more about the brand videos.

**INT4:** See no, this one would make me look to buy much more than that one would.

V Right so it would make you want to buy, or make you look to browse?

**INT4:** Yea browse sorry yea, and possibly look to buy.

**V:** So do you want to pile that separately or with another? Do any other cards make you feel that way?

**INT4:** Ill put it in its own pile for now.

**V:** So this is the 'Look to browse' pile

***(Card 6: 'Looking to browse and possibly buy')***

**INT5: (Card 6)** And this, I like how they've got the videos, its like a mini advert really isn't it, which I'd probably prefer to see it as an advert, rather than seeing it on an app or phone I think. Its nice to see but in terms of like, on a shelf, like looking at it, and its nice to see how the clothes hang I suppose, and obviously you cant go watch a catwalk every day can you, so I'd be a good thing in fact to see what's in new. If it was quick, not like a long video, then Id like that.

**V:** So this is something you would watch?

**INT5:** I would watch it if it was there, I wouldn't go like, because I didn't know about it, I wouldn't go out of my way to look for it, but if it was there, 'look at our new collection', Id definitely look at it.

**V:** Okay well it sounds like it might be with those? (3/5) Whereas this one (4) very much encourages you to buy…

**INT5:** This (6) wouldn't encourage me to buy no. Its more of a, it would make me look at the clothes a bit more, because the models are like, I don't know, its not necessarily going to hang like it will on them, so id rather look into the collection a bit more, like a break down of the clothes, but it would definitely encourage me to browse though, so maybe that pile there really.

***(Card 6 with 2: 'Encourage me to browse')***

**INT6: (Card 6)** Erm, if this was something that a brand offered on their mobile app or on their website, more obviously in the mobile app, that would definitely motivate me to shop and give me more confidence as you've previously said with this. Because you can be inspired or Id be inspired by what the person was showing, I'd be inspired by the trends and I would be more motivated and more inclined to go on and shop the products definitely. And again, I'd probably, if it was something Id really like, Id probably want to show my friends through like Facebook or something and get their opinion. So yea, maybe like, even to a certain extent, interact with the actual brand itself.

**V:** How do you mean you might want to interact with the brand?

**INT6:** You know, just kind of like give my opinion, give my thoughts, feedback on it. Maybe tag them in a post on like my social networks, and say like I really like this dress, or I've just bought this dress, something like that. So yea, Id be quite socially sharing it.

**V:** So would you say this is more something that you might want to share, or is something similar to this one, where it might motivate you to shop, or motivate your reassurance.

**INT6:** It would definitely go in this pile, motivate me to shop. Definitely. And yea, it would be something, if I saw something I would be kind of inclined to share it with people and friends, it would definitely go into this category, it would motivate me to shop.

***(Card 6 with 5: 'Motivation to shop and confidence')***

**INT7:** (Card 6) Yea Im not really bothered about this, because that's just, I feel like you cant hide anything on a runway but on an advert, editing and all that, you don't really get to see them very clearly, its just all, erm, I wouldn't go on that.

**V:** So you wouldn't click on anything like that at all.

**INT7:** Not like an advert no.

**V:** So would your overall reaction be like this, that you wouldn't click on?

**INT7:** Yea, but for me, these two things are a bit of a waste of time. I've gone on the app to see the clothes, and see what they've got, not to you know, read all about them and Id only go on the videos if I was interested in buying from the app as well otherwise Id just look through the collection.

***(Card 5 with 6 :'Wouldn't use')***

**INT8: (Card 6)** It would have to be a brand that I really like, because you know, as I suppose it is interesting, but it doesn't interest me very much. I'm a person who looks at something I see that has been recommended to me, that perhaps has been worn in a magazine, so seeing it in a collection wouldn't bother me at all.

**V:** Okay so you wouldn't be bothered at all to watch those?

**INT8:** No, I'm a bit apprehensive. Unless it s brand I really like, and I want to look at the collections and look at the way they are presented. It could maybe they've got some bits and bobs about catwalks that kind of thing.

**V:** Do you think its similar to this one then in that if it caught your interest you would use it, otherwise you wouldn't?

**INT8:** Yes, that's exactly the same. Based on, unless I'm specifically, or randomly browsing through, and have nothing else to do that day, I wouldn't look for anything else.

erm it again a bit bored with it, unless its something specifically I'm looking for, it was something that would catch my interest, id look at the videos otherwise im uninspired.

***(Card 6 with 4: 'Would only use if it caught my interest)***

**INT9: (Card 6)** I would probably do it, it doesn't have much information on it, but it looks quite nice, it looks like a nice picture, so I would go on just out of interest to see what its about. I'm happy to watch these.

**V:** Would you watch this more than about the brand?

**INT9:** I would watch this sort of thing more because its' directly relevant. That's more of an interest, whereas this is that I could actually but the clothes. If I liked the video then Id be like oh I like that top or those shoes, so you'd then have a look at the products and you'd find more things that you like. I might start buying, I don't know, I've never bought from an app, I don't object to buying via an app. I might do an impulse buy, I could do as I do sometimes fixate on one certain thing. But this is more of a browsing thing, because its not that urgent, whereas ebay for example having time left, you have to buy it now, whereas there's no rush when its on an app because you can go into the shop.

**V:** So this is more of a browsing tool then this one? It could go with this third one, it encourages you to browse and fulfil and interest?

**INT9:** Yes yea.

***(Card 6 with 3: 'Encouraged to browse/Fulfil an interest')***

**INT10: (Card 6)** I've watched the Mango ones recently. Erm, yea I like them. They offer things about the brand and things about the product informationally, and they offer brand information as well because you can tell by how its styled, you know, what they're trying to represent at the time, what fashion they're trying to adhere to, but also its about looking, gaining information about the current trends and fashion or the incoming different trends and fashions and actually about the products themselves because I presume that these are new products that are coming in so it helps you look at the products in context. You can see how its worn so you can get more information from it, you can see how it drapes, that helps you determine how heavy it is, and gives you idea of what you can wear it with or where you can wear it.

**V:** So it gives you brand information, products information, new fashion information. Would you watch this to gain all of this information, would that be your only reaction to it, or would it push you further to start browsing for those products perhaps?

**INT10:** Yea definitely. It's a bit like this one, if you determine from the outcome of the images or videos, something that you can, that speaks to you personally, you know you have some kind of

cross over or interest or relationship with, then it would encourage me definitely to browse on the website and then maybe purchase. That's about the brand and the product because you can determine both things, like this is more about the brand (3) because its not really offering, although they are wearing products, its not really offering information, whereas this is more about the products.

V; Would you like to sort it then regarding gaining product and brand information, or perhaps also include the fact that it might increase your browsing intentions?

**INT10:** Yea. That's because they both increase my intentions to browse, but ones product and brand and one is brand.

**V:** So they both increase your intentions to browse but one is about the product and one is about the brand.

***(Card 6 with 3: 'Gain Brand Personality Information (3) Gain product and brand information (6) /Browsing Intentions')***

**INT11 (Card 6)** Sort of again, those weren't product videos. Erm, I think that's good because its kind of like what ASOS do, it takes some of the risk out when you're buying through your phone or buying online, you don't know through a photo how the photos are gonna hang or drape or sit on you, so then clothing collection videos I suppose this one looks a bit like an advertising video but its still gonna show you the clothes and how they move so Id be interested to watch it and perhaps buy things afterwards if I liked it.

V: So this might push to browse, or even further than that?

INT11: I as thinking, perhaps if you'd looked at things, and only seen the images of them, as Id always do that first, and if you weren't sure whether or not to buy, and you saw a video that showed the movement, I think it could be something that would push you to decide to buy it if you were already thinking about buying it.

V: Do you think it would push you to do that?

INT11: Yea well if its something I wasn't sure whether or not I wanted to purchase and I was already considering it, and then I saw the video and though it looked really good in the video and it looked like it fitted well and it was moving nicely then I suppose that would take out some of the doubt in your mind wouldn't it, and then you'd be more inclined to go and buy it and then see for yourself when it comes.

V: So this one is about an interest and it might push you to have purchase intentions?

***(Card 6: 'Interest/Purchase Intentions')***

**INT12 (Card 6)** This is kind of similar to the videos in that if Id seen an image of the collection, I would really really want to watch it because I kind of like the idea of them taking time to have styled the clothes into an actual video for me to watch. I suppose it's kind of like an advertising, like an advertising campaign image, if Id seen one from it, Id want to bring it to life and watch it.

V: Would this go as far as this one, in that it might increase your purchase intentions?

INT12: Yea definitely, because its putting it again in a situation, like obviously this one she's sat in a park, and you can see yourself in it, its like placing yourself in the image more so, than what you would do in a photograph.

***(Card 6 with 4: 'Purchase Intentions')***

**INT13 (Card 6)** I don't watch them. No. I wouldn't be interested.

***(Card 6 with 4/5: 'Wouldn't use')***

**INT14 (Card 6)** Yea I like these. If it came up on the main page then I'd probably watch them yea. I probably wouldn't think to go looking for it, but I'd watch this more than I'd watch that (4). Like if I did click on something and I saw a little thing and I thought oh Ill have a look, because I do like how they make it look day to day kind of thing, like she's just walking along. I'd want to look at how they put things together, for style information. Just seeing, maybe what customer they're looking for as well really. But yea I know Jack Wills have their beach scene for this one, and I like watching theirs because its just getting a bit of, it makes it more personal doesn't it, its nice to watch a video and see all the products and stuff. It depends how nice the product was, if it was like that, I'd think oh she looks nice, I wouldn't think oh that tops amazing, I must buy it, but if it as like a really nice dress and I thought it looked really good, then I might look on it a bit more.

**V:** Are you saying that this might encourage you to start browsing the products then?

**INT14**: Yea if it was a really nice recognisable dress and I thought it as really nice, I might then look for it and see how much it is.

***(Card 6: ' Gain style information/Interest/Browsing')***

**(INT15: Card 6)** Erm, I would only watch it if I was considering buying one of their products, and if I think an outfit looks nice and I want to see how they've put it together, otherwise I wouldn't bother with the videos. I would only click on that if I was already looking at a product and I have the option to see how it looks when it moves or drapes, like the ASOS catwalk videos. It would depend if I thought it looked nice on the model, I think it would make me maybe want the product more, but it might not make me buy it.

**V:** Do you think then that this might help you with your evaluation of products, is that what you mean?

**INT15**: Yea, yea I think so, but it wouldn't be a deciding factor. It is different; I'd put it in a different pile.

inspired, maybe a bit persuaded.

**(*Card 6: 'Product Evaluation')***

***(*INT16: Card 6)** This one definitely is more likely to browse and buy. It wouldn't necessarily lead to a purchase, but rather than browsing through all the products, I could just have a quick look. Say if it was a brand I wasn't particularly familiar with, I'd be like 'oh lets look at the new collection' put the video on and then I can get a feel for the brand and see what the collections are like, and that could lead me to further have a look at the individual products.

**V:** So this might encourage you more to browse the products? Is it similar to this that it's about interest and encouraging you to browse, or more like this, in that it develops your brand image.

**INT16**: It would more help me to browse, but then if I watched it, it could turn me off straight away to get away from the app and think oh no that's not my style, my image at all.

would persuade me if they were successful and would make me feel happy.

***(Card 6 with 3: 'Interest/ Product Browsing'***

**(INT17: Card 6)** Erm, again I think its entertaining, but whether id actually use it or not I'm not entirely sure, but for entertainment wise, its quite good. I'd probably put it with this one, in the fact that I respect them for trying to form ways of entertaining rather than just putting clothes on a website. I might watch it but I can't find myself watching videos on my phone.

Id feel, interested

***(Card 6 with 4: 'Entertainment/Building respect for the brand')***

**(INT18: Card 6)** Erm, again yes I'd watch if I had the time and I had the internet. I think again it would be just learning about the trends, seeing what they've got in, just a bit of browsing really. Just to see what's going on.

**V:** So you watch this in order to look more at the product's, learn about new trends, gain some information on new trends. What about the brand?

**INT18**: It depends what clothes they've got in there really. If its stuff that I like and it is on trend and you know, and it's a good video, sort of well done and well shot, then yea I would enjoy it but if it was like dull clothes with a very sort of boring background and it's not very well done, then I would just switch it off.

I think I would feel inspired, especially if it's good imagery. Probably encouraged to go and look further into the brand and shop there.

**(*Card 6: 'Learning about new trends/ Product Browsing')***

**(INT19: Card 6)** Erm, possibly id use it but I don't really, I don't know if it would be necessary for me actually to be interested in it to see other people walking around. No but I mean I can see how it could be necessary for other people but for me not really. Not really, if it was like an advert of something, then that might spark your interest to go off and watch the full thing or you know, to go look at the clothes that are in the advert, otherwise I don't think I'd spend that much time looking at videos.

***(Card 6: 'Watch depending on content, to look at products')***

**(INT20: Card 6)** Similar to the inspirational ones, it gives you more of a feeling about the clothes rather than just seeing them on a hanger. You picture yourself wearing them when you see how it hangs and some specific things about an item, which you don't get from seeing them on a website. But I don't know whether it would necessarily persuade me to buy things from the video, I would probably just use that for inspiration I would say, oh ill get something similar to that, or something like that. If I was watching this video I would probably look at the clothes on the app as well, but I wouldn't just look at them just because I'd watched this video. I'd probably go and watch five other videos and look at five others.

**V:** Would these videos inspire you to start product browsing?

**INT20**: Yea definitely, I wouldn't just see one of them and be like, oh ill get that one, id definitely look round and see if there was one I preferred.

**V:** You mentioned it gave you a feeling about the clothes, which makes it sound like this allows you to evaluate the clothes more?

**INT20**: Yea definitely. I think they're a lot more about the clothes than about the brand.

***(Card 6: 'Product browsing/gaining inspiration/product evaluation')***

Card 7 – Product Viewing Imagery

**INT1: (Card 7)** Okay, so this one, my behaviour towards it, **I like the clarity,** I like how defined the images are, erm… I like that there is several options that I can use, and I like that its using imagery so its **nice and simplistic**, its not using a load of words and a load of language that it would take me a while to accommodate. I would definitely use that one.

**V:** Okay

No you're right. I'd say it would aid me (Card 7), just because I think that's so clear and concise, for me personally, I like the fact that that is so plain, so I'd say that that would aid me.

Erm, these would aid in my use of the app, erm and also possibly again towards buying stuff, so these I would say are on a par, these two groups *(Points to 'Aiding' and 'Feel better about the brand' piles),* in that they both encourage me to warm to a brand, but at the same time, they still arn't quite there in encouraging me to buy from the brand, so these encourage me in a personal way, where as these encourage me erm, in an informative way.

In that there are lots of different options for me to see styles, ermm, there are lots of different bits of information I can use to determine whether I want to buy from that site, or that app, erm, so yea these are more personal, these are more, sort of, plainly informative.

***(Card 7: 'Use for its purpose')***

**INT2: (Card 7)** Well this is quite, this is what I'd expect. This would be the next step after this, (1) I'd expect it in some form, click on dresses or new in or whatever and get this. So this is what I want, so that's satisfying, so I'd click on what I liked. I'd expect it to come up bigger, I don't know. Or at least more information about price, and then I'd probably have a scroll down or up or whatever you do to see more of them, click in a few. Depends if I'm looking for a dress, I'd take more effort to click into it, see it bigger, read the info. If I'm just looking cause I think its pretty or what's in at the minute, I'd probably just scan over them, maybe see a bigger view of it, but I wouldn't care about price as much, you know what I mean, the information. So that's like the product, that's what the app would be for, so I don't know.

For me, the app is just a mobile version of the website. I don't use apps to just, you know look at videos and blogs. I guess that's partly because of my phone, its rubbish getting on the internet, so, you click on something and it loads and takes forever, but the apps I have been on, 5 needed to buy something on ASOS so I went on their app on my blackberry, and I did it, found the shirt, bought it, so job done, erm, but for me, the apps are just, a mini version of the website, so I still want to see…

**V:** So you'd use the apps for shopping, or to buy?

**INT2:** If I had no other means to, so I bought on that app because that was my only way of getting to the product and the site, but I think I'd more probably just search or browse on the app and wait until Id got home, and paid, and, it just feels safe for me to pay at home on a website, but the app is there for when I'm bored, or searching and I want to keep something in mind for later, so…

**V:** So are you saying this is something you would use for searching or for another purpose?

**INT2:** Erm both I think. I would search on it, if I was sat on a train, get the app out, have a search keep the product in mind if I saw anything, or just have a look to see what's out there, but, also, I might just go on, because I'm bored and not really searching for anything. Just generally on the app, again seeing what else is out there.

I think it's probably one on its own, because that's for me that's product behaviour. I guess, near or with that (2) because that's leading me to the products, but that feels like navigation to me, and this is kind of search but I'll put that near there for now, might change that later.

These are just direct product browsing I guess, because, its also, browsing and information gain about specific products for me because Ive identified that I'm interested, probably I like it, or I'm intrigued to see what its all about, so its about gaining a better picture of the product. Maybe like understanding the product better, that would be a better way of terming them.

***(Card 7: 'Expected Product Search feature')***

**(INT3: Card 7)** Okay, product viewing, okay erm, I suppose I'm going to link this to this one, although I'm tempted to put these together now. Again, I think its really important, it's a bit more functional then than video features, so, in a way I'm sort of tempted to put as navigation but, its just kind of, yea, it's a necessity really. You know, you have to have this function to be able to see the product.

V: Okay so, if you came across this you'd react in what way?

**INT3:** Erm, I like the design of this one, where you can see lots of options. Erm, and I think that this is necessary if you want to view and buy a product.

V: Okay, so where would you like to pile that one then?

**INT3: I** think I'm putting them almost into piles of like… things that you need to get to the products to buy it (Card /7), then features that are sort of an additional bonus to buying the product (Card 6) and these are my leisurely things (Card 4/5) so far.

Find and purchase. For me I was going to go on and buy a products, you have to find it, view it and refine it, these are your functional purchasing tools.

(**Cards 7/9/10/22/23 become 'Find and purchase. Functional, necessary tools')**

**INT4: (Card 7)** Now this one would, that would be like if I was looking to buy because Id just click on the products, and see if they had it in my size.

**V:** So this is something that you would use if you were looking to buy a product?

**INT4:** Yea yea

**V:** Would that be your first initial reaction upon seeing this?

**INT4:** Yea, like I would expect to be able to buy from seeing these images like that. Its' good that they've put more on the page, cause you don't need all the information at first, you're just initially seeing it.

**V:** So, something like this card here, number 6, you would use this in order to aid you in looking for more products you were saying? Whereas this one, you would use in order to aid you, if you wanted to buy something, but it wouldn't necessarily make you buy?

**INT4:** Erm, it would do if I like the style and the way that they've presented it, and the imagery of it, you can see what it would look like on, so, yea, that wouldn't make me buy yea, if I liked the product yea.

**V:** Okay, so overall, you've come onto this on the app, can you try and define your reaction?

**INT4:** Its like positive and its like getting you a bit excited to buy.

**V:** So, where do you want to pile that then?

**INT4:** Erm,

**V:** You said this one is about browsing and looking to buy **(Card 6),** whereas you're saying this one (Card 7) is making you excited to buy?

**INT4:** Yea, maybe in that kind of category, in the looking to buy, it's a buying tool. Can I change it if I need to?

***(Card 7 with 6: 'Looking to browse and buy')***

**INT5: (Card 7)** That definitely encouraged me to buy, this is like the breakdown of the images of the product you can buy. Because you can see every individual piece and how it looks on a mannequin, that would make, because I'm really picky with seams and stuff, if there's a seam too high, too low, erm, ill see that and be like, "oh that wouldn't suit my shape", so I like how you can see it literally plain right in front of you. So that'd definitely encourage me to buy that.

**V:** So this would encourage you to buy rather than encourage you to browse?

**INT5:** It would probably push me to purchase, a bit of both really. It'd definitely make me look a bit more, because they're all there in front of you so its dead easy to flick and to go through them but it would encourage me to buy as well because I know the shape of them, I know what I'm buying basically.

**V:** You could have a pile that is both encouragement to browse and purchase?

**INT5:** Yea both yea.

***(Card 7: 'Encouragement to browse and purchase')***

**INT6: (Card 7)** Erm, this would motivate me to shop also, having a product gallery almost, but it lacks something. It obviously, you can go into the feature and you can see it on models and mannequins, or just by itself, but I don't know, its not reassuring me in any way. I can't see the brand logo anymore. I know I'm on the brands app, but I've not got that consistent reassurance through it, so my trust level would probably drop a little, which sounds silly cause I know I'm in the app, but this wouldn't motivate me to shop, its just kind of mundane. Its just dress after dress, and I know it's the dress section, but there's nothing that appeals to me, or captures my attention, so, like with the videos, its nice because you can see it, again its like that confidence that this is what the catwalks are wearing, and our models are wearing, whereas with this its kind of like, it's a bit demotivating almost, kind of like, pick whichever one you want. Yea I think Id rather see them on a model, or through some kind of video which I know is quite a hard thing, as if I saw it on a model, who was a completely different body shape to me, skin tone, hair colour, I think well I cant wear that so maybe psychologically that's why its on a simple background. So I can see it from that point of view, that's quite a good thing to have, but again I don't feel anything, I don't feel excited, I just feel kind of drab with it.

**V:** Now try to imagine, that isn't there and you've gone into the dresses section, and you're able to see the images of the products. Just that basic function. Would you be positive towards that?

**INT6:** Yea, I would be happy if I could see the dresses, but it would all be down to the presentation for me and how it was presented. I think that's really important, but I think its really hard for people to do, to appeal to everyone. I don't think it always appeals to everyone in how they portray things, but yea, if I was to land on a dresses section I would be inclined to shop and id be motivated to shop on it cause I would have searched for that if I wanted to buy a dress, or motivated to go onto there to browse, so if I was on there, but if I did go there and I saw the layout wasn't quite what I wanted, I would leave.

**V:** But otherwise you said you'd be inclined to shop, as you'd be on there shopping, so in that case where would you pile that?

**INT6:** It would kind of be in this pile, but it would be half in it, kind of like general browsing, in kind of motivated to shop, so if I could put it there and this pile can be like general browsing, but its also like a motivation and influenced to shop with it, cause I've obviously gone to this section cause I want something but its in that category that the presentation would have to appeal to me.

**V:** So it's a general browsing tool?

**INT6:** Yes.

***(Card 7: 'General browsing tool)***

**INT7:** (Card 7) This is good. I like this. That's clear, you can see everything that's on it. Erm, Im guessing you can either go across or scrolling. Yea cause then if anything caught your eye you can just make it bigger. This is the kind of layout I definitely like. Yea a good few on the page, and if theres any you like you can make them bigger, see them properly.

**V:** So you've clicked onto this page, gone to dresses, clicked through, what do you think you'd do next. What would you reaction be?

**INT7:** Well if I like any of them, I'd try and see them more clearly, otherwise I'd just, if I didn't I'd just go in a different category then, because that's in categories isn't it. I like them to be categories as well, I wouldn't like it to be all in one.

**V:** Okay, is this reaction similar to these (1/2) but you would use this to navigate to the products? Or does it go further in that its encouraging you in anyway?

**INT7:** I think it's encouraging because with it being a little section, you see what the jist is and you think oh Ill look at dresses, and then maybe shorts next, so its more encouraging than a navigation, because I obviously want to go on it, Id be willing, like Id go back from there and then go onto another thing. It not like youd go on that through something, you know. This just encouraging me to browse.

Erm, product viewing imagery (7), erm, I'd be, yea interested. Yea cause it's making me want to look more so I'm intrigued and interested.

***(Card 7 :'Encouraged to browse')***

**INT8: (Card 7)** Love it. I love images, I love that fact that it makes me feel very, erm, passionate, and very playful as well. And I like looking at images, click on them enlarge them, see what they look like. With this, it looks a bit three dimensional as well, so I like imagining what I could wear it with and things. And it would enhance the brand as well in my eyes.

**V:** Okay so to view products like this, it would make you feel more positive towards that brand and to start browsing?

**INT8:** Yes.

overall very confident and very persuaded to browse and to purchase maybe.

***(Card 7 with 3/5 : 'Brand positivity/ Browse')***

**INT9: (Card 7)** Yea, if I'd click on it if I liked it and go on further. I would definitely, if I liked a certain dress I would like to click on it, see it from the back and sides, see different views and I would like to view it before I actually bought it. I wouldn't just buy it, like that one I don't know what the back looks like. I would click on it to find out. I would continue to browse. I expect most retailers to do this, like you wouldn't buy that top just from seeing that, but you might buy it from seeing this. Id be encouraged to browse, I'd prefer to buy it like that rather than. I would buy it if I could see it from different angles. I would say it's about browsing but I would buy from this layout compared to any other sort of layout.

***(Card 7: 'Browse/Might buy')***

**INT10: (Card 7)** Well, it's a necessity. If this wasn't here, then I wouldn't even entertain it. This would be something that, well it wouldn't work would it, so. The thing is with this, if its in another format as well, in a format where for example, like this, it doesn't tell me how much any of these products are, so lets say I looked at dresses and it just gave me a load of images of dresses Id be like well, yea okay I asked for dresses but I also want to know the price differences, what are they made of, you know, that kind of information, so I think product viewing is really important. You have to get it exactly right. So, erm, yea product viewing is make or break because if it works then Id be more inclined to click on the product. So if I saw this and its giving me all the necessary information, then Id look at it further on the app. Erm, however if it just looked like this for

example and didn't give me the necessity of information that I needed then Id be frustrated, so I kind have given you polar opinions there but…

**V:** So imagine this was in a format you preferred, it might push you to look further at the products?

**INT10:** Yes certainly, because it facilitates you looking further at it, so at this point I would click on the products that interest me. I wont know if I want to buy them yet because Id click on them and then Id evaluate other things about the products, then Id zoom in and that kind of stuff, but it would, like I would click on a lot of products, erm, from this kind of view, so yea it definitely does encourage me to look further, even if I;m not interested in buying, I'd still click on it to investigate I suppose.

**V:** So feel free to sort this as a bit different. It sounds like it facilitating you looking further at the products.

**INT10:** Yea its not about the brand or anything.

Product viewing imagery (7). Erm, I feel satisfied that it's there and its doing a job, yea.

***(Card 7: Facilitates looking further at the products')***

**INT11 (Card 7)** Well, I suppose the fact that, it makes it quite easy to go through them, and just from a picture you cant always tell everything about the item but you'll be able to tell if you like tem or not so its not that time consuming to scroll through images. And I suppose as long as they're nice and clear and big enough, as the problem I have is that my phone has a small screen, and its fair enough if you have an iPhone, but I cant really use shopping apps on mine because the pictures are too small, so as long as they're clear enough to see them and get a good idea of what they look like, that's good.

V: Imagine you went on this page, what kind of behaviours do you think you would have?

INT11: There arn't really, it depends if I chose to click on and I knew I wanted to shop for clothes and it came up, there wouldn't be a reaction because you're expecting it then, so as long as you know you're going on the page its not going to shock you or surprise you, you're gonna go on it yourself so its not a big deal I don't think. I would probably be inclined to put it with these, because I would expect it, you expect to have navigation home page and then you expect these pages, but it is going to potentially encourage you to buy something if you see something you like so it could go with that as well. But Ill put it with that one (1).

***(Card 7 with 1: Expected Navigation – (7) Might push to browse)***

**INT12 (Card 7)** I think this is just kind of, like viewing the products you can but is just standard website composition, so you'd just select the ones that caught your eye or if you were looking for a specific garment or top or whatever, then you'd go to that section and look at it more. I think it's quite similar to that really, because Id click on that and get this (1). This is what I'd expect and the layouts quite similar as well. You read it from top to bottom and whatever catches your eye you click on. So its not really specifically drawing you in to anything, its just letting you be the decider.

***(Card 7 with 1: 'Expected Navigation tool')***

**INT13 (Card 7)** See I do do that, I will c lick to what I'm interested in and then I will flick for quite a while. I look through for browsing and inspiration really.

**V:** Are you browsing the products, and it's giving you any further intentions to possibly start buying?

**INT13:** Yea, I like, it depends, sometimes ill just browse and browse, but then sometimes if I've got more time, I will fill my basket and then delete what I don't want afterwards. I go through the pages and then add, add, add. I'd just have a look, browse for inspiration. Slightly different in that Ill be more intending to buy here, whereas that is purely oh Ill have a look to see if it interests me. If I came across something like that my intentions would be more.

I feel inspired and persuaded to buy more and I suppose informed because you know what they've got.

***(Card 7: 'Browsing/Inspiration/Purchase intentions')***

**INT14 (Card 7)** Yea, I like this, plain and simple. Id be looking through these to buy.

**V:** Is it encouraging you to buy, or are you using it to look for products?

**INT14**: I guess the layout encourages me to buy, cause if it was all over the place, I just couldn't be bothered. If I went on this, its nice and neatly laid out, I can see everything, it's nice and clear, but if it wasn't laid out as neat as that, Id just think oh I can't be bothered. I don't actually understand how you buy through an app but if I was being daring, and I clicked on one of these and I couldn't buy it, I wouldn't see the point in it really. I'd just look through it really, see what they've got. Id look first, Ill look and then if there is something amazing, Id look, see what it was like, see what sizes they've got, all that kind of thing.

***(Card 7: 'Expected Product Browsing function***

**(INT15: Card 7)** I think these a lot. I like that they're quite big and you can see right away what they're like. I like that its simple and just looks easy. I can click on it and they'll give me more information if I want. I use an app more like a website kind of thing. Having this on the app would encourage me to browse more though, but I've never bought on an app and I don't really want to. It would be more about encouraging me to go to the store to see it for myself, so I think that's a different pile.

**V:** Would you browse these products here first to them go in-store and find them?

**INT15**: Yea and its similar to the video one (6).

***(Card 7: 'Product Browsing to go in-store to look')***

**(INT16: Card 7)** Erm, yea I think its really good, I like the fact that thy don't use models. On an app, the phones small so that could be overwhelming. Erm and I think it's very clearly set out and they're like segmented, it would definitely lead me to click on the products more and lead to a purchase. It's really clear, that's what I like about it.

**V:** Do the images push you to start browsing or is it more a functional thing for you?

**INT16**: No it would make me start browsing. If I needed something functional I wouldn't be shopping on my mobile, I would be going in store and looking at it and feeling the quality so its definitely more of a hedonic pleasure looking through it and would lead me to browse throughout the site. I'm browsing for an interest, or a purchase, to look at the, if I go in-store, maybe doing information seeking, kind of looking at the products thinking oh what have they got in, ill pop into Topshop. It's me trying to find out more information about the products definitely, because if I did look through them, even if I was looking to buy and there was nothing there, id think oh I wont bother popping in there whereas if I saw something I liked, I'd think oh I'd quite like to see that product in real life I'll go into the store and see it.

Id feel intrigued, informed and interested

***(Card 7: Gain information about products/Encourage Browsing/Leads me to purchase/ Pleasure')***

**(INT17: Card 7)** Erm well this is more what I would want from an app, to just be able to see the clothes. Yea that's to me, that's entertaining because I can see myself looking through even I'm not thinking of buying, id look through anyway. That's more what I'd be interested in, that's going to entertain me more. Its there in front of you, there's no complicated complication with it, it's easier to navigate through. I know where I am with it. I'd use this if I saw something, to possibly buy it. I probably wouldn't by it from here though, I'd probably just see something and then maybe act on it later, like go to the shop and see it myself, or look at it online or something rather than just on my phone.

***(Card 7: 'Entertainment/Interest/Product Browsing>Buy)***

**(INT18: Card 7)** I like it, it's nice and simple and it means that you can just flick through quickly through all of the clothes and see if there are any that just catch your eye really fast so again it would just be product browsing. Its just as you said, it could be completely differently set out, but I imagine that this sort of thing would be the same, just a grid that you can flick through and I would only flick through it to see if there was something that immediately caught my eye, like this little dress here. I would maybe click on them and then just flick through the rest of them and see if there was anything else.

**V:** Is this about, you're browsing, for what purpose? Are you looking at them with an intention that you might buy?

**INT18**: Yea I would say so. It depends on the price once I look at it. If they had the prices on here and I saw that they were too high immediately then I wouldn't look through it.

I think, maybe not quite inspired but along that track. Id be able to look through it and look at what's there, not really inspired, it would be whether or not I like it basically. Interested, to see what they've got in-store and I can flick through it. Its convenience really.

***(Card 7: 'Product Browsing >Possible Purchase Intentions')***

**(INT19: Card 7)** I think it's better than just being able to view the words, you know, you need to be able to see the actual products. Like the H&M I don't agree with because it's just a big block of colours and you have to click on the colour. I'd rather have a list of the actual items, cause you might change your mind on what you want. If you know you want a dress, you might not know that you want a blue dress, or be swayed to buy a red dress if you see one in a list of things you could get. So it's a good idea. Erm, it's a bit sort of, if it was on your phone, I think it might be overwhelming if you've got a lot, you might not really know where to look first. It might not necessarily be a bad thing. Just by the amount of sort of, not choice but maybe if it was like displayed like that, you wouldn't be able to see the actual images properly, you might not be aware of what the style is on the dress or whatever. I think it's a positive one to be honest, I think you need to be able to see what you're buying, I don't think you'd just want a list of items. Like we've got this dress that's black and white or whatever, or the price. You'd want to view the images and then you'd be swayed to buy something more expensive if it looked better. I'd possibly buy more, if you're confronted with a list that's really long with lots of different options, then you might not be able to choose and you might buy more instead, instead of just the one that you were going to get. Or you might be one when you weren't gonna get anything. If that makes sense. I'd go onto that particular section to see what was available.

***(Card 7: 'Product Browsing Tool')***

**(INT20: Card 7)** I think it's quite important nowadays, I don't think you could by without this. Its really useful and its quite interesting because sometimes things look one way on the app and then you see them in store and they look completely different. So it's good to be able to compare it what you're actually looking at. If Id deliberately gone onto it, it would be because id seen something, and I was specifically looking for a white dress for example. I wouldn't go onto this if I was just having a little look around. Like you've seen something and you're going back to look at it, something like that. You'd be going there for a reason, or I'd have a vague idea of what I was looking for. One thing I think is good, is when you're looking at a specific product it has like a wear it with, or other customers bought this, also bought this. I think those are really important because it helps you correlate between what you're looking at, so I think that's one of the best things about these apps.

***(Card 7: 'Specific Product Browsing')***

Card 8 – Promotional Imagery

**INT1: (Card 8)** Erm…This one although it's laid out very nicely, its not the sort of thing that I would use. There's, although it's simplistic in the sense that there are only images on the page, my behaviour towards it's a little bit negative just purely because its showing beautiful slim model, which isn't me, (Laughs) wearing products in situations that I wouldn't normally wear them, so,

**V:** How would you feel if these were other images but again showing you the products, because obviously the idea of this is just to show you the products in an inspirational fashion, how would you feel if they were different,

**INT1:** They don't really focus on the products enough for me. Like I don't know if the accessories they are wearing are pull and bear as well, or if it's just a top on the picture or just a pair of shoes in the picture, for me its just a bit complicated for me to accommodate or even want to accommodate. So I'd say although I don't know what the group is, I would just say negative, as I wouldn't particularly like to use them or would look at it and be attracted to it.

These two definitely because they are a negative (8/19) and I just want particularly fussed about the way that they would perhaps try to draw me into the brand. For me personally it was negative reactions to both of them and it would encourage me to use the app, neither buy from the brand.

*(Negatives)* and then negatives, id say uninspired for promotional imagery (8), erm, yea that again was just, doesn't really bother me at all, offers no encouragement for me to be able to be encouraged to use an app or even like a brand at all, I don't like the idea of that.

And then this one's just yea, just negative. Not something that I would even use on an app.

***(Card 8: 'Negative').***

**INT2: (Card 8)** I already know I think I'm gonna put it near that (6), because it again, its dependant on, its visually appealing, its quite interesting, I like the way its not, you know, again its quite high fashion looking like a magazine spread, and if I had time Id definitely go on it I think. I'd use it if I had time, yea, I'm just trying to think when I'd look at it though. I do like it. I might look at that after looking at the products, just as an extra. Almost just to reinforce what the products have already shown, you know, my thought about the products, because I'd expect to see these, what theyre wearing in the shoots, you know, at some point in the collection, and say if id only looked at dresses and Id gone on this and seen this skirt or trousers whatever, Id probably then go onto the skirts to look at that, so yea it would definitely make me investigate the product, so I'd probably go back to looking at products if that makes sense.

**V:** So your reaction would be to investigate the products?

**INT2:** Yea

**V:** If you're saying that you want to pile it with this one (6), are you saying that this one makes you investigate the products too, or is that a bit different?

**INT2:** Yea, I'd say that's a bit different.

**V:** You can leave it separately if you'd rather?

**INT2:** Yea but they're both in the kind of, this is the kind of I'm not bothered about pile (4/5), this is a must pile (2/7), and this is an attractive addition for me (8 with 6), so I'm gonna leave them in the middle, but maybe not together for now.

So that would probably go with that. In terms of just intrigue and entertainment value, erm, but easily accessible and presented, I wouldnt seek them out.

So like I said, these ones are nice to have, I would probably go on them but only if they were presented to me. So they're almost like added extras for me but like wanted added extras. Entertainment extras. But I think an important thing about these is that they'd have to be there, because id never seek them out.

***(Card 8 with 6: '*Added entertainment extras*)***

**INT3:** (Card 8) because this one now, promotional imagery, Im gonna put that with the product viewing features (Card 6), because it again it shows you sort of how the app is styled, you know what the models are of that brand, so you can see what their overall look is, which is a bit similar to the product viewing features, erm, so its more about not just about viewing the product, like this one is (Card 7), its more about, erm, I suppose like style information, and encouraging you to buy a bit more.

V: Okay, so do you think you'd feel more encouraged to buy?

**INT3:** Yea I think it makes me see what the products are that they sell and how they put them together and it gives you, like that's obviously like a young, trendy brand and you know, it looks like its got nice products, so I think that would then make me go onto this page (Card 7) to look for those products.

V: Do you think it would encourage you therefore to browse more, to look more to browse, or encourage you more to purchase?

**INT3:** Erm, I think when I see, like that whole look together, it makes me want to buy more because I think, you know, if its that dress, you might automatically think, you know, to go onto the jackets options, so I think when I see it on that, I think, oh I might look at dresses and coats today, so its about encouraging me to buy more I think.

V: Oh, so like to buy like add ons?

INT3: Yea

V: Okay, so are these two the same then, they are encouraging you to build an outfit up to buy more?

INT3: Yep

(Card 8 with 6: 'Encourage to buy more products')

**INT4: (Card 8)** Erm, this again, it doesn't make me want to buy but its something that Id look at if I had the time, so

**V:** So similar to this one (Card 4)?

**INT4:** Yea

**V:** As an inspiration tool? Is it the same feeling for both?

**INT4:** Pretty much the same, I mean this is more like product focused, erm but again it does kind of sell you the lifestyle of the brand, if you know what I mean. It's like a little bit exciting but not like overly wowed by it.

**V:** Are you inspired by this in the same way this might give you inspiration (Card 4)?

**INT4:** Not quite in the same way, I think the videos would like help more, as they're kind of about teaching you how to get the look, whereas this is just imagery, there's not really any inspiration, or their inspiration behind why they've done it.

**V:** Where would you like to pile this then?

**INT4:** With that one, I'd view it if I had time to get a bit of inspiration.

***(Card 8 with 4: 'If I had the time/ for inspiration')***

**INT5: (Card 8)** Erm I like this one, but this is a bit more like the other one where I think its good to see the pictures, of what they're wearing, and the actual models and kind of, its kind of how they fall when you sit down and things like that, but that's more of an arty thing for me, the fact that that would be just one of those things that's like an advert, Id just flick through it, its nice to look at, and I wouldn't mind if the layout was like that for all of the magazine, but if I had a

preference, id look and buy with that one, the one that's on the images, but the actual images where they're wearing them in the modally poses, that would, I probably rather see that in a magazine.

**V:** Is this something that you would look at or not really?

**INT5:** I would look at, id browse but it wouldn't encourage me to buy.

***(Card 8 with 2/6 'Encourage me to browse')***

**INT6: (Card 8)** Yea I love the idea of promotional imagery. Its quite an exciting thing, its really inspirational cause you can see the kind of models in the new season things, and it really kind of inspires you, it motivates you to go on to buy products. I mean, also it has two sides, like for me personally if I like a brand, if I go on and see their promotional imagery, that would inspire me, but for some it might demotivate them, they might not want it, so I think it depends on the individual, but for me, if I was to go and see a load of advertising, Id be quite excited in the settings they set them in, sometimes it's a beach, sometimes a busy city street, you know what I mean, they're trying to apply it to every day life, and then you can connect with that and apply it to your every day life, so its that exciting inspirational kind of thing that you can take from it, so yea with that, Id definitely put that in the motivated to shop pile.

***(Card 8 with 5/6: 'Motivation to shop and confidence')***

**INT7: (Card 8)** See I'm not into this. Because you just cant see anything properly. Like again I think its just a waste of time, like it makes all the clothes look nice, but if I was shopping on there, I'd want to know what they actually look like, like If I like this dress, it looks nice, but if its so far away, I cant see it. But maybe if it was on there and you could click through and look at it all individually, you know, in the style like this, but Id definitely not go on this and think yes Ill like that, I'll buy from that. It wouldn't make me want to buy.

**V:** So it wouldn't inspire you whatsoever?

**V:** Okay, is it similar in that it wouldn't be used?

R; I just wouldn't go on it.

***(Card 8 with 5/6 : 'Wouldn't use')***

**INT8: (Card 8)** I do like those. Do you know, initially I'm not a massive fan of these, but the way they're presented, I do think that it's nice to see how you can wear the clothes. Sometimes you see an item of clothing and don't know what to do with it. So I feel very interested by this, although a bit apprehensive at first, but then it starts growing on me and allowing me, its allows me to be very imaginative, allows me to visualise myself as the girl in these pictures, and Ill be thinking oh well I could wear different items, and it would allow me to conclude and imagine how I could wear different items in different situations.

**V:** So if you saw an area on the app showing these, would you click on to have a look?

**INT8:** Yes I think I would.

**V:** Okay, what is your first behaviour?

**INT8:** A bit apprehensive at first but then it will make me feel quite imaginative and quite interested to look a bit further, to dig a bit deeper.

**V:** So these images would make you want to look through further images, or through the app?

**INT8:** It would make me want to look through the whole app, definitely.

**V:** For what purpose?

**INT8:** Just to see if I can buy the clothes from the images?

**V:** So it would make you want to start browsing the products? Is it similar to these (3/5/7) in that it would increase your feelings towards the brand too?

**INT8:** It wouldn't increase the brands value in my mind, its more of a browsing tool in the sense that I would be quite intrigued to shop a bit further.

**V:** Okay so you can leave that as a browsing tool if you like?

**INT8:** Yes yea.

Promotional imagery on set, I feel very contented with it. I like being able to visualise the clothes and the different situation and also be able to apply them to my own self.

***(Card 8 : 'Intrigued to Browse')***

**INT9: (Card 8)** Again, they are very inspirational, I would say, it's more of an inspirational image than that one, because you can see it in real life terms, so. I would look at this sort of image, for like, 'oh I would like that', but then I'd want to find it like that (7) to look at it from a schematic rather than fashion view. I'd be inclined to go from there (8) to there (7) to then purchase. I'd go browsing to find it. Its both purchasing and browsing, Id browse this go onto that (7) then purchase from that, but I like the fact that they're outfits so you can see what they're with kind of thing.

**V:** Well these seem that they're both very much about browsing and it might encourage you to purchase?

**INT9:** Yea

like that's more style advice in my opinion for inspiration, id rather have that sort of thing,

***(Card 8 with 7: 'Browse/Might purchase')***

**INT10: (Card 8)** This is nice to look at isn't it? Erm, It's aspirational, erm and it gives you reasons to become involved with that brand cause you're looking at it and thinking 'well I might want to look all whimsical standing in front of a window' being all 'laaa, life's brilliant, look at me I'm free and easy I can do whatever I want.' So yea, it would help me you know if that was speaking to me, then it would help me, to encourage me to look at the products in more detail and investigate the app, browse the app more. It gives me the ideas of their products. Erm, because yea, its not actually necessarily about the products, its about, its about aspirations really, because its, if I wear these products I will be these people. Its you know, about wearing their products and becoming their people, not necessarily about he individual products, more about the ideas that are created around these products and how they're represented in their brand, so yea I would look at any products on their app if you know, they were showing me images that really spoke to me about things, that I have some kind of attachment with.

V; So you think this might encourage you to start browsing then? Would you go any further than browsing?

**INT10:** Yea, definitely. I definitely have more intentions to purchase, because if it does encourage me to browse, it therefore suggests that I feel like there's a connection between what these ideas are behind this promotional imagery, and their brand and therefore I want to buy into that, so I'd want to spend my money on buying their products. I think its sort of related to those two cause they're, well we'll see later.

Promotional Imagery (8) This makes me feel intrigued, very intrigued. Id want to interact with that brand and look at the products they've got to offer.

***(Card 8: 'Intentions to browse and to purchase')***

**INT11 (Card 8)** I would probably put this with these ones again, just because they might be quite nice pictures but its whether or not you're the kind of person who's bothered to look at them and if you've got the time to look at them. If you were going to buy an outfit for an event or an

occasion and you hadn't bought clothes in a while, you'd use this to get a feel then for what you should be looking for, or even if you came on there, and you weren't looking for anything and wanted a nosey, it could be again for inspiration or ideas.

V: Does it give you a feel for the brands identity again like these?

INT11: I'd say so because most of the time they're probably going to use their own products, so using them in a setting as well, its creating another dimension to the brand really because its got like cute windows or a sweet shop or whatever, it sort of sets the scene then for the fairytale sort of niceness of it all rather than just having clothes on their own.

inspired as well I think because it gives you a good overview. It's a nice way to look at it without it being individual

***(Card 8 with 3/4: Get a feel for the brand identity/Product Demonstration/Browse Push')***

**INT12 (Card 8)** Erm, these kind of look like videos but they're not. This is like, what I said earlier about those ones, putting yourself in a setting So because they've taken the time to find settings that fit with the garments they're showing, I think it really adds character and interest around the garments, whereas obviously the studio ones, you just look at the garment and see if they have it in your size, whereas this is like the step before that where you'd look at it in the style and setting and have more like emotions towards it. And probably, I mean its obviously, not everyone would do this, but Id look at the whole image rather than just the dress, but that's probably because I'm the arty type (Laughs). I think its kind of similar to the videos but slightly less because you can't really see anything about the quality of the product or how it works, as a garment. But it does intrigue you to want to look it up.

V: So you might be intrigue to start browsing?

INT12: Yea because its kind of suggesting like a character so if you saw yourself a certain style of dresser, you would maybe be drawn to that image and then go from there.

V: So it sounds to me that perhaps you could leave this as something that intrigues you to browse?

INT12: Yea.

***(Card 8: 'Intrigued to browse')***

**INT13 (Card 8)** Yea it'd be more like that (3), like browse for inspiration and oh I like that, well Ill look for it. So it's with that.

I'm inspired, pleased that they're offering me the option of seeing the new lines.

***(Card 8 with 3: 'Encouraged to browse/View for inspiration')***

**INT14 (Card 8)** I like it when they do on location kind of things, its like a magazine shoot really, Id look at that. To look at the pictures and the models, I'm not sure, like I'm not sure, I wouldn't be too keen to, like I wouldn't think oh I have to buy those shorts. Probably just to look at the pictures, like you do through a magazine, probably just to look for entertainment really, sometimes when you flick through a magazine you're just looking at the pictures.

***(Card 8: 'Entertainment tool')***

**(INT15: Card 8)** Erm, yea I like this a lot actually. Yea Id view this. Probably because of the product review but just to see where I could wear it, in what situation, what kind of feeling id be feeling when I wear it. Erm, it would, if I really like how it looks, because it feels more real life, so, it might encourage me more to buy it then any of the other things I've seen. It would encourage intentions but not on the app, more to go in-store. It would be in between these two things (6/7).

***(Card 8: 'Product Evaluation/Inspiration/Purchase intentions to go in store')***

**(INT16: Card 8)** I think this is very similar to that (5), very lifestyle very telling me about the brand, what kind of consumers wear the brand. And that would lead me to develop an image of it, and whether or not id like the products or whether id further go on to buy products that they sold.

would make me feel inspired maybe and encouraged to maybe go into the brand.

***(Card 8 with 5: 'Improves the perception of the brand image***

**(INT17: Card 8)** Yea I'd probably look through this and in terms of actually clothes for me, I'd probably want to see them in that form more than this, but id probably look through this. Its good for inspiration of how you'd wear things, it gives you ideas of how it would look on and how they'd paired it with different things. It would probably be to see if there's anything there that I like, but mainly for inspiration I think, so Id probably put it in a pile with that one maybe (3). For me, I probably wouldn't, I don't know, I don't know whether id just be browsing that rather than actually… like this (3) Id only be looking at this if I was thinking about buying them, whereas these I'm more likely to look through even if I wasn't going to buy anything. If this was well out of my price range, I wouldn't look through it (3), but if these were out of my price range, (8) I still would, because they're more entertaining to look at. I'd put that on a pile on its own.

I don't know if this one would just go with imagery (3), I think that's inspiration as well isn't it.

***(Card 8 with 3: 'Gaining Inspiration/Product browsing for entertainment')***

**(INT18: Card 8)** Erm, I like them, they're very well shot and everything's you know, they're nice pictures so immediately they grab my interest. Erm, it would probably be inspiration to how to wear it but also looking and browsing through the clothes again and it would be good if you clicked on them and you had a little side bar of what the clothes were. So, yea I think that it could inspire me to buy. It's more of an inspiration, especially with the model wearing it, and it being like a proper fashion shoot, then it does inspire me more because you can see it in a real life situation so you can sort of see it in what situation you could wear it or what you could pair it with.

definitely inspired. And might encourage me to go and product browse especially since you can see how it would look wearing it and the style that is it, in the picture it's a bit static.

***(Card 8: 'Inspiration/ Product Browsing > Intention to buy')***

**(INT19: Card 8)** Yea I think I agree with that, its maybe if you've seen half of maybe one item of clothing and you're not sure what would go with it, and then if there's images of it online that you can look and see what they've put them with then you'd assume that they would know what things these would go with best. So it might be useful to get some guidance on…

**V:** Like styling guidance?

**INT19**: Yea, erm I think if you started off looking at these images then you might go on to look at the actual products themselves to see whether or not you want to buy them or which parts of it you'd want to buy.

**V:** What purpose do you think you'd click onto these to view them?

**INT19**: I think it would be for a general idea of the style of the company, at the moment, like what's sort of, style that they've got going in the shop.

**V:** To get an understanding of the brands recent collections?

**INT19**: Yep

***(Card 8: 'Product Browsing/Styling Guidance/Recent collection knowledge')***

**(INT20: Card 8)** I think this is a lot more practical. Its kind of similar to the video I think, its, you can see yourself wearing them because they're more practical pictures, whereas with the inspirational ones, its like well she looks great but she cant really run for a bus in that. Whereas this is a lot more applicable to most people so in a way I think that's a lot more effective. Partially for inspiration but to an extent I think it's probably more about, how the clothes would look on. So I think it's probably, you would have seen it on the app like that and then… it's the stage between seeing it just the product imagery and between the video id say it was the medium in between them. I don't think I wouldn't look at promotional images for browsing, it's more viewing imagery. I'd say this was a lot more about inspiration. I'd probably put it in product evaluation.

***(Card 8: 'Product evaluation/Inspiration')***

Card 9 - IIT

**INT1: (Card 9)** Erm, use 360 views and zoom tools to view the products. I like this idea, this is something that I would definitely use, even just shopping then, there's so much that you cant see of a product, the amount of times you view a product and go into store and flip it round and there's something so different on it, I like the fact that its giving you the ability to look at every single angle of the product that you may want to buy and might encourage me to buy something and if I can see everything about it especially online, as I'm wary about buying things online, and if I don't know exactly what I'm buying, for me, I'd never buy it, I need to see every single angle, whether there's a cut out, that sort of thing, so I like the idea of this, I think this is something that would encourage me to buy online, and not many other things would to be honest.

**V:** Okay, so this might encourage you to purchase then?

**INT1:** Yea and that's something that I wouldn't necessarily do.

**V:** Right okay

**INT1:** So I'd say, that's even better.

Okay and the last one, these would basically encourage me to definitely buy from the brand. Erm, they have…

**V:** So these things you'd use in order to aid your purchasing experience?

**INT1:** Yes, these are the things that would take me that one step closer to actually buying a product from an app, purely because they offer me loads of information, erm in how I like to see things.

***(Card 9: 'Purchase Encouragement').***

**INT2: (Card 9)** This is again, this would be the next step after this, so this will be with this, this is what I'd expect to see after clicking into one of the products, getting a bigger image, more info, or buying it, definitely. Erm, I like it because its such a clear image and all the information's there but there's no kind of, I expect that, there's no greater an emotion towards it or a thought but I think yea that's good that's what I'd expect, that's definitely with that one.

**V:** How do you think you'd behave towards that one then?

**INT2:** If I've got that far, then I obviously am interested in the product, so I'd probably spin it, so 360 for this, cause I always like that on shoes, and I'd probably have a look at more info.

**V:** For what purpose would you be looking at using the 360 and looking at more info?

**INT2:** Erm, just to satisfy a, what's the word, I'm just interested to know how much they are for example, I like to know how much things are. 'Cause that's the first thing I'd do in a shop if I saw a product, Id look at price. Erm, and also fabric when it comes to shoes there's certain practicalities of certain items, so with shoes, if they're like, a massive heel, I know I cant walk in them, but if it says they're only four inches I might think oh yea maybe, but if it says a 6 inch heel, Id be like no, definitely no. Or without that wedge, if it was like a suede, going out you know, wearing them in a bar, probably get a drink on them, ruin them, nah. Probably not. So, I doubt I'd use the 'buy' to be honest, I don't think I'd buy, unless there was like 10 minutes left for half price off the, you know, and I wanted them, and then Id probably be forced to buying them. But if it was just a normal price, you know, no limit on that price or limit on that time whatever, I wouldn't buy.

**V:** So you definitely wouldn't be pushed to buy?

**INT2:** No, not as this is. And also, like, £7.50, say if it was, I don't know where it is, but say it was Topshop, well I want student discount, and because it's not with an NUS card, I cant get it off online, so sometimes that's what sometimes drives me to buy in-store because I've shown my student ID to get the discount. But yea definitely 360 to have a proper look at them all, like from this angle you cant see where the straps come from, I might not like that, you know what I mean,

on the back there might be something, and its frustrating on websites and apps when you cant see the whole thing.

**V:** Are you saying that, cause your saying you would be interested to look at the 360, would it be that say if you really liked this shoe, would you be gaining the information from this app in order to go away some where else to buy?

**INT2:** Maybe, its hard to say. I would look at information whether I wanted to buy it or not. Probably, because obviously something's caught my eye for me to look at it at this stage, close up, so at that point, there's no harm in looking how much they are. And then you know, if they're a price that's good, I might be like, ahh, interesting, go away and think about it, or I might get, want them, seen them before kind of thing, but yea I don't know. I'd probably look at more info for both so I'll put that with that, because it's finding out information. These are together (7/9), because I've seen something attractive, or maybe not and maybe its awful and I want to have a look at it, and its looking at it in more detail and finding out information and you know getting a really good picture of what that product is, so they're probably different.

These are just direct product browsing I guess, because, its also, browsing and information gain about specific products for me because Ive identified that I'm interested, probably I like it, or I'm intrigued to see what its all about, so its about gaining a better picture of the product. Maybe like understanding the product better, that would be a better way of terming them.

***(Card 9 with 7: 'Product Evaluation')***

**(INT3: Card 9)** Erm, I think I'm going to group this with this one (Card 7). Again with the sort of functional things.

V: Okay, so if you came across this, would you be positive?

**INT3:** Yea, I think this is really good that its got the 360 view, and you need to be able to, you know look at it in different angles, and have zoom, those are really good options especially as it's only on a phone, but I think you can se it really clearly, its got detailed information.

V: So you'd only react in a way that's sort of, you feel it's a functional sort of necessary feature?

**INT3:** Yea I think you need that

V: Okay, so it doesn't provoke any other feelings or behaviours?

**INT3**: I mean if a retailer had that, I would be impressed.

V: But it wouldn't necessarily do the same things to you as these (points at 6/8)

**INT3:** No, it wouldn't make me, buy more things, and I don't think you know its something that Id look at if I had more leisure time like those, to me, its just a standard thing that you need.

Find and purchase. For me I was going to go on and buy a products, you have to find it, view it and refine it, these are your functional purchasing tools.

**(Cards 7/9/10/22/23 become 'Find and purchase. Functional, necessary tools')**

**INT4: (Card 9)** Erm, yea this is good, as like a selling tool again, because its just, its got the information that you need, its giving you different views of the products, so its kind of like, you, they're trying to make it as much as you having the product in your hand, they're trying to make it like an experience, without actually touching the product. Erm, like I like how there's the 360 degree view and you can get more information if you like.

**V:** So this is something that you would use then on the app?

**INT4:** Yea yea, and it would make you, it'd be in the final stages of you using the app, when you were looking to purchase it. And it would aid in the purchasing of the product.

**V:** So this would aid in purchasing then?

**INT4:** Yea cause its not overwhelming you with information, its just giving you what you need, with the option of having more information if you want it.

**V:** So you said its something that could aid you in your purchasing, do you think any other cards could be categorised similarly, or can this be put with others?

**INT4:** Erm, with that one, that says dresses and playsuits yea (Card 7)

**V:** So you're saying this one aids you in purchasing as well? So do you want to make it a new pile about aiding purchase?

**INT4:** Yes yea.

**V:** So product viewing features is now separate and this is now called aiding your purchase.

***(Card 9 with 7: 'Aiding purchase')***

**INT5: (Card 9)** Erm, this is the 360 zoom. I love this. Because sometimes I like a product and then I turn it round and I don't like the back of it, so I'd definitely, that would encourage me to buy, because little things, like if there's a zip on the other side and I didn't like the zip, that would determine whether to buy it or not. That'd be the last thing I'd do. Once I'd decided on an outfit or whatever, I would do the zoom thing, and the 360 and then that would, that would tempt me to buy, which I think is in that pile there, with purchase.

***(Card 9 with 4: 'Encouragement to purchase')***

**INT6: (Card 9)** This is really good. Id definitely be motivated to shop with this. I think it's a really good tool that websites and mobile sites have started to do now, where you can fully see a product and I think that that would make me more reassured, it would trust it more. Because obviously I can see the product in a full 360 view, I can zoom in, zoom out, I can look so closely at the fabric texture that it reassures me in my purchase, so I know I'm probably not gonna send it back, unless its something kind of fitting malfunction, its too big or small, not right.

**V:** So you said it reassured purchase, so would you say this goes further than a motivation to shop, into more of a purchase thing, or not so?

**INT6:** Yea definitely, Id say it was like a confidence to purchase. That's the category Id put that in.

***(Card 9: 'Confidence to purchase')***

**INT7: (Card 9)** No I really like this, because you get a better idea of the fabric, and what it looks like from all angles. That's good.

**V:** Are there any feelings you would feel or intentions that would come from it?

**INT7:** Erm, it's a good thing, in a way if you were looking deeper, it kind of makes you, kind of shows there's nothing to hide really, like you can look at it in every detail of what your buying then its not like they are using the website to disguise that its horrible, or cheap. It's definitely a good thing.

**V:** Imagine you could zoom a show in such detail, that you like?

**INT7:** Well if I zoom in and I'm happy, then I would definitely buy it then, because its like seeing it in your hand.

**V:** So are you saying something like this might encourage you to purchase more?

**INT7:** Yea especially with a shoe, because you only need to see one side, whereas with a top you just need to see the front, then yea but with a shoe, it would encourage me to buy if I could zoom in and see if from all different sided, yea. Im guessing the more info thing would say what it's made of, which would be helpful. Yea what it's made of and fabrics used. As much information as possible if you can get it, is the best.

**V:** Okay so do you think that would then encourage you to purchase?

**INT7:** Yea it definitely encourage me to purchase.

Image interactivity technology (9), Id feel, erm, that would make me feel confident again, confident that I'm getting to know the products quite well.

***(Card 9 : 'Encouraged to purchase')***

**INT8: (Card 9)** Love this. I love 360 degree views. I feel very stressed when I cant see something from all angles. Because its online and because as well as visual I like feeling things, so when youre in an actual shop and trying things on, I like feeling them and trying them on, so for me when Im on an app, I get very stressed if I can only see one picture of an item, so it makes me overjoyous to see that you know, they offer 360 degrees, and it makes me value the brand a bit more, and come back to that brand a bit more. And it makes me browse for similar products as well when they offer this.

**V:** Okay, so something like this would make you value that brand more and comeback to the app again?

**INT8:** Yea yea.

**V:** So how does that make you feel overall about that brand?

**INT8:** It just encourages me a bit more and makes me, more eager to shop for more products and use this tool a bit more.

**V:** In terms of shopping for more products, is that in terms of browsing or actually purchasing?

**INT8:** Its both really, but definitely the first step would be browsing for more products, as I'd be more inclined to look for more products, maybe if I looked for one item Id look for something that goes with it, or maybe look for similar products or look if specifically looking for something that suits my needs.

**V:** Do you think this is like these then in that it makes you more favourable towards that brand and it's also a browsing tool?

**INT8:** Maybe a mix of both, between both.

**V:** Because you also said this was a browsing tool specifically?

**INT8:** Well let's leave this as a specific browsing tool, as much as it increases my feelings towards the brand, I do appreciate it more as a browsing tool. I would use more of the campaigns and the promotions to value the brand more.

**V:** Okay so this is just a browsing tool then, it doesn't go any further into purchase intentions?

**INT8:** I don't know, no Ill put it there, with valuing the brand as well.

**V:** Okay, so this is for browsing, or is this going further into purchasing?

**INT8:** Yes it would go into purchasing definitely, I don't know. Like the other day I was looking at shoes on New look and they give you images of different angles, so I ended up buying the shoes, because I could see them from different angles.

**V:** Is this then not about increasing your brand positively, increasing intentions to browse, and to purchase?

**INT8:** Yes that makes sense.

**V:** Does this tool increase your chances of purchasing?

**INT8:** Yes oh yes.

IIT (9) also overall very inspired and contented. I like this kind of stuff.

***(Card 9: Purchase intentions/Browse/Brand positivity)***

**INT9: (Card 9)** Yea, like that's what I was saying with the first one, its nice to go onto it and then actually see it in much more detail before you buy it, so I would buy something from this, but I wouldn't buy it straight from that (8), I wouldn't buy that product until Id done all of this stuff. I

do like these tools. I would think they encourage my purchase intentions a little bit, there might be something to hide on the products, so its nice to zoom in because then you know and can tell all of the details so you know that the products okay. The retailer isn't trying to hide it from you. I'd feel more positive about purchasing.

**V:** It sounds to me like it's a slightly higher reaction to these two, as this is very much encouraging more purchase intentions.

**INT9:** Yes that's step one (8) that's step two (7) and that's step 3 (9) of the buying action.

Okay so these two which are product information (10) and image interactivity technology (9), I would be quite persuaded by them and Id be also quite informed.

***(Card 9: 'Encouraging Purchase Intentions')***

**INT10: (Card 9)** I'm trying not to go off what you're asking here. Yea I like these. I do like these 360 views, and I've seen them a lot on shoes and handbags. They are good, however, you also need to see them on a model as well. So they form part of the information package that would satisfy me, they contribute towards it but they don't offer everything that I need. I feel like everything I say comes with a but…

**V:** Okay, so you like these and you would use these?

**INT10:** Yes

**V:** But they need to be combined with other things?

**INT10:** They need backing up with context. I need to see it on a model, in an environment. You need to see how they look on.

**V:** Say if this was a picture of a model in a top instead and you could use the zoom tools, how would you feel then?

**INT10:** Well yea, if I liked the product, it would make me feel stronger, erm, I'd have either way, I'd have stronger opinions about the product. Cause Id be either more sure about the product or I wouldn't want the product. It helps me determine my evaluation of the product, because if I like the product, by looking at these 360 and things, then Id know I liked the product, but if I thought I liked the product, it could result in my not liking it, cause it would help me determine, for example a feature that I thought oh that pocket shouldn't be there it looks stupid, and I wouldn't know that until I'd moved in.

**V:** So this sounds like it's about product evaluation then?

**INT10:** Yes certainly. It helps me gleen information from the image and if I feel like I've got enough information, then I can make an evaluation about whether it's a product that I like when it turns up, cause we are talking about remote selling here arn't we, so it'll help me determine whether Ill be satisfied with it and like it, and it gives me more clues about that because you can look at the image from all angles, so I do know its going to look, and I don't know how it'll look on me, but I know how it'll look when it arrives. And therefore, I presume as I have got a good idea about how its going to look I wont be disappointed when it arrives, so removing that idea that I might be disappointed allows me to come to a purchase decision much quicker.

***(Card 9: 'Product Evaluation')***

**INT11 (Card 9)** I think 360 views and zoom tools are really good cause like I said before sometimes if the screens small you cant see it, or if the screens not small, you cant get a full outfit or shoe on the screen, so zoom in is quite good for looking at the details and the 360 as well, say if there's a detail that you wouldn't see, in a store you could check it, so its really handy to have the 360 and zoom, so although you're not touching it, you can still get a good idea of what it looks like from all angles. I would feel quite happy I suppose but it just, it minimises the risk of purchasing online or on a phone, because you cant try things on, and its almost as if the retailers saying they've got nothing to hide, they're saying here's everything about this product that we can give you through this channel, so if they're showing you all angles you're more likely to think well its

gonna be alright when I get it. I think as long as they have a good returns policy as well, because that's always important when your buying online, but if they did you'd feel more confident in making the purchase and knowing that if it comes its gonna be almost exactly as it was on the screen and if not, you can send it back. There's not as much emotion around this one, its just a simple thing, its just functional.

***(Card 9: 'Confidence, Reducing Risk')***

**INT12 (Card 9)** This is kind of like, once you'd decided that you might buy something, erm, looking at how realistic it is, whats the word, like its actual true form, rather than like a photoshopped styled image, I think this is kind of like, this is what it is, if you want it buy it, or click on something else. Because obviously its 360 degress, its hiding nothing, its saying this is exactly what it is. Its simple. It's the same as those in that, if you want it, buy it, its no frills.

V: Would the fact that a brand had this on their app change your perception of te brand?

INT12: Yea I think its very useful, so I think in terms of shopping, I d be pleased to have that on an app because sometimes obviously with viewing things on apps, its smaller and you cant really get a true, you cant get a true perception of what its actually going to look like when you buy it, so I think it's a really useful tool, that would perhaps, definitely encourage me to use the app more because Id think it was more reliable. It's not lying to you, its letting you see what's what.

V: Would it intrigue you to browse more like this one? Or further into purchase intentions? Or none of those?

INT12: Yea I think it would encourage you more to purchase it, because you know everything about it pretty much, and you then make a final decision because there's nothing else to say really. It's kind of like a full explanation. Like once you've seen all the advertisements and everything, if you then really like you'd be like well that's my mind made up. Erm, I think it's more similar to these ones because its straight forward, if you want it. Because they're suggesting like a character and a scene I could possibly wear it in, whereas this is just like, the one item I'm gonna buy, does it have it in my size. Like more of the statistics of it rather than the style and character.

Erm, its just like the actual statistical details about it, so its once you've decided to buy it, you're just checking to see whether its practical for your needs. I mean I know it's not a practical shoe but to see whether its exactly what you wanted. Yea again I think it's the brands being very honest, so it would definitely encourage me because its making me fully informed consumer rather than on a whim. Its like when you go on eBay, if there's no image and only half a product description, you don't buy it, because you don't want to risk it, whereas this is making me fully aware of what I'm buying which is what I like because you know what's going to turn up on your doorstep.

V: Do you think this is about product evaluation for you then?

INT12: Yea, these are both like bonuses I suppose, so they can go together.

***(Card 9: 'Product Evaluation')***

**INT13 (Card 9)** I use this if I really like a product, like if I'm going to buy it, Ill then look in more detail. They could encourage me to buy but then also put me off a product like if its bad material or something like that. So it helps me to evaluate the product.

**V:** How would you feel towards a retailer that uses this?

**INT13:** It is good, I do think they need them so you can get a closer image, like of the product. I think that tool is good, I like it. I'd use them, I'd click and have a look closer and turn it around and things like that. This is more like evaluation. I think at this point I usually really like the product and at this point Ill either buy it or I wont depending on how good the product looks close up.

***(Card 9: 'Product Evaluation')***

**INT14 (Card 9)** Yep, I think this is good, really good. Well, then you can view the whole thing cant you, you never know if there's something on the back. It just confirms your decision so you know what to expect. If it got the point where I was going to use that tool, I'd be considering buying it, so I'd look all around it, see what the heels like.

**V:** Do you think this might increase your likelihood to purchase?

**INT14**: Yea definitely. If they didn't have this, Id be like oh that's annoying, because you cant see everything that's going on, I've been on websites before and if they just show the front or the back or whatever, like its nice to be able to se what it looks like all the way around.

***(Card 9: 'Confirms Buying Decision/Purchase Intentions')***

**(INT15: Card 9)** Yea, I've seen this tool quite a lot. I think it's really useful. Yea Id actually if they don't have them on a website for this kind of product, I wouldn't consider looking at it any more. I think it's really important. If I'm considering buying it, just to see what its like, just to engage with the products more.

**V:** Would it be similar to this one, allowing you to evaluate the products better, or is it more increasing purchase intentions?

**INT15**: I think definitely the product evaluation, and it might feed into the purchasing intentions if it turns out well. Other than that, nothing else.

erm encouraged to look, to use the tools, more often than not id use all the tools except buy

***(Card 9: 'Product Evaluations leading to Purchase Intentions')***

***Gaining information to be informed about products***

**(INT16: Card 9)** Erm I think 360 and zoom tools on a mobile are brilliant because it's a lot smaller so you cant see the products as clearly, and its really important that if I was thinking about a product on a mobile, to be able to look at all the features to get a closer and to use these features, I think that would definitely encourage me to buy more.

**V:** Imagine you've found these shoes, do you feel you'd be more encouraged to purchase because of these tools?

**INT16**: Yes definitely it's giving me a sense of touch and ability to see the product. No, its quite a functional, practical point of view, they're getting to see the product and all the features on it.

that would leave me feeling confident, informed and interested.

***Card 9: Encouraging purchase intentions/Information seeking***

**(INT17: Card 9)** I'd only be using this if I was interested in buying them, because it shows the product in so much detail, so if it was something that I want to buy, that's why I would be viewing it, and I think its, they're good tools cause that for me, if that's all I can see on that image, that wouldn't be enough for me to actually buy it on that page, whereas if I can really see this, and the price is right and stuff, I'm more likely to take action on this website.

**V:** So these tools might encourage you to purchase then?

**INT17**: Yea, it would also make me think that the brands better than say… if you cant get any closer or they're not offering as much, then it would make me have more respect for this brand because they've put more effort in their app.

***(Card 9: Encouragement and confidence to purchase)***

**(INT18: Card 9)** Erm, I think it's a good idea because then you can see everything about it, like I mean, if it had something wrong with it and they're just shooting it from one angle, and you cant see the back and see if its, like, you might just see this and be like oh that's really nice, then turn it

round and you might not like it. So I think that it's a really good idea to sort of help people to decide to buy because if they like the whole thing then they're more likely to buy it. So for me it's good. It would probably help me decide to buy, because I'm very much design led, and if I don't like the whole design I'm not gonna buy, it, so its good that I can see the whole thing and decide whether I like it or not.

**V:** So you would use this to find out if you like the product more? So it's about product evaluation for you?

**INT18**: Yes, I think its probably a bit of, I can see the whole thing and evaluate it and decide if it's a good design, if it would go with anything that I already own, erm, so yea that would, and then that would help my decision to buy it, decide whether its worth the amount that is written.

I would feel again encouraged to buy it and more confident and the same with product information

***(Card 9: 'Product Evaluation / Helping purchase decision')***

**(INT19: Card 9)** I think its really useful because you get an idea of more of the texture of the products, if its, like what materials they're using, whereas if it's just a flat photo and you cant play or manipulate it, then you wont, you feel like you're in the shop so you can see it from all angles. So if there was something about it you didn't like, then you wouldn't be able to see if from a different angle. I think it's quite useful depending on what the actual item is. I think its quite, sort of an exciting tool cause then you can see exactly what you're buying really, saves you taking it back, if its not what you want. Erm, I think it is something that you can see in quite a lot of places, but I suppose it's up to date with current or new technology, if they're implementing these as well, it's the sort of thing you can get on websites, so if you've got them on the app as well they'd be useful I think.

**V:** You mentioned it allowed you to see the product in more detail. Do you think these features allow you to evaluate the product?

**INT19**: Yes, yea

**V:** So you might use these for product evaluation?

**(Card 9: 'Product Evaluation/Perceived Usefulness')**

**(INT20: Card 9)** I think these are really useful, quite often; they just give away a lot more than you get from this one, 2D image. It's kind of the same thing, you just don't need to go into the shop anymore, whereas sometimes, like if I was just viewing the imagery and thought 'oh I'll have to try it on to see it', whereas the more of this there is, the more you're like oh well I can see the back and see it all. So it makes it a lot easier. It would probably encourage me to buy more because you have it in your head, like well that looks fine, yea I'm pretty sure. It eliminates doubt in your mind so you can be like, oh well ill just order it; it looks fine, whereas thinking about risking it. I'd definitely put it in product evaluation because I think for the zoom and things to really matter, I think you'd have to be almost about to buy them. I don't think I'd be as bothered about them if I was just browsing. I'd have to be imagining owning or wearing them for it to be so important to me, so its more about product evaluation and would I actually use this. I'd have to be on the verge of buying something to use this. This would be the last thing I look at that would make my mind up.

***(Card 9: 'Product Evaluation/Purchase encouragement')***

Card 10 – Product Information

**INT1: (Card 10)** Right, read information about the products. Erm. I like the way that this is done. Just because with that button that you can see the 'hide,' its obviously showing you the image first which you can still see in the background, and then its popping up the information, so if you want the information, you can see the information, you're not necessarily, its not being thrown at you, **not lots of info on the page so I like that idea**, erm … but **its just quite simple isn't** it. Its something that a lot of things would have, yet I like that is not necessarily thrown at you, erm,…

**V:** So if you're using the phone and you're able to read any information about the product, how would you react towards that… being given all this info about the products that you might want to buy?

**INT1:** Well it's a good thing for me as I would never buy something unless I had absolutely every information about it, I wouldn't waste my money or my time just purchasing stuff, so it probably would encourage me to buy, but just not as much as the other one, but I suppose it could still go in this pile it still encourages me to think positively about a product.

**(Card 10 with 9: 'Purchasing Encouragement')**

**INT2: (Card 10)** So this is what more info would be isn't it. So again, same thing, what I've just said about more information with that. That's probably like the order that I'd go in.

These are just direct product browsing I guess, because, its also, browsing and information gain about specific products for me because Ive identified that I'm interested, probably I like it, or I'm intrigued to see what its all about, so its about gaining a better picture of the product. Maybe like understanding the product better, that would be a better way of terming them.

***(Card 10 with 7/9: 'Product Evaluation')***

**INT3:** (Card 10) As is this product information. Again as it's sort of about the products… these are all things that lead you to the product. Almost leads you to purchase, you know, you're guided, you find the product, and then you've got the information and then you buy it.

V: Brilliant, so this is kind of leading you to purchase then?

**INT3:** Yea this is sort of my functional purchase design things.

Find and purchase. For me I was going to go on and buy a products, you have to find it, view it and refine it, these are your functional purchasing tools.

**(Cards 7/9/10/22/23 become 'Find and purchase. Functional, necessary tools')**

**INT4: (Card 10)** Is this when you've clicked on getting more information? Yes see again that aids you in the purchase and it'll make you buy cause its giving you more information about the product.

**V:** So it will aid you in your purchase, and it might make you buy?

**INT4:** Yea and again there's not too much information, its just giving you the right amount of information.

**V:** So where are you going to pile it, with the things that aid your purchase?

**INT4:** With those yea.

***(Card 10 with 7/9: 'Aiding purchase')***

**INT5: (Card 10)** Yea I like that as well, because as well, with the 360 zoom, sometimes its like oh I like this, I like this, but oh its velvet, like if it's a material I don't really like, or a dimension, that's the best one, like when bags look a lot smaller or bigger, you're like oh its small I wanted a big one, so that would encourage me, because you have a break down of what you're buying, and why is it that price, you know what I mean, you kind of, if something's a lot more expensive, then you find out its real lather, so that would encourage to me buy definitely.

***(Card 10 with 4/9: 'Encouragement to purchase')***

**INT6: (Card 10)** Again Id put this into the confidence to purchase pile. I think product information's a really good thing, especially when youre buying clothes, because obviously, a size 12 or size 14 on one site, is a completely different measurement elsewhere, so I think its really important, obviously you can take it as a generic but some things will be slightly bigger than others, so I thnk its always really good, and obviously like the technical information of what things are made of, I think that would definitely make me want to purchase things more if I could see what something was made of, if I knew the quality of the fabric, from previous purchases, so its kind of informational as it is, but obviously I don't want o be bombarded by that so I think that its nice to have the additional information on there. Its constant reassurance in your purchase and the ability of the company. So yea, Id put that in that confidence pile.

**V:** You said then that it would give you confidence in the company. Can you elaborate more on that?

**INT6:** Cause obviously they're providing you with all the info you need, its kind of ' reassuring me that the product is going to be fine, good quality, cause I now sometimes when shopping online I can be quite reluctant, Id rather go into a shop to try things on, because of different sizes and fits and textures of fabric, certain textures wont work on certain people and I'm quite self conscious about that, so yea I think if they give me that information, its kind of reassurance from them that its going to be okay.

***(Card 10 with 9: 'Confidence to purchase')***

**INT7: (Card 10)** Yep this is like the one before it, that's enough information, enogh detail and all that kind of stuff, because you've obvsiouyl gone from that to that havnt you, so yea that'd definitely be encouraged to buy.

**V:** So being able to red these would encourage you to purchase this product?

**INT7:** Yes definitely

Product information (10) Id be, satisfied, knowing everything I want to know about my product I might be buying.

***(Card 10 with 9 : 'Encouraged to purchase).***

**INT8: (Card 10)** No, not very bothered about this, well, Im more of a visual person so I'm not really, I don't really read the descriptive part unless, I would see the image first, see if I like it, look at it from all angles, you know, imagine how I would wear it, what I'd wear it with. Id look at the price and the size and then Id read what they have to say, so this wouldn't, as much as its helpful as a browsing tool, its not my trigger really, so it makes me feel,. I think its useful definitely, so it'll tell you more information about the product in terms of you know, the material used, the height or the length or the width or whatever, but yea Im not a massive fan.

**V:** Okay then so you wouldn't use this, this would be the last thing youd use. It wouldn't help you to browse or to purchase, so it wouldn't encourage any feelings towards purchasing that product? No?

**INT8:** No

**V:** But you said it was useful to gain more information?

**INT8:** Yes, I think in the end stages of say, going back to my example, like the New Look wedges I bought, its nice to read a bit further once I was settled in my decision to purchase the shoes, it was nice to read what height they were and material they were made of, but its not indicative as to that I would purchase, because of the description. It doesn't entice me into browsing for something.

**V:** Okay, well if you like, it sounds like this is something you'd use only if you needed more information. So that could be how you sort it, as an information tool?

**INT8:** Yes I suppose, its like the videos, the information, they do give out information and sometimes Id look at it, but it wouldn't entice me to go to search for it, or go look at it.

**V:** Well these here, you've said are things that if you caught your eye, youd use them?

**INT8:** Oh yes I did, so we'll have this separately, for more information if I need it.

Lets start with product information, it makes me feel a bit indifferent. I am encouraged to read it, but as I said, it's the last step when I decide to purchase something so I'm overall indifferent.

***(Card 10: 'For more information if needed')***

**INT9: (Card 10)** Yea I would put that with this one. Its nice to have a bit of a description of what it actually is. It would encourage me to wards buying especially the fabric description, it might put me off if its leather or not, that sort of thing would, because obviously I know the price already and I can see the colour, but it would be the material that would put me off if I was to be put off. I do like the description, I'd probably put that with that one.

Okay so these two which are product information (10) and image interactivity technology (9), I would be quite persuaded by them and Id be also quite informed.

***(Card 10 with 9: 'Encouraging Purchase Intentions')***

**INT10: (Card 10)** Yea I think this is good because it tells you the specific details. It doesn't, the information that you're getting from the image is like perceptual. So this is telling me, for example that its snake skin heel, whereas if I was looking at an image on an app or on the phone, you might not necessarily be able to determine that because the screen isn't very big and things, so if I thought it was snake skin look, id be able to click on this and it'd be able to confirm my prior thoughts to it. So this really does help the information, because it gives me some certainties about the product really.

**V:** Is it similar to the last one whereby it allows you to evaluate that product more?

**INT10:** Yes definitely, it is very very similar. And its using different types of information to, erm, contribute towards the evaluation.

**V:** So its all about evaluating that product. Do you think, say if you liked this product and you were given this information, do you think your purchase intentions might be increased?

**INT10:** Yea because I would think that if I bought this product Id be less likely to be disappointed, so I don't want to be disappointed, therefore I'm going to look for information that means I wont be disappointed, and if that information need is satisfied, then I'm going to be more likely to buy the products. Did I say that that one increased my purchase intentions (9), because I'd say this one before does increase my purchase intentions, but its only part of the package. I need both, they're both contributing.

***(Card 10 with 9: 'Product Evaluation and Purchase intentions')***

**INT11 (Card 10)** The information is good, I like personally, whenever they put in the materials, because they don't always do that, an sometimes its often annoying, I've done it before, ordered a dress that was 100% polyester and not known until I've got it, so its good that they've got as much information as possible. And having the price is obviously important. And a good description, but try not to make it too long because if it's a big list of information people are scared of by it and

they don't want to read through it all. It would be sort of similar to this function, where you kind of expect it, but it's still useful so there's not much of a reaction there, but if it wasn't there, you would react because you're so used to it being there. I would probably definitely put it with this (9) because its something that does minimised the risk, but its something you do expect these days. I would expect this too, I think so, cause ASOS have done that for a while now haven't they, so its kind of, people are getting to the point where if they cant see the whole thing they don't really want to know, a photograph isn't enough.

***(Card 10 with 9: 'Confidence, Reducing Risk')***

**INT12 (Card 10)** Erm this is the same I think. Erm, its just like the actual statistical details about it, so its once you've decided to buy it, you're just checking to see whether its practical for your needs. I mean I know it's not a practical shoe but to see whether its exactly what you wanted. Yea again I think it's the brands being very honest, so it would definitely encourage me because its making me fully informed consumer rather than on a whim. Its like when you go on eBay, if there's no image and only half a product description, you don't buy it, because you don't want to risk it, whereas this is making me fully aware of what I'm buying which is what I like because you know what's going to turn up on your doorstep.

V: Do you think this is about product evaluation for you then?

INT12: Yea, these are both like bonuses I suppose, so they can go together.

***(Card 10 with 9: 'Product Evaluation')***

**INT13 (Card 10)** Erm, I don't really look at descriptions like that. Because if I like it, I already know what style it is, and the price is already there. It shouldn't be, but its irrelevant really what type of material it is, because you can see the quality of it from this, I don't look at detailed information. I think it's good its there, but I just don't use it. I've never used it, even online. Ill put it with them.

***(Card 10 with 4/5/6: 'Wouldn't use')***

**INT14 (Card 10)** Yea I like this. Id read this, if I was wondering what it was made of, then yea I always read this kind of stuff anyway, just to double check, you never know, especially if you order from ASOS, you cant tell the exact colour or what the materials made of, you think its denim, but really its fake denim. That's the same as the last one.

***(Card 10 with 9: 'Confirms Buying Decision/Purchase Intentions')***

**(INT15: Card 10)** Yea, this is expected I think. I do read these. For the heel height, colour, I like the know what its made out of. I don't care about the description, just because I can see it already. I do read it if its short, because I might miss something, but mainly its for the price, colour and how high it is if it's a heel. Id be shocked and leave the app if it wasn't there. Its just giving me the basic info I need to know.

**V:** So its informing you then?

**INT15**: Yea

neutral because it's expected but id be very displeased if they didn't have it.

***(Card 10: 'Gaining information to be informed about products')***

**(INT16: Card 10)** This ones very similar, gaining information about buying it. If I wanted to buy it, I'd want to see these things and know, telling me its got leather upper and plastic sole, cause I cant see the product I really want to know about the product and the features of it so that would definitely encourage me to purchase again. It's also, its information seeking, learning a bit more about the product.

**V:** Do you feel that it correlates with this one (9) or does it go further into information seeking?

**INT16**: They're quite closely linked to be honest, but I think information seeking is more on a basic level of just looking at the product, but its only when I'm looking to purchase it that id be looking at the price and materials and things like that. I think probably its very similar. Id use it in the same way as Id use that one

that would leave me feeling confident, informed and interested.

***(Card 10 with 9: 'Encouraging purchase intentions/Information seeking')***

**(INT17: Card 10)** That's the same as that one, so if I can get more information, like if I looked at an image here and cant tell what material it is that's why I wouldn't use the website, I would go and have a look at it in the store to see it, but again this makes me feel more confident actually using it to purchase, and not needing another source.

***(Card 10 with 9: 'Encouragement and confidence to purchase')***

**(INT18: Card 10)** Erm again it's helping me to evaluate whether or not I want to buy it. Cause its giving you more information, its telling you the exact heel height, so you know, like for some people, like one of my friends has really bad joints, so she cant wear heels above a certain point, so that would be very useful for her to decide if its too high or not, so I think that its very good giving that little bit of extra information, just so you feel a bit sort of safer and more, you can get a ruler and measure it and go, 'yea I can manage that.' My behaviour would be the same for these.

I would feel again encouraged to buy it and more confident and the same with product information

***(Card 10 with 9: 'Product Evaluation / Helping purchase decision')***

**(INT19: Card 10)** I think its practical but also necessary because you might be looking at an image and it might not exactly seem the material that it is or it might be, you know, look like the heels bigger or smaller than it is, depending on what angle its from and then I suppose it gives you a more in depth knowledge of what its made of and how much it is and things like that. I think it's the step just before you'd buy it, so you'd be sure you wanted to buy it. Maybe you'd want to just get a bit more clarification of what it's made of and then you'd probably go ahead and purchase it.

**V:** Do you think this might encourage you to purchase?

**INT19**: Not really, I think its just maybe, an added extra that would emphasise what you've already seen and if you didn't know how much it was, it would encourage you to buy it if it was in your price range or whatever.

**V:** So its about clarification, product clarification?

**INT19**: Erm, I think its evaluation really, because it tells you what it is.

**(Card 10 with 9: 'Product Evaluation/Perceived Usefulness')**

**(INT20: Card 10)** I think that's really important, more important than the zoom tools and things. Just because it's the basics that you need to know. If I didn't like something that I saw on a zoom, it might put me off a little bit, but it wouldn't completely change my mind, whereas if there was something on here, say I didn't like the material or didn't like, say I thought it was red and it said its raspberry pink, I could be like 'oh well I don't want it then'. I think the actual product information has the power to completely put me off something, whereas I don't think interactive things have that. So I do think that's really important and also it's just useful to know. Usually its pretty much confirming what I thought, like oh I think that's wool, and its like 90% acrylic and you're like oh well okay no, its just normally just curiosity because quite often things can look like they're leather and they're not, so its just verification I think. I think product verification. Yea I'd say more verifying because when looking at this I wouldn't be at the stage of ready to buy yet, this

would be the base, then if I liked what I read then I would look at the product again and then I would look at the zoom and things, its definitely verification.

***(Card 10: 'Product Verification')***

Card 11 – Service Information

**(INT1: Card 11)** Read information about the services the brand offers. Erm, I like this idea. I like the fact that there's a lot of different options there, so… for me, if I was buying something, I would want to know all these things, I'd wanna know whether it can be easily returned, or returned to store, erm, you know, size guides in particular, cause I feel that I'm between sizes, I like the idea that all the information's there to help you, but just because it is a phone app, they haven't skimped on the information about the brand, and the services that they would give you, so it's literally just like having a smaller website on the phone. So I like this idea, erm, and again I recon that would help me in my quest to buy something really if there's that much information about it. Especially privacy and security actually.

**V:** Okay. So how do you think you'd react towards it, overall?

**INT1:** Erm, it would be, helped. I'd feel like I was being accommodated, so it would make me feel like they have thought about every single thing, not just them assuming that someone like me would go on the app and buy things without knowing absolutely every single thing I could about that brand.

**V:** Right okay so maybe you could have a sort of, positive reaction and helped pile, if you like?

**INT1:** Yea, cause it's not as much as that but… *(Points at purchase pile)*

**V:** But you feel aided by the brand somewhat?

**INT1:** Yea, I feel like they have accommodated me in that one. So if they've thought a lot about what the consumer wants rather than just bombarding you with images of items that they hope you're gonna buy, so they're giving you all the information, but at the same time it's logically sort of, putting them into little groups.

So this is accommodating me (Services Info (11)) ('Aided' pile) …

***(Card 11: 'Aided by the brand')***

**INT2: (Card 11)** That's like quite practical things isn't it, returns, conditions. But I don't think I would actually typically go on one of these, because like I said I'm not ordering on an app, so a lot of these I think are for ordering. Size guides I might but then, it would probably be at a retailer I'm familiar with so the sizes are familiar. I wouldn't contact via an app so I don't know if Id use this. I would only use it if I have, you know, an identified problem there and then, but then I can only imagine that, erm, if I was buying and I don't buy, so I don't think Id use that, they're just quite practical things arn't they. Getting to where you want to be and then answering a question about practical issues, not about the product as such.

That's things to help me use the service or the product. So these are like help, I guess. Like help me understand how to return if I want to, or you know, help me feel better about privacy and security, or help me understand the sizes better, for me that's a help.

The one at the top, which I said was help, I would probably feel confident because it means I'm getting information off the retailer that helps me and that makes me confident in them, but I don't know if I would, if I'm getting that far to look at it, I'm obviously interested in finding out information, so yea interested if I'm looking at it, and also confident that ill find me answer. Ill resume I'll find the answer, or else what's the point in having this. So I'm already confident in finding my answer. I feel like I'm going to get my answer.

***(Card 11: 'Practical issues call to action')***

**(Card 11) INT3:** Okay, services information. Erm, Im gonna put this on a bit of a side. Erm, I think this is more of just sort of, to me that is something that I'd only look at, it's not something I'd look at all the time, it would be more if I had, or wanted to know if I could return something, or to provide information. I think its necessary to have it on there but its not something I'd view every

time. But it's not for enjoyment like the blogs and videos, its just kind of, necessary information, brand information and retail information.

V: So, as you said, it provides you with information, erm so what kind of information would you want to be given?

**INT3**: I think that covers it all. Things like terms and conditions, how to contact us, how to return things, company information. I think they're important things to have for the services information, its like what a website has, if you wanna kind of know how to return something or find a contact number, so I do think that's a good thing, but it's not something that I would necessarily look at all the time on an app. I think it's important to have it there, because if it wasn't there I think you'd be a bit suspicious.

V: So it would provide information when you need it then?

**INT3**: Yea yea

The services information is just imperative information to have because you might not want to buy something if you don't know if you can return it (Card 11 - Provides information when needed').

**(Card 11: 'Provides information when needed')**

**INT4: (Card 11)** Erm, services information. Yea its just kind of giving you a bit of security that they've thought about the kind of purchasing side and customer services that you cant, like they're trying to make it again like you've got help there if you need it, cause you've not got the shop assistants there so they're trying to make that experience, so its makes you kind of trust them.

**V:** So you said it as aiding you? Is it aiding you in the same way that these are or dissimilarly?

**INT4:** In that they're trying to compensate for not being a physical store. Erm,

**V:** So how do you think you'd behave towards something like this then?

**INT4:** Erm, like it would make me trust the brand and it would me think like yea, it would help in aiding the purchase, but not in the same, cause its not really about the products, its more like, in trusting the brand and knowing that there's help there if you need it. So it's like positive.

**V:** So it sounds to me like it is aiding you in a different way, aiding you more like in trust and security.

**INT4:** Yea, in like a general way yea. For using the app and if there was any products on it you liked, you'd think, well I can contact them, and there's help there.

**V:** So will you pile that separately? As maybe, aiding you in your usage of the app and in trusting them?

**INT4:** Yea yea,

The services information, it makes me feel confident in purchasing from the brand.

***(Card 11: 'Aiding app usage and building trust')***

**INT5: (Card 11)** Read information about services. Erm, I only do that if I really want to ask a question, so who reads the terms and conditions in anything really? But in returns, its good to know you can look at the returns, and I think in terms of having it on an app, it is important because youd see the customer service aspect or people ringing them up and its good, and I like the size guides as well, but… I don't really care about the other services. As long as I know I can contact someone if there's a problem, or if I need a refund or anything like that, so its good to have it, but it doesn't encourage to me buy. Does it encourage me to browse? I suppose the size guides would encourage me to browse Kind of doesn't really affect me really.

**V:** So, its something you'd said you'd use if you did want to return something, or had a question, so its sort of almost like a call to action kind of thing. You'd use it if you needed it?

**INT5:** Yea I woudn't go out of my way to look at it, apart from the size guides as well, because sometimes sizes are different with different stores but I wouldn't really, that's kind of small print really that I don't really care about.

***(Card 11: 'Used if needed/ Call to action')***

**INT6: (Card 11)** Erm, instantly I would think to put this again in the more inclined to purchase, reassurance to purchase category. Things like these, for me, are just, I, oh actually its quite a hard one actually, cause I think id put it here with the reassurance and trust in the brand, cause its almost like they're reassuring me saying its okay, here's the privacy and security settings, and terms and conditions, you know, its that customer service element and informational factor again, they're constantly providing it, and I think whether it's a contact us with the address, so if it's a contact us with returns, as I know this is a generic one, and some will or wont have it on, I think the more information they can give, the more trust you have, especially if there's an address or someone to physically contact, so yea I'd put that with the reassurance of the brand and trust.

***(Card 11 with 1/4 :'Reassurance, confidence and trust in the brand')***

**INT7: (Card 11)** This wouldn't, I don't know what category id say. Its good to have all this information on, so you know it. It makes it more, credible maybe because you can contact them and you know that, for example, I've been on websites where they don't have a contact, or don't know returns policy, cant find it anywhere, so having it that blatant, like if you know if you went on this, you could find out all of that, that's good, where its easy to find and helpful.

**V:** So you mentioned credibility there, can you elaborate on that at all?

**INT7:** Yea because if its giving out all of this information, and it seems like its more legit. Like a proper company that knows what its doing and has an organised website. They know what people want to know so they're giving them this information/

**V:** Would it influence feelings towards the brand?

**INT7:** Probably just that you'd be more encouraged to buy, because you know that, like with them being more credible, see I have an issue where, if it's a dodgy looking website, I wouldn't buy of it, cause you just don't know, but if its got all like the contacts and shipping, you'd like trust in them more, and you woudn't mind buying, because you'd know where you stood with all of it.

**V:** Okay so it makes it look credible. Gives you more trust in them but it also might encourage you to buy because you've got this information, so the credibility makes you more encouraged to purchase. Okay, where do you want to pile that?

**INT7:** Its just completely encouraging me to buy. You know if I've seen what I might like, that would probably be my final decision in buying it, knowing all of this information

So, the services information (11) that would make me feel confident

***(Card 11 with 9/10 : 'Encouraged to purchase).***

**INT8: (Card 11)** I like this, it makes me value the brand more.

**V:** In what way?

**INT8:** Because as much as I feel like I have grown out of social media, I havn't grown out of apps that much, so it makes me feel in an old, old fashioned way, I believe it makes the company look more legit, its got shipping information, contact information, and they're not some random company you're shopping with. It makes me, in terms of, my security of using my card details, and things on this app.

**V:** So it makes you more secure?

**INT8:** Yes more secure, and more cared for by the company. In the long term it makes me come back to the brand, it increases the brand value in my eyes.

**V:** Is that the only reaction, about the brands value and coming back to the brand?

**INT8:** It increases the brands positivity in my eyes, they're very transparent in what they do and they communicate quite clearly, all the services that they offer, so I know I'm not misled and I know exactly what it is I'm going in to.

**V:** So is that all it is, or is it any other reaction?

**INT8:** Erm I think I would pop it here, because it's increasing its value as well as positivity.

**V:** Would it encourage you to browse though?

**INT8:** Yea it would, it would encourage me to see what the returns policy is, any kind of size guides and care guides.

**V:** But would it make you browse the products?

**INT8:** Yes.

**V:** So your reaction would be exactly the same as your reaction to this, are you sure?

**INT8:** Well we can put it separate, I know where you're coming from. It wouldn't as such, it would encourage me to go through all of the options in here, but it wouldn't be as directly as linked to me searching for a dress or a pair of shoes like the others would be

**V:** So I think this ones very much something that increases your feelings towards that brand, and again you'd use the information if you needed it.

***(Card 11: Brand positivity/Use if needed)***

**INT9: (Card 11)** I probably wouldn't be inclined to buy from this sort of thing but I find this good, that it's a bit like that, its quite navigational but its quite clear to work out and click on what you actually want to know. It is quite useful that it does look quite clear so you can see what size you might need, so for like purchasing, you can see a size 8 is that measurement, that measurement. I don't really use these as a rule, but I probably would look if it's a new shop Id never shopped at before, I would use the size guides, and I always find it good if you're buying anything over the internet to have the contact details in case there is a problem. If it didn't have it, I wouldn't buy, but that fact that it does have it, doesn't mean I would buy. I wouldn't look at this that often. I probably wouldn't look at the returns guide until I wanted to return something, it wouldn't cross my mind beforehand. I'd just buy it. I think its good the brand does this, I do think, I wouldn't like pay £75 for it, and then realise I'm paying £5 postage on top, so I think its good that they offer the information and I wouldn't like it if they hid it from me, but I think it might be better for the shipping to have it as a plus on the actual page, I wouldn't go onto it separately. My first reaction would be that I would probably go off it straight away to do more of the browsing, I probably wouldn't bother reading it that much. I would use it, but I wouldn't look at it, Id probably only use it if I wanted to return something, or after the wanting to buy, oh well have a look, so it would never be my first go to page.

**V:** It sounds like although you wouldn't use this all the time, you'd use this if you needed to ask a question.

**INT9:** Yes if I had a question, Id use it. I wouldn't use it without a question in mind.

**V:** It sounds then like a call to action. You'd use this if you had something that needed answering.

**INT9:** Yes absolutely.

***(Card 11: 'Call to action/Use if needed')***

**INT10: (Card 11)** Erm, well it helps me be reassured about the product that Im buying. So this is within a context of buying, erm, its very similar to the previous ones actually because it does help me to evaluate whether I want to buy the product, its go it nothing to do with the product per se, but it helps me evaluate if I want to buy it from that retailer. Lets say for example, there's a dress on Karen Millen reduced from £170 to £10 and I'm thinking, wow that's an amazing deal, I want to get that dress, well I would go to this information to see if I could return, because its got to be a

reason its reduced to £10, so it provides more reassurance because Id be able to look at it and look at the returns policy for example and return charges so it'd help me to determine what the risks are again. And if I could evaluate the risks, and it helps me to come to my buying decision easier. So removing the risks will increase my purchase intentions. It kind of sits over here, similar but it's not product. This is product (9/10), this (11) is about, not authorisation but erm, I don't know, function, erm,

Services Info (11) I'm satisfied by this, I'm satisfied when you get all of the info about services.

(***Card 11: 'Evaluate risk and reassurance')***

**INT11 (Card 11)** I suppose its good, I would like to be able to know how to contact them and things like shipping and returns, that's always really good. It never really looks that interesting this part, but I don't think it really can, it's just all of the stuff they have to let you know. And it's good as well, that it doesn't perhaps isn't a huge part of the app because even if you think of online, its only just a small line at the bottom, it's something that's there, but its not going to make you want to buy anything. Except of course returns policy, that is something you would check. And care guides and size guides, but its not really gonna push you into buying something, its gonna maybe reinforce, like if you already want to buy something and you've decided oh I really like this, I'm gonna buy it, you'll check for the size guides and care and shipping and stuff, but you don't initially go on the app and wonder what their shipping is. I don't know really, keep it simple so people can navigate it quite well and its just there

V: So it reinforces your purchase? Would it make you feel any different towards the brand?

**INT11:** It makes it seem a bit more legitimate I suppose cause especially things like, like their contact details, you don't always get that with some other dodgy retailers and company info, all that, its stuff that makes you think they're a bit more professional. I would probably put it here but it does also add to the legitimacy of the brand, but that's not its main purpose. So I think it would just come with features of the app that arn't necessarily gonna cause you to want to buy something, but they may reinforce, or take some of that risk out and make you likely to buy it once you'd seen it.

***(Card 11 with 9/10: 'Confidence, Reducing Risk')***

**INT12 (Card 11)** This is the stuff I never read but should, that's why I often have to send things back. Its like the intructions on a box but you never read them. I think it makes it look official, its makes it look like the genuine deal. Erm, but, I've never actually read them. I think unless I was specifically trying to find out a weird thing, like can I ship it to Bermuda or something, I wouldn't read it.

V: So you would never use this ever?

INT12: If I wanted to return something, or needed to find out a specific piece of information, like if I was unhappy with it and wanted to return it, that's the only one Id use I think.

V: This sounds like a call to action thing for you. If you needed to answer a question, you would use it, otherwise you wouldn't.

INT12: Basically if something had gone wrong, but until then I wouldn't. It just makes it more of a business, so it's kind of like, making it legally okay. So I think these are just the logistics of having an app.

***(Card 11: 'Call to action')***

**INT13 (Card 11)** I never really look at that either, only with regards to like, if there's a problem and I have to go back to it, that Id have a look at things like returns and how to contact them.

**V:** So you might use these in certain circumstances then?

**INT13:** Yea, otherwise I wouldn't go looking for it. I think its good that its there, obviously it needs to be there, but yea Id only go looking for it if I had a problem or a query.

***(Card 11: 'Call to action')***

**INT14 (Card 11)** Erm, yea size guides. Returns. I look at this for size guides to buy, and then terms and conditions… If I was buying underwear or a swimsuit Id look at that, it depends what I'm buying. I always look at returns to see what the policy is. Care guides, if it was, it just depends, if it looked like something that needed dry cleaning, Id think is it worth buying to get it dry cleaned, you know? Yea Id expect to see this really, so Id be a bit, if they didn't have like a size guide or something, if I was buying like a bra, I'd expect to see a size guide.

**V:** Would it increase your purchase intentions or browsing intentions or not?

**INT14**: I wouldn't say it would increase them, but I guess if I went on the size guide and I found the right size and stuff, that would make me buy more, whereas if they didn't have this, Id think there's no point in getting a size that's wrong. I guess it helps me to purchase, it answers all of your questions, if you've got any niggling thoughts. I wouldn't normally look at this if I didn't have a question already, but if it as on an app, I might wonder what the returns are, so I probably would double check, because Id be quite wary from buying from a phone.

***(Card 11: 'Aiding tool')***

**(INT15: Card 11)** Erm, yea this is good. I would use it if I was really considering buying or if I bought something and I could click the care guides. Nothing else I don't think. I think its good that they have it. Erm, its helpful, and if they, well I think some o the things here I don't really care about, privacy security, terms an conditions, some of them are not essential for me to read but some I do think its good that they have, because it would just keep me more informed of what I'm gonna do. I'd use it to find more information. It depends on what kind of think I'm looking for I guess. If I click on it, I think something here would be what I'm looking for, so that's what I'd go to. Erm, I'd use this before and after I was thinking of buying, for a particular reason.

***(Card 11: 'Gaining information to be informed about services')***

**(INT16: Card 11)** This to me is very lie consumer trust, it would build up my trust towards the brand. I can contact them, which shows me they're legitimate. It tells me about their policies, terms and conditions, anything that I need to know that I may be a bit like 'oh should I get it or not' I can just click on and its kind of building that trust with me.

**V:** Do you have any other feelings towards this, does it influence anything else, about browsing or purchasing?

**INT16**: It would encourage me to purchase, definitely. I wouldn't use it for anything other than if I was going to purchase. If I wasn't planning to purchase, I wouldn't bother looking at it at all to be honest. If I was looking for the clothes but didn't know my size, if I went to the size guides and saw all of this about then id be like oh yea I'll get it now because I've got this information. It's a confidence to purchase, if I had any doubts or if I was looking at particularly with returns, if I was looking at thinking, oh should I get this, but can I return it, if I saw that I could return it, that would give me the confidence to buy the product.

***(Card 11: Trust/Confidence to Purchase')***

**(INT17: Card 11)** Erm, I think that's important that that's on there, if a website didn't have that on it, I don't think I'd be impressed that they didn't have it on, so for me that's kind of a necessity for them to have that information on there. Like I think I'd want to know about all of them. Like when you're researching a brand you expect to have all that stuff on there. I feel positively towards the brand because they're giving you as much information as they can to help you. It depends what I want to know, it doesn't intrigue me to looking at something, it depends if I was actually looking for it myself. I wouldn't see that and think oh ill find out some information about the company its about whether I actually wanted to find the information out already, so its not

going to make me continue to use or click on anything but like I said I do expect it to be there if I wanted to see it.

**V:** Would you only go and look at this if you had a question to ask?

**INT17**: I think, if I was going to buy something then id go and look at this. This would encourage me to actually use the site to buy something, if I can find out that information.

**V:** Would you say that this aids your purchase then?

**INT17**: Yea, because even if I can see all of this and thought yea id like to buy that, and then I can't find out about returns or shipping, its just the payment, I wouldn't buy it, so I suppose it goes in a pile with this because yea it aids me.

***(Card 11 with 9/10: 'Encouragement and confidence to purchase')***

**(INT18: Card 11)** I think that it's good that they've got it all on there, I wouldn't look at it unless I was really looking for it, like I wouldn't want it to come up, sort of automatically, its more something that Id need to look for in order to find it, because its all of the information that you need to know in order to go and buy it, but I would need to decide to buy it first before I went looking for this. But it's definitely something that they need to include. If I had something to return Id look, probably the privacy and security thing because I'm very conscious about that, and just generally if I needed anything on there then I would look for it. I mean, the care guides and the company information, and the FAQ's and stuff like that, maybe I wouldn't look for so much, like if I had a thought about it, then I wouldn't really go looking for this, but, like I said, the privacy and security, size guides, the returns and the shipping, that is something that I would go looking for deliberately.

**V:** Would you go looking for them straight away, or would it be after purchases?

**INT18**: It would be once I've put it in my shopping bag. In case I want to send it back, or if I do want to buy it, ill want to check over all of this first, just to check that everything is okay and that everything's sound with it. It would build brand trust again because it's just giving you that extra information and sort of, letting you know what they do.

**V:** So it sounds that you would go to this to be helped in your purchase decision, and also about brand trust?

**INT18**: Yea definitely. Sort of sitting there and going should I actually buy this, just go and check what the companies all about and whether or not I can return it, especially with internet shopping, it comes, it's not what you think it is, it doesn't fit right, you'll need to know whether you can return it and how much of a refund you would get.

Services information (11) I would feel more informed and happier buying with them if their sort of, if their information is what I want. Like if I can return it and get a full discount then it would be make me more happier and confident buying with them.

***(Card 11: 'Brand trust/Help purchase decision')***

**(INT19: Card 11)** I think it's really useful that it's available even if you don't want to read it at that particular time. There might be a time when you need to find out about returns or FAQ's or terms and conditions if something's happened to an item you've bought, it needs to be easily found and not just hidden away, but you might not necessarily use it until you need to, but it needs to be there. I think that would mainly be if you've got an item and you want to return it or maybe if you have something to say to the company, or if you wanted to find out where I find this or where I find that, or if you're not sure what size they run to, and then I suppose if it was from sizes, then maybe you would then go back to browsing, but you might have gone there for clarification and then go back to the browsing you were already doing.

**V:** Would you say then that you would use it if you needed to find out something? Do you think then that you use this as a call to action? And is also about this clarification?

**INT19**: Yea, yea it is. Its pretty simple, its just quite clearly set out, its just useful information really that every company should put up on their website or anything where they're trying to sell something, so that people know how to deal with situations that might arise when they're buying, such as how to care for something they've just bought.

***(Card 11: 'Call to action/Clarification of Query')***

**(INT20: Card 11)** Yea, I think its, in theory I'm happy to but I don't know how often I actually would unless I had a specific query, because a lot of its pretty generally it's not that specific to a retailer, unless they're overseas or something. Returns is useful, I usually look at returns, but other than that, I'm not really that bothered about them. I think you would only really ever look at these things if you need them, I don't think it's really anything you would just look at. If it wasn't there, I think that would be quite bad, its weird, you know they're there, and that is comforting, because you know, like well this doesn't fit and they said this many inches would fit, so its important its there, but I don't think its high on anyones priorities until you actually need it.

***(Card 11: 'Call to action')***

Card 12 – Style Advice

**INT1: (Card 12)** 'View style advice features such as wear with to get new style ideas'. I like the way this is laid out in that it's an option for you, it's not already here, I know on some apps and websites, it's already there laid out at the bottom for you, it's not necessarily something you're looking for. So again they're accommodating you by asking and giving you the option that you don't actually have to. I like the idea that someone has spent their time in thinking about the picks from their collections that would go with the items that are already being given, so I like the idea they're giving you advice, erm, similar to a blog sort of thing, in that someone has taken their time to do that, so I do like that, but again not personally something that I would be that fussed with, just because I specifically go to buy something that I know what I wanna go to buy, erm, but again its something that I like, so , I'd perhaps put it over here.

**V:** You would put it with the things that make you feel better about the brand?

**INT1:** Yes it would make me feel better about the brand, and the fact that they've done something to accommodate me but in a way that is sort of that little bit further, so like the blogs and like the options that you are getting, that sort of thing.

**V:** Okay.

***(Card 12 with* 1/2/5/7*: 'Feel better about the brand')***

**INT2: (Card 12)** Yea, I like that. I think I don't know how much Id take on board what it actually was though. It looks quite similar to this one, this use 360 views, (9), as in you've got your product and more information to buy, but obviously this is 'wear with', I don't know if that's obvious enough for me. I wouldn't have, first looking at it, I thought oh that's just the same as them, but then obviously, you know, style advice such as wear with, but yea I think I would probably click on that at some point. Just to see what they suggest, especially with certain items like this little shift dress, probably because its quite plain, and also its not really a style that suits me as well, so Id probably want to know how I could dress it up or add something to it. Erm, and then obviously they've got all the accessories to put with it which is nice. But that, yea, might not do it every time though, I'm not one of those people who've, if I see something I like, if its with something else, I'm driven to buy that something else, or even think, oh I've got something like that at home, I don't know. I like the fact that its there, if I want it.

**V:** How do you think you might behave towards this?

**INT2:** Erm, well I might click on it, 'wear with' and then click on one of the products, you know, like, I like the look of those glasses so I'd probably click on those glasses and then Id go back to the dress because I'd probably do the 'wear with' as imagine it as a whole outfit and then go back and really study what the dress is, and then go on more info and think ahh right that's quite expensive or oh it's a good price, oh its £30 that's good. Its like product, looking into more information about it, satisfying an intrigue really.

Theyre about, they're something in between because this is about understanding the product in terms of how else you can wear it, but its also tempting me to buy other products, so its somewhere in between this group (direct product browsing) and temptation, somewhere in between them because yea. I guess its understanding the product in a wider context because you can see what else it goes with, and then you can put it into an occasion in your head, like an evening outfit. So if I bought that it would be because I want to wear it out. Whereas this dress, is a summer outfit, with a bag and glasses and flats, so Id probably wear that as a day dress as well, so its about yea, giving me more ideas of when to wear it, how to wear it and what to wear it with.

Erm these product and tempting ones, see that is, it is about persuasion but I don't know if Id be persuaded that depends. But seeing that, yea Id feel happy and intrigued because it gives me more ideas for me to look into.

***(Card 12: 'Gaining information about products to satisfy an intrigue')***

***(INT3: Card 12)*** Style advice. Erm, I'm gonna put this with the product viewing videos and promotional imagery, because again these are all things that would provide me with more information that would make me wanna buy more stuff.

**(Card 12 with 6/8: 'Encourage to buy more products pile')**

**INT4: (Card 12)** Erm, yea see that I'd use as like inspiration, it might not necessarily make me buy, but if I did like the products that were there, it would, you know what I mean, I like the idea of it, it's a good way of getting add on sales.

**V:** Would you ever buy add on sales from something like this?

**INT4:** Yea, I have done before. Yea it would encourage me to buy add-ons if I like the product, but again its cause its like easy to see, and they've thought about different pieces, so you can make a full outfit of it. I think a lot of other people would make them buy yea. So I would put that with, erm,///

**V:** So these are aiding purchase *(Points at aiding purchase pile),* erm, this one is for looking to browse, possibly buy *(points at card 6).* You said…

**INT4:** That one does spur me on to buy, like if I like the products, like I would maybe get the sunglasses to go with it, whatever. So in that way it does aid in like gaining add on sales, and getting more out of the brand.

**V:** So are you saying you might be encouraged more to purchase with something like this, like style advice features.

**INT4:** Yea cause its relevant as well what they've picked out.

**V:** To me it sounds like that might be in a pile separately, as an encouraging you to buy. Because these seem like they're aiding you in finding products to buy *(aiding pile),* do you think that this is similar?

**INT4:** No youre right, this is more encouraging me to purchase, rather than an actual buying tool, yea.

***(Card 12: 'Encouraging to purchase')***

**INT5: (Card 12)** I like that sometimes, but normally I'm a bit stubborn with things I'm like, oh I want that, that's it. It is quite good when, cause I'm a bit crap when it comes to like, putting things together, so it is good, it wouldn't encourage me to buy their products though, it would more encourage me to browse throughout it thinking, oh that's a nice white bag so Ill look for a white bag but it wouldn't encourage me to buy as well with that. It would encourage me to look elsewhere on the site again thinking oh well that's nice, that's nice, I didn't see that before, but I don't know if it would make me buy.

**V:** So it might encourage you to browse?

C; Yea to browse yea.

***(Card 12 with 2/6/8: 'Encouragement to browse')***

**INT6: (Card 12)** Erm, this would go into product purchase, but cross categories, cause it would give me motivation to purchase, it would give me so much motivation to buy some accessories, so the recommended things that go with it, like sites that recommend things to go with it, and many times I've bought the shoes to go with the dress because I've seen it recommended, so the recommendations are really good, that would motivate and inspire me to shop, but it would also be this kind of, make me want to purchase the products. Yea Id put it in here actually.

**V:** Here you've said this one is confidence to purchase? Is this more of a shopping tool than a purchase tool?

**INT6:** Yea, well I'd purchase it anyway, cause if I was going on to see the dress, and I see some jeans to go with it or a bag or something, or something similar to this function that's going off here (card 12), that would motivate me more to shop with them, or browse for other things, but it would also push me to purchase them. So its kind of like a cross category. Perhaps one that makes me motivated to shop and purchase.

***(Card 12: 'Motivation to shop and purchase')***

**INT7: (Card 12)** I'm not bothered about this kind of stuff. Its quite handy to have, but only because it know, its similar things. But I wouldn't think oh what can I wear this dress with, this websites gonna help me.

**V:** So you're not bothered about getting style advice?

**INT7:** No, I think its, but this is good for people who would be, cause you've got the option of clicking on it. I wouldn't like it if it was at the bottom taking up space, so it's a good option to have, it wouldn't affect me but I can see where they're coming from with it.

**V:** So do you think it would go as far as that you wouldn't use this at all, or is it definitely not encouraging you to browse or something else?

**INT7:** Its not that I wouldn't use it. I'd maybe go on it for curiosity and if I liked something on it, I'd go on that, but I wouldn't live by it. Everything I go on, I wouldn't be like oh what would I wear this with and go on that to help me, but there might be suggestions, cause they go for things don't they that are a similar taste, so you know it'd probably be your taste, but I wouldn't use it all the time, I'd probably, oh I don't know. Maybe I'm contradicting myself. I would use it, but not all the time.

**V:** Okay so you've said you would use it but not all the time. But then you said that you might click it, which sounds like it might be a bit of an encouragement to browse?

**INT7:** Yea it's more of an encouragement to browse than style advice. I'd take it more of further browsing, than it helping me.

**V:** Okay but is it encouraging to browse further, or is it not that reaction?

**INT7:** I suppose in a way it is because you're gonna get all the other things from it arn't you, like accessories and shoes with it, so then erm, if you go on that and you see a bag and you think oh maybe another bag and if you could click on that bag then and it said view other bags or something. So yea maybe I'd use it more as like a, a way to navigate I suppose again.

**V:** So it's more navigating you through the products rather than keeping you browsing products?

**INT7:** I think it'd encourage me to browse.

Style advice (12), erm just informed for that one, I don't really have major feelings towards it, but it is informing me I suppose so Id be informed.

***(Card 12 with 7 : 'Encouraged to browse')***

**INT8: (Card 12)** I love this. It links back to what Ive said, I just love this. I love the fact that, you see a product you see a dress, and you cant really imagine what you would do with it, so the fact that they offer any accessories or any kind of 'wear with' to gain style ideas is brilliant, because it'll give me ideas to say ill be going on holiday in summer so if I wanted to look for something for my holiday it would really entice me to browse for further products or actually purchase products. I like the idea of, erm, I'm usually very confused as to what goes with what, so, no I'm not very, erm, good at mixing and matching things, so I quite like the idea that they have suggestions and they have materials and fabrics that will go with it, or any accessories or any sort of that would show me how I could wear it. You put an idea in ones mind so they can think and go a bit further and it makes me very happy.

**V:** Do you think this is something that would encourage you to browse more for products, or something that might encourage you to purchase?

**INT8:** No definitely to purchase and to browse.

**V:** so is it like this one then, purchasing and browsing. Does it also increase the value of that brand in your eyes?

**INT8:** It does definitely because I like coming back to it and Id view the brand in a more positive light that they offer this feature.

Style advice (12), love it, really encouraged and pleased with this, makes me value the brand a bit more.

***(Card 12 with Card 9: Purchase intentions/Browse/Brand positivity)***

**INT9: (Card 12)** Yea, I do like these sort of things. It's like that one in that you can pair it with things. I would quite like it, so I may buy more products from that sort of thing, id be more inclined to think oh I like those shoes with that dress for example so Id go to buy more shoes for example so Id click through. So Id be spurred to browse more products. I do think style advice is a good thing, id rather them do it, like that's more style advice in my opinion (8) for inspiration, id rather have that sort of thing, I don't really follow it, but I think this is quite nice. It would encourage me to browse more. I'd maybe put this in maybe that one, because it's more browsing going on to buying section.

***(Card 12 with 7/8: 'Browse/Might purchase')***

**INT10: (Card 12)** Oh I like it. I like these things, I like someone to tell me what I should be wearing and when I should wear it. Not necessarily, I like to be given inspiration and I can do with it what I want. Erm so I like the fact that it provides ideas so it would reassure me about the product if I was looking for a product and I thought oh that's an orange dress, I love it but what will I wear it with, the fact that it provides ideas, erm, helps me decide, helps me, if they are providing ideas of what I can wear it with, I can then determine that that's a good idea, that you can wear these things together. It helps to find a purchase really.

**V:** So it reassures you about the product and justifies possible purchase. So does it increase your purchase intentions then?

**INT10:** Yea, because it reassures you doesn't it, that you can wear that orange dress with something.

**V:** Will it increase your chances of browsing?

**INT10:** Its not obviously wear with, is it? I am partial to style advice, and I do like it, I don't think it'd actually increase my intention to browse. I think it would just reassure me about the product that I was buying. Sorry if that's contrary to…

**V:** Is this reassuring you about the product then?

**INT10:** I can see how that really should make me want to browse these products, if you know, in case I want to buy a whole outfit, but that never happens. I never buy a whole outfit from a retailer. I think a part of that is because I don't really have much money, so buying one product is enough, so I'm not susceptible to these suggestions in that way. Its about spending my money wisely, and that's the input that they provide, not that I should buy these products, its more about yes I can buy this product because I already have things like this at home that I could wear this with, and I don't need more, so it makes me think I can wear those. So it helps me place the product within my wardrobe really, so it helps me evaluate whether the product would fit in with all the other things that I've got. I can see why it should make me browse, but… These all go in a set. I would look at the product and product details (10), evaluate the specific of the products (9), look if its an item I already have, whether it fits in my wardrobe (12), then I would evaluate whether the retailer had similar ideas about sending it back and returning and things (11). These are all about reducing the risk of buying a product.

Style advice (12). This makes me feel contented because within a purchase context, Id feel contented that if they were providing me with style advice it would help me evaluate the product.

***(Card 12 with 9/10: 'Product Evaluation')***

**INT11 (Card 12)** See this is the sort of thing, I have looked at them before and they could be quite helpful if you're someone who' not very fashion confident and you're not sure what Id wear with it, like I've done that before in a shop, seen something and not known what Id wear it with, so in that sense its quite handy cause you can literally just check and they'll advise you on what they think you looks good with it., It wouldn't drive me to use that app, I'm not the kind of person who would be that bothered about using style advice features, whatever, but I think they're good as long as they're not forced upon you. I like in how the ASOS website they have it quite small at the side and its always there, but you don't necessarily have to look at it, so I think that's kind of cool, so with this I guess you'd click there and it would bring it up. I think it's a good feature to have. I wouldn't always use this, sometimes if you did come across something and you thought oh I like that and don't know what to wear it with, you might, if its there as easy as that and you can click it, cause you don't have to take their advice do you, you could just close it again. I was gonna say that it might encourage you to buy more obviously if you're in the middle of buying things, it might perhaps lead you on to buy something else to build the rest of the outfit from them, rather than, if you just look at it and think oh Ill buy some red shoes to go with that, you might go elsewhere to buy the red shoes but if they're telling you look we've got red shoes, you could buy these, then for convenience sense you could buy them from that retailer.

V: Would it do that to you though?

INT11: Not necessarily no because I'm a student and I like to look around and find out where I can get things for the best price or quality but with some people, if you're in a hurry especially it could be helpful. There are times when you need an outfit and you don't have time to look around, so this could help, but sometimes as well though you feel like they're trying t force it on you with these things, so if its an optional thing where you don't have to view but you can view it, I think that that would be quite a positive thing to have. I was thinking I could put it here. Yea Ill put it with them because, erm.

V: Would this encourage you to browse at all? Or would you just into use it?

INT11: In a way I would put it like I said with these, but this is about gathering information, and I suppose this sort of is too, so maybe combine the two of them. The fact that its giving you various products is giving you an idea of their product range which does kind of add to the brand but it doesn't jump out at you like these ones.

***(Card 12: 'Wouldn't really use/Could be helpful')***

**INT12 (Card 12)** Don't know about this one, because I've actually been a stylist myself, so normally it just kind of makes me angry. Well cause some of the things they match it up with just wouldn't go. They're kind of like the same colour things. They're just trying to make you buy it because it's the same colour, so you might like it, but you would never actually wear it with it. Its kind of like, obviously they're similar styles and colours and patterns, its like they're trying to bribe you, but I kind of, would probably steer away from it. Style advice, I'm not particularly interested, because I usually just go against it. So, I think for people who seek after style advice it would be very useful, but I'm not, like, that type so. Erm, Id probably have a laugh at it and then click off it. Its kind of like a young teenagers magazine When they have the moodboard with here's a stripey dress and they match it with all the stripey bags and shoes and you're like, you'd look like a clown.

***(Card 12 with 5: 'Wouldn't use')***

**INT13 (Card 12)** I only really look at them if they pop up but they then I don't pay any interest to them because if I look at that I see it in my style, I see me in there and I think well I've got shoes to go with that or a handbag. I'm looking for a certain style, so I've already got it in my head what I would wear it with. I'm not really bothered, I can see that some people might find it useful. But I'm not bothered. It's less than those, if it popped up Id probably have a glance over, but I'd very

rarely click further, I might glance at it. Probably for browsing. It wouldn't encourage me, Id just look over it really.

***(Card 12: 'Glance to browse products')***

**INT14 (Card 12)** Yea, I'm happy to get advice, or like, what else customers have bought and that kind of stuff. I wouldn't necessarily go and buy some of the stuff they had suggested but I'd be happy to see this. I don't think Id try to gain a purpose from it really I don't. If it was given to me Id be happy but if they didn't say wear with, then I wouldn't really be that bothered. Only because if I'm gonna buy it, I already know what I'm going to wear with it really. I don't look for advice really. I don't know, because if they do have products and stuff I will look at them, Id be like oh yea cream bag, cream scarf, you no, but I probably wouldn't see any purpose for me really. Id look if these pictures were down the side here, quite a lot of them on the websites do the pictures down the side, Id definitely look at them then. But if it said, wear with, I probably wouldn't look then no. If it was underwear, and I had a bra and wanted something matching, then I always go on the 'wear with' section, so just to get matching items really, but not for like, a dress or an outfit. Otherwise I'm not that bothered about style advice. I don't not like it, I just don't use it. I wouldn't think, like I wouldn't miss it if it was there, everywhere's got style advice you know. Maybe if they didn't have a wear with, then maybe I'd be like 'oh,' but I don't know. Maybe for product browsing I guess. It could encourage me to look at more products, if I saw something I really liked. Like if I saw that bag, I'd probably click on it if I'd clicked the 'wear with.' It would be more product browsing to buy rather than…

***(Card 12 with 3: 'Product Browsing')***

**(INT15: Card 12)** This, I always see these on websites, but they never influence me, they sometimes, it happens that something I didn't see on the website that I want to look a further, but I never find them useful for what they're intended to be for.

**V:** How do you feel towards style advice in general?

**INT15**: Erm, I would like it for things like inspiration, I think that's more style advice for me than something like this. So yea I think its good in like that way of displaying style advice, but not like this. I wouldn't really look at it, it looks more like this to me (7) more like a browsing thing, I don't see this as a feature. I'd only like browse through it if I saw something on that first page that catches my eye. Erm, I'm tempted to put it here, as I would use it as a browsing tool if it catches my eye, but I don't use it for what its intended for.

' Style advice (12) annoyed more than the personalisation one, because they're just being greedy, and a bit intrigued if I see something I like, but overall 9/10 times Id just feel annoyed.

***(Card 12: Browse if it catches my eye')***

**(INT16: Card 12)** This, getting ideas of 'wear with' if I was looking to purchase. Id find it really good, because if I'm in that purchase mindset, seeing something else is kind of like, I've got a problem as soon as I start buying, as soon as I see other products, I think, oh that goes nicely. So that really appeals to me. Yea, I don't like the blogs or the Facebook but if I'm looking at a product and they're offering me something that goes with the product and I like it. I wouldn't take the style advice as their telling me this is stylish, it would be purely because if a product matched or similar that came up, it would encourage me to buy it because I liked it. If I was gonna buy something, it means that I've obviously saved some money away, and I'd want to make a whole outfit of it, so it would definitely encourage me to buy more. It would also, take me into a different section as well, and may then look at the shoes and al the different shoes, or go into the bag section. It would also lay in my mind, that if I purchased a dress and then have seen a bag, that would be in my head for a long time, and would bring me back to the site, because I've seen something. So it might lead my next purchase if I was on a budget, to go back and get the bag that goes with the dress.

**V:** So this might encourage you to browse, to buy more products like add ons, and its also slightly about repatronage of the app, you'd go there again?

**INT16**: Yea definitely.

***(Card 12: 'App repatronage/Browse/Buy more products')***

**(INT17: Card 12)** Well I guess that's similar to that one in the sense that its giving you inspiration, but because the products are more like this, rather than in images where you cant see them properly, id be more likely to buy from them, so I think it would probably go into this pile, because its like… I can see them the same way I can see them (7), if that's brought up these I might think oh actually yea, and then I'd, like I need some shoes or something, id start looking through them so, that would lead me to buying something, but it would depend on whether you've got this option (9).

**V:** So this might lead you to start browsing and buying these products then?

**INT17**: Yea it does.

***(Card 12 with 7: 'Entertainment/Interest/Product Browsing')***

**(INT18: Card 12)** I wouldn't use it personally. Cause I have my own style and my own way of wearing things. I might click it if I was just thinking, but you know, I always find that what they tell me to wear it with, isn't actually what I would wear it with, cause in my head I would be teaming it with stuff I've already got and that's obviously not going to be in their wear with section. So it's not something I would use personally but I think it is a good idea for people who are looking for a whole outfit or something. Erm, if it came up immediately then I might read through it and be like 'oh okay so that's how I could wear it' but then I would click off it and probably ignore it. Just for interest and probably inspiration as well, in case there is something that they can tell me so I can go 'oh I've already got something like that' and I can do it, but if I didn't have any of the stuff, then I wouldn't go and actually buy it. I think it goes with this (4), yea I mean this would be sort of learning about what you could wear it with, as I said, I would generally ignore it, but other people might sort of learn and go 'oh okay yea I could do that' and then buy from there as well.

***(Card 12 with 4: 'Interest/Learning')***

**(INT19: Card 12)** Erm, I think it's a good idea, because maybe if you've bought that top and then you might think well I don't know what to put with it, I don't have anything at the moment to put with it and then you maybe don't want to trawl though the app again to find something that does match, so if they're gonna front it up with things that do match it then its easier for you to be given information faster than you could find it on your own. But I suppose some people might find it sort of, well I can find it myself, or maybe I don't want to wear it with what you think I should wear it with. I think it would be fine, really useful, erm… I'd want to find other products that you'd want to buy to go with whatever you've bought.

**V:** So is this about product browsing? And viewing other products? Do you think it's also about gaining information about styles?

**INT19**: Yea, I suppose you technically would gain information about styles that were new and available because they would only choose up to date things to suggest to wear with things you're buying, so it's a mix of both. I think maybe it would go with this one, with styling guidance, gaining new collection info and product browsing.

***(Card 12 with 8: 'Product Browsing/Styling Guidance/Recent collection knowledge')***

**(INT20: Card 12)** I think that is quite useful. I wouldn't always be like, oh they say I should wear it with this so I am, but it's a different perspective which you don't automatically think of. Say if you would wear something with some converse for example, then it gives you, its inspiration, but it's relatable. Its not unattainable, its kind of, I think it gives you a bit of a different viewpoint. I think it's mainly inspiration, because its not direct information, this is the latest thing, wear it with this its kind of, what goes with this particular thing that you've already picked, so I think its quite

important that its not always like that trend driven, its more what looks good, so I think that's mainly inspirational.

***(Card 12: 'Gain Style Inspiration')***

Card 13 – Social Media Information

**INT1: (Card 13)** 'Read social information sent to you about the brand'. I like this idea cause this is obviously something you can opt in and out of. Erm, I like the idea that even if you were to check on the website you're still being told about perhaps sales or discounts that are being offered, erm, any news about new collections and stuff so this is something that again I like, its kind of you being able to be lazy, they're contacting you and getting in contact with you and encouraging you to buy from them. Erm, yea that would encourage me to buy because if I had an email saying that there was, I don't know, an offer or a discount or something, that's when I think that the thing I was gonna buy, perhaps ill get it from that brand, so I would say, encouragement.

**V:** Encouragement to buy? Okay.

***(Card 13 with 9/10: 'Purchasing Encouragement')***

**INT2: (Card 13)** This to me looks like the emails they send you but I quite like that, its like, like with the blogs, that's what I meant, you know they separate the products, they've got one two three four, it's the way they lay it out in these kind of social media information, that is attractive and I also like the way that a lot of them do it by colour or pattern or trend so its quite visually appealing as well. It looks nice. Erm, I'd definitely scroll down to see if there was any more, erm, looking at this one, Id have a look to see what I liked so that I quite like, quite like those chinos or those trousers even though I know they don't suit me, I still like to look at them, and then I'd look at the price, its quite a good price. I probably then go back and read about what it actually is about, I always look at the images more and I think Id probably click 'shop new in.' Erm,

**V:** So do you use this to browse then, to shop the new items?

**INT2:** I would do, yea. It depends, there's quite a lot on here that Id be interested in looking at, so if Id remembered, or if I had time, Id go back out of this and go back on, so once Id clicked shop new in and had a look at what was new in and did everything with that, Id come back if Id remembered, look at you know, back to this page and then maybe go back on sale or I guess I could go to the sale section via this section, but, erm there's a lot on here that's quite interesting.

**V:** Well it sounds to me, like this is something that's encouraging you to shop?

**INT2:** Yea, this is encouraging me to browse definitely. Yea, definitely. So that's almost, that's almost like this, its almost like a navigation but its better than that because its tempting you, because its saying here's a snippet of what we do have, follow this way to get there kind of thing, so its almost like a navigation.

That one is being tempted to browse, erm definitely its more than just browsing that, that is them oh look what we've got. So definitely tempted to browse. Temptation, something like that.

***(Card 13 with 3: 'Tempted to browse')***

**(INT3: Card 13)** Social media information. You see this one, I'm gonna put with this lot here.

V: So it would push you to maybe purchase more?

**INT3:** That one in particular cause it's got lots of product information on, a promotional thing, news, what's happening. You know, it's telling you what's in fashion, so I think that would definitely lead me to go on and look for products and possibly make me buy.

V: So is it making you look for products in the first place, or making you look for more products?

**INT3:** Yea, I suppose this is gonna make me… lead me to look for products.

V: So it's leading you to browse that app to look for products?

INT3: Yea, so maybe that's on its own I think.

V: It could be a browsing tool?

INT3: Yea things that push me online.

These are all things that draw me to the app, make me want to look for something on the app to buy, because there's a discount. You know, or an offer, so these are drawing me there. (Cards 13/14/15/17/18 - 'Leading me to browse for products and spend more')

**(Card 13: 'Browsing and pushing to look for products')**

***INT4: (Card 13)*** Erm these again I don't really use. I get sent them and I don't really look at them because I don't have the time.

**V:** So you feel the same then as this one (card 5), you wouldn't use anything like that at all

**INT4:** No, not really, I feel negative, because I just hate being bombarded with stuff.

***(Card 13 with 5: 'Wouldn't use')***

**INT5: (Card 13)** Erm, if there was a sale on, I'd wanna know. Erm, but I'm not really that bothered about social kind of, getting me on Facebook things. Erm, sometimes it does bug me a bit, that wouldn't encourage me to go look if I got something on Facebook, if I wanted to look, I'd look myself you know what I mean, sometimes promotions. If it's a good sale or if there's an offer where if you but two t-shirts for a tenner, erm I'd look at them, but in terms of social media, it doesn't really affect me to be honest, that's probably the same as that really, I'd look at it if I needed to go there, to see if there was a sale on, I'd use that information.

***(Card 13 with 11: 'Used if needed/Call to action')***

**INT6: (Card 13)** Erm, this would motivate me to shop. This would, I think its something that would probably go into the category wed just made. It would motivate me to shop and purchase, when I look at this I think 'oo look at that top, that top', how they've categorised colours and recommendations and then, yea a lot of them tend to do this, they have three kind of sections almost, so they'll have like one group of products, like pastels, then maxi dresses, and even though you're not really looking for things like that, seeing them sparks fly, and you wanna go in for that and it intrigues you more, and then obviously, you can kind of see that a lot of them use promotions and sales like 10% off, so again that's constantly encouraging to go in and shop with it. So yea it would motivate to shop and purchase.

***(Card 13: 'Motivation to shop and purchase')***

**INT7: (Card 13)** So this one, Id read it to check out what the deals are at the moment. I wouldn't read it... Yea Id go on it, check it out, I wouldn't study it, Id see whats going on and then if anything, like if they have certain deals on there or whatever, Id definitely check them out.

**V:** But maybe, social information overall, are you bothered about that kind of information? Like latest news?

**INT7:** I'm not really bothered about the latest news. Id be bothered about promotions, but not really news. If they are putting it as news though, it seems like it's going to be, you know, like an essay about what's coming new, and why. If it just had like, if the news was that they have a new collection, I'd rather it just say new collection, or new arrivals or something than it being in news. I wouldn't go on the news about the brand, I'd only go on the news if it was like promotions and products. It would probably encourage me if there's promotions on there.

**V:** To start browsing or buying?

**INT7:** To start buying I'd say. Yea because if it says there's a certain promotion, but then if the promotion was, you know like sometimes they do like a couple of tshirts for a tenner or something, if that was the promotion, then maybe I'd browse the t-shirt and see what they had to offer, but if it was like 10% off if you buy online, then… erm… actually no, then I'd browse and see if there was something that I wanted. So it would encourage me to browse.

**V:** So this is more about browsing, you wouldn't feel more intentions to purchase?

**INT7:** Yea just more of a browse yea.

Social media information (13) Id say interested again for that.

***(Card 13 with 7/12 : 'Encouraged to browse')***

**INT8: (Card 13)** I like this one as well. Its good. I love having that type of stuff, again it links back into the social media aspect of it, it erm, Im very much like, cause I think were so busy all the time, I like being given information that's tailored to my needs tha looks at new trends and will keep me up to date with whats going on and it would encourage me to browse further and make me more intrigued and more interested to browse further for the products that were selected for me as a valued customer. And it would also entice me to purchase something that I see, again if I see something that I like, Id buy it.

**V:** Okay so do you think its similar to these here, that it would entice you to purchase, browse and would increase your positivity, or is it more about browsing and purchasing?

**INT8:** I would put it with those

**V:** So it would increase your feelings…

**V:** It increases my value for the brand in the sense that I love things like newsletters, I like them because they have promotions a lot of the time, specific to the people they send them to, so I'm quite, I do like that a lot.

Social media information (13) same thing again, informed, I'm informed of trends and what's going on. Very satisfied and I'm encouraged.

***(Card 13 with 9/12: Purchase intentions/Browse/Brand positivity- Value)***

**INT9: (Card 13)** Well it looks quite clear, I have subscribed to emails and then never read them like I always delete them straight away, I don't know why I do it, so I probably wouldn't open it, but it is quite clear and I would feel inclined to maybe browse more if I like this because id know the prices for certain things, but I do think it's a lot of information on one page, and I d rather go for the picture way rather than being pushed into it this way.

**V:** Would you ever read these?

**INT9:** Maybe, I might but I would never, if it was there and popped up I might read it but Id never look to find it. Yea I'd say it was more about an interest, but if I did like the products on the page, I would go into that sort of thing and find more styles, I think it is more for interest and then. Again like the interest and then you might pick up on certain things and then browse but I wouldn't do the two.

**V:** So you would read this to fulfil and interest, if you saw a product you liked you might browse it?

**INT9:** Yes pretty much.

***(Card 13 with 5: 'Fulfil an interest/Might lead to browsing')***

**INT10: (Card 13)** I do look at these things, I know this is Warehouse and I've seen these on warehouse and I do look at them, cause they're great arn't they, they're really visual, it gives you all of the information. Yea, I can see here it's giving me product information, that's not what you're asking. My response is that I would spend time looking at this sort of page and then it does present all of the products in a nice light, because you can see a collection in this example, so this would make me, I think social media information would make me look at the specific products. The products that it's presenting. I think overall, social media would make me investigate further into the app. Because it provides you with what's hot from the retailer, so it gives you up to date information, like I said before. Blogs and things are about now, about what's happening now, so its about that feeling of being up to date, and then you know that's facilitating you looking up to

date because they're providing you with the new products. This is more up to date with what their offerings are.

Social media information (13) makes me feel informed because I'm kept up to date.

***(Card 13: 'Keep up to date with products/Browsing')***

**INT11 (Card 13)** Depending on the brand again, if it's a brand you're interested in and you like to keep up with, then you'd probably read it, but I don't tend to have that much loyalty to any brands where I would feel the need to keep up with their newsletter, I don't think I would be bothered about it personally. I think it sort of does help with their brand identity because its all their doing so they can decide what features they want to feature on it and stuff, so its all going to be linked to that brand so I think in that sense it could probably go with stuff that creates brand identity and encourages people to browse.

***(Card 13 with 5: 'Gather brand information/Get a feel for the Brand Identity/Browse Push')***

**INT12 (Card 13)** Erm, I think this would probably only, this is like kind of, like saving money type thing. Id probably be interested in if it had something that I really liked on sale, or… obviously being a student currently it would interest me because you want money of things whenever you can, so promotional offers, if they were the things that id been looking at or I was interested in, then I would look at it.

V: If you were on the app, and there was a section that said 'latest news' would you click onto it?

INT12: No, I would only click on if it said 50% off, and it showed a dress that I like. I think that I definitely would click on it if it said about a sale, but I think it would only be certain key words that you'd look out for.

***(Card 13: 'Would only use depending on the content')***

**INT13 (Card 13)** Unless it popped up, I wouldn't go looking for it. I'd browse at it to see if it was relevant to me. Probably for inspiration, information to see what's in fashion, but… yea that's separate.

***(Card 13: 'Gain information and Inspiration')***

**INT14 (Card 13)** I get these on emails, and I look at them then. I probably wouldn't be too interested; I probably wouldn't go on it. If I was going to use it, it would be to gain the latest information from the brand. I never really click on the news bit anyway, not really. I probably just wouldn't use it.

***(Card 13 with 3/12: 'Product Browsing')***

**(INT15: Card 13)** I'm not really sure I understand what they're trying to do. I never look at these. I don't know, erm, I think I'm just a bit uninterested, I guess they're useful once you're on them but I wouldn't be tempted to look at them in the first place. I might look at it, if I'm researching the retailer to find out what they're doing, but its one of those things where if you stumble upon it I might look at it if it looks interesting but I wouldn't intentionally go there. It's like that one. (12)

Social media information (13) neutral maybe interested but I could also be disinterested it depends on everything really.

***(Card 13 with 12: Browse if it catches my eye')***

**(INT16: Card 13)** I don't think, it may lead me to purchase, it's more of a browsing and again developing information seeking about what they're offering. On the rare occasion it might lead me to see something and that might send me to like oh I like that top I'm gonna go further into that

app and look at that product directly but I don't pay too much attention to those kind of things in general.

**V:** It sounds to me that this is about information seeking and browsing, similar to this one (7). Is your reaction to both the same or are they different for you?

**INT16**: Erm, they're quite similar. With this one, this could lead me directly to a product

***(Card 13 with 7: Gain information/Browse')***

**(INT17: Card 13**) It looks like a lot of information to take in at once, so it depends again if you're interested in it or not, I cant imagine myself on a phone reading this, it only shows a positive side to the brand because they're liking other ways of entertaining the customer and… like I suppose I might browse over to see like what sort of trends they have.

**V:** So you think you would read this to gain information?

**INT17**: Yea

**V:** Is that the only reason?

**INT17**: I might see something, cause they've got prices on there and stuff, its quite good, so I might use it to, it might lead to a purchase but its less likely this, to lead to a purchase than that (7). To me, personally, that's just clutter. If it was about sales and stuff, if I saw sale, I'd probably look, so it's not as, like that (13) I don't think I'd look at at all. Yea, new pile then.

***(Card 13: Read to gain product and trend information')***

**(INT18: Card 13)** If I had the time, then maybe I would look. I mean, to be honest more with apps its immediately, id go look at the clothes but if I had the time to browse through it then maybe I would have a look at this. Especially if its offering me a promotions and stuff like that and it is quite nice to know exactly what they've got in the store or what they're trends that they've focused on are. So it is very much again, looking and learning about trends. I think it would go more with this (6) just sort of, for inspiration and its learning about the trend but I would only do it if I had the time and it was done well, even if it was just a tiny bit of writing I just wouldn't be bothered. Yea well they've already got all of the products and there prices as well, so it does, if I saw something on there and went 'oh that's nice actually' then I can see the price, see if I wanted to buy it, and then go and look for it, within the buying section.

Social media information (13) I think Id feel inspired and encouraged to shop with them because I can immediately see what trends they're doing and I can look and think oh that's on trend I can but that and that will go with what I've already got. Id be encouraged to shop with them especially if the price was right

**(*Card 13 with 6: 'Learning about new trends/ Product Browsing')***

**(INT19: Card 13)** I suppose that would again fall into the sort of, if you're not sure what you're looking for then it would be a useful tool to scroll through and see what's new and what's out now and what's available and maybe if you've got any sales on or what the promotions are then you would maybe more interested in looking at the sight to see what discounts there were or… what other things that you could buy that were available so I think I'd use it as more of a product browsing. I think it would be learning about new styles. Yea I suppose because then you would know if there were any promotions that were available and whatever, social information.

***(Card 13 with 5: 'Product Browsing/ Get latest fashion, event and styling information')***

**(INT20: Card 13)** I would definitely read that because I kind of think well surely on this app they're gonna have the most important things, so if I read this I'll kind of know what I need to know. It kind of sums everything up for you. And also if its been sent to you personally, quite often they might have a history of things you might have bought in the past or something, that they

might be recommending to you similar thing, so you feel it's quite personal, although it's probably not. You feel it's worth your time to have a look rather than some mass chunk email that you can delete, this kind of thing you feel as if it's tailored to you a little bit. I'd want to gain information, up to date information. I wouldn't say it was that much about inspiration, if it was just, it depends on the app because sometimes they are just viewing imagery with their new stock, but sometimes they're listing their new trends which is more like a whole group of ideas, you know. In that way it would be more inspirational, say if they were listing things about pastels or a spring trend, because that's not just a specific item. But in general, I'd probably say news blasts are mainly inspirational. It's similar to that one (5).

***(Card 13 with 5: 'Gain information about current brand events and happenings')***

Card 14 – Trend Information

**INT1: (Card 14)** Erm, read information about the latest trends and styles that you can wear and buy from the retailer. Erm, this is kind of like a little… a blog thing almost, isn't it, but not as personal. This is again someone going out of their way to pick pieces from a collection. Erm, meh. I like the idea of it but it's not as personal as being able to access a blog in that you feel that someone has written that blog for you, erm, and you can sort of pick and choose if this is just information about the latest trends and styles, I feel like its kind of a step down from a blog, its not as personal so, its okay… but… just not really something that I'm that fussed about. Things like the discounts and the emailing you about things and things like that, like blogs that are more personal to me, is more important than just reading information, yea.

V: Okay right

**INT1:** Yea, so I'd put that with the videos to be honest cause it doesn't really bother me either way and wouldn't really encourage me to even purchase an app let alone buy from a brand, so.

***(Card 14 with 4/6: 'Neutral')***

Yes I'd browse but in no way, shape or form would they make me encouraged to buy something, so it's just something that's attractive to the app, but not to the brand.

*)* Yea, no it wouldn't encourage me to purchase, I'm kind of a bit indifferent towards them to be honest. I would say indifferent towards these two which are trend information (14) and discounts (18), just purely because my immediate reaction isn't that they would encourage me to be using the brand, they would just perhaps encourage me to mess with the app. So yea, I'm a bit indifferent towards those, not fussed about those

**V:** Okay.

**INT2: (Card 14)** Now, this to me is very similar to that (13), very similar. In fact exactly the same thing, but I cant seem to see 'shop now', get there, click on me and its there, as easily. I would probably try to click on it, touch the product and see if I can get into their product viewing stage. If that was the case, I'd do that. So it would be exactly the same as that (13). But if I couldn't, I don't think, I wouldn't necessarily go back out of it and find that product, it depends on how much I liked it. Cause even though these products all look really nice, there's actually nothing on here that I would buy, but from this page if I could click on the product, I would definitely go in and see what the product was about, just out of interest, so like, that Maxi skirt, I do like the idea of maxi skirts, £36 that's quite nice, look into it, how much it is, you know, more information on it, but I know that I don't suit maxi skirts like that, so I would never buy it. But it doesn't stop me from having a look out of interest, erm, to bear in mind really.

**V:** Would you say then that its quite similar to, erm, these ones, that you were saying that you would look at out of interest. These ones you said you'd use them to investigate the products and for more information, and just out of interest. Would you say you'd pile it with that or is it different?

**INT2:** No I think its definitely that (13) If I see something and I can click on the 'shop now' to browse it, I will, but even with that it doesn't mean I'm gonna buy it, its literally appealing to me, so I'm gonna browse it and then make up my mind, so it'd definitely be with that one (13) because its, to me that's very similar.

**V:** So are you saying your behaviour to these is that they would encourage you to browse?

**INT2:** Yea its almost like these are the newest things we've got, this is the latest trend, this is something you havn't seen yet, click on me and have a look, so that's what Id do. I don't think, I know its trend information, I wouldn't really use that information to guide my way, I wouldn't think oh so they've got that colour and that colour, right Ill go and buy that, I wouldn't really use it as trend information. Its just more of like what's new.

That one is being tempted to browse, erm definitely its more than just browsing that, that is them oh look what we've got. So definitely tempted to browse. Temptation, something like that.

***(Card 14 with 3/13: 'Tempted to browse')***

**(INT3: Card 14***)* I suppose like this as well, trend information, so social media and trend information, you know, provide me with sort of details of what's in fashion and what I could look for on the site, so then that would lead me to sort of these functional things here (Shopping process and functional, necessary features pile). You know, if I thought oh that skirt looks nice, then I could go to this navigational thing, look at the skirts, try find that skirt, so its gonna lead me to browse things

These are all things that draw me to the app, make me want to look for something on the app to buy, because there's a discount. You know, or an offer, so these are drawing me there. (Cards 13/14/15/17/18 - 'Leading me to browse for products and spend more') .

**(Card 14 with 13: 'Leading me to browse for products')**

***INT4: (Card 14)*** Trend information, Id probably put it with that one maybe. Cause like I would use it, but it wouldn't necessarily make me buy, it'd just kind of be like, just to see the trends. For like inspiration, kind of thing.

**V:** I mean these two you said that youd look at them if you had time to get inspiration (4/8) and this one you said you'd use it to look and browse and possibly buy (Card 6)

**INT4:** Yea like that one (Card 14) if I liked the products on it, I would look and browse and possibly buy them.

**V:** Okay so do you want to put it with the product viewing video features then?

**INT4:** Yea yea.

***(Card 14 with 6: 'Looking to browse and possibly buy')***

**INT5: (Card 14)** Read information about the latest trends. I like that cause sometimes you don't want to be out of fashion do you, so I'd like to kind of be a bit more with it, so that would encourage me to browse definitely, because its, its like yea you just want to get a bit of a feel for what's in, what's not, but it wouldnt necessarily encourage me to buy, I'd just kind of have a bit of an idea of what's out there and things. So definitely encourage me to browse.

***(Card 14 with 2/6/8/12: 'Encouragement to browse')***

**INT6: (Card 14)** Trend information can go straight into that category too. Yea, trend information again, it like I was saying it would definitely motivate and inspire me to shop, cause as a woman, I'm constantly looking for new trends, doesn't matter how many clothes I have in my wardrobe, I still want more, and Ill always personally want that, so I'm always kind of inspired by things, Im always inspired by different looks, so yea it would definitely motivate me to shop and purchase.

***(Card 14 with 12/13: 'Motivation to shop and purchase')***

**INT7: (Card 14)** I wouldn't really go on this. No I don't like trend information, because when you get it, everybody just goes for that because it's a trend. Erm, Id rather just but things, I just buy things if I like them, I don't care about the trend you know what I mean, soI wouldn't go on a trend thing.

**V:** So you wouldn't use this or encourage you to browse or anything?

**INT7:** No, if anything it would make me not want to buy that, because I know everyone would wanna buy it, like a typical trend.

**V:** So will it put you off the products or brand?

**INT7:** Not the brand just the products.

**V:** You can put that in a new pile if you like or if you feel similarly to others you can put it elsewhere?

**INT7:** Erm, I might have that, cause they were that I wouldn't use them, this is more that this would make me not want to buy.

Trend information (14), yea that kind of stuff just infuriates me because it annoys me that people need to go on to get their style advice, people should be able to make up their own minds. If you like it you should buy it.

***(Card 14 :'Put off buying')***

**INT8: (Card 14)** This is good as well. Erm, it's a bit less personalised, because with the newsletter they have bits and bobs for information, that you can read and stuff, this would probably actually, no this is actually I something I quite like, again its picking up all the trends that are relevant I guess this season, and the latest sort of information of what you can wear and buy. It would also make me think of the retailer in a more positive way, but it wouldn't necessarily entice me. It would entice me to browse, but it wouldn't entice me necessarily to buy something if it's just the way its presented.

**V:** So it's about encouraging to browse and it would also encourage your feelings towards that brand, so is it like these here?

**INT8:** Yea

**V:** So it's nothing to do with purchasing?

**INT8:** Yes, it is.

Trend information (14), I am very eager to browse and to increase the brands value as well. I'm very interested in trends anyway cause I feel like with my work I don't get to do a lot of fashiony things.

***(Card 14 with 3/5/7: 'Brand positivity/ Browse')***

**INT9: (Card 14)** Yea, its similar sort of thing to this. In that I do like it in the fact that its nice and clear and it gives you a bit of, you know what's in fashion, like touches briefly on all parts of outfits. But then again it would incline me to browse further. It might make me browse more if I liked the pictures, if I liked the products I would then browse, I do like the format, its very easy to understand, so I probably would go into more browsing. Id be encouraged to browse once I'd seen that. I suppose the format and layout from that is similar to that sort of thing so I probably would react, so Id probably put it there.

***(Card 14 with 5/13: 'Fulfil an interest/Might lead to browsing')***

**INT10: (Card 14)** This is good. I mean I already know that this fits in with that. Erm, because in the same way, it's proving you with up to date information, its trend information, so you expect it to be for now and in this season. So, it helps you keep up to date, your look up to date. If you've got some money to spend and you want to know how to spend it, then it helps you to determine what kind of product you should be buying to keep your look up to date. Also, that would increase your purchase intentions, because if you're clicking on the products and looking at it, you're more likely to click on the product, especially if its representing something that's personal to you, or how you want to be perceived or your look or whatever.

**V:** Is it more of an intention to start browsing the products here or is it about purchasing?

**INT10:** This one is about browsing (13), this is more about the products so about purchasing the product (14). This is more directly related to purchasing I think because its trend information.

Trend information (14) makes me feel informed in a positive way because I want to be up to date, but I enjoy fashion, I like fashion and clothes and it makes me feel interested.

***(Card 14: 'Keeping up to date with products/Purchasing')***

**INT11 (Card 14)** This is similar again sort of to that, or another one that said something about style advice (12). Erm, again I think it's a good way of especially this kind of seeing their product range but like condensed, so it gives you a brief overview of what they've got on offer, so it might encourage you then to go on and look more in-depth at stuff you actually like. Because there's a lot on that page and you might only like half of it, so then you're more keen to go look at the stuff you're interested in. If I saw something that sparked interest then yea I might probably go in and look at that item and then maybe another item, so it could be quite helpful in that sense, but again that when you don't know what you're looking for, so when you do know what you're looking for, you want to go and get it, you don't want to mess around with style advice or whatever else they're giving you. Id probably put it with that one I think yea (12).

***(Card 14 with 12: 'Wouldn't really use/Could be helpful')***

**INT12 (Card 14)** I quite like these, trend collections, they build like a character, so if you're a certain type of dresser, you'd go for a certain trend. I'm not the kind of person who buys things that are on trend, I prefer to wear things that suit me, so I wouldn't buy every trend, erm but I think its creating a style and a context for your character so you can build it around what you go for, so like putting your taste into what you choose.

V: For what purpose would you view this?

INT12: I think because I have an interest in fashion, I want to know what is on trend, I follow it, but I take it a step further in that because I have that knowledge, I don't have to buy something from every trend, I can be selective. If there as a certain trend that I'm a big fan of, Id then choose to follow that up and look at other items within that trend, but id be quite selective about it. It puts it in context, its not just like a random lacey red top, it's a top that goes with a collection of other characters, so you feel you could form an outfit more than just a one off. Erm, I think it does suggest your purchases because I tend to like, if I find out that I really suit a trend, I will then buy lots more of that, because I'm comfortable with it, I think I'm a comfortably shopper sometimes, so if I know a certain style is going to suit me, id probably buy more of it, so obviously they've got a whole collection of things that I'm more inclined to buy than random items. I think its similar to that one because the images would be built around a certain trend, so I think they would have a trend collection next to those selected images (8).

***(Card 14 with 8: 'Intrigued to browse')***

**INT13 (Card 14)** That probably goes in that pile.

**V:** You'd only look at this if it popped up?

**INT13:** I wouldn't look for trend information, no. Just the same as the last one

***(Card 14 with 13: 'Gain information and Inspiration')***

**INT14 (Card 14)** Erm, this would probably just go with something I wouldn't use. I'd look at these in a magazine, but not on an app really. If it came up, I wouldn't click on the style ideas' but if it came up, these pictures came on, id look through them and if I liked one them then yea I would, but I wouldn't go looking for them. Like if that came up and I saw the products, I'd be tempted to use them, otherwise I can kind of just look myself through the thing, you know.

**V:** Would you want to gain information about trends?

**INT14**: I guess I'm a difficult person to ask because I don't look at trends on normal websites anyway, I have like, my own ideas of what goes with what. Yea, Id put this with that one, it would if I saw both of them, but I wouldn't click on to get onto it. But if it came up on the main page, Id probably look through, and then if I saw something that I liked, I would browse, it's the same as that last one.

***(Card 14 with 3/12/13: 'Product Browsing')***

**(INT15: Card 14)** Yea this is like that one as well. I do it in Uni a lot already, so I don't want to keep finding out trend information. Yea if I'm killing time also I might look, but just if it catches my eye really.

***(Card 14 with 12/13: Browse if it catches my eye')***

**(INT16: Card 14)** That to me is almost identical to the one I've just looked at. It's the same, just giving information about the trend, giving you advice on what to wear, but its very, just showing you the products, and it would encourage me to browse further into the website. It would be for information seeking again.

***(Card 14 with 7/13: Gain information/Browse')***

**(INT17: Card 14)** Well that's the same really as well.

**V:** So this would only be to gain information, nothing else?

**INT17**: This might go, well it depends what it threw up, like, if I was looking in these, I'd be looking at something that I was interested in already, whereas that kind of depends doesn't it. I'm not going to see something that they have on trend, and if I don't like, still think well ill get that anyway, so yea,

***(Card 14 with 13: Read to gain product and trend information')***

**(INT18: Card 14)** I think it's good because it means it helps you be on trend without having to look through magazines and look through all websites and try to work out the trends for yourself. It makes your life a whole lot easier to be on trend. For me if it's a trend that I liked then I would be more interested in looking at it, but if it was one that I wasn't too bothered about or I knew wouldn't suit me already, then I wouldn't really look at it, but I think that it's a good idea and I probably would click on it just to see what they're doing and especially for me who does actually look through all of the shows and everything I can see how stuffs been translated from the catwalks onto the high street.

**V:** Is this anything to do with product browsing?

**INT18**: A little bit yea, they've got their prices and everything so I would obviously look at it, and if there was anything there I really liked then I probably would go and look for it. And sort of find out more information about it which could lead to buying it.

**V:** Is there anything else you might feel?

**INT18**: Just want to get what's on trend at the moment, like learn what's going on, what's popular and what the kind of look is for that season.

**V:** So it's sort of this learning thing again then? And it will encourage you to start product browsing.

**INT18**: Yea, I suppose again it's like that (13/6).

Trend information (14) I would feel more informed, I would be intrigued to see how they're translating the catwalk into their shop, I could feel encouraged to buy, if it's the right thing and it's what I like, 'cause its on the same page and you can se it quickly.

**(*Card 14 with 6/13: 'Learning about new trends/ Product Browsing')***

**(INT19: Card 14)** Yea, I think it would be good if you've not bought anything in a while and you don't really know what styles are out there or maybe if you want to update your wardrobe and see what they've got available and see what everyone else is wearing at the moment, I suppose it would go with that. Yea I think that would then lead you on to looking at the products they've got on their site.

**V:** So it sounds to me that this would lead you to product browse, but it's also about gaining the latest information about trends.

***(Card 14: 'Gaining new trend information/Product Browsing')***

**(INT20: Card 14)** Yea, I think that's quite similar to the one before but it's more inspirational. It's a little bit similar to this in the sense that it would give me more of an idea of the trend rather than the specific products so I would probably like, look at something and be like 'oh I'll get a skirt like that' and you look around, kind of thing.

**V:** So it might inspire you to product browse then?

**INT20**: Yea, this is probably browsing and I don't think it's about evaluation yet because you're not looking for specific things, you're just looking overall.

***(Card 14: 'Inspiration/ Product Browsing')***

Card 15 - Vouchers

**INT1: (Card 15)** Be given vouchers to use in store or online to gain discounts off products. This is something that would work with me. (Laughs). This would definitely encourage me to buy. Erm, especially if its through an app as well, cause its something so much easier, cause I know the fuss you have to go through to print out emails, I like the idea that they're thinking about you and how simple it should be for you to be able to enjoy money off the products that you already enjoy, so its something that you already have access to and they're sending you discounts for things that they already know you'd like, so this is definitely something that would encourage me to buy.

**V:** Right, excellent

**INT1:** Whether online or in-store.

Okay and the last one, these would basically encourage me to definitely buy from the brand. Erm, they have…

**INT1:** *(Looking over 'Purchase Encouragement' pile (9/10/13/15/17).* Okay and the last one, these would basically encourage me to definitely buy from the brand. Erm, they have…

**V:** So these things you'd use in order to aid your purchasing experience?

**INT1:** Yes, these are the things that would take me that one step closer to actually buying a product from an app, purely because they offer me loads of information, erm in how I like to see things. They're very cleanly cut, at the same time they add that personal edge that I like from the previous group, in that they are sending me emails, erm, that are going directly to my email address (Card 13), they're offering me promotions (Card 15), they're offering me incentives to buy with a brand (Card 17), so yes, they're sort of, taken the two previous groups and kind of melded them together in there's a lot of personal stuff there being emailed, but then at the same time there's a lot of specifics here, in informing me specifically about the item I might want to buy, as I don't buy without knowing everything I could about an item. So that's like the step before buying.

***(Card 15 with 9/10/13: 'Purchasing Encouragement')***

**INT2: (Card 15)** I like this one. Erm, yea, it would prompt me again to browse. Ill just have a look just to see if there's anything, 20% off, you know, definitely. Erm, now with this first one (Oasis image), its prompting me to browse whereas with this H&M I feel like use this offer once you've got the product in mind, so erm, what when I'm in store and I've got that product in mind and then I think oh I've got that 20% off voucher so then Id go on it, so really I've already made my decision about the product and Ill use it but for this Oasis one, actually it would drive me to have a look when maybe I wasn't going to, you know. Erm, so actually they're for me, different, different categories. This one would be like that, prompting me to have a loo, tempting me, that's what they're doing tempting. This one is, I've already got the product in my hand that I want and I want to buy it already and I'm thinking, or I'm thinking about buying and I think oh I've got that 20% off voucher, oh yea Ill but it, so that's, I've already established that I like this product and I do want to buy it at some point really.

**V:** So this is more to do with purchase then?

**INT2:** Yea yea. Because that's saying, you know, shake your phone, hurry to the store but it wouldn't make me, yea I guess on my shopping trip I would go into H&M store knowing that I had 20% off, so yea, but that's purchase, that's I've got a product, this is just well Ill have a browse and we'll see from there.

**V:** So what do you think your overall behaviour would be then?

**INT2:** First of all to have a browse, that would be the first step in it.

**V:** And then possibly purchase?

**INT2:** Yea, but that not necessarily browse and purchase, that yea I guess browse because I've got product but yea purchase.

**V:** Okay, so where would you like to pile it then?

**INT2:** Well that's it, I want to put this one in the browse (Oasis) but I guess they should both go in with them, but yea I'm gonna put that there because I feel like that pile is there to tempt me to browse.

That one is being tempted to browse, erm definitely its more than just browsing that, that is them oh look what we've got. So definitely tempted to browse. Temptation, something like that.

Erm, vouchers I'm interested to the point where that's what I mean, I'm more than intrigued and I'm probably gonna act on it, and incentives to buy, I guess that's the same.

***(Card 15 with 3/13/14: 'Tempted to browse')***

**(INT3: Card 15)** Vouchers. This would probably, hmm. Definitely make me purchase more. So it could go with this, but it's a bit different than the style advice.

V: So it's making you want to look to buy a product

INT3: I suppose it could go with these, the trend info and social media info (Leading me to browse for products), because these are all pulling me in to buy stuff and spend more money. These ones are giving me style advice of how to wear things together, and these ones are leading me to products and to spend more.

These are all things that draw me to the app, make me want to look for something on the app to buy, because there's a discount. You know, or an offer, so these are drawing me there. (Cards 13/14/15/17/18 - 'Leading me to browse for products and spend more')

**(Card 15 with 13/14: 'Leading me to browse for products and spend more')**

**INT4: (Card 15)** So, do these ones, do they come up when you go onto the app or do they send them to you when you've joined?

**V:** This is, either a pop up in an offers section, or a pop up when you shake your phone, or it could be within a news section or an inbox section, any part of the app, its just the idea that you're given these vouchers as a consumer on the app. Would you react positively towards that?

**INT4:** Yea, everyone loves a discount. I hate paying full price, so yea that's something that if it popped up, I'd go look in the store, cause its definitely like a persuading to look for products to purchase. Erm… yea a persuasive tool. I don't know whether its on its own, I mean that one makes me persuaded to go look on the website, but not necessarily purchase whereas this one actually persuades you to actively look for products.

**V:** Okay, so this one is about encouraging you to browse then. And to buy, or just to browse?

**INT4:** To buy as well yea.

**V:** So is it a bit like that one *(Looking to browse and possibly buy pile)*?

**INT4:** Yea, cause that's making me think, yea I'll look at that and possibly buy it.

**V:** So you're being persuaded to browse and buy. Great

***(Card 15 with 6/14 'Looking to browse and possibly buy')***

**INT5: (Card 15)** Yea I love that, I don't want to sound scrubbery but yea if there was an offer on, last week, I went into warehouse and the woman gave me a piece of paper saying if you take this to the till you get 25% off, so I was like 'definitely' it made me look and made me almost buy, but I would have bought something if it had fit me, its good when you get a bit of discount, it makes you feel better, because it makes you browse and buy, which would be this pile because if you've got an offer you don't really want to lose it do you, I think.

***(Card 15 with 7: 'Encouragement to browse and purchase')***

**INT6: (Card 15)** That category again. Vouchers I would say a voucher adds trust in the brand, its that customer service thing, like the brands kind of giving something back to you for like shopping with them so I think that's quite a nice thing, but yea, any kind of voucher online, if I get an email update that says, free next day delivery, or 20% off or something, Ill always go and have a look, so it always inspires and motivates me to shop. Not always purchase but I am open to it, so that's why I would put it in that category more than that one, cause I have purchased before with that.

***(Card 15 with 12/13/14 : 'Motivation to shop and purchase')***

**INT7: (Card 15)** This I'd put with these as well (Purchasing), for encouraging me to look through. If you have an offer, then you want to look through to see if there's something you want to buy while the offers still on to get it.

**V:** So it would make you want to browse the app for products, would it push you further to buying or just browsing?

**INT7:** Well it depends if I've browsed and then seen that, then it would push me to buy it, but if I've not browsed yet and id seen that, then Id want to browse. It would be a good incentive to buy, if you are not sure and then you see the promotion, then you'd definitely want to buy more.

**V:** So, try to imagine that you're sat on a train and you're on the app and it gave you a voucher. Do you immediately think Ill have a look at the products or do you think oh I'll have a look at products because if there's something there I might buy?

**INT7:** It would be more like if I had an app, Id probably only look through to browse. But if it had the 20% off then Id be like, Ill browse with the intention of buying now.

**V:** Where would you like to place this? Is this more buying or browsing?

**INT7:** Its more intentions to purchase.

Vouchers (15)would make me feel, actually, informed is a good one because you feel like you're not being ripped off as well. Yea you know they're not hiding anything from you, it's an obvious way to see they've got offers on, they're not making it difficult for you.

***(Card 15 with 9/10/11 : 'Encouraged to purchase).***

**INT8: (Card 15)** I like that a lot. I like vouchers, I love voucher. So this is just enticing me to purchase something. Erm it could be you know, with like, my age group and stuff, in the sense that a person who's graduated fom Uni, you like vouchers, it makes you think of the brand in a more positive light. I specifically go to shops where I get discount, specifically. It may not make much of a different perhaps if you know, an item is £10 and you get 20% off, you pay £8, so it doesn't make a massive difference, but it makes me come back to it more. It makes me see the brand in a more positive light.

**V:** Do you think it's along the lines of these then that its making you want to purchase, browse and increases you feelings towards that brand?

**INT8:** Yes yea

Vouchers, erm very pleased I love vouchers

***(Card 15 with 9/12/13: Purchase intentions/Browse/Brand positivity- Value)***

**INT9: (Card 15)** Yea I love voucher things, I would definitely, I'd be more inclined to buy with a discount, not necessarily because I wouldn't want it, but because its discounted I'd be more encouraged to buy anyway. Id be more encouraged because of these vouchers. I quite like it, it's the sort of thing hereby f it was from a shop I shop at all the time, I'd like it because it would be like yes, but if it was shop I didn't shop at, id have a look at it if it popped up, so it would probably change my perception a little bit because I'd think I could probably get more deals if I did it. But it probably wouldn't change my perception that much, just push me to look at that particular time. Its slightly different to others in that I'd be more encouraged to buy something I wouldn't want

because I'd got a discount on it, but I'd browse then buy but I might buy something I may not had bought unless I had it.

**V:** Well you could sort this as encouraging you to buy something you hadn't seen before, or in the browse and buy pile if you like?

**INT9:** Yes, browse and buy.

***(Card 15 with 7/8/12: 'Browse/Might purchase')***

**INT10: (Card 15)** Well, these are the kind of things that speak to me. I have no money so I have to use the money I do have, wisely. I have limited funds, so any funds I do have have to be used wisely, so vouchers I would say that Im very partial to, erm, yea they would make me, sometimes I don't know, like, yea they would. I think this H&M one, cheapens the brand actually, but there we go, that's context isn't it which you don't need to know about.

**V:** So general vouchers, being given these on the app, your quite partial. Does it affect your feelings towards the brand?

**INT10:** Yea it does affect my feelings towards the brand. In positive and in negative ways, truth be told. Positive way is that I can now afford that brand. It makes it more affordable so it means I'm more likely to buy into that brand, which means Im more likely to have favourable opinions towards the brand because of the promotional vouchers that they're offering, however it also makes me think well if they're offering vouchers then why do I want t be part of that brand because that suggests not very good things about them, suggests that they might be struggling, or suggests they might not be selling the products they're trying to sell, therefore maybe they're products and quality and fashionability, of their product isn't very god. So it gives me mixes opinions about it. It woiuld certainly encourage me to browse. Definitely, even if I thought it cheapened the brand, even if I initially thought it cheapened the brand, I would confirm or refute that, erm, through browsing of the products, because I would be able to evaluate the products, to evaluate whether I thought it had cheapened the brand or not, maybe if it's a brand I'm familiar, maybe the quality's gone down, maybe the fashionability has gone down, so it would encourage me to determine that from browsing the products. Even in the negative sense, it would encourage me to browse and if it had a positive reaction, like for example, if it was a brand that I couldn't simply afford and it was an aspirational brand, I don't know, say something like Burberry offering 20%, I wouldn't think they'd cheapen it, I'd think 'woohoo lets get on that' so in that sense it would encourage me to look more in depth on to the app.

**V:** Is this more about browsing then for you?

**INT10:** Well I suppose it goes with the promotional imagery, because if I'm going to browse and I do determine that it's a genuine offer, its not a plea for, 'quickly buy more products because were doing really badly', if it's a genuine offer for buying great products, then yea I would be more inclined to purchase this so. I suppose it goes with promotional imagery. That doesn't seem to make sense now, but it does. How I feel and think about them it does.

Vouchers (15). I feel confused by vouchers actually because I receive mix message by brands offering vouchers. In another case, a voucher is a very positive thing, so therefore I would be very pleased.

***(Card 15 with 8: 'Intentions to browse and to purchase')***

**INT11 (Card 15)** Yea I really think vouchers to your phone are a good idea. No ones ever going to complain about being given money off are they, and it its specific to you on your phone, then you feel like, if they put a 20% sale on, you wouldn't necessarily go, but because you're being sent the 20% off you're gonna be more likely to use it, because you feel that you're at an advantage then to other people. It's sort of an exclusive feeling rather than…

V: Does that change your perception of that brand?

INT11: it might make you feel a bit more included and cared for by then, but you have to be careful as well because depending on who you are, they might send you lots of money off codes,

you might find them a bit desperate, especially if its someone who's not known for being a value retailer, or is more high end. If it's a one off, you'd be ecstatic, but if it happens too often or if it's a known thing that they do discounts, its gonna change your opinion of them then. I would probably start looking at what they had, or if you have something in mind that you're already thinking of buying, you might just go buy it, but if you had something n mind, but hadn't looked at their product range then you would browse for a while and then perhaps buy it depending on if you find what you want really, but its more of an incentive to buy online, or through your phone, because I find that there can be a lot of guilt associated with it if you're purchasing and not actually in a shop because people do it without thinking sometimes, but when your offering the money off, in your own head, you justify it, because you think now that I've got money off I have to buy it, cause I wouldn't get the money off otherwise. So its good in the sense that it would make people shop, and I think not just browse but also actually buy.

***(Card 15: 'Browse and Purchase')***

**INT12 (Card 15)** Erm, this is like that one, the sale one, in that if I saw it, and it was an offer I was interested in, I'd use it. So

V: For what purpose?

INT12: Erm, to get money off. It would probably push me more to buy it. So say if there was a sale on things, you're more inclined to buy it than if its full price, so it would kind of, encourage me to look at that specific company and website rather than others that didn't have the vouchers. I think its similar to that (13) because Id only seek this out, if I had this voucher. So unless it was my favourite shop that I went in all the time.

***(Card 15: 'Purchase Intentions/Encourage to patronise the retailer')***

**INT13 (Card 15)** I think its good that they offer you them. I'd feel happy. I do like it, but then more often than not, with H&M unless it something that I'm thinking I'd need or like, I wont use them, I'd just click them off. It'd be a good reaction. I would probably have a look more into the app to see what I could get the money off on, to see if there was anything I'd be interested in buying.

**V:** Would it push you into feeling any purchase intentions?

**INT13:** With a small bit of intention I suppose.

***(Card 15: 'Browse and Purchase intentions')***

**INT14 (Card 15)** Yea, I like the idea, I think its good. Id definitely use the H&M one, it depend where I shop really, like I shop in H&M. Some places I wouldn't bother, because its too expensive even with 10% off, but I think 20% off at H&M is really good. Id feel happy. Id like the brand more, I think its good. You cant complain about an offer can you!?

**V:** Might you feel inspired, or like you want to view the products?

**INT14**: Id definitely go and use it, I'd probably go into H&M like now, and think oh I want to go and get something. This would be purchasing with H&M, I'm not sure about, it would yea, with H&M it would encourage me to purchase, but if it was 10% off at Topshop, then I wouldn't run into town, because I can just get my student discount anyway. Id probably be going to H&M anyway, so if I'm gonna get 10% then I might as well!

***(Card 15: 'Purchase intentions')***

**(INT15: Card 15)** I like these. I think it's really good, it's a good incentive to get me to go into the store, or to shop online. I think it would if I already had a product in mind I wanted to buy from them. But it wouldn't be an invitation to first browse and then choose, it would be more like if I was looking for something and I was thinking of getting it, and I saw a discount, then I might get it.

**V:** So this might confirm that you want to buy the product?

**INT15**: Yea.

**V:** So you already had the product in mind and then it might increase your intentions to purchase it?

For vouchers (15) I would feel persuaded. Erm pleased if it was what I wanted to buy and it was on offer, that would be great, but if it wasn't then that's fine.

***(INT15: 'Encouraged to purchase a product already wanted')***

**(INT16: Card 15)** This would definitely encourage me to shop online or in store if they were offering me an offer being a student and on a budget, id think oh 20% off, and it may actually, say if usually they don't have student discount, it would encourage me more to buy because I might think oh this is definitely something in this store hat Id want anyway, so now I'm going to go and get it because its 20% off, whereas I might not have bought that product unless it was 20% off. It would make me, say like, it was a cheaper retailer, or a trendy retailer like Topshop, it would definitely make me think, oh they're student friendly, I'm gonna go here because its more affordable towards me, but if I saw it on a luxury brand, I'd think, 'oh why are they offering me money off, I shouldn't be able to afford this product' so in that sense, it would be negative. Its more about promotion, that's more about looking for the information (9/10), this is more kind of, it's caught my attention which leads me to a purchase. It's more direct.

***(Card 15: 'Direct purchase intentions')***

**(INT17: Card 15)** Erm, I think, well that to me reflects well on the brand. You're encouraging the customers to use those apps so it makes you more likely to use them for other retailers. If you think this retailers giving out this kind of discount for people using their mobiles, then maybe other retailers are doing the same, so it might encourage me to use my mobile a bit more. Or it's also going to encourage me to buy because if I've got this vouchers, the next thing I'm going to do is look at what they're offering, whereas if they hadn't put this up, I probably wouldn't have been that interested.

**V:** So you would perhaps browse first and then think of buying?

**INT17**: yea.

***(Card 15: Purchase intentions/Encouraged to repatronise/Positive brand perception***

**(INT18: Card 15)** I'm very happy. I would be happy to get vouchers that, it would encourage me to buy and I would be more likely to use it in store and go in store and use it, erm, and that would then encourage me to go in and have a look around more than you know, more than just sort of gently browsing, that actually looking for something to buy so that I can use the voucher, so it would definitely encourage me to buy.

**V:** Do you feel anything towards the brand?

**INT18**: No not really, I just, like I suppose I would like them more because they're giving me a voucher and money off but it wouldn't really, it wouldn't change my buying habits towards them or anything just because one time they gave me a voucher. It might change it for a little while, so ill go to that shop because of that voucher, but after that I'd probably revert back to normal.

***(Card 15: 'Purchase Intentions')***

**(INT19: Card 15)** I think that would be a good way of getting people to continue to use the app. Erm, and if you could use it in store as well, then you're not limited to then, you know maybe if you've not got the time to do it online and you're already in the store, then you can just use it there. It gives you a bit of choice. I think its good as well as it's an incentive to maybe stay with that brand or to stay on that app and see what they've got available. It might encourage you to

look on the app more to see if they have any other offers available that they might offer you through the app. If you were given a voucher I think it would definitely encourage you to look and then buy something so that you make the use of the discount that you've been given.

**V:** So this might increase your purchase intentions then?

**INT19**: Yes

***(Card 15: 'App Repatronage/Brand repatronage/Purchase Intentions')***

**(INT20: Card 15)** I think they're really good, I think it's a reward for being loyal to them, to retailers. It's quite good, they keep people coming back. With Topshop you get your student discount and if I had a choice between buying two similar things, then I would buy from Topshop because I get a discount. I think it's quite good, its goodwill isn't it, it keeps people coming back so I think that's quite good. I guess its information if they're telling you about it, because it's nothing really to do with inspiration. And then it would probably push me, if id maybe seen something in the shop and I was undecided as to whether to buy it, and they were like its 20% off on this, then I'd probably just get it. It would encourage my final purchasing. I'd browse for products too yea. Erm, if its something that you get after having a certain number of points then id feel more loyal, but if it was just this shop is having a discount shop then I wouldn't; if everyone can get it. I wouldn't say it was really about that as much, I'd say it was more about sales and purchasing.

***(Card 15: 'Product Browsing/Encouraging final purchase')***

Card 16 - Incentives

**INT1: (Card 16)** Erm, be given offers and promotions to inspire you to buy…

**V:** These are all buying incentives. The brand giving you incentives to possibly purchase. These are two examples that I've got.

**INT1:** Right, erm, well again, if there's an incentive I'm normally naïve to be pulled in, if there's offers or money off, erm particularly like I said if it's something that you've already accessed and its brands you already like, if there's an incentive there, then I'm normally pulled in by it. Erm… hmmm. I'm not really sure about the features that promote buying accessories to wear with your outfits.

**V:** Hmm. That example is showing outfits with a few different accessories down the side as incentives to purchase more to make full outfits. Just an example of what an incentive could be.

**INT1:** Well maybe okay then, but just not as much as encouraging to buy. It's kind of like that little step down cause again its just here's what we think you should pop with your outfits, but there's not too much of a personalised thing there. Things like this, that are aimed at you (Card 12), I particularly like, but something like this that is just a general thing, yea maybe I'm not that fussed about that, thinking about it, maybe that one, as its not as personal as having something like this, or having the choice of seeing what to wear with it (Card 12), its just being given to you so.

Erm, these ones personally aren't things that I would use or have erm… *(Points at 'Neutral' pile 4/6/16)*

**V:** Would use to do what?

**INT1:** Would use to browse the brand, or encourage me to buy things but at the same time, its something that if I had five or ten minutes spare, I'd perhaps, with a little bit of boredom, may go with it more than I would usually.

**V:** So maybe they're something you'd waste your time on?

**INT1:** Yea, almost, they're a little bit unnecessary for me personally, erm, but again… there's a possibility that if nothing else was there to help me, in trying to aid me buy something, then I would go for that, but its not my first choice.

***(Card 16 with 4/6/14: 'Neutral')***

**INT2: (Card 16)** Erm, incentives to buy, now these, again this ones very similar to the first one, erm, and this one's more product based, that's 'wear with' isn't it , essentially, (Pull and bear image) but its there in front of you, you don't get the choice to click on and be, you know I wonder what to wear it with, its there ready for you. Erm, yea. So I guess I would just, with that one (Warehouse image) I would click on it, because its advertising something, but you're not there yet, you're like, 20% off with Grazia, shop 'New in' so you have to press shop 'new in' to get to the products, whereas this, they've got them there and then, Id have a look at them if I liked them then yea I might click on them but. Erm, I'm gonna say with that, again, that like, tempting to browse.

That one is being tempted to browse, erm definitely its more than just browsing that, that is them oh look what we've got. So definitely tempted to browse. Temptation, something like that.

You see, these here, 25% off Grazia, to me that's a voucher, so yes its an incentive but also a voucher so I'm interested

***(Card 16 with 3/13/14/15: 'Tempted to browse')***

**(INT3: Card 16)** So incentives to buy. That one, its definitely with this group in here, so the style advice of how to put things together, and complete looks. I'm gonna put that one in that one.

V: So this is very much sort of pushing you to look for more products that you could style together, and then maybe things like these that are incentives to buy, that make you want to spend more money?

**(Card 16 with 6/8/12: 'Encourage to buy more products')**

**INT4: (Card 16)** Incentives to buy. Yea see that makes me like want to look on the different bits of the outfit. And then yea it kind of gives you a bit of inspiration. Erm, again it is like as it says, incentives to buy, so again it makes you wanna like click on and look at it with the view to maybe purchase. Erm, and then again with the offers and things, its like oh yea, that's another reason to look as well.

**V:** So you're saying this one is the same again, its encouraging you to browse and then possibly to buy as well?

**INT4:** Yea, yea. I feel like it's along the same lines as them.

***(Card 16 with 6/14/15: 'Looking to browse and buy')***

**INT5: (Card 16)** If there was an offer, Id look further but then if it's a bit more of a, if you buy this and you get this, and this or if you buy this and it might not necessarily want some of it, so then that might put me off a little bit, but in terms of, it would make me browse definitely, because it would make me have a little look at what's on offer, and what I could get so that'd definitely encourage me to browse.

***(Card 16 with 2/6/8/12/14 : 'Encouragement to browse')***

**INT6: (Card 16)** Right, incentives. Yea incentives, again, its something that would definitely motivate me to shop, not always purchase. It would to a certain extent, erm, but it would definitely like seeing something like this where outfits are paired together or collections would definitely kind of, or vouchers as weve spoken about it would definitely motivate me to shop throughout it, but there might be something I don't like, so yea Ill put it in here, so more a motivation to shop.

***(Card 16 with 5/6/8: 'Motivation to shop and confidence')***

**INT7: (Card 16)** Yea, I wouldn't. I don't know. If it was like I've already bought something, or something was already in my basket, and they were saying, you know here's another promotion, get a scarf or whatever, then I wouldn't do it, because I feel like they're trying to get more and more money off you. But if I saw it before I looked round, then like this side of it would be similar to that but this side I would put more in, you know with giving you options. I just don't like it when they have the outfit out there for you cause that's when everybody starts dressing the same. Like a Topshop mannequin, I just hate it.

**V:** Okay perhaps try to imagine this image isn't here then. Try to imagine that it's that brand giving you different types of incentive to get you to start buying. Are you drawn in?

**INT7:** Yea I am. Id say that would be more encourage me to look through and see what it's got to offer.

**V:** So it's more of a browsing thing?

**INT7:** Yea Id put that with these ones here.

Incentives to buy (16), id feel, erm, yea interested

***(Card 16 with 7/12/13 : 'Encouraged to browse')***

**INT8: (Card 16)** I've seen these before, but I never really entice me to go look further. I think it's a good idea, but personally for me, I always found that these were quite random, and they were

retailers Id never use so they were products I wouldn't particularly find useful for my needs really. Erm, it wouldn't really entice me to read it, and to sort of go and browse and purchase for anything. So I'm a bit indifferent to it to be honest, it's a good idea but for me I wouldn't use it.

**V:** How about things like the brand styling images with accessories?

**INT8:** I do like this a lot, I do.

**V:** How would you react towards it?

**INT8:** I think the two images are different. In terms of being shown what to wear with it, it does entice me to sort of actually browse more and to look if its say if it's a different brand, to go on the brand to look for that brand, or that accessory that would go with that jacket, but on the other side, any of these kind of, if you pick up a magazine and you get all of these offers, like 25% at this hairdresser or restaurant, I feel indifferent towards it. I do like the right image, it would entice me to browse, but then the left image, if you have promotions, cross promotions, Im not really, just in practice it hasn't really occurred to me to go on it. I remember when you buy a magazine and you get 25% off this in there, it's usually like a body lotion, I never use it. I'm not sure to do with this.

**V:** Okay, well overall so incentives overall, do you think they might be similar to these ones, in that if they catch your interest you would use them?

**INT8:** Yes, if its something that is useful to me and that I need yea, otherwise no.

Incentives to buy (16), it's a bit split. I'm a bit frustrated with the left images, where you read promotions, it doesn't apply to me so its unpersonalised. The right image I feel very encouraged to go on the retailer site and browse for more info

***(Card 16 with 4/6: 'Would only use if it caught my interest)***

**INT9: (Card 16)** Erm, well its quite similar, I do like discounty things. Yea, I do sometimes take everything with a pinch of salt because if you get given a discount, its like why have I got it, so these sort of things, they look, I don't see how this ones like a discount, being given a promotion unless its just an outfit?

**V:** The idea with that one is that they are incentivising you to buy more products.

**INT9:** Oh okay. I think that's a little bit too much. I liked that one, with the style advice (12), that's what, is addresses what I was looking at, but I think this is too, not necessarily messy, but if I want that top, I cant really see it really well because it covered with a jacket or a scarf. It's more awkward. If it was separate, that would be better, it would be nice to see more of an outfit. But underneath, you can't really see very well, so I probably wouldn't follow it through as much. This image (Warehouse), I see all the promotions but it also looks like there are too many different ones, and just confusing what they're actually offering you. Like there's 20% off and that's 25%, but its, they're too very similar in that they are all 20, its too much separate information. Yea, I do like offers but I don't think this is the best way to do it for me, its not. Its like, blasting you with too much information rather than, that's like a 25% off, so then I see the deal and I go into it, rather than this is, its not confusing what they're trying to get at here, but its not as clear and obvious, its too much information.

**V:** So you seem more negative towards this?

**INT9:** Yea, it might encourage me to browse, it probably would if I liked one of the actual things. Definitely more of an encouragement to browse than buy I don't know, the way it's done doesn't catch my interest. I would look at it as an interest and then potentially move on. I might browse it then maybe, but not necessarily. I might put it in a new pile that is just about browsing. Id go onto it, if I was interested in something I'd browse it, but otherwise it's too much information. I might look at it, that in my opinion is more obvious (15) but this I might look at and think there was too much information, but I might stay and look.

***(Card 16: 'Browse')***

**INT10: (Card 16)** Well, see you have put impact on me there by saying incentives to buy, as that makes me feel like if I was drawn in by these, id be some sort of sap. But I think really, I am drawn in by them, so I think they would encourage me to buy. I feel incentivised. I'd have a look to see if there was anything I wanted to buy, to browse and purchase.

**V:** In that case, do you think you could sort it with those? (15/8)

**INT10:** Yea

Incentives to buy (16) erm, I feel encouraged to buy. Moderately.

***(Card 16 with 8/15: 'Intentions to browse and to purchase')***

**INT11 (Card 16)** Erm, again with the vouchers I think its good to have them, because even if there's none there that you're gonna use, people are more inclined to look through them and see if there are any they're gonna use. Ad the longer you're on the app, the longer you are likely to stay on it as well arn't you?! And as well I think that, promoting accessories, like that one before (12), like it might encourage you to buy the rest of the outfit or one or two more pieces, I just think these are really different from each other. It might push me to browse and purchase, Ill put it with vouchers, because with money off, its gonna lead you onto these other websites, or back onto here, you will continually keep looking, its gonna keep you interested and even if you don't buy this time, you might buy next time or whatever, so again I would browse and buy.

Incentives to buy (16) these kind of annoy me to be honest, they annoy me when they bombard you with lots of info you didn't want. Like too much advertising and offers and stuff.

***(Card 16 with 15: 'Browse and Purchase')***

**INT12 (Card 16)** Its kind of like the trend information, but its kind of similar to the offers, but then similar to trend information. Like giving you additional pushes to try and buy, erm, I don't know, its just more little incentives to make you buy it.

V: Do you think these incentives who intrigue you more to browse, or push you more to purchase intentions?

INT12: I thin probably just more browsing because they're not actually things I'd specifically want, they're just suggesting to me that I want them, so I haven't yet decided if I want them. Its like adding things in that I might not want, but I haven't decided yet.

***(Card 16 with 8/14: 'Intrigued to browse')***

**INT13 (Card 16)** Slightly pushed I feel, to buy more. Like forced almost.

**V:** Is it, do you have any feelings yourself of well Id like to buy more because of these, or is it more of negative feeling of being pushes?

**INT13:** Yea. Cause I don't really shop for an outfit, it's a problem I do have. I just buy one piece. So yea, I never really look at accessories, and if anything said this goes with this, Id just click it off, or have a browse like that one (12). Yea I'd probably browse to see if anything went with the outfits that I liked.

***(Card 16 with 12: 'Glance to browse products')***

**INT14 (Card 16)** Erm, yea, I like them. Id probably put this in the, in this browsing pile. Just as a, I wouldn't necessarily go and… I think this goes with those, and I think that's separate, (7) because that doesn't encourage me to browse, that is just browsing really.

***(Card 16 with 3/12/13/14: 'Product Browsing')***

**(INT15: Card 16)** Erm, for the ones with the discounts, it's the same way I feel about the voucher, I would use it if I had something in mind I wanted to buy from that place. I think this one with the clothing being styled together, its just nice to look at, I guess it might make me want to get something but it wouldn't really work that well I don't think. I wouldn't browse but I might think oh I do want that, but it wouldn't make me go and get it.

**V:** So it might give you inspiration towards product then?

**INT15**: Yes I guess so. I wish I could split this in half and put that one with vouchers and this one with that one (8). To give me inspiration. But no this is just inspiration really. But overall incentives, in general, I think it would be a push to buy I guess.

***(Card 16 with 15: 'Encouraged to purchase a product already wanted')***

**(INT16: Card 16)** I think this kind of thing would definitely encourage me to, especially with this, with the outfits, add-ons, very, or like the sale, maybe if I've gone to buy the product then suddenly I see a sale, I might think oh ill have a look at the sale before I leave. See if there's anything else that's a bargain. Like with nails inc. if id come on the website to look at clothes and there was something completely different, I might be like oh I might buy a nail varnish like an add-on purchase that wasn't necessarily relevant to what I wanted, but they'd distract me away from it.

***(Card 16: 'Browsing/Encourage add ons purchase')***

**(INT17: Card 16)** So they're trying to push sales basically in their own way? Well its something that I'm interested in, if I can get a bargain or something, like im quite influenced by things like that, so if they're going to offer me discount, that's going to encourage me, if they're going to show me an outfit, that's going to encourage me, so for me, that kind of works. Something realistic, you know what I mean, rather than something like that that's like a magazine of a model (3), something realistic where I can be like, yea I can wear that, and if they're offering me money off it means I can afford that. It's more likely to lead to an actual; purchase. It makes me feel, in terms of the brand, it's positive. But it does give a completely different impression than that one does, because that ones not trying to be anything else (8), its not trying to make you buy, it expects the customer to look, not have to be forced to look, you know, whereas this a different customer basically isn't it. I think it goes with that one.

***(Card 16 with 15: Purchase intentions/Encouraged to repatronise/Positive brand perception***

**(INT18: Card 16)** The promotions and stuff, they would probably give me more of an incentive to buy, erm, I'm not so sure about them laying out all of the outfits though, cause I'm not, I don't really go on to buy a whole outfit, I will go on and buy something that will work within what I've already got. 'Cause otherwise its just spending loads of money and I'd rather get something that would work already rather than loads of pieces that would work together but not really with anything else. I suppose if I thought about it then it would be a little bit annoying that they're basically trying to get more money off me, but just looking at it, it's just kind of normal, what normal brands do, they'll always give you loads of incentives so I don't think it would change the way I looked at them at all. I think with the promotions, I would look into it, click on it and see if I could find out more about it. Erm, and that might lead to me buying, the outfits being laid out, I might look through them but it's not likely that it would lead me to buy anything.

***(Card 16: 'Look out of curiosity and interest')***

**(INT19: Card 16)** Erm I think it's a good idea because if people weren't necessarily gonna buy anything of the site then they'd be more likely to if there was a discount or a sale or any sort of reason to buy something new that was a good deal.

**V:** Do you feel that your purchase intentions are increased with things like this then?

**INT19**: Yea. Erm, I think maybe if they're styling it with everything, it shows that, maybe they need you to buy something, it may be a bit, like some brands wouldn't really ever give these sort of sale discounts because they don't need to, so maybe that's…

**V:** So do you feel it's a bit desperate then?

**INT19**: if it was pages and pages of like, look at all of our discounts and please shop here.

**V:** Do you think it's a bit of a put off then?

**INT19**: Not really, I'd take advantage of it. Id be happy to get the incentives. Id say it was about purchase intentions but then if they're gonna style it with a list of add on items, then that would be them trying to guide you in the way that they think the outfit should work. It would be guidance, depending on the content.

***(Card 16: 'Possible Guidance/Purchase intentions')***

**(INT20: Card 16)** You're definitely aware of them and you think you're not affected by them but you definitely are. I think, like when you show the items together, I think that's a really good way of doing it because it acts as a bit of inspiration as well, and you don't necessarily assume that that's what they're doing until you end up buying them. The same thing with the discounts they're really good, but they're more obvious so you know what you're getting. Incentives to buy are important. I think its similar to the one before, it would encourage purchasing if I was undecided about a particular thing but at the same time if I saw there was some sort of event on I would [probably have a look anyway. Sometimes you can think it's a bit cheeky, not cheeky, but they're really trying to push it and so you're kind of like tricked into buying things you don't need, but at the same time you are aware of it so it's not really their fault.

***(Card 16 with 15: 'Product Browsing/Encouraging final purchase')***

Card 17 – Rewards Schemes

**INT1: (Card 17)** Be given rewards for using the mobile app or being a loyal consumer. I like the idea of this. I like the idea that if its something, a brand that you use quite a lot, so you should be rewarded, because people should realise that it is a brand that you love, ermm. I like the idea for offers and promotions, as again its an incentive to use the brand even more, erm its kind of a win win situation, you're getting an offer for, to use on the brand, at the same time they're application or there promotions are being used even more, because you want even more offers and promotions. Erm, but no I like this one. This would definitely encourage me to buy.

Okay and the last one, these would basically encourage me to definitely buy from the brand. Erm, they have…

**INT1:** *(Looking over 'Purchase Encouragement' pile (9/10/13/15/17).* Okay and the last one, these would basically encourage me to definitely buy from the brand. Erm, they have…

**V:** So these things you'd use in order to aid your purchasing experience?

**INT1:** Yes, these are the things that would take me that one step closer to actually buying a product from an app, purely because they offer me loads of information, erm in how I like to see things. They're very cleanly cut, at the same time they add that personal edge that I like from the previous group, in that they are sending me emails, erm, that are going directly to my email address (Card 13), they're offering me promotions (Card 15), they're offering me incentives to buy with a brand (Card 17), so yes, they're sort of, taken the two previous groups and kind of melded them together in there's a lot of personal stuff there being emailed, but then at the same time there's a lot of specifics here, in informing me specifically about the item I might want to buy, as I don't buy without knowing everything I could about an item. So that's like the step before buying.

***(Card 17 with 9/10/13/15: 'Purchasing Encouragement')***

**INT2: (Card 17)** Reward schemes. I think I'd wanna shake the phone just to see what it does, just for entertainment value. Its one of those things, its like that H&M 20% off, you know you've got it, so you might as well go in-store, for me I'd go in store and have a look. Maybe go on the app and see if there's anything I could keep in mind for when I go in store, but really, it doesn't drive me there, there and then to have a look at products, just keeping it in mind that if I do see something I like, I have this voucher. Unless it had like an expiry date on it, where it said 24 hours after shaking the app receiving the discount, and then in that case I probably would go and see. So again, its that being, almost being forced, to use the promotion, because H&M, I know because it says it, but in general if it was a retailer that I often shopped with, then its not like, its not a wasted purchase, because I always shop with them, what's the different with being forced into buying this product now, than it is waiting for 2 weeks and buying it for more expensive? Whereas if it was more like a brand in Selfridges, or you know what I mean, somewhere you don't really shop, you could probably think, well I won't buy it just for the sake of having 20% off because I don't usually shop with them anyway and its not, you know what I mean. But with this, I guess I would have a look at the offer, I'd want to now what the offer was, or the promotion was, but then I'd keep it in mind, store it in my memory kind of thing but I wouldn't do anything more with it on the app.

**V:** So its something you'd look at and keep in mind and possibly use at that store, so where do you want to pile it?

**INT2:** That's definitely one by itself I think.

**V:** Are you saying this would push you to shop in store? Or is it something to make you start browsing the app?

**INT2:** No. Depending what the offer was.

**V:** Do you like the idea that as an app user youre given these loyalty schemes.

**INT2:** Yea but I think its just like, if you're driven enough you can go online and download a voucher from voucher codes. Its just one of those, it doesn't surprise me that they do it, its nice that they do, but I feel like the kind of retailer who does this would do so many other vouchers anyway so that if you do miss this opportunity you can go and get another voucher soon anyway. Erm, but it would make me have a look at some products at some point, knowing that I had discount but I cant say whether that was on an app or in-store. So it would drive me to browse, but I don't know which channel. It could be online, you know what I mean? So I'm not sure about that one, I'm gonna keep that one on its own.

These, offers and promotions, I definitely like the idea of it and I definitely would click on it or shake it or do whatever to see the promotions, I just don't know how to place it in terms of other groups. I think it would probably encourage me to buy but not necessarily on the app. Yea I would group that as encourage me to purchase

***(Card 17: 'Browse other channels')***

**(INT3: Card 17)** Reward schemes. Erm, I think that this is probably with these you know, its gonna lead me to go to the app, lead me to, you know, spend because I've got vouchers and reward schemes, so it's gonna make me look for products to buy something, whereas this ones giving me advice and style information to make me buy multiple purchase, whereas these are just trying to get me online, so I can get the 20% off, ill just find a top.

These are all things that draw me to the app, make me want to look for something on the app to buy, because there's a discount. You know, or an offer, so these are drawing me there. (Cards 13/14/15/17/18 - 'Leading me to browse for products and spend more')

**(Card 17 with 12/14/15 'Leading me to browse for products and spend more')**

**INT4: (Card 17)** Erm, see this ones slightly different in the way that its like, making me go back and being a loyal customer, so it is an incentive to buy but its more to try to keep you going back as well, keep you a regular customer. So that Id kind of be like a bit similar to those, in the way that it makes me, making you want to look and buy, erm, but its kind of got the added thing of making you come back as well and be loyal to the brand and keep using the app rather than it just being a one off novelty kind of thing.

**V:** So how do you think you'd react to that, them trying to keep you loyal to that brand?

**INT4:** Erm, if I liked the app, and as it's not just the app that would be involved with that, it would be the service that they offer. But it would make me go back and keep using it. So it's more kind of like retaining the customer. And more like a loyal customer.

**V:** So it would make you feel more loyal to that brand?

**INT4:** Yea and again it would possibly persuade me to look and buy the products.

**V:** Would you like to pile it due to the fact that it's retaining you and keeping you loyal?

**INT4:** Yea can I place it on its own, but near that? *(Near looking to browse and purchase pile)*

***(Card 17: 'Building brand loyalty')***

**INT5: (Card 17)** Yea that would encourage me to buy because if you're a loyal, if you get a bit of an offer, or you get, like I always go on H&M and things like that, and if they said 'oh if you buy in the next 30 days, you'll get this off' or you know, Id be more likely to browse and buy if I was a loyal customer. If there were offers and promotions, so a bit of both for that one.

***(Card 17 with 7/15 : 'Encouragement to browse and purchase')***

**INT6: (Card 17)** Rewards. Again I'd put it in there, motivation and purchase.

**V:** So you like the idea of getting these rewards?

**INT6:** Yea it's a really good thing. It makes me want to use the brand quite a lot, like with H&M for example, they often send me emails for 10% or 25% off, and I sign up to their magazine for when the new collections are coming out, and in that I always get a voucher which makes me want to shop with them more. So yea, it'd go in motivation to shop and purchase.

***(Card 17 with 12/13/14/15 : 'Motivation to shop and purchase')***

**INT7: (Card 17)** This is good for people who would use it a lot. That would be more encouraging to go on the app more. Rather than buying or browsing, you have to have already browsed or bought to have that, so this would just be making you come back, like use the app more.

**V:** So how do you feel towards a brand who does stuff like this?

**INT7:** I think its good to reward you customers. Cause usually they always reward new customers don't they, so I think its definitely good, if you buy a lot off there and they recognise that and they give you an offer because you've bought a lot, then that's a good way to treat customers, so if you knew you can get that kind of stuff, you'd definitely want to buy from it more.

**V:** So it would encourage you to buy again, so repurchase?

**INT7:** Yea if you knew on the app you could get a promotion, like obviously if you buy from the store you don't get any recognition do you, so it'd maybe encourage you to buy more from the app than the store.

**V:** Okay, well if you like, if that would be your reaction then feel free to pile it as that, as sort of an encouragement to shop on the app more.

**INT7:** Yea I think that would be a different, that's encouragement to go onto the app isn't it.

Reward schemes, (17) erm, same again, happy, excited.

***(Card 17: ' Encouragement to go back onto the app')***

**INT8: (Card 17)** What's this, shaking your phone for promotions? (Laughs) I love it, its like the vouchers, it makes me come back for it, and shop for things when I know I have a voucher. It might be my age group, that I love voucher, they're the best thing ever.

**V:** So this would make you come back to the app then. To purchase, or to browse?

**INT8:** Yes, it would also be purchase

**V:** Would it could as far as increasing feelings towards the brand.

**INT8:** Yes, it would definitely be there.

Reward schemes (17), also very excited and happy.

***(Card 17 with 9/12/13/15: Purchase intentions/Browse/Brand positivity- Value)***

**INT9: (Card 17)** Erm, I suppose Id feel similar to that one, in that its quite, it would then make me, I might download the app to get the discounts and then I would be inclined to browse because its quite obvious really what it is, so I might do it like that one in that I might, it would encourage me to do the browsing. I would like it, if it was a brand I didn't shop at, and I realised there was a reward, I would download the app to then browse which I wouldn't have done anyway and then be inclined to purchase something. But if it was a shop I did shop at, I'd be like yea I've got a deal, but I would have purchase it maybe anyway. I'd probably download the app, and then Id be inclined to browse once Id got it. So it'd be for browsing. That doesn't, its not too clear because it hasn't got massive like 20% discount, but its not too unclear. It would encourage me to browse potentially.

***(Card 17 with 16: 'Browse')***

**INT10: (Card 17)** Okay, that's really good, I like this, I like to feel special. And I am loyal to a lot of fashion brands and actually I don't feel like they reward my loyalty. I can't think of one instance where I've felt like I've been rewarded for my loyalty. And, I think it's important. I think it would make me feel wanted, like the brand wants me and therefore I'd want the brand more. So yea Id be more likely to interact with their brand more if they offered reward schemes. I'd be more likely to, just interact with them, on lots of levels whether that's through their products or reading all of their promotional material, I just think it would really enhance the relationship between myself and the brand.

**V:** It would change your opinion on that brand and enhance your relationship. Would it lead to any purchase intentions or browsing?

**INT10:** yea I think it would lead to browsing and purchase intentions because, not through the fact that I would like that brand more or whatever, but purely because its on the top of my mind, if I'm thinking I want a new dress, well I think where can I get a new dress from. If I know that a brand does really good dresses and that I've interacted with that brand most recently, then that's going to be on top of my mind so that'll be the first place that I go to. Sp just by chance really, then because it's the first place I'm going to, the probabilities would say that Id be more likely to buy from there. I'd most certainly browse their products so it would increase my intentions to browse in that way, and if I'm more likely to browse then I'm probably more likely to purchase.

Reward schemes (17) I like to think they're rewarding my loyalty so this makes me feel excited. I feel really excited about this.

***(Card 17: 'Enhancement of the Brand/ Browse and Purchase')***

**INT11 (Card 17)** So, rewards, erm, that's a good thing, always I think. I think that's a good thing, as well, same as these, you might not necessarily use it, but knowing you have the option to use it and perhaps going and browsing as a result of being given this special offer, again because its specific to you as well, it's a bit more exclusive than giving everyone a discount. It would probably make you feel a bit more likely to be more loyal to that brand I think because if it feels like they are being nice to you and rewarding you loyalty, you'll feel inclined to be more loyal I suppose and as well, I have a boots card and I work in boots but I would always choose to go there than anywhere else because you feel like you're getting something back, getting your points back when you buy, so it's the same if you're gonna get rewarded every time you use this retailer, you're more likely to use them than all different ones. I think it could be something different, these here offer promotions and things, Id do the same as what these do, but it goes further because its specific to you and when you buy things, they give you more back, its got that brand loyalty aspect to it as well so…

The rewards (17) makes me feel encouraged maybe, and a tiny bit excited if you thought you were gonna get something from it.

***(Card 17: 'Brand Loyalty')***

**INT12 (Card 17)** I'm always a bit apprehensive about these because sometimes they tell you you're gonna receive offers but then they're always a bit naff, so, I don't know. You usually only get these if you have the card, so I'm always very sceptical about getting them because obviously hidden costs and things. So I think I personally wouldn't use them, it would make me want to use them, but I wouldn't just in case there were hidden things behind it. Like when you have a store card and you receive interest and things, so Id rather just keep it straight forward. If there were no costs, as long as they didn't send you updates all the time though, like I have a trend app that updates every five seconds and its irritating, so if it was just when you chose to go on here that would be fine, but if it was sending you updates and emails each week, that would get annoying. So when you chose to use the app, it would give you offers and promotions then rather than hammering your inbox with them. I think it would be very mainstream high street, as I think they're the only companies that could offer them, so it would suggest to me that they're a big corporation. I wouldn't imagine it to be a small company; I would think it would be the kind of H&M's, Topshops, mainstream brands. It wouldn't be anything quirky, it would just be mainstream high street. Its just corporate advertising, I wouldn't really judge them for it, I would

just think they're doing their job. I'd feel positive, and I'd probably try it out, but if it got annoying I'd delete it. If it as a useful one, if I tried it and then found use for it then I'd keep it, but if it was constant badgering then I wouldn't.

***(Card 17: 'Would try it once')***

**INT13 (Card 17)** I'm only really getting onto online shopping and things because I like being able to go into shops and I like shopping. But I suppose yea, if I used it more on a regular basis, it would be good to have rewards. It would make me feel special. I'd feel a little bit, that it was more personal than just one service for everybody. I'd probably return to it, on a more regular basis, to that brand. Its kind of like that one (15), it encourages me to have a look I think. Yea, it probably does increase my purchase intentions.

***(Card 17 with 15: 'Browse and Purchase intentions')***

**INT14 (Card 17)** Yea, I think that's good. If you're gonna have the app, then you're choosing to follow them aren't you really, so its nice to get a reward. It would probably confirm my perception of the brand, depending on say if it was H&M and they gave you offers and promotions, I'd be like "oh yea, H&M doing what they do", it wouldn't change my perception, it would just make me, happier I guess. Id be more likely to buy I guess, I think it would probably go with this one (15).

***(Card 17 with 15: 'Purchase intentions')***

**(INT15: Card 17)** Erm, I wouldn't sign up to these things, I don't because I think it's just too much. And although I'm tempted, I never actually go for it, because you have to save money as a student, so. I think it would be good if you were really loyal to the brand and you always love what they have and its great to have discount, but I don't think I like any brand that much that I would actually sign up to it.

**V:** So you don't think anything like this would make you loyal to a brand then?

**INT15**: No, no. It wouldn't do anything for me.

***(Card 17: 'No Interest')***

**(INT16: Card 17)** Erm, yea this would definitely lead me repatronage I think. By using the app, say if Id seen a product online or on an app, if I got loyalty and rewards for doing it through the app, id probably information seek the product online or go in store and then purchase it through my app purely because I knew I was getting special promotions or offers for it. It would make me feel more positively towards the brand, erm that they were concerned with their consumers, erm they were reaching out for them in the recession, with loyalty, erm but other than that.

**V:** Do you think it would make you feel more loyal?

**INT16**: It would if I was collecting rewards, but if it was random promotions, I think Id just got to whichever retailer was offering me the best deal.

**V:** So this is about, you would feel like that you wanted to repatronise that site again or buy from the app rather than any other channel due to the reward?

**INT16**: Yep

(Card 17: App repatronage/App Purchases)

**(INT17: Card 17)** So yea the same as that, it encourages me to use it. To come back to the retailer.

**V:** So this might encourage you to repatronise this retailer? Do you think it goes any further than that?

**INT17**: Yea, to come back sort of thing. The customers are obviously important to them, so it makes me feel positive towards the brand, they obviously care about customer after care, its like, they're giving you something after you've bought from them, whereas that, I might get the discount, use it and then not go back to that retailer until I got another discount, whereas this, its like, you're gonna go onto the website just to see if you can get something, and then the more you use it, the more you're probably gonna like that brand anyway, and even if you don't get discount, you're probably gonna spend on it. It just encourages you to be a bit more loyal I think. Well, it depends what promotion they bring up, they're gonna bring up, I don't know, it depends what they bring up but yea it could lead to me browsing something, if I'm interested in it.

(Card 17: 'Brand loyalty/App Loyalty/Repatronage')

**(INT18: Card 17)** I think it's clever, its kind of fun cause, its sort of like a lucky dip, you're not too sure what voucher you're gonna get, so its like you shake it and you wait to see what you're gonna get. So they are good, I would probably use it to see what I would get. If it was something that I didn't really want than I would ignore it but if it was something really useful then I would use it and probably go buy something with it.

**V:** How do you feel towards rewards in general?

**INT18**: Erm, I think its nice, its nice to sort of, it feels like they value you, so they want to give you stuff back for shopping with them, which is quite nice.

**V:** Would that alter your brand perceptions?

**INT18**: A little bit yea, it means that they want me to keep spending there obviously, but they'll help me so that it doesn't cost as much. I'd give it a go, probably use it. Use the app yea.

**V:** Would you use the app more so?

**INT18**: Probably yes.

**V:** Do you think then that this might lead you to reuse the app because you know theres these rewards?

**INT18**: Yea, yea. Making me come back

**V:** Would it lead you back to that brand?

**INT18**: Erm, not necessarily. I think because they're giving you rewards and giving you promotions, I think that that would be what would lead me back to them, rather than I would, like if they gave me a promotion and I really like their stuff then yes it could make me go back without a promotion, but I'm more likely to just keep using promotions, just so its cheaper.

The reward schemes (17) I would feel very pleased and encouraged as well, to re-use the app and to buy.

***(Card 17: 'App repatronage')***

**(INT19: Card 17)** Again like the other one, I think it's useful because you might not be inclined to use it again, you might use a different one if they're not gonna offer you anything to keep using that particular one. It might make you more inclined to look at the app and see what's available, especially if you're gonna get special deals or offers for being, for buying things there a lot, which you wouldn't get if you were in store buying things from that place. You might then move on to using mobile instead of going into store, if you got incentives for being a loyal consumer. They wouldn't know you were loyal in-store. I think if you were given an offer or a promotion, if you've been a loyal consumer then you'd be more likely to buy something else as well, so id say that it would go with this one (15).

**(*Card 17 with 15: 'App Repatronage/Brand repatronage/Purchase Intentions')***

**(INT20: Card 17)** I think those are good because it's a step up from vouchers and things because it's something you've done, you know, its personalised to you. You kind of feel that you've earned

it in a way, like oh well I've spent so and so much and I always go there, so you feel you're getting something back from them which is good. I think, because of that, they're gonna keep going back because once they've had their reward they're gonna start saving for their next one, so it's good for keeping people on. I'd go back, its kind of goodwill isn't it, after a certain amount of time, they should give something back to you.

**V:** So you think your loyalty might be increased by something like this?

**INT20**: Yea it is. It definitely would encourage browsing and purchasing I think but the main thing with that is brand loyalty.

***(Card 17: 'Brand Loyalty')***

Card 18 - Discounts

**INT1: (Card 18)** Erm, view sale item pages that show discounted items for purchase. Erm, yea although I'm not really big on buying online, the other thing I'm not big on is buying sale items online, because from working in retail you do find that sale items generally are sale for a reason. So it's not really something that would encourage me to buy. It something that I might be interested in having a quick look through it to change my mind perhaps,

**V:** Okay

**INT1:** but I just don't think it would do. I like the idea of there being a separate sale section, and being able to view sale items separately from full price items, if that's specifically what you were looking at, erm, or what you'd gone online for, or on your app for, but for me, not really that fussed.

**V:** Okay, so you mentioned that this might make you possibly have a quick look. So possibly that could be a new pile? Whereby possibly, its something that you'd be interested to look at, but not necessarily do anything else with. So it could be more of a browsing tool?

**INT1:** Yea browsing. So encouraging me to not buy, but to use the app. Yea. encourage me to browse the app but not necessarily purchase

**V:** So you wouldn't use these to browse either?

**INT1:** Possibly that one. (Card 14, Trend Info) Yea, if it's just style ideas, and its not forcing me to. Looking at that there's no like, buy now tabs or anything, or anything like that, that's literally like a blog sort of thing, so I'd say that I would probably browse those two, but it's not something that would encourage me to buy.

**:** Yes I'd browse but in no way, shape or form would they make me encouraged to buy something, so it's just something that's attractive to the app, but not to the brand.

*)* Yea, no it wouldn't encourage me to purchase, I'm kind of a bit indifferent towards them to be honest. I would say indifferent towards these two which are trend information (14) and discounts (18), just purely because my immediate reaction isn't that they would encourage me to be using the brand, they would just perhaps encourage me to mess with the app. So yea, I'm a bit indifferent towards those, not fussed about those

***(Card 18 with 14: 'Browsing').***

**INT2: (Card 18)** Erm, this is for me again quite similar. Its obviously more, yea, browsing, its just browsing products, it just happens to be in the sale section, but its still browsing products all the same, but you know that they're cheaper, so it would just be in that product, browse, like looking at something you like and seeing what its all about.

These are just direct product browsing I guess, because, its also, browsing and information gain about specific products for me because Ive identified that I'm interested, probably I like it, or I'm intrigued to see what its all about, so its about gaining a better picture of the product. Maybe like understanding the product better, that would be a better way of terming them.

***(Card 18 with 3/13/14/15/16: 'Encouraged to browse')***

**(INT3: Card 18)** Discounts, again I'm gonna put with this. These are all things that lead me to go on.

These are all things that draw me to the app, make me want to look for something on the app to buy, because there's a discount. You know, or an offer, so these are drawing me there. (Cards 13/14/15/17/18 - 'Leading me to browse for products and spend more')

**(Card 17 with 13/14/15/17 'Leading me to browse for products and spend more')**

**INT4: (Card 18)** See this, I'd probably place with them again *(Looking to browse and buy).* Yea like explore the sale.

**V:** So sales are something you'd look at then?

**INT4:** Yea yea, erm and the way they've put the little like style bits on, I don't know what you call them, little titles, it kind of sells it to you more. Yea so it's quite positive in the aid with the view to buy, and its quite exciting, but again you're not overwhelmed by too much information. Id place it with these, looking to browse with the view to buy.

***(Card 18 with 6/14/15: 'Looking to browse with the view to buy')***

**INT5: (Card 18)** Ye I like that because its sometimes you can kind of see what's going out of fashion as well, so stupid but, I like looking at the sale things separately from the other things as well, because you can look at the cheap thins but it'd encourage me to look further as well, because id think, oh if this is in sale, if its pretty god stuff, then the other stuff will be good too, so that'd encourage me to , especially if I'm on a budget, say I've only got a tenner to spend, and I cant spend that much money, then it would encourage me to buy and browse further, definitely. Definitely in that pile.

***(Card 18 with 7/15/17: 'Encouragement to browse and purchase')***

**INT6: (Card 18)** Erm, discounts, definitely a motivation to shop to start off with. Yea, its really good, with discounts. The only thing, Id probably put it in the motivation to shop rather than purchase, just because you cant always find your size when it comes to sale or discount things, cause its such a popular thing and obviously you're aware of that**,** you kind of don't necessarily think you will purchase, but you still go and look, so because of sizing issues, so Id put it in motivation shop, but not necessarily purchase.

***(Card 18 with 5/6/8/16: 'Motivation to shop and confidence')***

**INT7: (Card 18)** This is good but this is just like going on a new collection or something. It'd just literally be to browse through. I think if there was a sale on, you should always have the option of viewing the sale items, but I don't really know how it'd make me feel.

**V:** So, for example if there was a banner on the homepage that said sale, and you could go into it, would you>

**INT7:** Yea Id check it out. But it wouldn't make me have any stronger or lesser feelings towards it, it's just be like another option I suppose.

**V:** So the fact that you could see they discount a lot of products, would it encourage you to browse?

**INT7:** Id feel quite neutral to that, Id definitely look through them but I always have the thing about buying sale. Sale always seems too good to be true. Like I hardly ever buy sale stuff, cause I feel like there's always got to be something wrong with it. But I'd go on and check it out and if there was something Id really like, Id get it from there, but Id never go on, only on the sale, you know only for the discounted products.

**V:** Okay, where would you like to pile this then? Encouraging you to browse, buy, go further, go back?

**INT7:** I don't know, I feel like this is just what it should have anyway. What's expected of it. It doesn't make me feel any way, I wouldn't be shocked if it wasn't there, or overly joyed if it was there, I kind of expect it to be there. So maybe it's just like an expectation of a brand. Ill leave it separate because all of the others, not all apps actually have. Yea I feel that that's just what it should have.

***(Card 18: 'Brand expectation')***

**INT8: (Card 18)** I quite like this. It's definitely makes me think more positively towards the brand. It entices me too and to purchase you know if I find anything of interest, it makes me very enthusiastic about it, very happy. Erm I like browsing through the sale items online.

**V:** So sale items are something you'd look at then?

**INT8:** Oh yea

**V:** Are they things you look at to browse, or to purchase?

VN Yes Id be more inclined to purchase. I think its also to do with, its easy because sale items are usually, you know, you can get good quality on sale, so its just like browsing to see if there's any of my size left, thinking about what I could wear the item with, so it would encourage me to go purchase it as well.

**V:** So it's about browsing and purchasing for you. Does it go towards increasing feelings towards the brand as well.

**INT8:** Yes, definitely increases the way I view the brand.

Discounts (18) I love, very happ

***(Card 18 with 9/12/13/15/17: Purchase intentions/Browse/Brand positivity- Value)***

**INT9: (Card 18)** I like that, it's quite like that. I would be inclined with this massive 50% sale thing, and then this is like a nice little browsing thing. Its not too overload, like I though that one was, but its just a nice little incentive. So I would be encouraged to browse from this. I'd look through pages like this. It would be very much 'Ooo sale, definitely have a look', then I'd be more encouraged to buy something because its like 50% off, so I'd be more encouraged because its cheaper rather than because I want it sort of thing. Its similar to those, it's about browsing, leading me to buy.

***(Card 18 with 7/8/12/15: 'Browse/Might purchase')***

**INT10: (Card 18)** Well Id say at the moment I've got no money so these kind of things, its good to know where they are on the website. I would look at these pages, its good to be able to identify in knowing where the discounted products are on the app. Its good to know, so it's good to be able to identify where they are. Erm, what I don't like is when they're on an outlet site. That annoys me. So its definitely good to have that within the app, if they're gonna offer sale items, they should offer it within the app, they should do. No this is about purchasing, not about enhancing the brand this time. It's about purchasing, erm because it's about offering the products at such a price, erm, yea so its erm, actually no I would browse as well, browse and purchase. It makes sense that it would go with incentives to buy, because it is an incentive to buy.

Discounts (18) also make me feel encouraged because they help me navigate where the products are and browse those products.

***(Card 18 with 8/15/16: 'Intentions to browse and to purchase')***

**INT11 (Card 18)** Yea I think that's good, erm, sometimes as well, like the thing where you feel guilty if you're spending money you don't have, when you go the sale section and you find bargains, it does justify it more for yourself and you don't feel as bad spending the money when you know that you're getting it for less that you should be. It depends on my financial situation, sometimes I would look through them and if anything stands out as being nice and good value then you would get it, but if I had loads of money, when your loan comes in, and you'd rather have what's new in than what's been around for months in the sale, but when you're more poor, I would look but only for small items, I would never buy anything too statement in a sale, because you know its going out then, what's the point. But I would buy accessories and bags and earrings and things in the sale. Erm, I think its good in the sense that when you're bored or havn't got much money and you feel like shopping, you'll have a look but its nice to have the option of seeing it

cause if they didn't put their sale stuff up as well it would be weird wouldn't it, you expect them to have everything on there. Erm, I'd probably put them with that as well, but because its saying that its 50% off sale, no matter what your financial situation, you think oh ill have a look because you might as well, so you're definitely going to browse.

Discounts (18), happy, pleased, either or really.

***(Card 18: 'Browse/Expected')***

**INT12 (Card 18)** Erm, this is just like those again, if it was a product I was interested in, I would click on it. Its just kind of, they've probably bought too many. I think this would just, like the sale or voucher, it would push me to that particular brand or page or garment. Because I'd probably, it would give me a push towards that one, rather than looking at…say it was one particular dress that was 50% off, Id look at that first before going to the dresses section. So it'd be a push and then Id look at the rest. Its encouraging me to go to that particular brand.

***(Card 18: 'Encouraged to use the brand and the app')***

**INT13 (Card 18)** I do look in the sale bits. Yea, its good they're there. I just take this as a given. Id look with the intention to buy cause I don't rally browse to have a look, like to get inspiration from it, I only have a look to see something to buy it, if I don't I wont buy it on the off chance that its nice or anything like that. I click on it and I do have a look but it always seems to be last season's stuff, Ill only click on a product, like I'll browse the page. Like with these its inspiration and things, but Ill only have an overall browse and click on something if I like it. There's no, 'oh I kind of like that.' Unless I like it, I won't click on it. So I'll put it with that.

***(Card 18 with 15/17: 'Browse and Purchase intentions')***

**INT14 (Card 18)** Yea, this would… I'd like to see this, as long as it wasn't all rubbish. I'd have a look through. To buy, yea. For sale, it would probably be purchasing intentions, because it's a sale isn't it, I'd browse as well, but I'd probably be more likely to buy, quicker, because its in the sale.

***(Card 18 with 15/17: 'Purchase intentions')***

**(INT15: Card 18)** Oh, erm, something like this I would only use for a retailer that is more pricey than I what I would usually buy. Or if, cause I've bought things like this in the past, but that's because the brand only sold in the US, and they would ship it to Europe but it was expensive so if the clothes were cheaper, Id get it because it would balance out. So in a way, it was pricier than what I would usually buy for, but if it as Topshop and they told me it was discounted, I don't really care. Only if it was high street in a different country and they were shipping it and it was less expensive, but if it was here, then no I wouldn't. I'm not interested

***(Card 18 with 17: 'No Interest')***

**(INT16: Card 18)** Erm, not sure how I feel about sales through an app. I suppose it might encourage me to go on the app if say ASOS, they advertise on their social media and stuff, sale at this time today, the only good thing is that you know people go on and buy things really quickly, so its really accessible on your app, so it might encourage me to quickly flick through me phone as soon as the sale goes on and have a look.

**V:** So you might browse products then? How do you feel towards the brand?

**INT16**: I think it might cheapen the image a bit to be honest, because it's through an app and I think why do they have to put the sale items on here. And I think generally, people that are more interested in sale items, they have that more utilitarian view anyway, so they might not be using the mobile apps as much and they might not be as interested in shopping and buying products. If I did see something I liked, it could lead to a purchase.

***(Card 18: 'Intentions to Browse')***

**(INT17: Card 18)** Erm, I think it's good that they've shown a page of sale. So it suits a particular customer. Again, the same way I said with that one, it shows a different image to the brand, than the others do, because they've got their own sale page, and a lot of customers are only going to look at it if they are reduced, they wouldn't buy the products if they were full price maybe. But it's kind of clutter free and it helps you. Say I'm only looking online for a bargain, that helps me find what I want, so it's good for navigating really.

**V:** Do you think it's similar to these in that it might make you start browsing or purchasing?

**INT17**: Id only be looking at that if I thought I was gonna but something from it cause I don't think its gonna bring up the best things, you know, its not gonna bring up the new trends that they've got in-store so its not going to be for entertainment value or inspiration its going to be, whether I'm gonna want to buy any of them so… Id only be looking at it if… It's different to that one because that's for inspiration, this isn't really.

***(Card 18: 'Browse with an intent to purchase')***

**(INT18: Card 18)** I like sales, most of my shopping is done in the sales, so this is just, it's just an online sale isn't it, so it would probably, I always click on the sale bit first. Just to see if there is anything that's nice and cheap. Erm, so yea, I would definitely react positively to discounts. I'm more likely to buy if it's in a sale, just because you u can see how much it used to be and how much you're saving, which you're not actually saving, but it feels like you are. I'm more encouraged to purchase.

Discounts (18) I would be encouraged and persuaded to buy, and I would be pleased and satisfied and happy.

***(Card 18 with 7: 'Product Browsing > Increased purchase intentions')***

**(INT19: Card 18)** I think it definitely increases the likelihood of me picking something up online because I don't like the idea that you can't try something on, but if you get a bargain then you just get it, and then if you don't like it then you can send it back.

**V:** So it might increase your purchase intentions then?

**INT19**: Definitely

**V:** Is this about anything else for you, to do with gaining the latest style information or about reusing this app?

**INT19**: Erm, I think it would just be about purchasing.

***(Card 18: 'Purchase Intentions')***

**(INT20: Card 18)** I think they're really good to an extent. It's a kind of thing that you've got to be quite strategic with it because there's a lot of things you wouldn't buy, you'd have to think well would I buy it if it wasn't half price, so I think its quite strategic of the retailer in a way because they know that people, they get sucked in by a price rather than the product sometimes, so its quite easy to take advantage of that by offloading all this stuff. At the same time it is quite good because you can take advantage of it yourself if you see what I mean. So it would encourage me to browse but not necessarily buy I don't think. I would definitely, if I saw an advert for the sale or something, Id definitely have a flick through but I wouldn't be encouraged to purchase because it was discounted if you see what I mean. Unless it was something id already thought about getting. If its like a seasonal, summer or Christmas sales then I wouldn't feel different, its pretty standard for high street retailers, but if it was like a really regular thing it would just annoy me quite a lot, if I kept having all these emails or something about it, it would make me think they were a bit, like why is everything so cheap, what's wrong with it, it would be make me think there's something wrong with the stock.

***(Card 18: 'Product Browsing')***

Card 19 - Competitions

**INT1: (Card 19)** Enter competitions to win products from the brand. Erm. I'm a little bit pessimistic when it comes to things like this, I'm not really that fussed. If I go onto a website or an app, especially an app, to have a browse at the app or to purchase something, I don't really want to be redirected anywhere or shown that I can win an iPhone, you know, it doesn't really fuss me that much, erm so personally that would just annoy me. (Laughs) Yea, that would just irritate me a little because its not what I've gone onto the app for, the app is supposed to be for the brand, so to be redirected to something that, alright, you could probably win something from the brand, but its just something, I don't know, maybe its just me, maybe I'm just a pessimist.

**V:** Okay, so where do you want to place that then?

**INT1:** Probably in the negative pile. Not really gone on to win something, I've gone on to buy something.

These two definitely because they are a negative (8/19) and I just want particularly fussed about the way that they would perhaps try to draw me into the brand. For me personally it was negative reactions to both of them and it would encourage me to use the app, neither buy from the brand

Erm, and this one (19) just disinterested cause I appreciate that other people might well be excited at the ability to be able to win something through a brand, but for me, yea it just personally it's not something that I would like to use or would encourage me to shop with a brand, just because I could perhaps win something. So that one was competitions.

***(Card 19 with 8: 'Negative')***

**INT2: (Card 19)** Now this is a funny one, because it depends on what the competition is. Win iPad cases from Mulberry, well yea I might as well, but if it was like Topshop going 'win some of our make up' I'd be like, hmm no thanks, not that bothered. Sometimes it's an effort to enter all of your details, its not worth it, this however would be worth it. But I wouldn't seek out competitions, again its like this, if it was offered to me, there and then, I think right away, Id yea, Id be interested in finding out what it was about and again depending on the level of the competition, then yea Id do it. Like this, depending on how this promotional imagery, how attractive it looked, how professional it looked, then yea Id click on it, and the same with the product viewing video, again, if it looked like naff, if that still shot looked naff, I probably wouldn't go on it, but if it was appealing to me, and its right in front of me when I get on the app, or if I get to where I want to be in the first place, so say I'm looking for a product, that's my function, that's what I'm getting to, but if these things here, are there presented then yea I might click on them. So that would probably go with that. In terms of just intrigue and entertainment value, erm, but easily accessible and presented, I wouldnt seek them out.

So like I said, these ones are nice to have, I would probably go on them but only if they were presented to me. So they're almost like added extras for me but like wanted added extras. Entertainment extras. But I think an important thing about these is that they'd have to be there, because id never seek them out.

These are, for me intrigue is oh I wonder but I don't, maybe I'm not bothered, but interested is a driver for me. So intrigue I can think it but not act on it, but interested yea, oh Ill have a look at that, so this is, although because I know intrigue and interested are quite similar, this is interested, this would definitely make me do something. And then probably if I liked it, well then, I cant say Id be excited by it, but Id definitely feel happy towards it, if I liked it. If it was a naff video then Id be like, oh well that's disappointing, or I thought better of that retailer. Yes, so disappointed, it depends again if I actually liked it or I didn't. But id be interested for all three. But that's off these three, who knows if its something else, like a different competition.

***(Card 19 with 6/8: 'Enjoyable addition for entertainment')***

**(INT3: Card 19)** Competitions. Ooo.

V: Are these something you would use necessarily?

**INT3:** Erm. Its something that, I don't think I'd go on to look for this, again its probably something I'd do more if I had more time, or its something that you know, its almost like things, the additional things as well.

V: Would you perhaps pile it with your leisurely pile or is it a different behaviour?

INT3: I would probably only fill it in if I was on a train or something. Its not something I'd go on to look for, but if I was on a train and saw it I would fill it in. So it's more leisurely. If I saw it. Or if it popped up when I was in a shop, I would be more likely to use it then

V: So you think you could pile it, as a leisurely pile? Or is it different

INT3: They're almost like my magazine things over there, the video options and blog feeds, so Id browse them through enjoyment. Whereas this isn't browsing for enjoyment, this is just like, I wouldn't go out of my way to look for a competition. Maybe it's more like the additional standard things.

V: So you think it is a standard thing that you should get?

INT3: Erm, for now Ill put it separate and think about it later.

I would go looking for these, but I'd definitely use the competitions if I had time but I wouldn't go looking on an app for it, and the sharing buttons I would possibly use. (Cards 19/20 – 'Features used less often when found')

***(Card 19: 'Would use only if had time')***

**INT4: (Card 19)** Erm, I don't know where Id put this one. Cause it doesn't, I think it… guess it would make you, a bit similar to that in the way that you'd keep checking back for new competitions and things so its more kind of retaining the customer rather than actually making purchases. Yea

**V:** So how would you feel towards that?

**INT4:** Cause you feel like they're looking after you a bit cause they're like giving away exclusively to lucky few app users, so its like, rewarding loyalty of the customers. So it kind of makes them feel more special and like you'd go back more and if you didn't win the product and you wanted it, it might persuade you to buy as well.

**V:** How would you feel towards a retailer that tries to reward their loyal customers.

**INT4:** Like positive, and it would make me want to go back and be more loyal to them.

**V:** So is this something you would us then?

**INT4:** Yea yea. So it would encourage me to be more loyal to the brand. A bit like this *(card 17).*

***(Card 19 with 17: 'Building brand loyalty')***

**INT5: (Card 19)** Yea I really don't care about that. If it was a good prize, but I'm just kind of, if its more of a realistic prize, like a tenner off when you next order, Id be more likely to, but as it's a bit more of, well it's a good prize, but it doesn't really, I just kind of want to shop and go really, rather than shop and have the additional promotion at the end, that doesn't really have anything to do with it, so that'd probably go…

**V:** So it's something that you wouldn't necessarily enter, a competition?

**INT5:** No not really, unless it was something that I would like, or Id want.

**V:** That pile there, you said you'd look at for interest, that one there are…

**INT5:** I think this might be the same pile as this one, because it's a bit more, I wouldn't have looked to do it, but if it was there I might look to do it.

**V:** Yea, you'd do it if you needed to?

**INT5:** Yea so it's not a big deal, but if it was there, and like Id already done my transactions I might have done it.

***(Card 19 with 11/13: 'Used if needed/Call to action')***

**INT6: (Card 19)** Competitions, oooo. Erm, trust in the brand Id say with this. Erm it wouldn't motivate me to shop, because Id be on the app anyway, so Id have some kind of motivation subconsciously, a competition is just an added bonus for me, and obviously something that I feel adds value to the brand. And creates that constant trust and rewarding the customer again, its really nice, so yea Id put that in that category.

**V:** So you've put it with reassurance and confidence in the brand?

**INT6:** Yep

***(Card 19 with 1/4/11: 'Reassurance, confidence and trust in the brand')***

**INT7: (Card 19)** Erm, I'd maybe enter. Maybe if the prizes were worth winning then Id enter the competition. But I wouldn't go on an app to hunt out competitions. It'd be like a bonus, kind of.

**V:** But you would use something like this if it was worthwhile doing so?

**INT7:** Yea.

**V:** Where would you like to pile that then?

**INT7:** Well maybe that would go with that, (17) because if I went on and saw a competition and thought it was really good, then maybe I'd think there'll be another competition, maybe I'll check it out, so maybe it'd be encouraging to go back.

Competitions (19) that'd definitely be interested excited, persuaded to go back.

***(Card 19 with 17 : ' Encouragement to go back onto the app')***

**INT8: (Card 19)** See, I think that's really cool, but I never feel like I win anything so I never enter them. So, erm, it is really good and it makes me see the brand, I love competitions to be honest, it makes me value the brand a bit more. It wouldn't entice me to, because of the competition, to browse or shop or anything. I do think it increases the brands value, not sure whether that's a separate category.

**V:** So this would increase the brands value in your eyes. Would you enter a competition then?

**INT8:** Yes I might do but I'm a bit worried that if you don't click the right box, you'll just get spammed, your details will be given to someone else so I'm just a bit hesitant.

**V:** Okay then, does it, these ones here are thing that if they caught tour eye they would use, they were nothing to do with increasing you brand feelings. So if you wanted you could have a new pile, about increasing the brands value but could also if it caught your eye you would use it. Or is it something else?

**INT8:** Probably depends on the competition prizes to be honest.

**V:** So I suppose you would enter depending on the prize, so its something you would use now and again depending. But its also increasing the brand value in your eyes, so do you want that separate.

**INT8:** Okay. It's a bit, I agree, I do think it's a good idea for the brand to offer it, whereas, I don't know. I could have it separately.

Competitions. Generally, depending on what it is, I generally do feel encouraged to look at it, but sometimes I'm a bit confused as to what's happening with the data I submit so I'm more not very, I'm a bit apprehensive as to enter my details.

***(Card 19: Brand value/Would only use if caught interest)***

**INT9: (Card 19)** Yea I would do that, I would fill in the information. I don't like it when you have to put in all of your card details, but just like email address, that wouldn't bother me. I would enter probably yes. It would depend on what the product is, so I would probably do this for an iPad and iPhone, but it depends on what it is Somethings I would, somethings I wouldn't. It would not encourage me to browse further, but I would enter it to hopefully win something. Id say it was more of a new pile, because its like, yea I will do it. Like Apple here, I would enter a competition, but I wouldn't be encouraged to look on their app or store so I wouldn't be encouraged to shop, unless say there was a nice picture of a dress I was interested in, but as an individual I would just enter the competition. It wouldn't change my view of the brand itself I wouldn't have though. I would use it if it came along.

***(Card 19: 'Would only use if it came along')***

**INT10: (Card 19)** This for me, is about time management. I would enter some of these competitions if I was browsing the product in a leisurely sense, not necessarily for acquiring products. If I was, it doesn't mean I wont acquire products as a result of that app experience, but I think that I wouldn't enter a competition unless, if I was just searching for a specific product. If I was, if that came up and I was like 'oh you know' I'm interested, then yea I would, if that came up I would enter the competition. You know, I don't think it would affect any feelings, the thing is, this is a Mulberry one, and I know that the chances of winning would be so slim, so it would be almost like, what's the point, what are you doing to me, you know. I don't know how I would feel about other ones. So, I'd enter this, I think it would just increase the interaction with the brand really.

So competitions (19), erm, yea I feel a bit, a tiny bit encouraged, maybe a tiny bit encouraged. Encouraged to interact with the brand really.

***(Card 19: 'Interaction with the brand')***

**INT11 (Card 19)** I don't bother with competitions because I just feel like you're never in with that much of a chance and they can be really time consuming, but I suppose for some people you'd be encouraged, like because of this one, to win a Mulberry iPad case that would be cool, so if it didn't take a lot of time and it would be quick to do, you would do it, but you'd probably forget abut it then unless you won, so I guess that kind of thing, but `I don't know what it would really necessarily make me feel about the brand. I don't think Id be very influenced by a competition if I wanted to buy from them, or if I wanted to continue on the app.

***(Card 19: 'Wouldn't use')***

**INT12 (Card 19)** I never do these. I always kind of think I should, but then I never do. Erm, it's finding the time, I never have the time to enter them, so. I don't think Id ever use them because it's like something you say, oh I might enter that, in your head, and then I never would because Id have something else to do.

***(Card 19 with 5/12: 'Wouldn't use')***

**INT13 (Card 19)** I never enter competitions. Cause you never win. It wouldn't change my opinions, I just wouldn't use it.

***(Card 19 with 4/5/6/10: 'Wouldn't use')***

**INT14 (Card 19)** No I'm not bothered about this. Cause I've seen them before and I don't think the likeliness of winning is high, so I just can't be bothered.

***(Card 19: 'Wouldn't use')***

**(INT15: Card 19)** No, I never do these. I hate those.

***(Card 19 with 17/18: 'No Interest')***

**(INT16: Card 19)** Erm, competitions aren't something that appeal to me in general. The only thing is that if it was on an app and it was easily accessible and maybe popped up, it might encourage me more to enter it, because its very easy to do on your phone, whereas on a computer, I know it's a lot harder and you have to put a lot more into it. But then Id be more worried about, like as you can see they've got a pre-ticked box here, id be scared about what junk was going to come through my phone, and that's something I'd want to avoid a lot. Cause through email at the moment you get so much stuff.

**V:** Are you more likely enter this or less likely to?

**INT16**: Id generally steer away from it, its something Id probably try to avoid, but being through a mobile app doesn't encourage me more or less to enter it.

***(Card 19: 'Avoid')***

**(INT17: Card 19)** It depends what it was, its not something that I would look for, erm, its not something that I would regularly do, but if it was there and it caught my eye then I might, and think it's positive that the brand does that, like offers things that I could think… maybe I could put it with this one, because its not something that I'm particularly interested in but I think that its good that they offer it and it might be something that I'd use. It's kind of entertainment isn't it, its offering more than just a shop isn't it.

***(Card 19 with 4/6: 'Entertainment/Building respect for the brand')***

**(INT18: Card 19)** Erm, no, I wouldn't enter. Just because I doubt that I would win. It would be giving them my email address so they'd just then send promotion after promotion and clog up my email account, which is just really annoying. Yea, I'm not really into giving out my details online and stuff like that.

Competitions (19) if it popped up whilst I was browsing I would feel annoyed, otherwise indifferent really.

***(Card 19: 'Wouldn't use')***

**(INT19: Card 19)** No, I never enter those competitions, even though, yea no I'm not a competition enterer. Just because I don't really believe the likelihood of you actually winning anything on it, so, and then it tends to get bombarded with offers and updates in your emails.

***(Card 19: 'Disinterested and wouldn't use')***

**(INT20: Card 19)** No, I just don't know why, I just think it's a waste of time. Based on nothing really, I don't know, nothing has made me think that, I just do, I just would never do it. I think it's a publicity thing really, it doesn't really, I don't really have any thoughts on it to be honest. It's never really, I've never been confronted with them that much, I just kind of ignore them.

***(Card 19: 'Avoid'***

Card 20 – Social Media Promotion

**INT1: (Card 20)** Share and like products on facebook or twitter by using the sharing buttons. I like this idea of social media. Erm, I like the idea that you can share something that you're thinking about wearing and that you can possibly then interlink that with people who you share social media with, who can then give you opinions on the dress. I like that, I think that someone's taken a lot of time and thought to be able to accommodate you in the things that you might want to do and the fact they havn't just shoved Facebook on there, there's facebook, there's twitter, but I like the idea that it gives you, its not just you looking at this page now, you can share this page with someone else and get their opinions so I do like that, so I would put that on this pile

**V:** So you think that it is the brand accommodating you?

**INT1:** Yes, the brand accommodating me and the things that I might like to do with that item, and I've also got the option to, so I don't necessarily have to, but I could do.

**V:** Okay

I like the fact that there's social media options on this one to allow me to share with my friends

***(Card 20 with* 1/2/5/7/12*: 'Feel better about the brand')***

**INT2: (Card 20)** Share products on facebook. Now I wouldn't really seek to do this either. Id probably wouldn't ever, I might like it, but I don't think I would. I wouldn't really use it. I mean, to me it looks like, product, you know, when you've gone it, you've seen a product you like, click on it, or you press it, erm, and you're here and just as an addition you've got the opportunity to add to social media, but its not something Id actually do. So I guess Id put it with this section, just cause I think it wouldn't surprise me if there was this kind of thing, here aswell but for me, this social media sharing buttons one.

**V:** Is that not a different behaviour though as this one you said you wouldn't use, whereas this one, you're quite intent that you would use it?

**INT2:** Yea, but this I would ignore, the social media, and I'd use this in exactly the same way as I'd use this (9), look at the views and information and form an opinion on the product and go from there, so for me this social media might as well not be there and if it wasn't, it would have exactly the same function as this, whereas I've chosen the product to look at in closer detail which is what Id do with this.

**V:** Try to see this as literally just this one feature. The fact that it's the share buttons.

**INT2:** Then I wouldn't come across it then as Id never seek out that share yet I know it comes with the products. I would come across it but I would never use it. So I guess that's on it's own then. Well, no I guess its with that, but. See these to me are additions I don't seek to use, whereas a blog and video I might use, I will admit I've been on at some point, whereas social media I'm yet to do and I don't think I will do, so I guess its over here, but even one on its own.

Social media, again its not something I would use, but I guess its about, I still think that's one on its own. I want to say community but because I know that's what social media is, about sharing, so I guess it's about, yea showing off, sharing.

***(Card 20: 'Wouldn't use')***

**(INT3: Card 20)** Social media buttons. Erm, I like this feature, erm, you know I think I can see the point in it, it's good to get your friends opinions and stuff, its not something I'd personally use, or perhaps I'd use it if I had more time, so Im gonna put it in the leisurely pile.

V: So you'd use it if you had more time, but you wouldn't look to use it?

INT3: No.

V: Okay, is it definitely something you'd want to place with this one, as something that you would use?

INT3: Yea, I suppose so. Things that I like, or things that I wouldn't use every day.

V: It's just that I've gathered more of a positivity towards these, whereas you've said you wouldn't use this, but you understand why its there, but you wouldn't use it.

INT3: Yea I'll put it with this one for now. Its not something I'd use all the time, but if I was looking for a particular item for a wedding or something I might wanna send it to some friends to have a look at. But I wouldnt do it often. But I like the feature to be there.

V: Okay

***I*** would go looking for these, but I'd definitely use the competitions if I had time but I wouldn't go looking on an app for it, and the sharing buttons I would possibly use. (Cards 19/20 – 'Features used less often when found')

**(Card 20 with 19: 'Would use only if had time/Features used less often')**

**INT4: (Card 20)** Yea, see again that's something I don't use cause I just think why would people care what I think.

**V:** So you wouldn't use share buttons?

**INT4:** No. No.

**V:** So are you wanting to pile that in your wouldn't use pile, or any other behaviour

**INT4:** No I just wouldn't use it, Id just think why would people care what I'm gonna buy.

***(Card 20 with 5/13: 'Wouldn't use')***

**INT5: (Card 20)** Erm, if I really liked something Id do that but it would have to be easy, like here, that's good, I know its in this image, but if it was like a bit T or a like button like that, if its easy to do it, Id share it with people, but Id rather share it with my friends, not just with everyone that's on my facebook group. But I like that, if it's something that's easy to do, that would make me want to share it. Like, you know what I mean? So that wouldn't encourage me to buy, I'm trying to think, if someone did it and it was a link, id probably click on it and have a little look but it wouldn't make me, it would depend which way round it is really

**V:** More from your side, if you're on the app, and you're on this page, would you think to share it?

**INT5:** Probably not. It's totally going to go in the same pile as that one. If I was looking at it, I wouldn't go out of my way to do it, but if I was looking at it and I liked it and I wanted to share it, I would, but its not something that id think oh I want to go on the app to share that, I wouldn't go out of my way to do, but if it was there then Id do it, so that's in that pile as well.

***(Card 20 with 11/13/19: 'Used if needed/Call to action')***

**INT6: (Card 20)** Erm, okay social media sharing buttons. Yea, I like this, I think it's a really good thing to have but I would never, Id share it personally with my friends, on their walls, but I don't know if Id post it as a status. Ive only ever done it twice, erm, yea, I'm not the biggest, to me it would feel kind of like I was bragging a little bit, like I wanted loads of it kind of thing. If I was sharing it amongst friends, or if I was something Id just purchased, then yes, fair enough but if I was browsing to buy, I don't think Id share it. So I don't know where Id put that. I think its…

**V:** So it's something you wouldn't use all the time?

**INT6:** No, if I did buy a product, I wouldn't share it from the page, I would probably post a link myself. I wouldn't automatically like it through Facebook or tweet it.

**V:** Well, perhaps you could pile this as something you wouldn't use?

**INT6:** Yea its not really applicable to me

***(Card 20: 'Wouldn't use')***

**INT7: (Card 20)** I wouldn't do this, but, yea I'd put that with these, because I don't like 'liking' things on Facebook, but that's just me though, I don't like people knowing what I like, I don't like sharing everything. So I wouldn't use it. I wouldn't be offended if I saw the option, but I just wouldn't use it, definitely not.

Erm, social media sharing buttons (20), just disinterested, a little bit annoyed as well because I just don't like it when people document everything on their Facebook.

***(Card 20 with 5/6/8: 'Wouldn't use')***

**INT8: (Card 20)** I've never done that but I think it's a good idea, but it's too much effort, so it doesn't do anything for me. I don't really think about the brand any differently. I know a lot of brands do offer this. Yea, but I've only ever shared one item and it was specifically because my friend was getting married and I bought a pair of shoes and accessories that I wanted to share with her, but under normal circumstances, it would really induce me.

**V:** So you wouldn't really use something like this then.

**INT8:** Not really no

**V:** Would you never use it, or only if it caught your eye?

**INT8:** Yea if it caught my eye, probably. In fact, I suppose if it does catch my eye, say if specifically, again going back to the example of going on holiday and looking for something to wear, for a specific occasion, in which case if I saw something Id be quite interested in showing it to others. So I suppose yea.

**V:** Do you think it's similar to this, that you would click it, if it caught your interest, otherwise you wouldn't use it?

**INT8:** Yes.

Social media sharing buttons (20) unless its something for a specific occasion, or situation I would want to purchase something for, I'm quite indifferent.

***(Card 20 with 4/6/16: 'Would only use if it caught my interest)***

**INT9: (Card 20)** I don't really ever do this. It's the sort of thing, if I like it myself, I wouldn't like it on Facebook. Its quite obvious what you want to do, and I know loads of places do it. I wouldn't do it myself because I don't see, it annoys me on Facebook when the news feed gets clogged up with people liking dresses, cause I'm not too bothered what they like, it's about what I like, and I wouldn't share it. But it doesn't change my view towards the retailer that they do do it. I wouldn't use this really. If someone liked it, and it came up on my Facebook, I might then be encouraged to brows if I like it, but I don't think I would ever like it to put in on social media myself.

**V:** It sounds to me that you wouldn't really use this yourself on an app. We don't have a pile really that is so negative. We could have a new pile?

***INT9:*** Yes I don't think I ever would use it. I just don't do that kind of thing.

***(Card 20: 'Wouldn't use')***

**INT10: (Card 20)** Yea I'd use these. So that other people would know I'm up to date. It can communicate things about my self, that are in line with that brand.

**V:** So it's about communicating self?

**INT10:** Yes.

**V:** Can you elaborate anymore?

**INT10:** Yea communicate is what I'm interested in, about the self isn't it. It shows other people what I'm interested in. And, yea I'd say it makes me connect with the brand more, I mean it demonstrates to the world I have a connection with the brand. It communicates about me and the brand. Hmm. Yea it's about aligning myself with the brand, so in that respect its kind of like this one. It's not quite the same one, but similar sort of, I have similar feelings about determining the identity and seeing if whether the identity of the brand aligns with your own identity. In this case, it would make me more inclined to browse, but in this case, I think it would be more likely to increase brand involvement on whatever platform or level that might be.

Social media sharing (20) I love this, I think this is great, I like sharing, it makes me feel excited. Excited to share my interest of new products to friends.

***(Card 20: 'Brand involvement/Alignment')***

**INT11 (Card 20)** I have seen people do this before, and I don't know, I find it a bit weird unless it's a big purchase. If it was something that cost a lot of money and you were keen to get your friends and families opinions on it to buy, but for the sake of a random dress I find it quite embarrassing to post it on my Facebook, like what do you think of this guys. But again I guess its an option, its not something you have to do, so I suppose its nice to have the option, if it's a pair of shoes that cost £2000, then you're gonna want or if you're choosing between a few pairs it's a good way of asking for help when you're choosing. If I've never bought anything that expensive, but if I was, perhaps then, if I was buying a Mulberry bag or buying some Jimmy Choo shoes and I wanted help choosing them, I would maybe whittle it down to two, I would post them and see what people say before I buy them, but just normal day to day clothing I wouldn't I don't think. I can see where it could be useful but I see no use for myself. Although I'm saying I might do it if it was an expensive item, in ten years time I might be buying a mulberry bag and I might not want to share it, you know.

**(*Card 20 with 19: 'Wouldn't use')***

**INT12 (Card 20)** Yea again I'd never use this, it's the social media idea, like sharing on twitter or Facebook friends, id feel in my head that they just wouldn't care. Its just kind of old hat, again. So, like your social networking jargon, because it always pops up on your news feed and you never read it, so.

***(Card 20 with 5/12/19: 'Wouldn't use')***

**INT13 (Card 20)** I don't really do that. No. There's part of me that doesn't want people seeing what I'm thinking, or looking at and things like that.

***(Card 20 with 4/5/6/10/19: 'Wouldn't use')***

**INT14 (Card 20)** Yea, yea, Id probably do this, I'd like something. I don't really know why I would do it.

**V:** To share the product with your friends, or to feel a part of a community?

**INT14**: If it was something I really liked and I wanted to gain other peoples opinions about it then I would share it. I don't know, it depends, that function in itself wouldn't encourage me to buy something, but after peoples opinions I might be more likely to buy.

***(Card 20: 'Gain social opinions')***

**(INT15: Card 20)** Nope, no. I just don't see the point in them. Like if I do it and go on my Facebook and say I like this dress, I don't see hwy anyone would care. I might do it if it's my birthday coming up, and people might want to know what to get me, and I can go well look at my Facebook, but I've never done this before. I'm 98% sure I would never use this.

***(Card 20 with 17/18/19: 'No Interest')***

**(INT16: Card 20)** Sharing is something again that doesn't interest me at all, and Id definitely avoid these. Just because to me, shopping and buying is quite personal, and I don't feel the need to share it with all of my friends over… and I don't know if it's just my generation, maybe if I had seen something I liked, to share it with a friend, my automatic reaction might be to copy the link and put it onto my friends wall.

***(Card 20 with 19: 'Avoid')***

**(INT17: Card 20)** Again this is something that I just wouldn't use. I wouldn't be interested in it, but there are people that are, so I think it reflects well on the brand again and encourages people to talk about a brand which is good. It creates an interest around it. Makes it very personal, the same as that, but not something that I would use.

***(Card 20 with 5: 'Uninterested')***

**(INT18: Card 20)** No, I wouldn't use this. I already get comments from my friends that I clog up their feeds with my statuses so I wouldn't want to do something like that because it's just. If it was something that I thought someone else would like then I would probably link it to them, but I probably wouldn't click like or anything, because I'd feel that it would be annoying people. I'd just ignore those buttons

**(*Card 20 with 19: 'Wouldn't use')***

**(INT19: Card 20)** Maybe, I think if you've just bought it though, you might not want to share it with everyone else; that might be a reason why you might not do it. But at the same time it might be a good thing if you maybe don't want to get it just yet and by sharing it you can then have a reminder of what it was that you found on the site that you liked. Maybe if you have just bought something you really like, and it's from like a particular brand that you think are what people would be envious of or intrigued that you'd bought something like that, then you might share it or like it. Liking its different, you can do that quite easily, but if you were gonna share it with people then… I think maybe if you hadn't bought it yet then it could be opinion based, if you weren't sure whether you should get it. I think it's about gaining jealousy and envy yea.

***(Card 20: 'Reminder/Opinion/Envy Creation')***

**(INT20: Card 20)** Personally, not really, but it wouldn't be because I wouldn't like an item, if there was something I really liked, I deliberately would tweet or like it cause I wouldn't want other people to get it or like it before me, so I would never really ever do that but that's not a reflection on the product or retailer, that's just a personal taste. Unless it was something I specifically saw and thought I would, but if it was something that I thought I might buy then I wouldn't share it.

***(Card 20 with 19: 'Avoid')***

Card 21 - Personalisation

**INT1: (Card 21**) Erm, be given a personalised service such as accessories suggestions. Ermmm…

**V:** Yes so it's the app giving you a much more personalised service.

**INT1:** I like the idea of personal and I like the idea that it's something that I would select. I like the idea that it's not already given to you. I like the idea of the word personal in general. Erm, I'd probably need to see more detail about it, cause I don't really, like how do you use it?

**V:** Well for this one for example, its all the way up here, you will have viewed a top for example, and you scroll down and down here it says 'complete this look', so with that top you could have this, this, this or this and you can scroll through, so its just giving you these accessories suggestions. That's just one example, there could be lots of different way for them to personalise their service.

**INT1:** Okay well if its personalising it then it's something that I would like, I don't like the idea of things just being shoved at me, but at the same time if it's at the bottom of the page and its something that they're trying to personalise to you and I suppose if they could perhaps remember the things that you'd looked at, that sort of thing, and the option to be able to save your items, I suppose that's a good thing, I suppose that's them accommodating me again, so that can go in that pile.

These ones are all things that I like because they personalise the app towards you, erm, they would encourage me to use the app definitely, 100%. And would possibly erm, what's the word? They would enhance my feelings towards the brand, so not only towards the app, but the actual brand, erm, that's giving me the app or allowed me to download that app because the fact that there are so many different things that they've used to accommodate me, or would think would accommodate me in to being sort of sucked into the brand.

I like the fact that they've given me the option of whether I want to look at accessories here. I like the idea that they've personalised this, like popped it at the bottom of the page, so the accessories that I may want to use, and there's different options, like recommended and save for later

***(Card 21 with* 1/2/5/7/12/20*: 'Feel better about the brand')***

**INT2: (Card 21)** Well I would click on something if I liked it, like I would click on that because I'm not sure if it's a bag or a purse, I think it's a purse, so I'd click on that, and its £20 so I'm like 'ahh, great,' just out of intrigue but I cant say what I'd do with it then. If I liked it then I might keep it in mind to buy but I might not you know.

**V:** So this is something you would use?

**INT2:** Yes I definitely would use it, if I knew it was there, I don't know if I'd scroll down enough. But its back to one of those things, its this for me, like 'wear with' (12) it's the same thing in my eyes, so really they could be together on their own, because its, yea you've looked at product, you want to know more about a product and its just that added on, like extra, just in case you want to look at products. They're definitely the same thing to me.

**V:** Are they the same behaviour then, you'd use them? For what purpose?

**INT2:** Just out of interest, I guess with this one, oh I wonder what they're saying 'wear with' or with this, I wonder how much that is, in a way, I'd press wear with and I'd expect to get something like this, so if anything, this section is just this here. So exactly the same thing, out of interest. Interest to see what else there is to do with that, you know that original product. Its like a chain reaction of products.

Theyre about, they're something in between because this is about understanding the product in terms of how else you can wear it, but its also tempting me to buy other products, so its somewhere in between this group (direct product browsing) and temptation, somewhere in between them because yea. I guess its understanding the product in a wider context because you

can see what else it goes with, and then you can put it into an occasion in your head, like an evening outfit. So if I bought that it would be because I want to wear it out. Whereas this dress, is a summer outfit, with a bag and glasses and flats, so Id probably wear that as a day dress as well, so its about yea, giving me more ideas of when to wear it, how to wear it and what to wear it with.

**)** Erm these product and tempting ones, see that is, it is about persuasion but I don't know if Id be persuaded that depends. But seeing that, yea Id feel happy and intrigued because it gives me more ideas for me to look into.

***(Card 21 with 12: 'Gaining information about products to satisfy an intrigue')***

**(INT3: Card 21)** Personalisation. Erm, I'm gonna put this again, cause its giving me suggestions with my style advice and incentives, because these are all encouraging me to buy more.

***Okay, so personalisation (21) offers me more accessories, this makes me feel inspired***

**(Card 21 with 6/8/12/16 'Encourage to buy more products pile')**

**INT4: (Card 21)** See that, that makes me feel like these. Like, encouraged to look and maybe buy like add on sales. But then it kind of carries over to that cause it kind of makes you feel more valued as a customer and it would make you more loyal cause its kind of like a personal shopping experience.

**V:** Do you like to have a more personal experience with your shopping?

**INT4:** I like when they give the add on sales, it's a good bit of like inspiration and it does kind of spur more sales yea.

So would something like this make you feel valued as a customer do you think?

**INT4:** Yea.

**V:** So, where do you want to pile this then. So you're saying its encouraging you to look to browse with a vie to buy?

**INT4:** Yea,

**V:** So that would be similar to that pile, yet at the same time its also making you feel valued.

**INT4:** Yea it kind of crosses over a little bit. Ill put it here to bridge the gap between the two.

***(Card 21 is placed as a crossover between 'Looking to browse with a view to buy', and 'Building brand loyalty')***

**INT5: (Card 21)** Erm, yea again I like that cause it kind of, yea those black shoes will go with that, whatever, erm but sometimes its good because its simple on the app, but in terms of actually just making my final purchase, I'd rather just make a final purchase and then I don't really, well I don't know, this save for later, I know its an example, I like how you don't have to, you can have a little look, I've bought this and recommended this. That's another thing as well. That might go in that pile actually because they don't really make me feel anything but if I like it, I'd have a little look, if the images are there, yea. The same pile as that one. Its more of a, I cant describe it, its like, I wouldn't go out of my way, its not necessarily this pile (used if needed), if the option was there and I recommended it, it'd be good to see it but I'm not necessarily bothered about it. It wouldn't encourage me to buy, maybe browse. Yea that's it, I wouldn't be thinking oh I've got to buy that now, but Id probably have a little look at what they'd recommended.

***(Card 21 with 2/6/8/12/14/16: 'Encouragement to browse')***

**INT6: (Card 21)** Erm, I really like this, this would motivate me to shop. Erm, it would inspire me, Id be quite excited and happy more than happy to go with this. It's really nice for a lot of people, I think who struggle to pair things together, so again it adds trust and reassurance in the brand. Obviously they're trying to sell you more products, but it kind of adds a bit of trust and value to

say these are the recommended products, but on a personal level of me shopping, it would inspire and motivate me to purchase, so it can go in that pile.

***(Card 21 with 12/13/14/15/17 : 'Motivation to shop and purchase')***

**INT7: (Card 21)** Erm, I wouldn't use it, its very unlikely that Id buy something that they recommended. But only because if I wanted something to go with that look, I would have already looked for it and found it. It wouldn't work on me, I understand that it probably would on other people but it wouldn't work on me, by them recommending something to me that I just don't…

**V:** So it wouldn't encourage you to start browsing more products then, and definitely not to buy? Is it more of a thing you wouldn't use, or something that would intrigue you to go further?

**INT7:** Id just say for me it's a bit pointless, like I wouldn't mind if I saw it, at all, but I just wouldn't use it because I would have already found all of that stuff if I wanted it.

**V:** So do you think it goes as far as these, that you wouldn't use it?

**INT7:** Yea I wouldn't necessarily use it, but it might be the odd chance that maybe I did like something on there, but it wouldn't, I wouldn't use it.

**V:** You wouldn't go on to use it? You'd use it only on the off chance?

**INT7:** Yea

So this is that I might **use it on the off chance**. So personalisation (21), erm, I feel just indifferent to that one.

***(Card 21: 'Use only on the off chance')***

**INT8: (Card 21)** This is like the same as this one. It is really good, I do like this a lot. I like having a personal stylist and it does make me purchase thing s that goes with it. It makes it easier and saves so much time, and I don't have to browse for other things, so some of that makes me browse for more and makes me purchase definitely.

**V:** Does it increase your feelings towards the brand as well.

**INT8:** Yes I like it when they do things like this definitely

Personalisation (21) super happy. Thrilled in general

***(Card 21 with 9/12/13/15/17/18: Purchase intentions/Browse/Brand positivity- Value)***

**INT9: (Card 21)** I think this could be useful, I would probably like to see a picture of the dress or whatever I'm pairing it with, nearer on the page. Bt no, it probably would be the same with that (12), I might scroll through and think I like those shoes, so then be inclined to browse more shoes. Ill put it with that.

***(Card 21 with 7/8/12/15/18: 'Browse/Might purchase')***

**INT10: (Card 21)** Well, you know, it doesn't really do much for me. I like the idea, I think it's a good idea but unfortunately it doesn't really speak to me. Yea its kind of like this one, in the fact that its suggesting products, but I'm not using the products its suggesting to browse the products, whereas in this one I was using it because it was in line with other products that I was looking at, I was interested in then it brought a context to the product, I could tell where in my wardrobe that product would fit. Whereas in this instance I feel like it's just trying to sell products to me. It might well have determined what I've bought before and then think, oh well you know, she's liked black platform stilettos, lets throw some more at her, but its not really any human thought gone into this, a machine filters it down. Its not about me, its just filtered down by types of products I've looked at or bought before, not about what trends I like and that sort of thing. So I think it misses the mark really, if its going to be personalisation, it needs to be personal, and I think that perhaps

I wouldn't expect a brand or retailer to be able to offer a true personalisation. So its not something that would really…It might encourage me to browse products, at best it would.

**V:** So at most it would make you browse? Are you sure?

**INT10:** Yea at most because the chances are, if they offer me 10 product suggestions, then there's going to be one that I like, so yea it would, if it's a retailer that I regularly interact with, and they offer me ten of their products, there's likely to be a product I'm interested in and I would browse. But I think that's just by chance really, if they offer me 100 products, I might only view one. It's all down to probability really.

**V:** It sounds to me that you might look through these on the off chance that one might catch your eye and then you might browse?

**INT10:** I don't know if Id go to it to look through it though. If it was facing me on the app, and that was facing me then yea. But I wouldn't search for personalisation.

**V:** So its something you'd browse if you came across it? Can you correlate this with any other piles?

**INT10:** There aren't any others, ill leave it separate.

Personalisation (21) I'm just not, I'm underwhelmed by it. I'm uninspired by it.

***(Card 21: 'Browse more products at most')***

**INT11 (Card 21)** Its sort of really similar to this here where its like nice to have it there if you were stuck for something to wear with your outfit, it'd be good in that sense or for convenience if you're in a hurry and you think oh I like all of these accessories Ill just get these ones, they'll do, but I wouldn't necessarily use it all the time or whatever, I think it would be like these. Yea I think I'm the kind of person who enjoys choosing my accessories, its something I find fun, so having someone else do it for me isn't really appealing.

***(Card 21 with 12/14: 'Wouldn't really use/Could be helpful')***

**INT12 (Card 21)** I think its quite a nice touch. It's a little bit better than the style advice cause that's quite general. Like, I think it's quite nice in that it kind of, suggests that they care a little bit more. Erm… I think its kind of going that little bit extra mile, kind of like those do, the product, like the 360 degree, its kind of like going that extra mile, you wouldn't expect it of just an app. I wouldn't necessarily buy them, but I'd look more at the app because Id be pleased that they'd took time to do that. I think it would make me use the app more, it would make me think it was a better quality of app rather than, I might not necessarily buy the products, but it would make me more inclined to keep returning to the app. That's kind of specific to the brand though (18), this is more like they're going the extra mile, it's a separate thing I think. It's like an extra thing.

***(Card 21: 'Encourages app usage')***

**INT13 (Card 21)** That goes with that, like I'm not bothered. I'd browse that but, yea, for no other reason.

***(Card 21 with 12/16: 'Glance to browse products')***

**INT14 (Card 21)** Erm, I think that goes over there with those really (Browsing). Erm, it wouldn't probably be product browsing really. If I saw something I really liked then I would buy it, but I wouldn't… Yea, if I was buying a top or a dress or something and I needed a clutch bag, then Id probably be like, oh this is just what I need, Ill have a look, so yea, it might persuade me to buy something. For accessories I guess it would probably be purchasing, yea.

***(Card 21 with 15/17/18: 'Purchase intentions')***

**(INT15: Card 21)** This is kind of like the style advice. I like the ring, but no. Yea, if it caught my interest then maybe. I would glance, so I would go for that one.

Personalisation (21), neutral, a bit annoyed. A lot of times I do see it as they want me to buy more, and its just selfish, but if I do see something that I like and I feel a bit happy a bout it, but overall I see it as 'arnt you just happy with my buying what I want to buy?'

***(Card 21 with 12/13/14: Browse if it catches my eye')***

**(INT16: Card 21)** This is very similar to the add-ons, its suggesting things that complete the look, suggesting things that would go with the outfit, and I find that really appealing because if I'm looking for an outfit or dress, it might show me the shoes to go with it, and that might lead to add on purchases for me.

**V:** So it's quite similar to this one?

**INT16**: Yea I'd use it in the same way I feel.

**V:** Because you said it would encourage you to browse, maybe buy more products and would also lead to repatronage of this app?

**INT16**: Yes they're very similar.

***(Card 21 with 12: 'App repatronage/Browse/Buy more products')***

**(INT17: Card 21)** Like, you've got a personal shopper there sort of thing. I don't think it works as well as that (12). I can see what they're trying to do but I don't think it actually does it, but it can create interest in certain products. You can come down to the bottom and see something you like, but, erm. Yea it obviously has the potential to bring something up that you're gonna wanna look at so. If there was something there that Id like, id look through them and id see if there was anything that I liked there, so I suppose it's the same as that one. Yea it would be for interest and entertainment.

***(Card 21 with 7/12: 'Entertainment/Interest/Product Browsing>Buy')***

**(INT18: Card 21)** I don't know, it would depend what I was buying it for, because like I said before, I usually will buy something to go with the things I already have rather than buying something in order to buy things with it. But then I suppose that would depend what I was buying it for, like it looks that this is a nice dress and then they've got the bag and the shoes to go with it, so I think if it was for an event like a wedding and I needed a bag to go with it then I might have a look and see what they're suggesting. I think it's for more interest to see what they're offering me but I might not necessarily go any further than just having a flick through and seeing what they think goes with it because I might disagree completely.

Personalisation (21) I would feel interested, but if they didn't show me anything I liked Id be more indifferent.

***(Card 21 with 16: 'Look out of curiosity and interest')***

**(INT19: Card 21)** I think it's good. Its like, if you were on Amazon and you buy a book and then it says, other people who have read this have also bought these books or whatever, then it useful to see what other products go with the product that you've just bought or looked at and it might make you wanna pick up some other things to go with it.

**V:** So this is about buying add on products?

**INT19**: Yea. I might just look at the ones that they've got available at the bottom and then if there are any I really liked, then I might be additions to that one, I don't know how far it would go, if you clicked on another one, there might be another list. I think it's separate.

***(Card 21: 'Intentions to purchase add-ons')***

**(INT20: Card 21)** I think that's quite useful, there was one similar. It just kind of gives you another point of view really, things you might not have considered. It wouldn't necessarily make me be like, purchase the things that they have put as recommended, but I probably would look. Yea, so it would encourage me to browse but it wouldn't necessarily encourage me to purchase the things that they'd recommended but it is quite useful. In a way its inspiration because you can wear a thing in a way you might not have otherwise. It would be the same reaction as that.

***(Card 21 with 14: 'Inspiration/ Product Browsing')***

Card 22 - Customisation

**INT1: (Card 22)** Be able to customise the app such as zooming and reducing the product pages. I like this idea, erm, I hate when you go onto an app or a page and it literally only lets you accommodate the amount that would be on the page, it doesn't let you view 20 or view 40 or 100, so I like the idea being able to zoom in to a page and also reducing them. I like customising in general it's the way that you use your app and your apps are on a personal device for you so if you get the option to, like, specify how they should be, I like that idea. That's again accommodating me, I like that.

Erm, these would aid in my use of the app, erm and also possibly again towards buying stuff, so these I would say are on a par, these two groups *(Points to 'Aiding' and 'Feel better about the brand' piles),* in that they both encourage me to warm to a brand, but at the same time, they still arn't quite there in encouraging me to buy from the brand, so these encourage me in a personal way, where as these encourage me erm, in an informative way.

***(Card 22 with* 1/2/5/7/12/20/21*: 'Feel better about the brand')***

**INT2: (Card 22)** This is just browsing for me, this is just, but it could be the same as that, its just another way of… oh zoom in I'm looking at the wrong thing. But yes it would be the same, customising it in terms of zooming in. See zooming in would be the same as this Image Interactivity Technology, so it would go there. But then…

**V:** Well here you can change your interface, so it can go from 2 images to 4 on a row, allowing you to customise how you look at each product.

**INT2:** Oh, well in that case it's more about layout and functionality. So it'd go with them (1/11). Erm, I would be happy with the three, I would, if I were to zoom and try to see the image bigger, it would be because I'm looking at the product, so in that case id just go on the product, I wouldn't bother with changing the layout of the app, but yes that's definitely a functional thing.

This one is… this ones harder. Cause like I said before, it's a functional thing, I might or might not use it, I guess its just, it's a bit of an enabler in a way, because it enabling me to see things better or you know, have a more comfortable layout if that makes sense, a layout that I'm comfortable with using, just helping me to do that.

**V:** So its helping you to shop?

**INT2:** No, helping me to use the app really.

**(Card 22 with 11: '*Practical issues call to action')***

**(INT3: Card 22)** Customisation. I'm gonna put this with the standard things.

V: So its something that you would like to use, customisation?

INT3: Yea definitely, if I'm gonna go through the navigation, look for certain products, it would be brilliant if I could just reduce it down, because I hate an app at the minute, Oasis, cause you can't put your size in, so you have to scroll down, look at a dress, find out they've not got in your size, and then it takes you back up to the top, and they've got like 400 dresses. I'm like, why cant you refine it, so to me, that should be a standard function.

Find and purchase. For me I was going to go on and buy a products, you have to find it, view it and refine it, these are your functional purchasing tools.

Customisation (22), again not everyone does this at the moment, so to me, this makes me feel very happy.

(**Card 22 with 7/9/10 'Shopping process and functional, necessary features')**

**INT4: (Card 22)** Erm, I don't really know about this one. Erm, yea quite positive, its quite functional really that. So yea, its making looking to purchase easier, erm, and it'd make you look at the products more. Erm,

So it making it easier to look for products?

Is that quite similar to these then that its aiding your purchase, or further that it might be encouraging you browse, or to buy, or something different.

**INT4:** I think its similar to those, its encouraging you to click on the products that you like with the view to purchase it.

**V:** So it's aiding you in looking for products to purchase?

**INT4:** Yea yea

***(Card 22 with 7/9/10: 'Aiding purchase')***

**INT5: (Card 22)** I like that because sometimes you're like, 'oh that's really nice' and you zoom in and you're like 'oh not nice at all', but I always zoom in, I always do that with my iphone anyway, so that fact that you can do that at a click of a button, because as an example, I was outside, and my fingers would do it as it was too cold, id rather it be there on a single image rather than on a big, but cause its like youre on a website, youre on a computer but on a tiny phone. Erm, that's why Id rather it be more user friendly and like easier to look at, and the price, you've got it bang in front of you That would encourge me to browse, definitely.

**V:** How do you think you'd feel towards a brand who gave you this?

C; Id definitely like that. It's a brand that I know that Id like to deal with again and the fact that they've thought about their customer and that they want to see individual products rather than, because everyone's got different smart phones haven't they, so everyone, everyone should be able to customise their own experience on their site, so if they can that's a good thing, in terms of the brand, id like the brand is good for me that, you know.

**V:** So you'd feel more positive towards them?

**INT5:** Yes definitely, I'd go back to that brand.

***(Card 22 with 2/6/8/12/14/16/21: 'Encouragement to browse')***

**INT6: (Card 22)** Erm, customisation, yea I do like this feature on websites, especially mobile apps. I think that's really really good. It wouldn't really have anything to do with me being motivated to purchase, that wouldn't really have a factor in it, I don't quite know where I would put it. Its that kind of extra kind of customer service level with it. Because obviously they're tailoring it to your needs, like a tailored shop for you, so you can search by colour, by price, size, so its like a functionality thing isn't it, where its kind of like, best to suit you and what you want, so I suppose it obviously, it would then probably motivate me to go through and look at the products, so it can probably go in this category here?

**V:** So its something that would motivate you to shop?

**INT6:** Yea cause if I was looking for a dress for example, and I only wanted to spend up to £50, I would customise it and filter it, then I would be more motivated if I could see a dress in my price range, in my colour and style, size, that would motivate me go and look for them and shop there. Not necessarily to purchase though, cause it might be slightly different when you go onto it and look.

***(Card 22 with 5/6/8/16/18 : 'Motivation to shop and confidence')***

**INT7: (Card 22)** I think Id put this. I quite like that because say if I'm on something, if I wanna go on there specifically to look at wedges or something, then Id probably wanna see, you know two on a page, because Id definitely be interested in looking at it, but if I was just going on to have a

quick browse, then I'd want more options on a page. You know when you don't… So I think that's a good feature.

**V:** Okay, so do you think that something like that would encourage you to browse more, or is it more of a navigation thing?

**INT7:** Erm, I think Id have positive feelings because its like you're kind of making your own shopping in a way. I just think like if I went on that and I could have that option I'd think that was like an added bonus, going on the app.

**V:** Okay, so you said its like an added bonus, but then you also mentioned that it would encourage positive feelings. Is it feelings towards the brand?

**INT7:** I don't know really about the brand, more about the app. I would, if that was my option on that app, but whereas on another I could only go through one at a time, id much rather go on that where I've got the option to go through, four at a time, nine at a time, whatever.

**V:** Is it similar then to those over there, that it would encourage you reuse the app?

**INT7:** Yea yea I think it would be.

Customisation (22), erm I'd feel happy and excited by that, I like the idea of being able to make the app your own. Maybe if you could save it like a customised app that'd be good.

***(Card 22 with 17/19 : ' Encouragement to use the app again/ Added Bonus')***

**INT8: (Card 22)** Erm, a bit indifferent really, I suppose it's a good tool if you can like blow and image up and look at it better. It makes me, erm, I suppose it's again with me being quite visual its just makes me look at the clothing item or the accessory. It allows me to look at it at different items and to look deeper at the details of the products and to entice me to browse and purchase. It would also increase the way I think of the brand. I do like that, sometimes when you browse online, you can select how many images you want, oh I do like that, I like that a lot actually,

**V:** Would you make use of this?

**INT8:** Yes definitely would do, because sometimes you feel like seeing only two images, or sometimes everything on there.

**V:** How do you think you might react towards this?

**INT8:** Yea definitely it would be very specific as to, it would make me start browsing and it would make me very enthusiastic about it, sort of intrigued, but very yea very happy to go through the retailer collection or the jackets or what I'm looking at so it would give me a good overview and enable me to overview the products I'm looking for.

**V:** Okay so do think this is something you would use to browse, or purchase?

**INT8:** I don't know, it wouldn't necessarily make me want to purchase things, yea its more a browsing tool, but I do appreciate it when brands offer you a bit more personalised view of things. So it would maybe increase the brands value in my eyes as well.

Customisation (22) yes very informed at the products

***(Card 22 with 3/5/7/14: 'Brand positivity/ Browse')***

**INT9: (Card 22)** I think that's quite useful because its much easier looking at it bigger than it is, because obviously your hones not that big. Id probably think of it similar to that like a navigation tool, it's just easier to see. Makes it easy rather than, I would think it would be useful that they did it, I may not buy something if it was really small because I cant see it properly so I may miss that because I cant see it as well, as if it was big, so I would say its more for navigation and ease of use of the app. It probably wouldn't change my perspective on the brand but I may not purchase something because you cant customise it, so I would probably miss it rather than. Though it wouldn't change my opinion.

***(Card 22 with 1/2: 'Navigation')***

**INT10: (Card 22)** I think, they're a good thing, but they do suggest a short fall in the functionality. Because they suggest that it's not perfect when it's presented to you. You know, first time because its suggesting that you can zoom out of them and things, whereas you should be able to see all of the products within a reasonable screen and size, but I don't know, I think that's a problem for the phone developers rather than app developers, so I guess it is needed and it's a good thing, it does help you to, preliminary evaluations of the product, because you can just look, you know, if I'm looking for blue dresses I can see yea that's a blue dress and I can see more when I click on it. It does help. With it being able to zoom in and out, you can show more products, so it enables browsing and purchasing. Based on evaluations. It facilitates your browsing and purchasing. I would put it with this (7), they're both encouraging me to browse more because I can physically view more products and yea, if I can browse then I can purchase. I can't purchase without browsing.

Customisation (22), hmm, I mentioned that this was a good thing, but yea I suppose I feel a little bit happy about it.

***(Card 22 with 7: 'Facilitates looking further at the products')***

**INT11 (Card 22)** I think that's a really good idea because its like what I said before, needing the images to be clear and stuff and if you're phones screen wasn't as big as an iPhone screen, then you've got the option of zooming in and its not as awkward then to see. I think its good, because as well when you're used to being able to do everything and then you go on an app and you cant do something, you'll be look 'oh why isn't it zooming' so its good that its in-keeping with the general feel of the… like I have an android tablet so when you're used to everything flowing, and if it didn't flow it'd be a bit, it wouldn't feel right, so it keeps the user feeling in control and creates like, makes it a lot easier to view the things as well, especially if your eyesight's not great as well you can zoom in and really see it. And if you're in a hurry and you want to look at everything briefly and zoom out, you can, like an overview. This is a bit, like really useful, that's all I can say really. I think this could go separate as for ease of usage maybe.

***(Card 22: 'Ease of Usage')***

**INT12 (Card 22)** Yea that's quite similar to that one, its like they've gone that extra mile to make it comfortable for you to shop so again it wouldn't increase my interest in the actual product but it would make me use the app more, as like a friendly feature. Like easing your use of it.

***(Card 22 with 21: 'Encourages app usage')***

**INT13 (Card 22)** I think its good that they offer it but I just go with what they give me really. Unless the images were really small, it wouldn't change my opinions of the app or anything. I'd probably click once, just to see what it was, but otherwise, no not really. Its not as intense as I wouldn't use it, id click it once to see what it did, unless it enhanced by experience… if the pictures were small and I knew I could make the pictures bigger by clicking it, I'd probably use it They don't bother me these features, unless… its like that (11), id use this if I needed it.

***(Card 22 with 11: 'Call to action')***

**INT14 (Card 22)** Yea, I like this, this would… yea I like this, I'm not sure where Id put it though… I think its just a browsing tool really, I would think this is helpful, I'm glad ASOS have done this, but, yea. I guess, I wouldn't expect them to have a difficult to use app, I'd expect them to have something where you can zoom in and see the products, so, it wouldn't really, I don't really have strong perceptions of, you know, what Id expect. I think, Yea Id definitely use this, because sometimes you can't be bothered to click on it, so its better if you want to zoom in that way. I'd use it to look at the products, because I'd want to see them more clearly. It wouldn't necessarily encourage me to buy them, but if I zoomed in and saw I liked them, then I would click on it. It's only when I've clicked on to it that I'm interested in buying it. It would aid me in buying in that

kind of sense. Like if you've got five on a line and you cant see them and cant zoom in, then you cant see them properly can you, so then I'd be less bothered. It's like that (7) but it's a bit further than that really. That I expect (7) but this is a bit better.

***(Card 22: 'Aiding me in looking at products')***

**(INT15: Card 22)** That's great, I like this. It would make me like the brand more in the sense that they're being useful, but it wouldn't really affect my purchase decisions. It might just make it, whether if I want to browse in the app or someone else's, I might go to them first.

**V:** So it might affect your loyalty to using this app then?

**INT15**: Yep, but not to buy, just to using the app. No other reaction, just that it's useful.

***(Card 22: 'Useful function> App Loyalty')***

**(INT16: Card 22)** This is brilliant on an app, I think because things are changing so quickly in fashion at the moment that it keeps you up to date with the styles and new things coming in and if you know that every week there's going to be new in, it's a new way to browse through the products and see if there's anything you like to encourage the purchases.

**V:** This is about customisation you see, you can customise the interface. How do you feel about that?

**INT16**: Yea, I think that's really good, because people like to view things in different ways and its making it personal to you and making it more interactive. To be honest, it doesn't really, its not something I'm really bothered by, but flipping your phone I like that, that shows it's adaptable, but I think that's really relevant for different customers, and it targets different customer segments. It would make me think the brand were more fashionable and the cheaper brands don't bother to put the money into this, so it would improve my brand image because I'd think oh they're really putting money into their online website, and the products must be up to date. If there were 2 or 4 on a page, if I saw a product I would click onto it anyway, so it wouldn't make a difference really. Just building up how I perceive the brand.

***(Card 22 with 5/8: 'Improves the brand perception')***

**(INT17: Card 22)** Erm, I think that makes it more user-friendly again, so it reflects positively, because it does make it more ideal for the customer. That would encourage me to carry on looking, you know, if I cant see them because its too small its gonna frustrate me so if I have the option to customise it the way I want to look at it, its going to encourage me to keep looking through it and browsing, so.

**V:** Would there be any lasting effects that you would feel?

**INT17**: Well it's gonna make me think positively towards the brand, like, I'll know that I can use that website for future reference.

**V:** So you think it might make you repatronise this app, the fact that they've got this?

**INT17**: Yea, its kind of similar to that, like it aids your shopping experience, doesn't it, make's it easier for you. It needs to be something that I can see, that I like, but it's gonna be more likely that I'm gonna purchase from somewhere like a website that helps me. I think it just makes it easier.

***(Card 22: 'Aiding shopping tool/App repatronage')***

**(INT18: Card 22)** I thin kits good because sometimes, like if that's on your iPhone that's gonna be really small so then at least you can instead of clicking on it and browse that way so you're having to click back then onto a new one all the time, it would be really good to just zoom in and have a closer look, especially one at a time sort of thing, you can slide through them. That's a really good way of browsing. It's really useful, especially on a phone, because I mean, mine's, I've got A HTC and it's a really small screen for looking at clothes and stuff. I've tried to look at clothes on it and

its just too small so zooming in would be really good for me. I think I would be encouraged to go on the app more and shop with them more, I mean if I'm on my phone and I suddenly go, oh I wonder if I can find something like this whilst I've got some free time, then I'd be more likely to go to that shop first, because I know they have a good app and I can easily look through it on my phone.

**V:** Would you go back to that brand?

**INT18**: I think that would depend on whether I was on my phone or computer. On my phone it would, if I was on my computer then not so much, because I can see it better. This is really nice, I like this.

Customisation (22) I would be, satisfied and pleased again because I can actually see what I'm being offered**.**

***(Card 22 with 17: 'App repatronage') (Brand LOYALTY?)***

**(INT19: Card 22)** I think it's definitely an improvement of just watching, like if you're scrolling through four images at a time, maybe you want to see it in more detail, maybe you want to see one at a time, you can focus more on what you're interested in. It's useful to have the option there, even if you didn't use it, you'd have the option to use it if you needed to. I think it would just be another way to look at it. I think it would just be about, you'd probably look at the same amount of images, maybe you didn't want to be distracted at looking at four things at a time, you could just look at one. I think it would go with this one, for allowing me to evaluate the products better.

***(Card 22 with 9/10: 'Product Evaluation/Perceived Usefulness')***

**(INT20: Card 22)** I think it's quite useful, it would probably not for me just browsing, I would probably be at a stage beyond that. I think this might be something that might encourage me to purchase, if I was looking for a more in-depth look, say if id seen something before or head about something or I'm looking for something in particular, then Id go into that and scroll through one by one or something. So it would probably encourage me to indirectly purchase. I think it reassures you, its similar to the zoom and things, it kind of gives you a better idea of the product.

(Originally places with card 9 as purchase encouragement yet changes her mind after viewing card 23)

***(Card 22: 'Aids product browsing and purchasing')***

Card 23 – Merchandise Categorisation

**INT1: (Card 23)** Be able to sort for and categorize the merchandise simply in order to find exactly what you want. Yes, I like this. Erm, I like the idea that you can perhaps go on to, I don't know, tops or something, erm, and you don't necessarily have to see the newest items first, if you've got a budget, you can sort the price, erm, sale items first, I like that sort of thing. I like that again it's personalising it, so, you may as well have gone on for a top but you may know exactly what you may want to find. Erm, yea, so I guess that's personalising again, yea, I quite like the idea of that.

**V:** Okay, so that's definitely the brand accommodating you. Is it definitely not something you could browse, or aiding you, or something that would encourage purchase? Definitely not any other pile? It can stay there if you like?

**INT1:** It wouldn't encourage me to purchase… maybe aiding actually. But then maybe that should go in there as well *(Looks at Card 22).* Yea, maybe those two are aiding, so although these are personalised for me, in that there a certain things that I can choose and I can share this if I want to, and theres a blog that's just for me, that isn't just them sending random emails out, then these, yea, these would be aiding me in my search for an item or, its like the step before this… *(points at purchasing).* So, they are aiding me in looking for the item and if they were put together with these things (*Points at purchase pile),* like an offer or a promotion or the idea to see everything that I needed to about a specific thing after being able to do this, then it would be the step before being able to buy something.

Erm, these would aid in my use of the app, erm and also possibly again towards buying stuff, so these I would say are on a par, these two groups *(Points to 'Aiding' and 'Feel better about the brand' piles),* in that they both encourage me to warm to a brand, but at the same time, they still arn't quite there in encouraging me to buy from the brand, so these encourage me in a personal way, where as these encourage me erm, in an informative way.

***(Card 23 with 22: 'Aiding')***

**INT2: (Card 23)** See, I can probably split these up (22/2/11) because that again is finding what I want (23), that's navigation to where I want to be (2). That's definitely those two. That's, these are all things in my head are a bit like logistics, you need them there, they need to be there (2/11), but these are entertainment, its about, yea, whereas they're about product logistics, in terms of getting to where you want to be product wise (22/23), whereas these are I guess extras, about service (11) and then this ones about how you best use the site (2). So I guess they're three different things in my head but they're all within a practical group if that makes sense.

Erm, they're product navigation, so it's getting to the product

***(Card 23 with 2: 'Practical feature for product navigation')***

**(INT3: Card 23)** Merchandise categorisation. Again, standard function, for shopping, you need it. So to me, its necessary.

Find and purchase. For me I was going to go on and buy a products, you have to find it, view it and refine it, these are your functional purchasing tools.

So, individually… so merchandise categorisation (23) I think that not every does this so to me, I think this makes me feel very happy

**(Card 23 with 7/9/10/22 'Shopping process and functional, necessary features')**

**INT4: (Card 23)** Yea and that's kind of like the same. So if you were on a budget, say if you just wanted like a little something for Friday night, or if you were a regular customer, it'd be really good to view like the newest things first. Yea, that's good.

**V:** So, you feel positively towards this, is this something you'd use yourself?

**INT4:** Yea yea, its what I use when I'm buying on the Internet, so again its like helping with the aid to look to purchase.

***(Card 23 with 7/9/10/22: 'Aiding purchase')***

**INT5: (Card 23)** Oh I like this, I always do this. This is searching for the categories, because sometimes as I said before, if I'm on a budget, low to high, if you want to look at the most in thing, Id go like that way, sale items if I want to browse them first, that would encourage me to both buy, and a bit of both, because its just, id rather, sometimes I don't want it to show me the highest amount first, I'd rather have a bit of a mix, I like it being organised.

***(Card 23 with 7/15/17/18: 'Encouragement to browse and purchase')***

**INT6: (Card 23)** Yea this would go into there. Into the motivation and inspire me to shop again. I think this is a really good function. Its that consistent kind of, like capability of the brand to kind of provide for each customer, they're allowing you to customise your shop individually each time you go on, so every time is a unique experience, and for the brand, that's what they're trying to provide for you to buy stuff, so yea it would motivate me to shop, so Id put that in there.

***(Card 23 with 5/6/8/16/18/22 : 'Motivation to shop and confidence')***

**INT7: (Card 23)** Erm, I think Id put this with them (encourage to use again). Erm, that's just customising isn't it, the way…

**V:** Yea being able to categorise the way you view the products. So you said it would encourage you to use the app again? Is it anything else?

**INT7:** I think it would just encourage me to use the app again, because it makes going through it a lot easier. Erm, easier and more efficient. It just, yea, its more of an efficient way of looking through it.

**V:** So youd feel like youd want to use this app again because you've seen this?

**INT7:** Yea yea

Merchandise categorisation (23), erm I'd feel excited. That makes me pleased that kind of stuff.

***(Card 23 with 17/19/22 :' Encouragement to use the app again/ Added Bonus')***

**INT8: (Card 23)** Erm, that's slightly irritating I have to say because theres usually a lot of options, and they usually don't make any sense, because you can look for, fair enough if you were looking for the newest items of sale items, but I don't understand why you would categorise something by price, and it slightly confuses me because it really arranges all the products, so Id rather go through categories say the clothing categories, so women's or shoes or accessories, rather than this, so its not something I would use a lot.

**V:** Okay so you wouldn't use this then?

**INT8:** No

**V:** Okay, erm, well in that case, if it wouldn't be something you'd click on if you had an interest to.

**INT8:** I suppose in terms of, I've been on different sites and they just confuse me because if it interests me I would use it, but I try not to use it if I can.

**V:** Okay, where do you want to sort this then?

**INT8:** I suppose it could be there with catches my interest. I have used it before but it irritates me when they do that.

**V:** Well you can leave it as something you would use if you'd rather.

**INT8:** Yes, separately.

Merchandise categorisation, overall I'm happy about it, however I am confident, however if it is something like price low to high, I just feel very frustrated with that. Bored with it and disappointed with it. Personally not something I like.

***(Card 23: 'Wouldn't use')***

**INT9: (Card 23)** Well yea I like these type of things but I would also think it's quite navigational as well. I would go into what I wanted to do and then browse from that. It wouldn't change my opinion on the brand but I would like the fact that they have it. I do find it easy to navigate my way round it, I wouldn't dislike a brand if it didn't have it, I just wouldn't find it as easy to use so therefore I may not use the app because its harder. This helps me use the app. I would find this easy. If the app was hard I wouldn't browse but because I can categorise things into lots of items, I would probably browse because it's easy to browse. Id say it was more navigational, all the navigational things I think are similar because if its easy to navigate your way round, ill click on one thing to the next thing to the next, whereas if I spent too long trying to work the app, I wouldn't use it as much.

***(Card 23 with 1/2/22: 'Navigational – For ease of use')***

**INT10: (Card 23)** The only time I ever use this is when I filter it lowest to highest price. Yea, I guess with ASOS as well, they've got o many products, you have to use the filtering and categorisation. So, it's a necessity. It facilitates the purchase sort of process really. In a way it alters my feelings because it's helping me to make a purchase, not standing in my way, its providing things that I needed to make the purchase. Its not making life difficult for me, it's making it easy. Is it search or is it… Yea it does help with the browsing more products really, because in a sense, its reducing the number of browsing that you need to do until you find a product that's what you're looking for, suitable for what you're looking for, so it helps the searching and browsing and helps streamline the whole process. It's useful. Definitely with those two.

Merchandise categorisation (23) makes me feel satisfied because I can quickly and effectively filter through products.

***(Card 23 with 7/22: 'Facilitates looking further at the products')***

**INT11 (Card 23)** This I suppose could be usefulness as well, I like being able to do that, I don't know, especially the price low to high and that can be helpful. I don't know why but it just is isn't it, its nice to be able to erm, change like what you're saying and have a bit more control over the app as well, so I think id put it with that because its just helpful, but again this sort of thing is expected isn't it, so… I don't know, I'm confused now. Yea, I'd maybe put it with that then (1/7).

***(Card 23 with 1/7: Expected Navigation – (7) Might push to browse)***

**INT12 (Card 23)** That's probably again similar. Its not to do with the product, its to do with how easy it is to browse This would make me return to the app and use it easier and quicker and make the app more appealing, not the product.

***(Card 23 with 21/22: 'Encourages app usage')***

**INT13 (Card 23)** I don't do that either. If its something like dresses Ill just scroll through all of the dresses. If I found a dress and I wanted to show somebody and I knew that if I narrowed down my searches and it made finding the product faster, it'd be like that, call to action.

***(Card 23 with 11/22: 'Call to action')***

**INT14 (Card 23)** Yep, I like this, this would encourage me to buy. Yea, it's quicker and easier. Erm, it would alter my perception if they didn't have this I guess, then Id be like… it'd be more jumbled wouldn't it, it wouldn't be as easy to like… Say if it wanted to go price low to high or newest first. Probably, I don't know if it would just go on this one (7), just functional. Just expected kind of. Id expect that on the app, cause its supposed to be similar to the website isn't it, and all websites have that.

***(Card 23 with 7: 'Expected Product Browsing function')***

**(INT15: Card 23)** I have used this before on websites. I think its useful but I expect it. Erm, just to see which is the cheapest ones out of the items, the price high to low.

**V:** So it would help you with your product browsing then like this one (7)?

**INT15**: Yes it is like that one (7), if these two were combined that would be even better.

***(Card 23 with 7: 'Product Browsing to go in-store to look')***

**(INT16: Card 23)** Erm it would really encourage me when shopping, because obviously companies have lots of products, so if id been on it a lot, newest first is great because I can just scroll to the newest products. If I've got a small budget I can go low to high so I can see. Like navigation, it really helps me to go through and find what I want. It would also encourage me to go back to the site. It makes me think that it's a trendy retailer because they're up to date and on fashion but more than anything, its just kind of the navigability of it really. It would encourage me to browse more, like I said, it would encourage me to go back, if I wanted to browse something, I could go back to the app that was the most accessible and easiest to browse, because a lot of times, I am shopping because I've got budget, so being able to look straight away, low to high, the options that are available to me is great for me.

***(Card 23: 'App repatronage/Sorting tool for usage')***

**(INT17: Card 23)** Erm, that's the same again, itsgonna help me look and therefore, it's gonna encourage me to buy. I don't know if that would go more in this one then.

**V:** So it might encourage you to buy more you think?

**INT17**: Yea cause its de-cluttering again and making things clearer for me to use.

***(Card 23 with 9/10/11: 'Encouragement and confidence to purchase')***

**(INT18: Card 23)** I really like it, because this is probably obvious, but I'm very price led, so having a thing where I can look at low to high means I don't have to scroll through al of the expensive things I really want, and means that I can straight to the stuff I can afford, so I think it's a really good idea. I think I would be encouraged to stay on the site a bit longer, rather than just having to scroll through page after page of stuff that I cant really afford, or isn't quite what I'm searching for which would be what refine was for, so I could just sort of, make my search smaller, so I don't have as much to look through, cause a lot of the time if you search for something, it comes up with a lot of irrelevant stuff and that annoys me.

**V:** Would it increase your app repatronage too?

**INT18**: I don't think so, not as much as those do. Erm, cause its not, a big deal to be able to do this, its nice to be able to do it but its not, its not the end of the world. So, I don't know, I don't think it would encourage me massively to go back but it is a nice feature to have which would sort of, it would make me think oh they do that, so I could just go back there and have a look for something cheap. I think it could go with the app repatronage half, so a bit. But I think that it is close to the repatronage ones, ill make them overlap.

Merchandise categorisation (23) I would feel pleased, contented and that's probably it, it's nice to have it.

**(Card 23: 'Encouraged to stay longer on the app')**

**(INT19: Card 23)** I think it's a definite necessary tool to have on it, because maybe you don't want to scroll through everything that's like £6, you might want to look at things that are a particular price, erm, or you might wanna look at things that are the highest price, you might want to look at things that are a particular item, so its good to have the option of looking at the products in the order that you want to.

**V:** So, do you think that would be the reason for you to use this?

**INT19**: Simplicity, and searching it makes it easier for you to find things, in the range that you want them. No, I think it would just be a practical thing, maybe that they've thought about how many items that they've actually got on the app, and making it easier for you to navigate through what they've got available.

**V:** So this might be about ease of use of that app?

**INT19**: Yea

***(Card 23: 'App Ease of use')***

**(INT20: Card 23)** I think they're really useful, they save time, they eliminate just looking at things you don't want to buy and don't want to be looking at, so I don't know how useful they are for actual, well they are useful for browsing but at the same time, if I was narrowing my search, it would be because I was searching for something, rather than just going through everything. So I think they encourage purchasing and browsing but I think they're really useful. I do think they're different, but also they do the same thing.

**V:** Is this more, as these were more of an encouragement to purchase and browse, is this more something that would aid you in purchasing, rather than encouraging you to buy that product?

**INT20**: Yes definitely, and then that's like the stage beyond it. It would be about aiding yea. Actually yea, I would put these two together (22/23).

***(Card 23 with 22: 'Aids product browsing and purchasing')***

Card 24 – Augmented/Virtual Reality

**INT1: (Card 24)** Be able to use virtual reality tools to view products for example by styling models in outfits. I used this one, I liked it. (Laughs) Just because it was fun. Erm, but I like the idea of something different, I like the idea of mobile apps taking it a little bit further in that not only can you see your item, you can dress a real life model in the items that you perhaps might want to purchase. It's giving you the opportunity to mix and match, (laughs) I must have got that in my head (Points at title) like mix and match items together, whether it be accessories, whether it be different colours, to be able to see if what you want will go with something you already have, or you might buy something else, erm, but yea I like the idea of taking it a step further and then going into the virtual reality side of things. Erm, but… on the other hand, I don't think it's something that I would avidly use, or would encourage me to buy something, personally. Erm, but I do like the idea of it, and I like the idea that you basically just have a naked model and it's for you to choose what's going on there, so for me, I would say personalising, as it gives me the ability to personalise that item, so although its aiding me, I think its more personal and I can choose what goes onto those items.

**V:** Is it still making you feel good towards that brand though, or not really?

**INT1:** Yea, because its giving me options, so not only do I have the option that every other app would give me, in that here are your items, would you like to look at sale items, would you like to look at lowest items first, would you like a blog about this, do you think that this will go with your item, its giving me the opportunity to place these items onto a living person and see what those items should really look like, so I like the idea that they have gone another step further than a normal app would do.

**V:** Right

**INT1:** So I would say, place it with accommodating me.

These ones are all things that I like because they personalise the app towards you, erm, they would encourage me to use the app definitely, 100%. And would possibly erm, what's the word? They would enhance my feelings towards the brand, so not only towards the app, but the actual brand, erm, that's giving me the app or allowed me to download that app because the fact that there are so many different things that they've used to accommodate me, or would think would accommodate me in to being sort of sucked into the brand.

***(Card 24 with* 1/2/5/7/12/20*: 'Feel better about the brand')***

**INT2: (Card 24)** And this one, mix and match. So is this, this almost feels like a game to me, you go in and you style her, this would be with this. I might play with it, I might try it out, but Id never seek to use it, because they're not realistic, its not my body shape, its not me on there, if I wanted to see a model in an outfit I could just go onto these photoshoot images or the product, I don't need to play with that. Erm, although the first time I came across it, I would probably play with it to see what its about, be interested in what it does and then after that I wouldn't do it.

) I think that again, is, its extras for me. For me, they're unnecessary. But then I would maybe have a quick look on them, at least once to see what they were about, so it is about intrigue I guess. But it is about play, well this one isn't, that's about product, these two are about play. I'd only go on them to kind of, entertain myself. Especially this virtual reality one. Those are more appealable to me (Added extra pile). So promotional imagery and the video and the competitions, but not these three. Yea, for some people they'll be driven to look at these things, but for me I'm not bothered by them, it could not be there and I wouldn't notice. But in general, they are all adding something more than just product arn't they, they're adding something information wise, and entertainment wise and if I were to use them, it would be for entertainment, so an added entertainment, a way from browsing, a way from product based

These I would, at first Id be interested, this is hard because the initial reaction would be, I wonder what that is. But then to be honest Id probably get bored by this virtual reality.

***(Card 24 with 4/5: 'Unnecessary extras' )***

**(INT3: Card 24)** Virtual reality, you know, its something that I would use if I had the time, if I was on a train, you know, to pass the time, you know, its more of a leisure thing to me than a sales tool. It's not gonna make me buy the products just cause I like it on this, its more just playing.

This is my leisure tool, so I've got virtual reality. If I had time, I'd like to have a look at these things, just for enjoyment purposes (Cards 24 – 'Additional, leisurely features' ).

**(Card 24: 'Additional feature')**

**INT4: (Card 24)** This I'd use, but probably not as like an aid to purchase, cause my body isn't like the models, so, erm, it'd probably be with like, probably put it in that pile, like, I'd use it to gain inspiration if I had time, yea.

**V:** So you would use this then? For inspiration?

**INT4:** Yea, but it wouldn't necessarily make me purchase because I don't look like the model, so.

***(Card 24 with 4/8: 'If I had the time/ for inspiration')***

**INT5: (Card 24)** Oh right, Ive never seen that before. Style models. I like that, I think its quite quirky, and its quite nice, it wouldn't necessarily make me buy though. I don't think, its cool and Id look into it if it was on the ap, but I wouldn't go out of my way to do it I don't think.

**V:** But youd be interested in having a look?

**INT5:** Yea, Id be interested to have a little play around, have a little go at it, but it wouldn't make me want to buy it or browse I think because obviously these models are a certain type of shape and things, so its more of a fun thing than a purchase thing. Its more of an arty thing isn't it, it's a bit like that one for me

**V:** You'd look at it for interest?

**INT5:** Yea for interested, Id definitely put it in the same pile as this one.

***(Card 24 with card 3/5: 'Viewed for interest')***

**INT6: (Card 24)** Yea, in the past it has motivated me to shop, but its I don't know, its quite hard, because obviously its that thing where it could put you off, unless its actually you you're uploading, it can be off-putting, because I'm not a 5 foot 10 woman with a size 8 figure, so I'm the complete opposite, so, when I kind of see a jumper on a woman like that, I think well how would that look on me, so these are good functions but it depends on the kind of level you can go and customisation to yourself, in terms of height, or size you are. It is a motivational thing cause it does help you to see in terms of how your skin and hair might look you can judge it, what a certain top would look like, so yea, I would put it in there, but I wouldn't say it's a massive thing for me. It wouldn't be something that I had to look at before anything else, Id rather look at videos and get inspiration. But it would be a motivational factor, so it could go in that category?

**V:** Its up to you where you'd like to pile it. You've said that's general browsing tool (7), you said these ones are motivations to shop (card 5, 6, 8, 16, 18, 22,23), these ones here are reassurance and confidence in the brand, this one is trust in the brand. Are those two different? This one is reassurance and confidence, whereas this one is more for reassurance and to trust the brand. You can leave them separate its up to you.

**INT6:** I might put them all in that category actually. This is all one category, like reassurance, confidence, trust in the brand. That's where Id put that

**V:** This one you said is unaccessible (3).

**INT6:** Yea, okay I'd put that in there (24). It's unaccessible to me.

***(Card 24 with 3: 'Unaccessible')***

**INT7: (Card 24)** I don't think Id use that. I kind of feel like it's a waste of time. Erm that's why I'd want to have the catwalk. If I want to see how it looks on people, I'd rather see how it actually does look on people. Cause with these, its just the same cutout on the same model. You don't even really know, like this models completely different height size whatever to you, so I don't think it helps in any way.

**V:** So is it as far as you just wouldn't use this ever at all?

**INT7:** I think I just wouldn't use it at all.

Virtual reality (24), you know what that would annoy me, its annoys me because it doesn't make any difference to what your buying, it doesn't show off the clothes at all, they're completely virtual, I don't get why people would go on it.

***(Card 24 with 5/6/8/20 : 'Wouldn't use')***

**INT8: (Card 24)** I used to think it was really good to be able to view how the clothes look like, but it makes me also think that this isn't me, so it would look nothing like this on me. Id much rather now that I've seen these images, I'd much rather have a scenario where I can se the clothes the way they're worn, where you can wear them, what you can wear them with, rather than seeing them on a blank canvas, it doesn't particularly represent the way I look.

**V:** Would you ever use anything like this?

**INT8:** Erm, yea but only if it interests me to be honest.

**V:** So, again would it be like this, that you would click on it if you were interested, but otherwise you wouldn't use it.

Virtual reality (24) I used to be excited and interested with this, however, I've come to the conclusion that I cant apply any of these images to myself specifically because the models are fairly, looks nothing like me, doesn't portray any of the situations that I find myself in that Id wear the clothes, so unless its an item I'm interested in, I'm a bit disinterested.

***(Card 24 with 4/6/16/20: 'Would only use if it caught my interest)***

**INT9: (Card 24)** Yea, like obviously that would help me with the browsing section so I would. Yea that's like those sort of things, that it makes it more obvious so. That's basically like, I like these trousers but I'm going to change this top into that. I might use this. I don't know if I would, it's something I've not really used before. I would maybe, I wouldn't say no, I probably would use it. I would find it useful for browsing, so if I was buying something online Id quite like this for pairing together. Yea it's like in between these two, in that it's like this that you can zoom in, but can see the whole outfit, but then again I wouldn't purchase something because I can see this. If I could see this, it would be an added bonus, but I wouldn't purchase without seeing this. I think this is more browsing. Probably with the browse leading to purchase. I may buy, or I may not buy, but its more rather than that one which is more general browsing.

***(Card 24 with 7/8/12/15/18/21: 'Browse/Might purchase')***

**INT10: (Card 24)** I like this, its great. Its fun, and its functional. Its fun because its novelty isn't it, and you know it helps you create your own outfits and helps you determine how the products look on a model. Determines how, if I had a pink top, I could see if those colour trousers went with them, in this instance, so yea that's what Id do with it. I would use it because I think its fun. It would enhance my opinions of the brand, because I would think that the brands an innovator and wanting to help me come to a purchase decision. They want me to make the right decision, not spend money buying any old rubbish, they want me to buy something that's really suitable for me, so they're providing the tools that I need to be able to determine whether the products suitable for me, and virtual reality, not many retailers are offering it, so they are providing me with an

extra edge of why I should shop with them. And also it's facilitating the purchasing, because it helps me evaluate the products. It's got to work though, you know. It can't be stupid.

**V:** So it's about helping with purchase decision. Helping evaluate products. Facilitating the purchase and its also enhancing your opinions on that brand?

**INT10:** Yes its two things. It's about enhancing my opinions of the brands and facilitating me to browse and purchase. I have positive opinions about the brands, but this is more product focused because it's evaluating the products rather than just encouraging me to browse a product. I would have already browsed at this point and narrowed down the products that I want to evaluate. Ill put it on its own.

Okay virtual reality (24) makes me very excited. Yea I really like this, I could spend a lot of time designing outfits, making things go together.

***(Card 24: 'Facilitating Purchase/ Enhancing the brand')***

**INT11 (Card 24)** Yea that's quite cool, its sort of similar to the ASOS thing where they've got the model on the runway wearing the clothes, but I suppose its helpful, if someone is shopping not just for products but an outfit, then it's a good way of demonstrating what the outfits gonna look like before you buy it, I think I would use this but only if I was looking for a full outfit. Because sometimes you just shop for items, not an outfit, so then why would you want to show an item on its own, but if you wanted to experiment with things on the website you can try out different outfits before you buy them so I suppose it would be something that I would maybe use. I've never used one before but if it was there, like cause you don't see it as much at the moment do you, its not that big, so if it was brought in more, then you'd probably be inclined to use it yea.

V: Would it encourage you to browse, or would it encourage you to purchase?

INT11: I think that maybe its that, if you were already sort of looking at the products and liked them and then you saw them in an outfit you quite liked then maybe, like seeing the outfits in a context, although its not a proper backdrop, its similar to that isn't it, because you're putting the clothes together and creating an outfit.

***(Card 24 with 6: 'Interest/Purchase Intentions')***

**INT12 (Card 24)** This is like one of those dolls with the tabs on the shoulders (Laughs). Erm, I don't know. I think it's a nice idea, I quite like it. If I made an app I'd put one of these on it. Its quite similar to your ease of use and you feel they've taken the time out to make a silly thing. It wouldn't make me buy the outfit, Id probably just sit there and make outfits. It's kind of like intriguing and a bit different, its very American.

***(Card 24 with 21/22/23: 'Encourages app usage')***

**INT13 (Card 24)** I'd probably never go that far into an app. I wouldn't put that much effort into this. I probably wouldn't use this.

***(Card 24 with 4/5/6/10/19/20: 'Wouldn't use')***

**INT14 (Card 24)** Yep I use this on H&M, so if I was wondering how it looked on someone, I would go on this. This would encourage me to buy, because it has before.

***(Card 24 with 15/17/18/21: 'Purchase intentions')***

**(INT15: Card 24)** This one is useful, but it's just time-consuming. I might use it if I have the time and I care enough to do it. I think if its something I might be paranoid about, like an interview and I see a few things that I like, but I want to get the whole outfit, then I might do that, might, I'm not too sure if I would. But if this was for normal shopping, then I wouldn't really use it. I think it's more inspiration and if I care enough to do it.

***(Card 24 with 5: 'View for inspiration')***

**(INT16: Card 24)** This is not something that would make a difference to me. I wouldn't say I'd avoid it, it's not something I'd use though. Id feel like it's almost a younger thing, and that maybe its something, it reminds me of when the younger websites where kids can go on and put clothes together and create people. And maybe for those people that really like the Internet and like avatars and things, but it's not something I've really come across before so I'm not sure how I feel about it. It's very new. It depends, say I wouldn't avoid it, its something unexplored. After using it a couple of times, I might find it really useful to putting outfits together, and it would encourage add on buys again, yea its something that I'm quite new to and something I'm not sure how I feel about yet. I'd be like, oh what's this. Id be intrigued, interested and I might give it a go, but then after a while I think Id probably get bored of putting it all together and click off it, and I might just end up going back to the products and information seeking in the end, so I don't think it would encourage me to purchase. I don't think it goes with anything else, I wouldn't avoid it, I'm not sure. Yea, its something I would try once, or it might be something Id try maybe for a special occasion if I was looking for an outfit, that would, I wouldn't do it just for fun, or just on a general outfit basis, it might be like, oh I need a bag, I wonder if this will go with this. It might be a way of putting things together but then again you don't generally get a whole outfit from one website.

***(Card 24: 'Try once')***

**(INT17: Card 24)** I wouldn't use this, I cant imagine myself, only for entertainment, I don't think Id use it in a practical way, oh I'm thinking of buying this aim gonna see what it looks like on this person. But it is entertaining and I probably might use it for entertainment value.

**V:** Does it make you feel anything else? Anything towards the brand or not?

**INT17**: Well, they're innovative, they're offering a little bit more, maybe the same as this again, its offering the customer something a bit different. I'd respect them more because they're pushing the boundaries aren't they and they're thinking.

***(Card 24 with 4/6/19: 'Entertainment/Building respect for the brand')***

**(INT18: Card 24)** Its good, because when you're online you don't quite know how the clothes are going to fall and you don't, like you have all of those problems, which is why a lot of stuff is returned, because it doesn't fit quite the way you thought it would, or it doesn't feel like you thought, so I think this would expel that worry, of what if it doesn't look right. So you can see immediately how it looks on someone and how it falls.

**V:** So you can evaluate the products better?

**INT18**: Yes definitely, it would definitely goes with those, and helping me to decide whether or not to buy. I would only use this if I was thinking about buying something and I just wanted to check how it fitted, how it looked or fell on the body.

. Virtual reality (24) I think I would feel more confident in buying it also its quite fun playing dress up with these things

***(Card 24 with 9/10: 'Product Evaluation / Helping purchase decision')***

**(INT19: Card 24)** Erm, I probably wouldn't use this. I think maybe it would just be, I suppose you could use it for guidance and to see what things match, but I'm not sure that I would use it myself. Yea, I don't think I'd use it to be honest.

***(Card 24 with 19: 'Disinterested and wouldn't use')***

**(INT20: Card 24)** I would probably put it with these two, I don't think I would ever really use it. If id seen something on an app and then if I was that curious about it id go try it on myself, because

then I can really look, like that's not how you're gonna look in it. I don't think id ever really use it, so I think I'd avoid it.

***(Card 24 with 19/20: 'Avoid')***

# Appendix P

Stage Two: Emotional, Motivational and Behavioural Responses to each Stimuli

## Card 1

| Organism to Response | | | | |
|---|---|---|---|---|
| | Browse | Navigate around the app | Brand Repatronage | Brand Trust |
| Brand Equity | 9 | 4 | 2 | 6 |
| Brand Recognition | 7 | 2 | | 5 |
| Emotion Interested | 4 | | | |
| Emotion Happy | 4 | 3 | | 3 |
| Emotion Intrigued | 3 | | | 3 |
| Brand Identity Understanding | 3 | | 2 | |
| Brand Reinforcement | 2 | | | 2 |
| Emotion Excited | 2 | 2 | | |
| Feeling Familiarity | 2 | | | |
| Emotion Positive | 2 | | | |
| Emotion Confident | | | | 2 |
| Emotion Comfortable | | 2 | | 2 |
| Emotion Reassured | | 2 | | 2 |
| Neutral Or Indifferent | | 2 | | |
| Emotion Contented | | 2 | | |

| Motivation to Behaviour | | |
|---|---|---|
| | Browse | Navigate around the app |
| Gain New Products Information | | 3 |
| Gain Outfit and Styling Advice | | 3 |
| Gain Style or Trend Information | | 4 |
| Use due to intrigue | 3 | 3 |

| Cognitive Response | |
|---|---|
| Brand Equity | 15 |
| Brand Recognition | 12 |
| Brand Trust | 6 |
| Brand Reinforcement | 5 |
| Brand Identity Understanding | 4 |
| Feeling Familiarity | 3 |
| Brand Personality | 2 |
| Feeling Drawn In and Attracted | 2 |
| Brand Information and learning | 1 |
| Aiding Product Browsing | 1 |

| Moderators | |
|---|---|
| Use due to intrigue | 4 |
| Gain New Products Information | 2 |
| Use due to Interest | 2 |
| Gain Outfit and Styling Advice | 1 |
| Gain Style or Trend Information | 1 |

| Behavioural Responses | |
|---|---|
| | |
| Browse | 10 |
| Navigate around the app | 6 |
| Brand Repatronage | 2 |
| Brand Patronage | 1 |
| Not Encouraged to browse | 1 |
| Wouldn't use | 1 |

| Affective Responses | |
|---|---|
| Happy | 7 |
| Interested | 6 |
| Confident | 5 |
| Excited | 4 |
| Intrigued | 4 |
| Contented | 3 |
| Comfortable | 3 |
| Satisfied | 2 |
| Neutral | 2 |
| Reassured | 2 |
| Positive | 2 |
| Informed | 2 |
| Inspired | 1 |
| Pleased | 1 |
| Relaxed | 1 |

| Descriptives | |
|---|---|
| Ease of use - Easy to use | 9 |
| Clear | 8 |
| Website Similarity | 8 |
| Consistent | 6 |
| Important | 5 |
| Simple | 5 |
| Understandable | 4 |
| Exciting | 3 |
| Expected | 2 |
| Helpful | 2 |
| Useful | 2 |
| Interesting | 2 |
| Too small | 1 |
| Unclear | 1 |
| Unuseful | 1 |
| Personal | 1 |

## Card 2

| Organism to Response | | | | |
|---|---|---|---|---|
| | Browse | Navigate around the app | Brand Trust | Wouldn't use |
| Brand Recognition | 3 | 2 | 3 | 2 |
| Feeling Influenced and Persuaded | 2 | 2 | | |
| Emotion Excited | 2 | | | |
| Emotion Happy | 2 | | | |
| Feeling Familiarity | 2 | | | |
| Emotion Intrigued | 2 | | | |
| Emotion Confident | | | 2 | |
| Brand Image Building and Development | | | 2 | |
| Brand Identity Understanding | | | | 2 |
| Disinterested | | | | 2 |

| Motivation to Behaviours | | |
|---|---|---|
| | Browse | Navigate around the app |
| Use due to Interest | 2 | 2 |
| | | |

| Cognitive | |
|---|---|
| 1 : Brand Equity | 17 |
| 2 : Brand Recognition | 16 |
| 3 : Brand Identity Understanding | 7 |
| 4 : Brand Image Building and Development | 6 |
| 5 : Feeling Familiarity | 5 |
| 6 : Feeling Influenced and Persuaded | 4 |
| 7 : Brand Trust | 3 |
| 8 : Brand Personality | 2 |
| 9 : Brand Reinforcement | 2 |
| 10 : Feeling forced or pushed | 1 |
| 11 : Aiding Product Browsing | 1 |
| 12 : Brand Information and learning | 1 |

| | |
|---|---|
| 13 : Brand Perceived Quality | 1 |
| 14 : Feeling Updated | 1 |

| Moderator | |
|---|---|
| 1 : Use due to Interest | 7 |
| 2 : Gain New Products Information | 2 |
| 3 : Gain Style or Trend Information | 2 |
| 4 : Use due to intrigue | 2 |
| 5 : Wouldn't normally use | 1 |
| 6 : Gain Outfit and Styling Advice | 1 |
| 7 : Gain Product Selection Information | 1 |
| 8 : Gain Inspiration | 1 |

| Behavioural | |
|---|---|
| 1 : Browse | 4 |
| 3 : Navigate around the app | 4 |
| 4 : Wouldn't use | 3 |
| 5 : Purchase | 2 |
| 6 : Purchase Confidence and Reassurance | 1 |
| 7 : Purchase Intentions | 1 |
| 8 : Brand Satisfaction | 1 |
| 9 : Use if Caught Attention | 1 |
| 10 : Not Encouraged to Purchase | 1 |

| Affective Responses | |
|---|---|
| Neutral/Indifferent | 6 |
| Intrigued | 4 |
| Happy | 4 |
| Confident | 3 |
| Contented | 3 |
| Interested | 3 |
| Excited | 3 |
| Informed | 2 |
| Disinterested | 2 |
| Positive Affect | 2 |
| Pleased | 1 |
| Unexcited | 1 |
| Uninspired | 1 |
| Reassured | 1 |
| Bored | 1 |
| Dislike | 1 |
| Comfortable | 1 |
| Positive | 1 |
| Relaxed | 1 |

| Descriptives | |
|---|---|
| 1 : Consistent | 8 |
| 2 : Ease of use - Easy to use | 5 |
| 3 : Expected | 5 |

| | |
|---|---|
| 4 : Simple | 4 |
| 5 : Helpful | 3 |
| 6 : Website Similarity | 3 |
| 7 : Clear | 2 |
| 8 : Understandable | 2 |
| 9 : Interesting | 2 |
| 10 : Complicated | 1 |

| | |
|---|---|
| 11 : Essential | 1 |
| 12 : Having choice | 1 |
| 13 : Important | 1 |
| 14 : Unuseful | 1 |
| 15 : Useful | 1 |
| 16 : Visually Appealing | 1 |
| 17 : Personal | 1 |

## Card 3

| Organism to response | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | | | |
| | Browse | Navigate around the app | Purchase Intentions | Brand Repatronage | Brand Satisfaction | Brand Trust | Use if Caught Attention | Not Encouraged to Purchase | Wouldn't use |
| Emotion Inspired | 7 | | | | | | | | |
| Brand Image Building and Development | | 2 | | | 2 | | | | |
| Emotion Intrigued | 5 | | 2 | 2 | | | 2 | 2 | |
| Emotion Excited | 5 | | 2 | | | | | | |
| Brand Recognition | 4 | 2 | | | | 3 | | | 3 |
| Emotion Positive | 4 | | | | 2 | | | | |
| Emotion Interested | 5 | | | 2 | 2 | | | 2 | |
| Feeling Drawn In and Attracted | 3 | | | | | | | | |
| Emotion Pleased | 3 | | | | | | | | |
| Brand Identity Understanding | 2 | | | | | | | | 2 |
| Negative Brand Equity | 2 | | | | | | | | |
| Emotion Informed | 2 | | | | | | | | |
| Feeling Familiarity | 2 | | | | | | | | |
| Brand Information and learning | 2 | | | | | | | | |
| Brand Perceived Quality | 2 | | | | | | | | |
| Emotion Happy | 2 | | | | | | | | |
| Feeling Influenced and Persuaded | 2 | 2 | | | | | | | |
| Disinterested | | | | | | | | | 2 |
| Emotion Confident | | | | | | 2 | | | |

| Motivation to Behaviours | | | | |
|---|---|---|---|---|
| | | | | |
| | Browse | Brand Patronage | Use to Pass Time | Wouldn't use often |
| Gain Information | 8 | 2 | 2 | 2 |
| Use due to Interest | 5 | | | |
| Gain New Products Information | 3 | | | |
| Product Evaluation for Purchase | 2 | | | |
| Gain Visual Product Details | 2 | | | |
| Wouldn't normally use | 2 | | | |

| Cognitive | |
|---|---|
| 1 : Brand Equity | 15 |
| 2 : Brand Image Building and Development | 8 |
| 3 : Brand Identity Understanding | 4 |
| 4 : Brand Recognition | 4 |
| 5 : Brand Information and learning | 3 |
| 6 : Brand Personality | 3 |
| 7 : Feeling Drawn In and Attracted | 3 |
| 8 : Negative Brand Equity | 2 |
| 9 : Brand Perceived Quality | 2 |
| 10 : Feeling forced or pushed | 1 |
| 11 : Aiding Product Browsing | 1 |
| 12 : Brand Evaluation | 1 |
| 13 : Brand Reinforcement | 1 |
| 14 : Brand Trust | 1 |
| 15 : Brand Value | 1 |

| Moderator | |
|---|---|
| 1 : Gain Information | 9 |
| 2 : Use due to Interest | 8 |
| 3 : Gain New Products Information | 5 |
| 4 : Wouldn't normally use | 2 |
| 5 : Gain Outfit and Styling Advice | 2 |
| 6 : Gain Style or Trend Information | 2 |
| 7 : Gain Pleasure | 2 |
| 8 : Gain Inspiration | 2 |
| 9 : Product Evaluation for Purchase | 2 |
| 10 : Gain Visual Product Details | 2 |
| 11 : Gain News | 1 |
| 12 : Gain Product Selection Information | 1 |
| 13 : Use due to intrigue | 1 |

| Behavioural | |
|---|---|
| | |
| 3 : Brand Satisfaction | 3 |

| | |
|---|---|
| 5 : Purchase | 2 |
| 6 : Purchase Intentions | 2 |
| 7 : Brand Patronage | 2 |
| 8 : 'Use' the Stimuli | 2 |
| 9 : Use to Pass Time | 2 |
| 10 : Not Encouraged to Purchase | 2 |
| 11 : Wouldn't use | 2 |
| 12 : Browsing to go in store | 1 |
| 13 : Navigate around the app | 1 |
| 14 : Brand Repatronage | 1 |
| 15 : App Usage Encouragement and Repatronage | 1 |
| 16 : Use if Caught Attention | 1 |
| 17 : Wouldn't use often | 1 |

| Affective Responses | |
|---|---|
| Inspired | 10 |
| Intrigued | 10 |
| Interested | 6 |
| Excited | 5 |
| Pleased | 3 |
| Informed | 3 |
| Happy | 3 |
| Positive | 3 |
| Reassured | 3 |
| Persuaded | 1 |
| Confused | 1 |
| Entertained | 1 |
| Encouraged | 1 |
| Annoyance | 1 |
| Disinterested | 1 |
| Dislike | 1 |
| Put Off | 1 |
| Uncomfortable | 1 |
| Aspirational | 1 |
| Comfortable | 1 |

| Descriptives | |
|---|---|
| 1 : Helpful | 2 |
| 2 : Important | 2 |
| 3 : Lacking Information | 2 |
| 4 : Understandable | 2 |
| 5 : Useful | 2 |
| 6 : Visually Appealing | 2 |
| 7 : Interesting | 2 |
| 8 : Clear | 1 |
| 9 : Consistent | 1 |
| 10 : Ease of use - Easy to use | 1 |
| 11 : Expected | 1 |
| 12 : Simple | 1 |
| 13 : Unuseful | 1 |
| 14 : Waste of time | 1 |
| 15 : Website Similarity | 1 |
| 16 : Exciting | 1 |
| 17 : Inspirational | 1 |
| 18 : Intriguing | 1 |

## Card 4

| Organism to response | Browse | Purchase Intentions | Brand Trust | Use if Caught Attention | Use if I had time | 'Use' the Stimuli | Use to Pass Time | Wouldn't use |
|---|---|---|---|---|---|---|---|---|
| Emotion Confident | 2 | | 2 | | | | | |
| Emotion Excited | 2 | | 2 | | | | | |
| Emotion Interested | | | | | 2 | | | |
| Brand Information and learning | | | | | | 2 | | |
| Brand Image Building and Development | | | | | | | 2 | |
| Brand Identity Understanding | | | | | | | 2 | |
| Neutral Or Indifferent | | | | 3 | 2 | 3 | | 2 |
| Not drawn in | | | | | | | | 2 |
| Emotion Encouraged | | 3 | | | | | | |

| Motivation to Behaviours | Browse | Purchase Intentions | Brand Satisfaction | Brand Trust | Use if Caught Attention | Use if I had time | 'Use' the Stimuli | Use to Pass Time | Wouldn't use |
|---|---|---|---|---|---|---|---|---|---|
| Gain Outfit and Styling Advice | 3 | 4 | | 2 | | | 3 | | |
| Gain Information | 3 | 4 | 3 | 2 | | | 3 | 3 | |
| Gain Style or Trend Information | 2 | | | | | | 3 | 2 | |
| Gain New Products Information | | | | | | | 2 | | |
| Product Evaluation for Purchase | | 2 | 2 | | | | | | |
| Gain Visual Product Details | | 2 | 2 | | | | | | |
| Gain Skills and Techniques | | | 2 | | | | | | |
| Use due to Interest | | | | | 2 | 2 | 2 | 3 | |
| Wouldn't normally use | | | | | | | | | 2 |

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Gain Product Confidence and Reassurance | | 2 | | | | | | | |

| Cognitive | |
|---|---|
| 1 : Brand Equity | 10 |
| 2 : Brand Image Building and Development | 4 |
| 3 : Brand Information and learning | 3 |
| 4 : Not drawn in | 2 |

| Behavioural | |
|---|---|
| 1 : 'Use' the Stimuli | 6 |
| 2 : Browse | 5 |
| 3 : Use to Pass Time | 5 |
| 5 : Use if I had time | 4 |
| 6 : Purchase | 4 |
| 7 : Brand Satisfaction | 3 |
| 8 : Use if Caught Attention | 3 |
| 9 : Wouldnt use | 3 |
| 12 : Use Once to Try | 2 |
| 13 : Not Encouraged to Purchase | 2 |
| 15 : Brand Patronage | 1 |
| 16 : Brand Relationships | 1 |
| 17 : Wouldnt look for | 1 |
| 18 : Wouldnt use often | 1 |

| Affective Responses | |
|---|---|
| Disinterested | 7 |
| Neutral/Indifferent | 7 |
| Interested | 4 |
| Excited | 4 |
| Happy | 4 |
| Informed | 3 |
| Encouraged | 3 |
| Intrigued | 3 |
| Inspired | 3 |
| Confident | 3 |
| Reassured | 2 |
| Overwhelmed | 1 |
| Persuaded | 1 |
| Satisfied | 1 |
| Positive | 1 |

| Descriptives | |
|---|---|
| 1 : Interesting | 3 |
| 2 : Helpful | 2 |
| 3 : Time Consuming | 2 |
| 4 : Clear | 1 |
| 5 : Essential | 1 |
| 6 : Expected | 1 |
| 7 : Simple | 1 |
| 8 : Too Long | 1 |
| 9 : Useful | 1 |
| 10 : Waste of time | 1 |
| 11 : Fun | 1 |
| 12 : Personal | 1 |

| Moderator | |
|---|---|
| 1 : Gain Outfit and Styling Advice | 8 |
| 2 : Use due to Interest | 7 |
| 3 : Gain Style or Trend Information | 6 |
| 4 : Wouldnt normally use | 5 |
| 5 : Gain Enjoyment, Entertainment | 4 |
| 6 : Gain Skills and Techniques | 3 |
| 7 : Gain Inspiration | 3 |
| 8 : Product Evaluation for Purchase | 3 |
| 9 : Gain Visual Product Details | 3 |
| 10 : Gain New Products Information | 2 |
| 11 : Use due to intrigue | 2 |
| 12 : Would rather take my own time | 1 |
| 13 : Gain Social Opinions | 1 |
| 14 : Gain Product Confidence and Reassurance | 1 |

Card 5

| Organism to response | Browse | Brand Relationships | Brand Repatronage | Brand Satisfaction | Use to Pass Time | Not Encouraged to Purchase | Wouldnt use |
|---|---|---|---|---|---|---|---|
| Brand Image Building and Development | 2 | 2 | 2 | 2 | 2 | 3 | |
| Emotion Inspired | | 2 | | | | 3 | |
| Brand Information and learning | | | | | | 2 | |
| Disinterested | | | | | | 2 | 6 |
| Brand Identity Understanding | | | | | | 2 | |
| Emotion Happy | 2 | 3 | | | | | |
| Emotion Intrigued | 2 | 2 | | | | | |
| Emotion Informed | | 2 | | | | | |
| Feeling Updated | | 2 | | | | | |
| Neutral Or Indifferent | | | | 2 | 2 | | 2 |
| Emotion Excited | 2 | | | | | | |
| Emotion Positive | | | 2 | | | | |

| Motivations to Behaviours | Browse | Brand Relationships | Brand Repatronage | Brand Satisfaction | Not Encouraged to Purchase | Wouldnt use |
|---|---|---|---|---|---|---|
| Gain Information | 2 | 3 | 2 | | 3 | 2 |
| Wouldn't normally use | | | | | | 2 |
| Gain Style or Trend Information | | 2 | | | 2 | |
| Gain Outfit and Styling Advice | | 3 | | | | |
| Gain News | | 2 | | | | |
| Use due to Interest | | | | 2 | | |
| Gain New Products Information | 2 | | | | | |

| Cognitive | |
|---|---|
| 1 : Brand Equity | 12 |
| 2 : Brand Image Building and Development | 7 |
| 3 : Impersonal Service | 3 |
| 4 : Brand Identity Understanding | 3 |
| 5 : Brand Information and learning | 3 |
| 6 : Feeling Updated | 2 |
| 7 : Negative Brand Equity | 1 |
| 8 : Not drawn in | 1 |
| 9 : Brand Personality | 1 |
| 10 : Brand Respect | 1 |
| 11 : Feeling Drawn In and Attracted | 1 |
| 12 : Feeling Influenced and Persuaded | 1 |

| Affective Responses | |
|---|---|
| Disinterested | 14 |
| Inspired | 6 |
| Neutral/Indifferent | 6 |
| Enthusiastic | 4 |
| Happy | 4 |
| Interested | 4 |
| Informed | 3 |
| Confident | 3 |
| Encouraged | 2 |
| Valued | 2 |
| Excited | 2 |
| Intrigued | 2 |
| Positive | 2 |
| Reassured | 2 |
| Uninspired | 1 |
| Overwhelmed | 1 |
| Bored | 1 |
| Annoyed | 1 |
| Bored | 1 |
| Dislike | 1 |
| Put off | 1 |

| Behavioural | |
|---|---|
| 1 : Wouldnt use | 6 |
| 2 : Brand Relationships | 5 |
| 3 : Browse | 5 |
| 5 : Brand Satisfaction | 4 |
| 6 : Not Encouraged to Purchase | 4 |
| 7 : Brand Repatronage | 3 |
| 8 : Use if I had time | 2 |
| 9 : 'Use' the Stimuli | 2 |
| 10 : Use to Pass Time | 2 |
| 12 : Purchase | 1 |
| 13 : Purchase Intentions | 1 |
| 15 : Use if Caught Attention | 1 |
| 16 : Use Once to Try | 1 |

| Moderator | |
|---|---|
| 1 : Gain News | 6 |
| 2 : Gain Style or Trend Information | 5 |
| 3 : Wouldnt normally use | 4 |
| 4 : Gain Outfit and Styling Advice | 4 |
| Descriptives | |
| 1 : Personal | 4 |
| 2 : Helpful | 3 |
| 3 : Interesting | 2 |
| 4 : Essential | 1 |
| 5 : Having choice | 1 |
| 6 : Simple | 1 |
| 7 : Useful | 1 |
| 8 : Website Similarity | 1 |
| 9 : Exciting | 1 |

Card 6

| Organism to response | | | | | | |
|---|---|---|---|---|---|---|
| | Browse | Purchase Intentions | Use if Caught Attention | Use if I had time | Wouldnt look for | Wouldnt use |
| Emotion Inspired | 4 | 2 | | 2 | | |
| Emotion Happy | 3 | 2 | | | | |
| Emotion Interested | 2 | | 2 | | 3 | |
| Brand Identity Understanding | 2 | | | | | |
| Brand Equity | 2 | | | | | |
| Disinterested | | | | | | 2 |

| **Motivations to Behaviours** | | | | | | |
|---|---|---|---|---|---|---|
| | Browse | Purchase Intentions | Use if Caught Attention | Use if I had time | 'Use' the Stimuli | Wouldn't look for |
| **Gain Information** | 7 | 5 | 2 | 2 | 3 | 3 |
| **Product Evaluation for Purchase** | 4 | 5 | 2 | | 2 | 2 |
| **Gain Visual Product Details** | 4 | 5 | 2 | | 2 | 2 |
| **Gain Product Selection Information** | 2 | 3 | | | | |
| **Gain Outfit and Styling Advice** | 2 | 3 | | | | |
| **Gain Pleasure** | 2 | | | | | |
| **Gain Style or Trend Information** | 2 | | | | | |
| **Gain Inspiration** | 2 | | | | | |
| **Use due to Interest** | | 3 | | | | |
| **Gain New Products Information** | | | | | 2 | 2 |
| **Gain Product Confidence/reassurance** | | 4 | | | | |
| **Wouldn't normally use** | | | | | | |

| Affective Responses | |
|---|---|
| Inspired | 9 |
| Interested | 7 |
| Disinterested | 6 |
| Happy | 4 |
| Persuaded | 3 |
| Intrigued | 3 |
| Uninspired | 2 |
| Bored | 1 |
| Excited | 1 |
| Encouraged | 1 |
| Neutral | 1 |
| Confident | 1 |
| Positive | 1 |

| Cognitions | |
|---|---|
| 1 : Brand Equity | 4 |
| 2 : Brand Identity Understanding | 2 |
| 3 : Brand Image Building and Development | 2 |
| 4 : Aiding Product Browsing | 1 |
| 5 : Brand Respect | 1 |
| 6 : Feeling Influenced and Persuaded | 1 |
| 7 : Feeling of Reduced Risk | 1 |

| Descriptives | |
|---|---|
| 1 : Helpful | 4 |
| 2 : Fantasy | 3 |
| 3 : Quick | 2 |
| 4 : Interesting | 2 |
| 5 : Added Extra | 1 |
| 6 : Efficient | 1 |
| 7 : Unclear | 1 |
| 8 : Waste of time | 1 |
| 9 : Entertaining | 1 |

| Behavioural | |
|---|---|
| 1 : Browse | 9 |
| 4 : Purchase Intentions | 7 |
| 5 : Use if Caught Attention | 4 |
| 6 : Use if I had time | 4 |
| 7 : Wouldnt look for | 4 |
| 8 : 'Use' the Stimuli | 3 |
| 11 : Wouldnt use | 2 |
| 12 : Brand Relationships | 1 |
| 13 : App Usage Encouragement and Repatronage | 1 |
| 14 : Not Encouraged to Purchase | 1 |

| Moderator | |
|---|---|
| 1 : Product Evaluation for Purchase | 7 |
| 2 : Use due to Interest | 7 |
| 3 : Gain Visual Product Details | 6 |
| 4 : Gain Outfit and Styling Advice | 5 |
| 5 : Gain New Products Information | 3 |
| 6 : Gain Product Selection Information | 3 |
| 7 : Gain Style or Trend Information | 3 |
| 8 : Gain Product Confidence and Reassurance | 3 |
| 9 : Wouldnt normally use | 2 |
| 10 : Gain Inspiration | 2 |
| 11 : Would rather take my own time | 1 |
| 12 : Gain Social Opinions | 1 |
| 13 : Gain Enjoyment, Entertainment | 1 |
| 14 : Use due to a Need | 1 |
| 15 : Use due to intrigue | 1 |

Card 7

| Organism to response | | | | |
|---|---|---|---|---|
| | Browse | Browsing to go in store | Purchase Intentions | Brand Satisfaction |
| Emotion Interested | 4 | 2 | 3 | |
| Emotion Positive | 4 | | 2 | |
| Brand Equity | 2 | | | 2 |
| Emotion Happy | 2 | | | |
| Emotion Informed | 2 | | 2 | |
| Emotion Persuaded | 2 | | | |
| Positive Affect | 2 | | | |
| Emotion Intrigued | 2 | | | |
| Emotion Satisfied | 2 | | | |

| Motivations to Behaviours | | |
|---|---|---|
| | Browse | Purchase Intentions |
| Gain Product Selection Information | 3 | 3 |
| Use due to Interest | 2 | 2 |
| Gain Visual Product Details | 3 | 3 |
| Product Evaluation for Purchase | 2 | 3 |

| Affective Responses | |
|---|---|
| Interested | 6 |
| Informed | 5 |
| Persuaded | 3 |
| Satisfied | 3 |
| Neutral/Indifferent | 4 |
| Intrigued | 2 |
| Confident | 2 |

| | |
|---|---|
| Happy | 2 |
| Positive Affect | 2 |
| Excited | 2 |
| Pleased | 1 |
| Uninspired | 1 |
| Inspired | 1 |
| Contented | 1 |
| Encouraged | 1 |
| Positive | 1 |
| Reassured | 1 |

| Cognitive | |
|---|---|
| 1 : Aiding Product Browsing | 4 |
| 2 : Brand Equity | 3 |
| 3 : Impersonal Service | 1 |
| 4 : Unreassured | 1 |
| 5 : Unsecure | 1 |
| 6 : Brand Trust | 1 |

| Moderator | |
|---|---|
| 1 : Gain Visual Product Details | 5 |
| 2 : Gain Product Selection Information | 4 |
| 3 : Product Evaluation for Purchase | 4 |
| 4 : Use due to Interest | 3 |
| 5 : Gain Inspiration | 1 |
| 6 : Use due to a Need | 1 |

| Behavioural | |
|---|---|
| 1 : Browse | 13 |
| 3 : Purchase | 7 |
| 5 : Browsing to go in store | 3 |
| 7 : Brand Satisfaction | 2 |
| 8 : Purchase if Only Means To | 1 |
| 9 : 'Use' the Stimuli | 1 |
| 10 : Use to Pass Time | 1 |
| 11 : Not Encouraged to browse | 1 |

| Descriptives | |
|---|---|
| 1 : Clear | 5 |
| 2 : Essential | 5 |
| 3 : Expected | 5 |
| 4 : Simple | 5 |
| 5 : Ease of use - Easy to use | 4 |
| 6 : Having choice | 2 |
| 7 : Important | 2 |
| 8 : Website Similarity | 2 |
| 9 : Ample Information | 1 |
| 10 : Convenient | 1 |
| 11 : Efficient | 1 |
| 12 : Helpful | 1 |
| 13 : Lacking Information | 1 |
| 14 : Quality | 1 |
| 15 : Unappealing | 1 |
| 16 : Useful | 1 |
| 17 : Entertaining | 1 |
| 18 : Interesting | 1 |

Card 8

| Organism to response | | | |
|---|---|---|---|
| | Browse | Purchase Intentions | Not Encouraged to Purchase |
| Emotion Inspired | 2 | 3 | |
| Brand Equity | 2 | 2 | |
| Emotion Intrigued | 2 | | |
| Emotion Persuaded | 2 | | |
| Emotion Contented | 2 | | |
| Neutral Or Indifferent | | | 2 |
| Emotion Positive | | 3 | |
| Emotion Interested | | 2 | |
| Emotion Excited | | 2 | |

| Motivation to Behaviours | | |
|---|---|---|
| | Browse | Purchase Intentions |
| Wouldn't normally use | | |
| Gain Inspiration | 2 | 3 |
| Gain Outfit and Styling Advice | 4 | 3 |
| Gain Product Selection Information | 2 | 2 |
| Gain Style or Trend Information | 2 | |
| | | |

| Affective Responses | |
|---|---|
| Inspired | 10 |
| Interested | 3 |
| Excited | 3 |

| | |
|---|---|
| Positive | 3 |
| Persuaded | 2 |
| Informed | 2 |
| Contented | 2 |
| Encouraged | 2 |
| Disinterested | 2 |
| Intrigued | 2 |
| Uninspired | 1 |
| Neutral | 1 |
| Pleased | 1 |
| Happy | 1 |
| Dislike | 1 |
| Negative | 1 |
| Aspirational | 1 |

| Cognitive | |
|---|---|
| 1 : Brand Equity | 6 |
| 2 : Brand Image Building and Development | 5 |
| 3 : Brand Personality | 2 |
| 4 : Feeling forced or pushed | 1 |
| 5 : Not drawn in | 1 |
| 6 : Brand Identity Understanding | 1 |
| 7 : Brand Information and learning | 1 |
| 8 : Feeling Drawn In and Attracted | 1 |
| 9 : Feeling Influenced and Persuaded | 1 |

| Moderator | |
|---|---|
| 1 : Gain Outfit and Styling Advice | 8 |
| 2 : Gain Inspiration | 8 |
| 3 : Gain Style or Trend Information | 3 |
| 4 : Gain Product Selection Information | 2 |
| 5 : Gain Enjoyment, Entertainment | 2 |
| 6 : Use due to Interest | 2 |
| 7 : Wouldnt normally use | 1 |
| 8 : Gain New Products Information | 1 |
| 9 : Product Evaluation for Purchase | 1 |
| 10 : Gain Product Confidence and Reassurance | 1 |
| 11 : Gain Visual Product Details | 1 |
| 12 : Use due to intrigue | 1 |

| Behavioural | |
|---|---|
| 3 : Purchase | 5 |
| 4 : Not Encouraged to Purchase | 5 |
| 6 : Purchase Intentions | 6 |
| 7 : Brand Relationships | 2 |
| 8 : Use if I had time | 2 |
| 9 : Wouldnt use | 2 |
| 11 : Purchase Add on Encouragement | 1 |
| 12 : Purchase Encouragement In Store | 1 |
| 13 : Use if Caught Attention | 1 |
| 14 : 'Use' the Stimuli | 1 |

| Descriptives | |
|---|---|
| 1 : Fantasy | 3 |
| 2 : Inspirational | 3 |
| 3 : Helpful | 2 |
| 4 : Interesting | 2 |
| 5 : Complicated | 1 |
| 6 : Expected | 1 |
| 7 : Quality | 1 |
| 8 : Simple | 1 |
| 9 : Too small | 1 |
| 10 : Unhelpful | 1 |
| 11 : Unuseful | 1 |
| 12 : Useful | 1 |
| 13 : Visually Appealing | 1 |
| 14 : Waste of time | 1 |
| 15 : Entertaining | 1 |
| 16 : Exciting | 1 |
| 17 : Intriguing | 1 |

## Card 9

| Organism to response | | | | |
|---|---|---|---|---|
| | Browse | Purchase Confidence and Reassurance | Purchase Intentions | 'Use' the Stimuli |
| Brand Equity | 2 | 2 | 2 | |
| Emotion Interested | | | 2 | |
| Emotion Persuaded | | | 5 | 3 |
| Feeling Reduced Risk | | | 3 | 2 |
| Emotion Positive | | | 4 | |
| Emotion Informed | | | 4 | |
| Emotion Confident | | | 3 | |
| Positive Affect | | 2 | 5 | |
| Emotion Encouraged | | | 3 | |

| Motivations to Behaviours | | | | | | |
|---|---|---|---|---|---|---|
| | Browse | Purchase Confidence and Reassurance | Purchase Intentions | Brand Repatronage | 'Use' the Stimuli | Not Encouraged to Purchase |
| Product Evaluation for Purchase | 2 | 3 | 15 | 2 | 5 | 2 |
| Gain Visual Product Details | 2 | 2 | 12 | | 5 | 2 |
| Gain Specific Product Details | | | | | 2 | |
| Gain Product Confidence and Reassurance | 2 | 6 | 7 | 2 | | |

| Affective Responses | |
|---|---|
| Positive Affect | 7 |
| Persuaded | 6 |

| | |
|---|---|
| Informed | 5 |
| Confident | 5 |
| Positive | 5 |
| Encouraged | 4 |
| Satisfied | 3 |
| Interested | 3 |
| Happy | 3 |
| Excited | 2 |
| Pleased | 2 |
| Inspired | 1 |
| Contented | 1 |
| Reassured | 1 |

| Moderator | |
|---|---|
| 1 : Product Evaluation for Purchase | 20 |
| 2 : Gain Visual Product Details | 17 |
| 3 : Gain Product Confidence and Reassurance | 9 |
| 4 : Gain Specific Product Details | 3 |
| 5 : Use due to Interest | 2 |

| Behavioural | |
|---|---|
| 2 : Purchase Intentions | 15 |
| 3 : 'Use' the Stimuli | 5 |
| 4 : Purchase Confidence and Reassurance | 3 |
| 6 : Browse | 2 |
| 8 : Not Encouraged to Purchase | 2 |
| 9 : Browse for Add On Products | 1 |
| 10 : Purchase Pressured by Time Limit | 1 |
| 11 : Brand Repatronage | 1 |
| 12 : App Usage Encouragement and Repatronage | 1 |
| 13 : Brand Satisfaction | 1 |

| Descriptives | |
|---|---|
| 1 : Helpful | 4 |
| 2 : Useful | 4 |
| 3 : Essential | 2 |
| 4 : Important | 2 |
| 5 : Simple | 2 |
| 6 : Ample Information | 1 |
| 7 : Clear | 1 |
| 8 : Ease of use - Easy to use | 1 |
| 9 : Expected | 1 |
| 10 : Lacking Information | 1 |
| 11 : Exciting | 1 |
| 12 : Interesting | 1 |

| Cognitive | |
|---|---|
| 1 : Brand Equity | 5 |
| 2 : Feeling of Reduced Risk | 3 |
| 3 : Brand Perceived Quality | 2 |
| 4 : Brand Respect | 1 |
| 5 : Brand Trust | 1 |
| 6 : Brand Value | 1 |

Card 10

| Organism to response | | |
|---|---|---|
| | Purchase Confidence and Reassurance | Purchase Intentions |
| 2 : Emotion Confident | 2 | 3 |
| 1 : Emotion Informed | | 5 |
| 3 : Emotion Persuaded | | 4 |
| 6 : Emotion Positive | | 2 |

| Motivations to Behaviours | |
|---|---|
| | Purchase Intentions |
| Gain Information | 7 |
| Product Evaluation for Purchase | 7 |
| Gain Product Confidence and Reassurance | 6 |
| Gain Specific Product Details | 5 |

| Affective Responses | |
|---|---|
| Informed | 9 |
| Confident | 5 |
| Satisfied | 4 |
| Persuaded | 3 |
| Neutral | 3 |
| Encouraged | 2 |
| Disinterested | 2 |

| | |
|---|---|
| Positive | 2 |
| Contented | 1 |
| Interested | 1 |
| Positive Affect | 1 |

| Behavioural | |
|---|---|
| 1 : Purchase Intentions | 10 |
| 3 : Purchase Confidence and Reassurance | 2 |

| | |
|---|---|
| 5 : Not Encouraged to browse | 1 |
| 6 : Not Encouraged to Purchase | 1 |
| 7 : Wouldnt use | 1 |

| Descriptives | |
|---|---|
| 1 : Essential | 5 |
| 2 : Useful | 4 |
| 3 : Ample Information | 3 |
| 4 : Helpful | 3 |
| 5 : Important | 3 |
| 6 : Expected | 2 |
| 7 : Simple | 1 |

| Moderator | |
|---|---|
| 1 : Product Evaluation for Purchase | 14 |
| 2 : Gain Specific Product Details | 12 |
| 3 : Gain Product Confidence and Reassurance | 8 |
| 4 : Gain Visual Product Details | 4 |
| 5 : Wouldnt normally use | 1 |
| 6 : Use due to a Need | 1 |

| Cognitive | |
|---|---|
| 1 : Feeling of Reduced Risk | 3 |
| 2 : Brand Equity | 1 |

Card 11

| Organism to response | Purchase Confidence and Reassurance | Purchase Intentions | Brand Relationships | Brand Satisfaction | Not Encouraged to Purchase | Wouldnt look for | Wouldnt use often | Brand Trust |
|---|---|---|---|---|---|---|---|---|
| Brand Equity | 9 | 3 | 2 | 4 | 2 | | 2 | 9 |
| Emotion Satisfied | 5 | 2 | | | | | | 2 |
| Emotion Confident | 4 | 2 | | | | | | 4 |
| Positive Affect | 3 | | | | | | | 2 |
| Emotion Informed | 2 | | | | | | | 3 |
| Neutral Or Indifferent | | | | 2 | 2 | | 2 | |
| Emotion Happy | | | | | | 2 | | |

| Motivations to Behaviours | Purchase Confidence and Reassurance | Brand Satisfaction | Brand Trust | Not Encouraged to Purchase | Wouldnt look for | Wouldnt use often |
|---|---|---|---|---|---|---|
| Use due to a Need | 5 | 3 | 4 | 2 | 3 | 3 |
| Gain Service and Brand Information | 2 | 2 | 3 | | | 2 |
| Product Evaluation for Purchase | 3 | | | | | |
| Gain Product Confidence and Reassurance | 3 | | | | | |

| Affective Responses | |
|---|---|
| Informed | 6 |
| Confident | 6 |
| Satisfied | 5 |
| Neutral/Indifferent | 5 |

| | |
|---|---|
| Positive Affect | 3 |
| Contented | 2 |
| Happy | 2 |
| Reassured | 2 |
| Interested | 1 |
| Encouraged | 1 |
| Bored | 1 |
| Disinterested | 1 |
| Aided | 1 |
| Positive | 1 |
| Valued | 1 |

| Cognitive | |
|---|---|
| 1 : Brand Equity | 14 |
| 2 : Brand Trust | 9 |
| 3 : Brand Information and learning | 2 |
| 4 : Brand Perceived Quality | 1 |
| 5 : Brand Value | 1 |
| 6 : Feeling of Reduced Risk | 1 |

| Moderator | |
|---|---|
| 1 : Use due to a Need | 12 |
| 2 : Gain Service and Brand Information | 7 |
| 3 : Product Evaluation for Purchase | 4 |
| 4 : Gain Product Confidence and Reassurance | 4 |
| 5 : Wouldnt normally use | 3 |
| 6 : Gain Specific Product Details | 1 |

| Behavioural | |
|---|---|
| 1 : Purchase | 11 |
| 2 : Purchase Confidence and Reassurance | 11 |
| 3 : Brand Satisfaction | 4 |
| 4 : Wouldnt look for | 4 |
| 8 : Purchase Intentions | 4 |
| 5 : Not Encouraged to Purchase | 3 |
| 6 : Wouldnt use often | 3 |
| 9 : Brand Patronage | 2 |
| 10 : Brand Relationships | 2 |
| 11 : Brand Repatronage | 2 |
| 12 : Wouldnt use | 1 |

| Descriptives | |
|---|---|
| 1 : Helpful | 8 |
| 2 : Essential | 4 |
| 3 : Important | 3 |
| 4 : Useful | 3 |
| 5 : Clear | 2 |
| 6 : Expected | 2 |
| 7 : Simple | 2 |
| 8 : Website Similarity | 2 |
| 9 : Personal | 2 |
| 10 : Ease of use - Easy to use | 1 |
| 11 : Having choice | 1 |

Card 12

| Organism to response | | | | | |
|---|---|---|---|---|---|
| | Browse for Add On Products | Browse | Purchase Intentions | Brand Satisfaction | Use if Caught Attention |
| Disinterested | | 2 | | | |
| Emotion Happy | | 2 | 2 | | |
| Emotion Intrigued | | | | | 2 |
| Emotion Positive | 2 | 2 | 2 | | |
| Emotion Pleased | | 2 | | | |
| Brand Equity | | | | 2 | |
| Emotion Encouraged | | | 2 | | |

| Motivations to Behaviours | | | | | | |
|---|---|---|---|---|---|---|
| | Browse | Purchase Intentions | Brand Satisfaction | Not Encouraged to Purchase | Wouldnt use | Wouldnt use often |
| Gain Outfit and Styling Advice | 5 | 2 | 2 | 2 | 2 | 3 |
| Wouldn't normally use | 2 | | | | | |
| Use due to intrigue | 1 | | | | | |
| Gain Inspiration | 2 | 3 | | | | |
| Gain New Products Information | 1 | | | | | |

| Affective Responses | |
|---|---|
| Inspired | 5 |
| Intrigued | 5 |
| Disinterested | 4 |
| Positive | 4 |

| | |
|---|---|
| Happy | 3 |
| Encouraged | 2 |
| Satisfied. | 2 |
| Informed | 2 |

| | |
|---|---|
| Pleased | 2 |
| Contented | 2 |
| Annoyed | 2 |
| persuaded | 1 |
| Interested | 1 |
| Bored | 1 |
| Unexcited | 1 |
| Indifferent | 1 |
| Anger | 1 |
| Dislike | 1 |
| Positive Affect | 1 |
| Confident | 1 |
| Reassured | 1 |

| Moderator | |
|---|---|
| 1 : Gain Outfit and Styling Advice | 12 |
| 2 : Gain Inspiration | 7 |
| 3 : Wouldnt normally use | 2 |
| 4 : Product Evaluation for Purchase | 2 |
| 5 : Use due to Interest | 2 |
| 6 : Gain New Products Information | 1 |
| 7 : Gain Product Selection Information | 1 |
| 8 : Gain Style or Trend Information | 1 |
| 9 : Gain Product Confidence and Reassurance | 1 |
| 10 : Gain Specific Product Details | 1 |
| 11 : Use due to intrigue | 1 |

| Cognitive | |
|---|---|
| 1 : Brand Equity | 2 |
| 2 : Feeling forced or pushed | 1 |
| 3 : Aiding Product Browsing | 1 |
| 4 : Brand Value | 1 |
| 5 : Feeling of Reduced Risk | 1 |

| Behavioural | |
|---|---|
| 1 : Browse | 10 |
| 3 : Purchase Intentions | 6 |
| 4 : Purchase Add on Encouragement | 3 |
| 7 : Wouldnt use | 3 |
| 8 : Wouldnt use often | 3 |
| 9 : Browse for Add On Products | 2 |
| 10 : Brand Repatronage | 2 |
| 11 : Brand Satisfaction | 2 |
| 12 : Use if Caught Attention | 2 |
| 13 : Not Encouraged to Purchase | 2 |
| 15 : 'Use' the Stimuli | 1 |
| 16 : Not Encouraged to browse | 1 |

| Descriptives | |
|---|---|
| 1 : Useful | 4 |
| 2 : Helpful | 3 |
| 3 : Ease of use - Easy to use | 2 |
| 4 : Having choice | 2 |
| 5 : Personal | 2 |
| 6 : Convenient | 1 |
| 7 : Unappealing | 1 |
| 8 : Unobtrusive | 1 |
| 9 : Unuseful | 1 |
| 10 : Website Similarity | 1 |

Card 13

| Organism to response | | | | | | |
|---|---|---|---|---|---|---|
| | Browse | Purchase Intentions | Use if Caught Attention | Use if I had time | 'Use' the Stimuli | Wouldnt use |
| Emotion Inspired | 6 | | | 2 | | |
| Emotion Informed | 3 | | | | | |
| Feeling Updated | 2 | | | | 2 | |
| Emotion Excited | 2 | | | | | |
| Emotion Interested | 2 | | | | | |
| Emotion Intrigued | 2 | 3 | | | | |
| Neutral Or Indifferent | | | 2 | | | 3 |
| Disinterested | | | | | | 3 |
| Feeling forced or pushed | | | | | | 2 |
| Emotion Satisfied | | 2 | | | | |

| **Motivations to Behaviours** | | | | |
|---|---|---|---|---|
| | Browse | Use if Caught Attention | Wouldnt use | Purchase Intentions |
| **Wouldnt normally use** | | | 3 | |
| **Use due to Interest** | 4 | 3 | 2 | |
| **Gain Style or Trend Information** | 8 | | | 2 |
| **Gain Inspiration** | 2 | | | |

| Affective Responses | |
|---|---|
| Interested | 6 |
| Inspired | 5 |
| Disinterested | 5 |
| Informed | 3 |

| | |
|---|---|
| Intrigued | 3 |
| Neutral | 3 |
| Excited | 2 |
| Encouraged | 2 |
| Persuaded | 1 |

| | |
|---|---|
| Uninspired. | 1 |
| Frustrated | 1 |
| Satisfied. | 1 |
| Confident/ | 1 |
| Pleased | 1 |

| | |
|---|---|
| Annoyed | 1 |
| Negative | 1 |
| Positive Affect | 1 |
| Positive | 1 |

| Moderator | |
|---|---|
| 1 : Use due to Interest | 7 |
| 2 : Gain Style or Trend Information | 6 |
| 3 : Wouldn't normally use | 3 |
| 4 : Gain News | 3 |
| 5 : Gain Inspiration | 3 |
| 6 : Gain New Products Information | 1 |
| 7 : Gain Product Selection Information | 1 |

| Behavioural | |
|---|---|
| 1 : Browse | 14 |
| 4 : Purchase Intentions | 6 |
| 5 : Wouldn't use | 4 |
| 8 : Use if Caught Attention | 3 |
| 9 : 'Use' the Stimuli | 3 |
| 10 : Use if I had time | 2 |
| 11 : Browse for Add On Products | 1 |
| 12 : Brand Patronage | 1 |
| 13 : Brand Satisfaction | 1 |
| 14 : Not Encouraged to browse | 1 |
| 15 : Wouldn't look for | 1 |

| Descriptives | |
|---|---|
| 1 : Useful | 2 |
| 2 : Interesting | 2 |
| 3 : Personal | 2 |
| 4 : Clear | 1 |
| 5 : Helpful | 1 |
| 6 : Too much information | 1 |
| 7 : Visually Appealing | 1 |
| 8 : Entertaining | 1 |
| 9 : Inspirational | 1 |
| 10 : Intriguing | 1 |

| Cognitive | |
|---|---|
| 1 : Feeling Updated | 3 |
| 2 : Feeling forced or pushed | 2 |
| 3 : Brand Equity | 2 |
| 4 : Brand Identity Understanding | 1 |
| 5 : Brand Value | 1 |
| 6 : Feeling Drawn In and Attracted | 1 |

Card 14

| **Organism to response** | | | | | | |
|---|---|---|---|---|---|---|
| | Browse | Purchase Intentions | Use if Caught Attention | 'Use' the Stimuli | Not Encouraged to Purchase | Wouldnt use |
| **Emotion Inspired** | 7 | | | 2 | 2 | |
| **Emotion Informed** | 3 | 2 | | | | |
| **Emotion Interested** | 2 | 3 | | | | |
| **Positive Affect** | 2 | 2 | | | | |
| **Neutral Or Indifferent** | | | 2 | | | 2 |
| **Impersonal Service** | | | | | 2 | |
| **Feeling Updated** | | 2 | | | | |

| Motivations to Behaviours | | | |
|---|---|---|---|
| | Browse | Purchase Intentions | Not Encouraged to Purchase |
| Use due to Interest | 3 | | |
| Gain Style or Trend Information | 9 | 4 | 2 |
| Gain Inspiration | 2 | | |
| Gain Product Selection Information | 2 | | |
| Gain Outfit and Styling Advice | 4 | | |

| Affective Responses | |
|---|---|
| Inspired | 7 |
| Interested | 5 |
| Informed | 4 |
| Neutral/Indifferent | 3 |
| Excited | 1 |
| Happy | 1 |

| | |
|---|---|
| Satisfied | 1 |
| Annoyed | 1 |
| Pleased | 1 |
| Encouraged | 1 |
| Intrigued | 1 |
| Positive Affect | 1 |
| Dislike | 1 |
| Comfortable | 1 |

| Cognitive | |
|---|---|
| 1 : Impersonal Service | 2 |
| 2 : Feeling Drawn In and Attracted | 2 |
| 3 : Brand Equity | 1 |
| 4 : Feeling Influenced and Persuaded | 1 |
| 5 : Feeling Updated | 1 |

| Moderator | |
|---|---|
| 1 : Gain Style or Trend Information | 12 |
| 2 : Gain Outfit and Styling Advice | 4 |
| 3 : Use due to Interest | 3 |
| 4 : Gain Product Selection Information | 2 |
| 5 : Gain Inspiration | 2 |
| 6 : Wouldnt normally use | 1 |
| 7 : Gain New Products Information | 1 |
| 8 : Product Evaluation for Purchase | 1 |
| 9 : Gain Specific Product Details | 1 |

| Behavioural | |
|---|---|
| 1 : Browsing | 15 |
| 3 : Not Encouraged to Purchase | 5 |
| 4 : Wouldnt use | 4 |
| 6 : Purchase Intentions | 4 |
| 7 : Use if Caught Attention | 3 |
| 8 : 'Use' the Stimuli | 2 |
| 9 : Wouldnt look for | 2 |
| 12 : Brand Satisfaction | 1 |
| 13 : Use to Pass Time | 1 |
| 14 : Wouldnt use often | 1 |

| Descriptives | |
|---|---|
| 1 : Helpful | 3 |
| 2 : Clear | 1 |
| 3 : Ease of use - Easy to use | 1 |
| 4 : Understandable | 1 |
| 5 : Inspirational | 1 |
| 6 : Personal | 1 |

Card 15

| Organism to response | | | | | |
|---|---|---|---|---|---|
| | Browsing Encouragement | Browsing to go in store | Purchase Intentions | Brand Patronage | Brand Satisfaction |
| Emotion Inspired | 2 | | | | |
| Emotion Satisfied | 2 | | | | |
| Brand Equity | 3 | | 5 | | 5 |
| Emotion Positive | 2 | 2 | 5 | | |
| Emotion Interested | | | 3 | | |
| Feeling Influenced and Persuaded | 2 | 2 | 2 | | |
| Positive Affect | 3 | | 5 | | |
| Emotion Persuaded | 3 | 3 | 7 | | |
| Negative Brand Equity | 2 | | 2 | | |
| Emotion Pleased | | 2 | | | 4 |
| Emotion Encouraged | 3 | 2 | 6 | 2 | 2 |
| Emotion Happy | 2 | | 4 | | 2 |

| Affective Responses | |
|---|---|
| Persuaded | 6 |
| Encouraged | 6 |
| Pleased | 5 |
| Positive Affect | 5 |
| Positive | 5 |
| Happy | 4 |
| Interested | 2 |
| Satisfied | 2 |
| Inspired | 2 |

| | |
|---|---|
| Excited | 1 |
| Informed | 1 |
| Neutral | 1 |
| Negative | 1 |
| Aspirational | 1 |
| Valued | 1 |

| Cognitive | |
|---|---|
| 1 : Brand Equity | 6 |
| 2 : Negative Brand Equity | 2 |

| | |
|---|---|
| 3 : Feeling Influenced and Persuaded | 2 |
| 4 : Brand Image Building and Development | 1 |
| 5 : Brand Evaluation | 1 |
| 6 : Brand Trust | 1 |

| Moderator | |
|---|---|
| 1 : Use due to Interest | 2 |
| 2 : Email Spam | 1 |
| 3 : Wouldnt normally use | 1 |
| 4 : Gain Inspiration | 1 |

| Behavioural | |
|---|---|
| 2 : Browsing | 15 |
| 3 : Purchase Intentions | 14 |
| 4 : Browsing Encouragement | 12 |
| 5 : Purchase Intentions | 8 |
| 6 : Brand Patronage | 5 |
| 7 : Brand Satisfaction | 5 |

| | |
|---|---|
| 8 : Browsing to go in store | 4 |
| 9 : Brand Repatronage | 3 |
| 10 : Purchase Encouragement In Store | 2 |
| 11 : Brand Loyalty | 2 |
| 12 : Browse in store using stimuli | 1 |
| 13 : Purchase Add on Encouragement | 1 |
| 14 : Purchase On App Encouragement | 1 |
| 15 : App Usage Encouragement and Repatronage | 1 |
| 16 : 'Use' the Stimuli | 1 |
| 17 : Not Encouraged to Purchase | 1 |

| Descriptives | |
|---|---|
| 1 : Personal | 2 |
| 2 : Simple | 1 |
| 3 : Exciting | 1 |
| | |

| **Motivations to Behaviours** | |
|---|---|
| | Purchase Intentions |
| **21 : Use due to Interest** | 2 |

Card 16

| Organism to response | | |
|---|---|---|
| | Browsing Encouragement | Purchase Intentions |
| Emotion Interested | 6 | 3 |
| Emotion Encouraged | 4 | 2 |
| Emotion Inspired | 3 | 5 |
| Feeling forced or pushed | 3 | 2 |
| Emotion Persuaded | 2 | 2 |
| Neutral Or Indifferent | 2 | |
| 57 : Feeling Influenced and Persuaded | | 2 |

| Motivations to Behaviours | | |
|---|---|---|
| | Browsing Encouragement | Purchase Intentions |
| Gain Inspiration | | 3 |
| Gain Outfit and Styling Advice | 2 | 2 |
| Use due to Interest | 2 | |
| Use due to a Need | | 2 |

| Affective Responses | |
|---|---|
| Interested | 7 |
| Encouraged | 6 |
| Inspired | 5 |
| Neutral/Indifferent | 4 |
| Persuaded | 2 |
| Happy | 2 |

| | |
|---|---|
| Annoyed | 2 |
| Disinterested | 2 |
| Excited | 1 |
| Confused | 1 |
| Intrigued | 1 |
| Pleased | 1 |
| Dislike | 1 |
| Put Off | 1 |

| Cognitive | |
|---|---|
| 1 : Feeling forced or pushed | 3 |
| 2 : Feeling Drawn In and Attracted | 2 |
| 3 : Feeling Influenced and Persuaded | 2 |
| 4 : Impersonal Service | 1 |
| 5 : Negative Brand Equity | 1 |
| 6 : Not drawn in | 1 |
| 7 : Brand Equity | 1 |

| Behavioural | |
|---|---|
| 1 : Browse | 14 |
| 3 : Purchase | 7 |
| 5 : Purchase Intentions | 8 |
| 6 : Not Encouraged to Purchase | 2 |
| 7 : Browse for Add On Products | 1 |
| 8 : Browse Longer | 1 |
| 10 : Purchase Add on Encouragement | 1 |
| 11 : Brand Satisfaction | 1 |
| 12 : Use if Caught Attention | 1 |
| 13 : Use if I had time | 1 |
| 14 : 'Use' the Stimuli | 1 |
| 15 : Not Encouraged to browse | 1 |
| 16 : Wouldn't use | 1 |

| Moderator | |
|---|---|
| 1 : Gain Outfit and Styling Advice | 4 |
| 2 : Gain Inspiration | 2 |
| 3 : Use due to Interest | 2 |
| 4 : Wouldnt normally use | 1 |
| 5 : Use due to a Need | 1 |

| Descriptives | |
|---|---|
| 1 : Clear | 1 |
| 2 : Complicated | 1 |
| 3 : Important | 1 |
| 4 : Too much information | 1 |
| 5 : Unclear | 1 |
| 6 : Unhelpful | 1 |
| 7 : Unuseful | 1 |
| 8 : Useful | 1 |
| 9 : Personal | 1 |

Card 17

| Organism to response | | | | | |
|---|---|---|---|---|---|
| | | | | | |
| | Browsing Encouragement | Purchase Intentions | Brand Loyalty | Brand Repatronage | Brand Satisfaction |
| Emotion Excited | 2 | 3 | 3 | 5 | 2 |
| Emotion Persuaded | | 2 | 2 | 4 | 2 |
| Brand Equity | 2 | 2 | 3 | 4 | 3 |
| Positive Affect | | 2 | 2 | 3 | |
| Emotion Special or Valued | | | 2 | 3 | |
| Emotion Satisfied | | | | 3 | |
| Emotion Positive | | | | 2 | |
| Emotion Encouraged | 2 | 2 | 3 | 2 | |
| Emotion Happy | 2 | 3 | | 2 | |

| Motivations to Behaviours | |
|---|---|
| | Browsing Encouragement |
| Use due to Interest | 2 |

| Affective Responses | |
|---|---|
| Persuaded | 5 |
| Excited | 5 |
| Positive Affect | 5 |
| Happy | 4 |
| Encouraged | 4 |
| Valued | 4 |
| Satisfied | 3 |

| | |
|---|---|
| Positive | 3 |
| Interested | 1 |
| Neutral | 1 |
| Pleased | 1 |
| Annoyed | 1 |
| Apprehensive | 1 |

| Behavioural | |
|---|---|
| 1 : Purchase | 12 |
| 2 : Brand Repatronage | 12 |
| Purchase Intentions | 12 |
| 3 : Browsing | 8 |
| 4 : Browsing Encouragement | 8 |
| 6 : Brand Loyalty | 7 |
| 8 : App Usage Encouragement and Repatronage | 3 |
| 9 : Brand Satisfaction | 3 |
| 10 : Purchase On App Encouragement | 2 |
| 11 : Brand Relationships | 2 |
| 12 : Wouldnt use | 2 |
| 13 : Browsing to go in store | 1 |
| 14 : Purchase Encouragement In Store | 1 |
| 15 : Purchase Pressured by Time Limit | 1 |
| 16 : Use Once to Try | 1 |
| 17 : 'Use' the Stimuli | 1 |

| Descriptives | |
|---|---|
| 1 : Useful | 3 |
| 2 : Personal | 2 |
| 3 : Clear | 1 |
| 4 : Clever | 1 |
| 5 : Having choice | 1 |
| 6 : Helpful | 1 |
| 7 : Important | 1 |
| 8 : Fun | 1 |

| Moderator | |
|---|---|
| 1 : Use due to Interest | 2 |
| 2 : Email Spam | 1 |
| 3 : Gain Enjoyment, Entertainment | 1 |
| 4. Use for Intrigue | 1 |

| Cognitive | |
|---|---|
| 1 : Brand Equity | 5 |
| 2 : Feeling forced or pushed | 1 |
| 3 : Brand Reinforcement | 1 |
| 4 : Brand Value | 1 |

Card 18

| Organism to response | | |
|---|---|---|
| | Browsing Encouragement | Purchase Intentions |
| Positive Affect | 4 | 3 |
| Emotion Positive | 3 | 3 |
| Neutral Or Indifferent | 3 | 3 |
| Emotion Intrigued | 3 | 2 |
| Disinterested | 2 | |
| Annoyed | 2 | |
| Emotion Happy | 2 | 2 |
| Emotion Encouraged | 2 | 4 |
| Emotion Interested | 2 | 2 |
| Emotion Persuaded | | 4 |

| Motivations to Behaviours | | |
|---|---|---|
| | Browsing Encouragement | Brand Repatronage |
| Use due to Interest | 2 | 2 |
| | | |

| Affective Responses | |
|---|---|
| Positive Affect | 5 |
| Encouraged | 4 |
| persuaded | 4 |
| Intrigued | 4 |
| Interested | 4 |
| Happy | 4 |

| | |
|---|---|
| Positive Affect | 4 |
| Annoyed | 3 |
| Inspired | 2 |
| Pleased | 2 |
| Disinterested | 2 |
| Neutral/Indifferent | 2 |
| Excited | 1 |

| | |
|---|---|
| Satisfied, | 1 |
| Overwhelmed | 1 |
| Dislike | 1 |
| Enthusiastic | 1 |

| Cognitive | |
|---|---|
| 1 : Brand Equity | 2 |
| 2 : Negative Brand Equity | 1 |
| 3 : Aiding Product Browsing | 1 |
| 4 : Brand Image Building and Development | 1 |
| 5 : Feeling Drawn In and Attracted | 1 |
| 6 : Feeling Influenced and Persuaded | 1 |

| Moderator | |
|---|---|
| 1 : Use due to Interest | 3 |
| 2 : Wouldnt normally use | 2 |
| 3 : Gain Style or Trend Information | 1 |
| 4 : Gain Inspiration | 1 |
| 5 : Product Evaluation for Purchase | 1 |
| 6 : Gain Specific Product Details | 1 |

| Behavioural | |
|---|---|
| 1 : Browse | 16 |
| 4 : Purchase Intentions | 14 |
| 7 : Brand Patronage | 2 |
| 8 : Not Encouraged to Purchase | 2 |
| 9 : Purchase Add on Encouragement | 1 |
| 10 : Purchase Pressured by Time Limit | 1 |
| 11 : Brand Repatronage | 1 |
| 12 : App Usage Encouragement and Repatronage | 1 |
| 13 : Brand Satisfaction | 1 |
| 14 : Use to Pass Time | 1 |

| Descriptives | |
|---|---|
| 1 : Ease of use - Easy to use | 2 |
| 2 : Expected | 2 |
| 3 : Helpful | 1 |
| 4 : Exciting | 1 |

Card 19

| Organism to response | Brand Repatronage | Brand Satisfaction | Use if Caught Attention | Wouldn't look for | Wouldn't use |
|---|---|---|---|---|---|
| Disinterested | | 2 | 3 | | 6 |
| Emotion Excited | 2 | | | | 2 |
| Neutral Or Indifferent | | | 2 | | 2 |
| Annoyed | | | | | 2 |
| Uninspired | | | | | 2 |
| Emotion Interested | | | | 2 | |
| Brand Equity | | | 2 | | |
| Emotion Encouraged | | | 2 | | |

| Motivations to Behaviours | Use if Caught Attention | Wouldn't use |
|---|---|---|
| Wouldn't normally use | 2 | |
| Gain Enjoyment, Entertainment | | |
| Wont Enter Wont Win | 2 | 4 |
| Email Spam | 2 | 3 |

| Affective Responses | |
|---|---|
| Disinterested | 11 |
| Annoyed | 4 |
| Neutral/Indifferent | 4 |
| Excited. | 3 |
| Interested | 2 |
| Interested | 2 |
| Encouraged | 2 |
| Confident | 1 |
| Persuaded | 1 |
| Excited | 1 |
| Uninspired | 1 |
| Bored | 1 |
| Dislike | 1 |

| | |
|---|---|
| Reassured | 1 |
| Valued | 1 |

| Cognitive | |
|---|---|
| 1 : Brand Equity | 3 |
| 2 : Brand Value | 2 |
| 3 : Feeling forced or pushed | 1 |
| 4 : Brand Perceived Quality | 1 |
| 5 : Brand Trust | 1 |

| Moderator | |
|---|---|
| 1 : Wont Enter Wont Win | 7 |
| 2 : Email Spam | 4 |
| 3 : Wouldnt normally use | 3 |
| 4 : Gain Enjoyment, Entertainment | 2 |
| 5 : Use due to Interest | 1 |
| 6 : Use due to intrigue | 1 |

| Behavioural | |
|---|---|
| 1 : Wouldnt use | 10 |
| 2 : Use if Caught Attention | 8 |
| 3 : Wouldnt look for | 4 |
| 4 : Brand Repatronage | 2 |
| 5 : App Usage Encouragement and Repatronage | 2 |
| 6 : Brand Satisfaction | 2 |
| 7 : Purchase | 1 |
| 8 : Purchase Intentions | 1 |
| 9 : Brand Loyalty | 1 |
| 10 : Brand Relationships | 1 |
| 11 : Use if I had time | 1 |
| 12 : 'Use' the Stimuli | 1 |
| 13 : Not Encouraged to browse | 1 |
| 14 : Not Encouraged to Purchase | 1 |

| Descriptives | |
|---|---|
| 1 : Added Extra | 3 |
| 2 : Time Consuming | 2 |
| 3 : Ease of use - Easy to use | 1 |
| 4 : Efficient | 1 |
| 5 : Quick | 1 |
| 6 : Too much effort to use | 1 |
| 7 : Waste of time | 1 |

## Card 20

| Organism to response | | |
|---|---|---|
| | Wouldn't look for | Wouldn't use |
| Neutral Or Indifferent | 2 | 6 |
| Disinterested | | 9 |
| Annoyed | | 3 |
| Bored | | 2 |

| Motivations lead to Behaviours | | | | | | |
|---|---|---|---|---|---|---|
| | Use if Caught Attention | 'Use' the Stimuli | Not Encouraged to Purchase | Wouldn't look for | Wouldn't use | Wouldn't use often |
| Gain Social Opinions | 2 | 2 | 2 | 2 | 3 | 2 |
| Wouldn't normally use | | | | 2 | 5 | |

| Affective Responses | |
|---|---|
| Disinterested | 11 |
| Neutral/Indifferent | 7 |
| Annoyed | 3 |
| Excited | 2 |
| Bored | 2 |
| Inspired | 1 |
| Uninspired | 1 |
| Intrigued | 2 |
| Confident | 1 |
| Dislike | 1 |

| Behavioural | |
|---|---|
| 1 : Wouldnt use | 13 |
| 2 : 'Use' the Stimuli | 3 |
| 3 : Wouldnt look for | 3 |
| 4 : Use if Caught Attention | 2 |
| 5 : Not Encouraged to Purchase | 2 |
| 6 : Wouldnt use often | 2 |
| 7 : Purchase | 1 |
| 8 : Purchase Intentions | 1 |
| 9 : Brand Relationships | 1 |
| 10 : Brand Satisfaction | 1 |
| 11 : Use if I had time | 1 |
| 2 : Brand Identity Understanding | 1 |
| 3 : Brand Personality | 1 |

| Positive | 1 |
|---|---|
| Positive Affect | 1 |

| Moderator | |
|---|---|
| 1 : Gain Social Opinions | 8 |
| 2 : Wouldnt normally use | 6 |
| 3 : Not sharing to keep secret | 3 |
| 4 : Use for Self Communication | 1 |

| Descriptives | |
|---|---|
| 1 : Useful | 2 |
| 2 : Personal | 2 |
| 3 : Ease of use - Easy to use | 1 |
| 4 : Having choice | 1 |
| 5 : Helpful | 1 |
| 6 : Too much effort to use | 1 |
| 7 : Understandable | 1 |

Card 21

| Organism to response | | | |
|---|---|---|---|
| | Browsing Encouragement | Purchase Add on Encouragement | Purchase Intentions |
| Emotion Happy | 4 | | 4 |
| Emotion Intrigued | 2 | | |
| Brand Equity | 3 | | 2 |
| Emotion Positive | 2 | | 2 |
| Emotion Inspired | 4 | 2 | 2 |
| Emotion Excited | 2 | | 2 |
| Emotion Satisfied | 2 | | |
| Positive Affect | 3 | | 2 |
| Emotion Special or Valued | 2 | | |

| Motivations to Behaviours | |
|---|---|
| | Browsing Encouragement |
| Gain Outfit and Styling Advice | 3 |
| Gain Inspiration | 2 |

| Affective Responses | |
|---|---|
| Inspired | 7 |
| Happy | 4 |
| Intrigued | 3 |
| Neutral/Indifferent | 3 |
| Positive | 3 |
| Positive Affect | 3 |

| | |
|---|---|
| Satisfied. | 2 |
| Interested | 2 |
| Uninspired | 2 |
| Excited | 2 |
| Valued | 2 |
| Confidence | 1 |
| Contented | 1 |
| Annoyed | 1 |
| Encouraged | 1 |
| Dislike | 1 |
| Disinterested | 1 |
| Reassured | 1 |

| Cognitions | |
|---|---|
| 1 : Brand Equity | 3 |
| 2 : Feeling forced or pushed | 1 |
| 3 : Impersonal Service | 1 |
| 4 : Brand Trust | 1 |
| 5 : Brand Value | 1 |
| 6 : Feeling Drawn In and Attracted | 1 |

| Descriptives | |
|---|---|
| 1 : Useful | 3 |
| 2 : Personal | 3 |
| 3 : Added Extra | 1 |
| 4 : Convenient | 1 |
| 5 : Ease of use - Easy to use | 1 |
| 6 : Having choice | 1 |
| 7 : Ineffective | 1 |
| 8 : Simple | 1 |
| 9 : Time Saving | 1 |
| 10 : Unappealing | 1 |
| 11 : Understandable | 1 |
| 12 : Visually Appealing | 1 |
| 13 : Fun | 1 |
| 14 : Inspirational | 1 |

| Moderator | |
|---|---|
| 1 : Gain Outfit and Styling Advice | 7 |
| 2 : Gain Inspiration | 3 |
| 3 : Use due to Interest | 3 |
| 4 : Gain Enjoyment, Entertainment | 1 |
| 5 : Product Evaluation for Purchase | 1 |
| 6 : Gain Specific Product Details | 1 |
| 7 : Use due to intrigue | 1 |

| Behavioural | |
|---|---|
| 1 : Browsing | 15 |
| 4 : Purchase Intentions | 4 |
| 6 : Use if Caught Attention | 3 |
| 7 : Browse for Add On Products | 2 |
| 8 : Purchase Add on Encouragement | 2 |
| 9 : Purchase Intentions | 2 |
| 10 : Brand Loyalty | 1 |
| 11 : App Usage Encouragement and Repatronage | 1 |
| 12 : Brand Satisfaction | 1 |
| 13 : 'Use' the Stimuli | 1 |
| 14 : Not Encouraged to Purchase | 1 |
| 15 : Wouldnt look for | 1 |
| 16 : Wouldnt use | 1 |
| 17 : Wouldnt use often | 1 |

Card 22

| Organism to response | | | | | |
|---|---|---|---|---|---|
| | Browse | Brand Repatronage | Brand Satisfaction | 'Use' the Stimuli | Not Encouraged to Purchase |
| Emotion Positive | 2 | 3 | 2 | 3 | 4 |
| Aided to Product Browse | 3 | 2 | | 2 | 2 |
| Emotion Happy | 2 | 2 | 2 | 2 | 2 |
| Positive Affect | | 3 | | 2 | 2 |
| Emotion Inspired | 2 | | | | |
| Brand Equity | 3 | 2 | 3 | | |
| Emotion Encouraged | 2 | | | | |

| Affective Responses | |
|---|---|
| Positive Affect | 7 |
| Happy | 6 |
| Positive Affect | 6 |
| Informed | 4 |
| Pleased | 4 |
| Neutral/Indifferent | 3 |
| Persuaded | 2 |
| Satisfied | 2 |
| Disinterested | 2 |
| Confident | 1 |
| Inspired | 1 |
| Contented | 1 |
| Excited | 1 |

| | |
|---|---|
| Encouraged | 1 |
| Enthusiastic | 1 |
| Interested | 1 |
| Intrigued | 1 |
| Reassured | 1 |

| Cognitive | |
|---|---|
| 1 : Aiding Product Browsing | 10 |
| 2 : Brand Equity | 4 |
| 3 : Brand Image Building and Development | 1 |
| 4 : Brand Value | 1 |
| 5 : Feeling Updated | 1 |

| Behavioural | |
|---|---|
| 1 : Browse | 5 |
| 3 : Brand Repatronage | 4 |
| 4 : Brand Satisfaction | 4 |
| 5 : Not Encouraged to Purchase | 4 |
| 6 : 'Use' the Stimuli | 3 |
| 7 : Purchase | 2 |
| 8 : App Usage Encouragement and Repatronage | 2 |
| 9 : Navigate around the app | 1 |
| 10 : Purchase Intentions | 1 |
| 11 : Brand Loyalty | 1 |
| 12 : Brand Relationships | 1 |
| 13 : Use Once to Try | 1 |

| Moderator | |
|---|---|
| 1 : Product Evaluation for Purchase | 3 |
| 2 : Gain Visual Product Details | 2 |
| 3 : Use due to a Need | 2 |
| 4 : Gain Product Selection Information | 1 |
| 5 : Gain Specific Product Details | 1 |

Card 23

| Organism to response | | |
|---|---|---|
| | Browse | Brand Repatronage |
| Aided to Product Browse | 4 | |
| Brand Equity | 2 | |
| Emotion Pleased | | 3 |

| Affective Responses | |
|---|---|
| Pleased | 4 |
| Neutral/Indifferent | 4 |
| Informed | 3 |
| Happy | 3 |
| Excited | 2 |
| Satisfied | 2 |
| Contented | 2 |
| Inspired | 2 |
| Positive | 2 |
| Persuaded, | 1 |
| Confident | 1 |
| Frustrated | 1 |
| Interested | 1 |
| Encouraged | 1 |
| Annoyed | 1 |
| Positive Affect | 1 |

| Descriptives | |
|---|---|
| 1 : Ease of use - Easy to use | 6 |
| 2 : Useful | 6 |
| 3 : Helpful | 4 |
| 4 : Personal | 2 |
| 5 : Added Extra | 1 |
| 6 : Clear | 1 |
| 7 : Consistent | 1 |
| 8 : Essential | 1 |
| 9 : Expected | 1 |
| 10 : Interactive | 1 |
| 11 : Quick | 1 |

| | |
|---|---|
| Cognitive | |
| 1 : Aiding Product Browsing | 11 |
| 2 : Brand Equity | 2 |
| 3 : Brand Image Building and Development | 1 |

| | |
|---|---|
| Moderator | |
| 1 : Use due to a Need | 2 |
| 2 : Wouldnt normally use | 1 |
| 3 : Product Evaluation for Purchase | 1 |
| 4 : Gain Product Confidence and Reassurance | 1 |

| | |
|---|---|
| Behavioural | |
| 1 : Browse | 6 |
| 3 : Brand Repatronage Purchase | 4 |
| 4 : Purchase Intentions | 2 |
| 6 : Browse Longer | 1 |
| 7 : Navigate around the app | 1 |
| 10 : Brand Satisfaction | 1 |
| 11 : 'Use' the Stimuli | 1 |
| 12 : Not Encouraged to Purchase | 1 |
| 13 : Wouldnt use | 1 |

| | |
|---|---|
| Descriptives | |
| 1 : Useful | 7 |
| 2 : Ease of use - Easy to use | 6 |
| 3 : Helpful | 6 |
| 4 : Essential | 4 |
| 5 : Efficient | 3 |
| 6 : Expected | 3 |
| 7 : Clear | 1 |
| 8 : Simple | 1 |
| 9 : Time Saving | 1 |
| 10 : Website Similarity<br>11. Personal | 1 |

Card 24

| Organism to response | | | |
|---|---|---|---|
| | Use if I had time | Not Encouraged to Purchase | Wouldn't use |
| Emotion Inspired | 2 | 3 | |
| Disinterested | | | 2 |
| Neutral Or Indifferent | 2 | | |
| Emotion Happy | | 2 | |

| Motivations to Behaviours | | | | | | |
|---|---|---|---|---|---|---|
| | | | | | | |
| | Purchase Intentions | Use if Caught Attention | Use if I had time | 'Use' the Stimuli | Not Encouraged to Purchase | Wouldnt use |
| Gain Outfit and Styling Advice | 2 | | | | 2 | 2 |
| Gain Enjoyment, Entertainment | | | | | 3 | |
| Use due to Interest | | 2 | | | | |
| Gain Inspiration | | | 2 | | | |

| Affective Responses | |
|---|---|
| Inspired | 4 |
| Disinterested | 4 |
| Positive Affect | 4 |
| Neutral/Indifferent | 3 |
| Intrigued | 3 |
| Bored | 2 |
| Happy | 2 |

| | |
|---|---|
| Positive | 2 |
| Informed | 1 |
| confused | 1 |
| Annoyed | 1 |
| Encouraged | 1 |
| Excited | 1 |
| Satisfied | 1 |
| Unsure | 1 |
| Interested | 1 |
| Confident | 1 |
| Put Off | 1 |
| Reassured | 1 |
| Valued | 1 |
| | |

| Behavioural | |
|---|---|
| 1 : Not Encouraged to Purchase | 7 |
| 2 : Wouldnt use | 5 |
| 3 : Use if I had time | 3 |
| 4 : 'Use' the Stimuli | 3 |
| 5 : Wouldnt look for | 3 |
| 6 : Purchase Intentions | 2 |
| 8 : Use if Caught Attention | 2 |
| 9 : Use Once to Try | 2 |
| 11 : Brand Satisfaction | 1 |
| 12 : Use to Pass Time | 1 |
| 13 : Not Encouraged to browse | 1 |
| 14 : Wouldnt use often | 1 |

| Descriptives | |
|---|---|
| 1 : Helpful | 6 |
| 2 : Fun | 4 |
| 3 : Useful | 3 |
| 4 : Added Extra | 2 |
| 5 : Unhelpful | 2 |
| 6 : Personal | 2 |
| 7 : Childish | 1 |
| 8 : Different | 1 |
| 9 : Ease of use - Easy to use | 1 |
| 10 : Having choice | 1 |
| 11 : Interactive | 1 |
| 12 : Time Consuming | 1 |
| 13 : Too much effort to use | 1 |
| 14 : Waste of time | 1 |
| 15 : Entertaining | 1 |
| 16 : Intriguing | 1 |

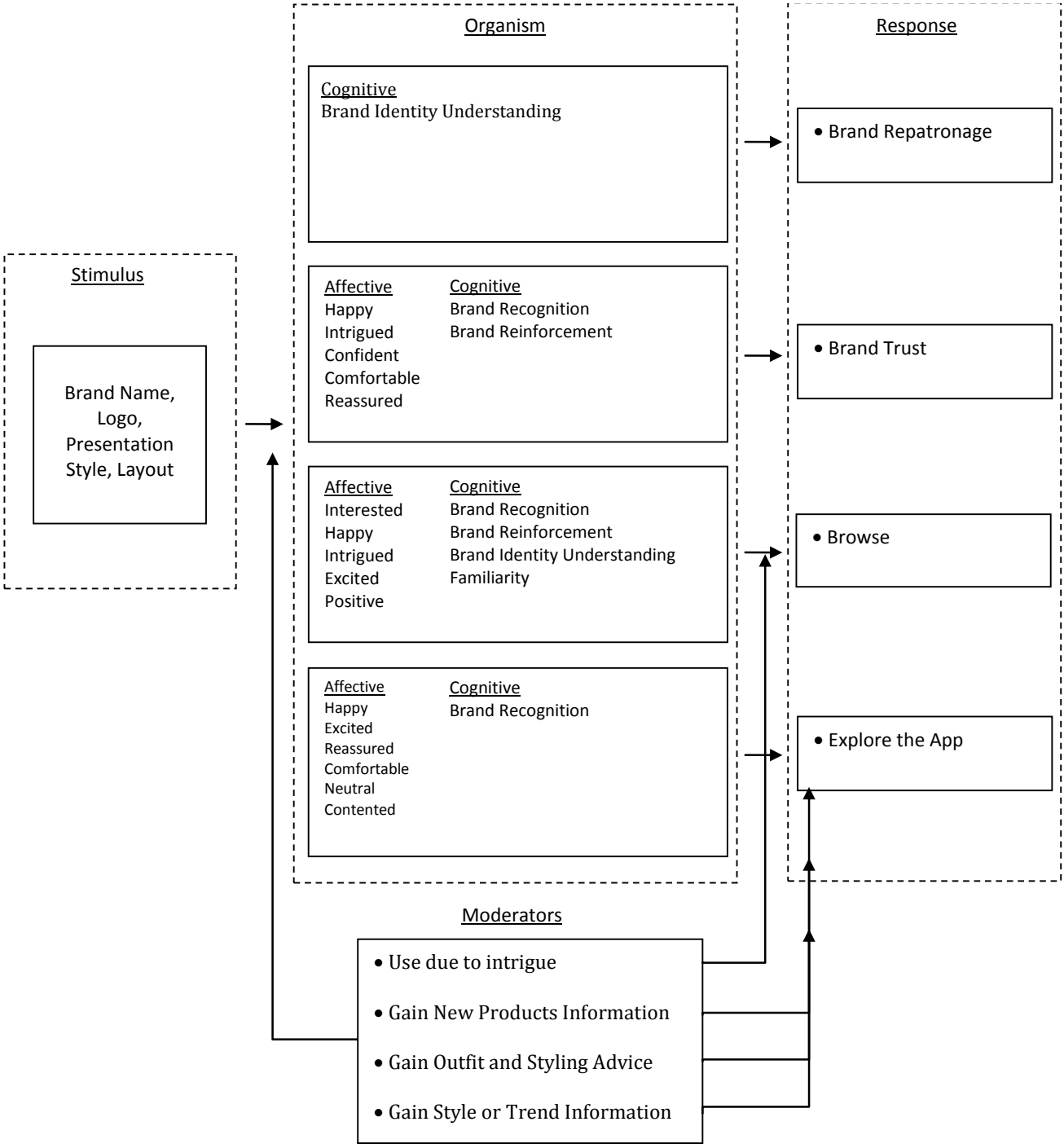
| Cognitve Response | |
|---|---|
| 1 : Brand Equity | 2 |
| 2 : Aiding Product Browsing | 1 |
| 3 : Brand Respect | 1 |
| 4 : Feeling of Reduced Risk | 1 |

| Moderator | |
|---|---|
| 1 : Gain Outfit and Styling Advice | 8 |
| 2 : Gain Enjoyment, Entertainment | 5 |
| 3 : Product Evaluation for Purchase | 5 |
| 4 : Gain Inspiration | 2 |
| 5 : Gain Product Confidence and Reassurance | 2 |
| 6 : Gain Visual Product Details | 2 |

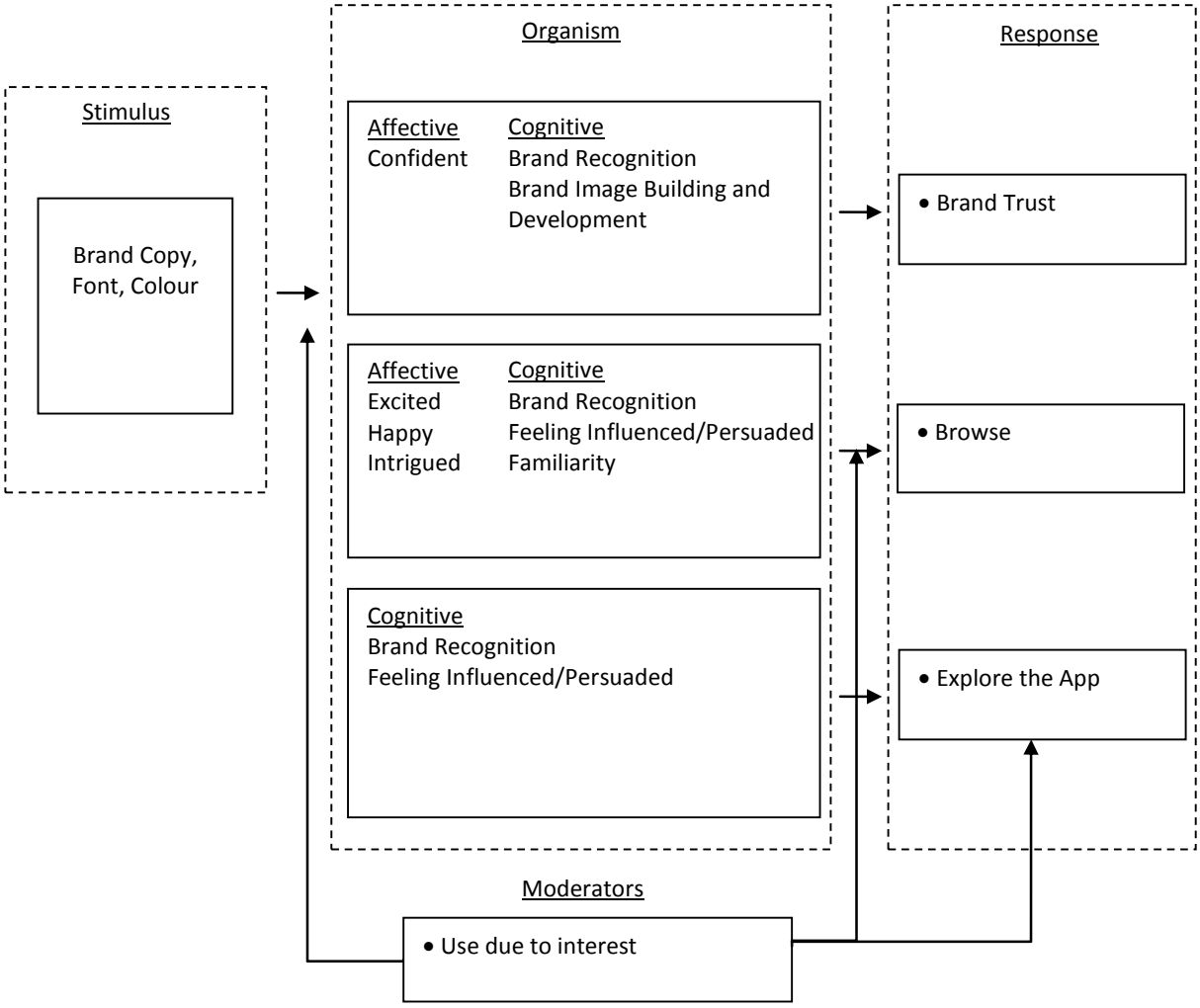
# Appendix Q

SOR Results Frameworks

**Card 1: Brand Name, Logo, Presentation Style, Layout**



**Card 2: Brand Copy, Font and Colour Schemes**

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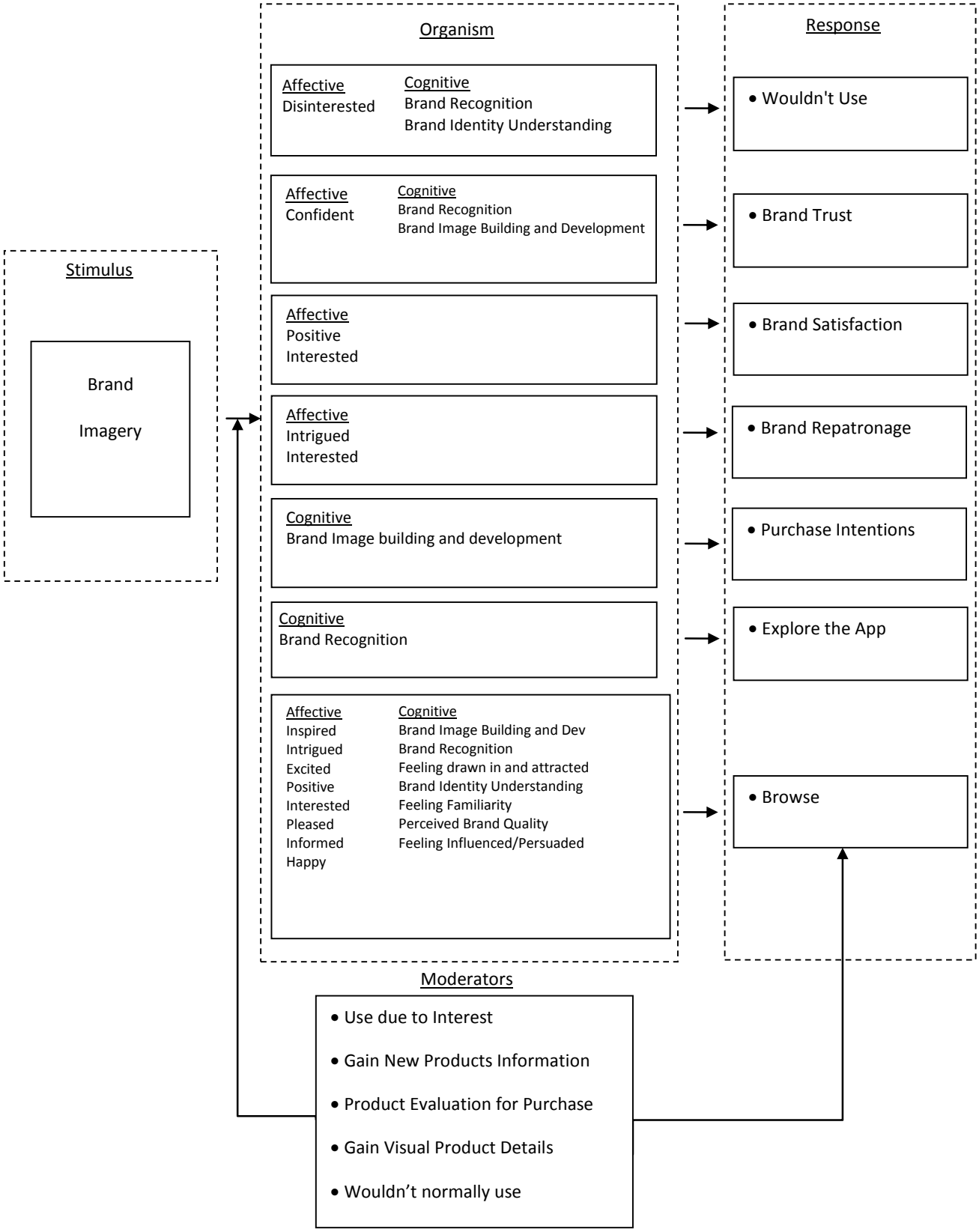
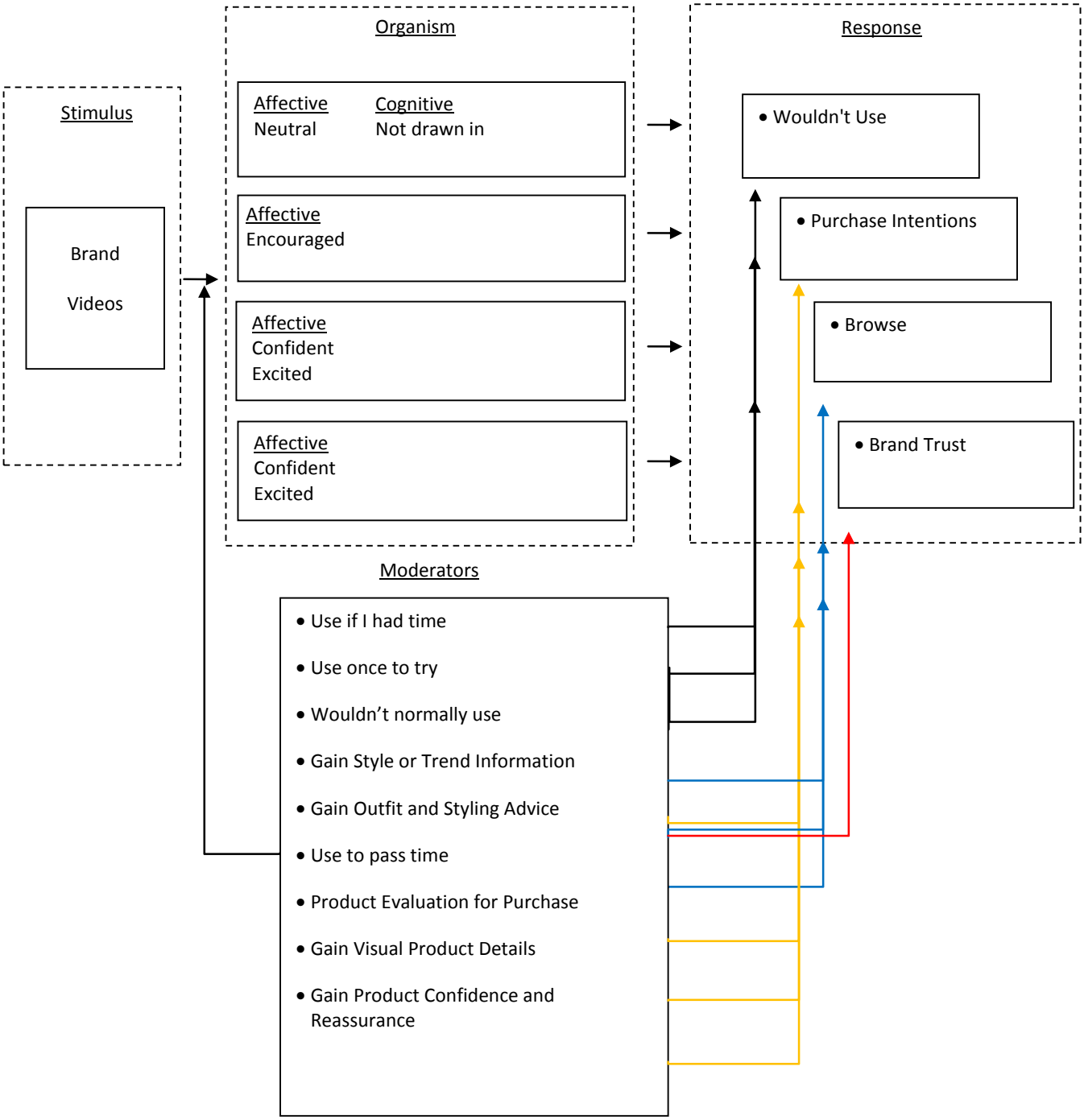
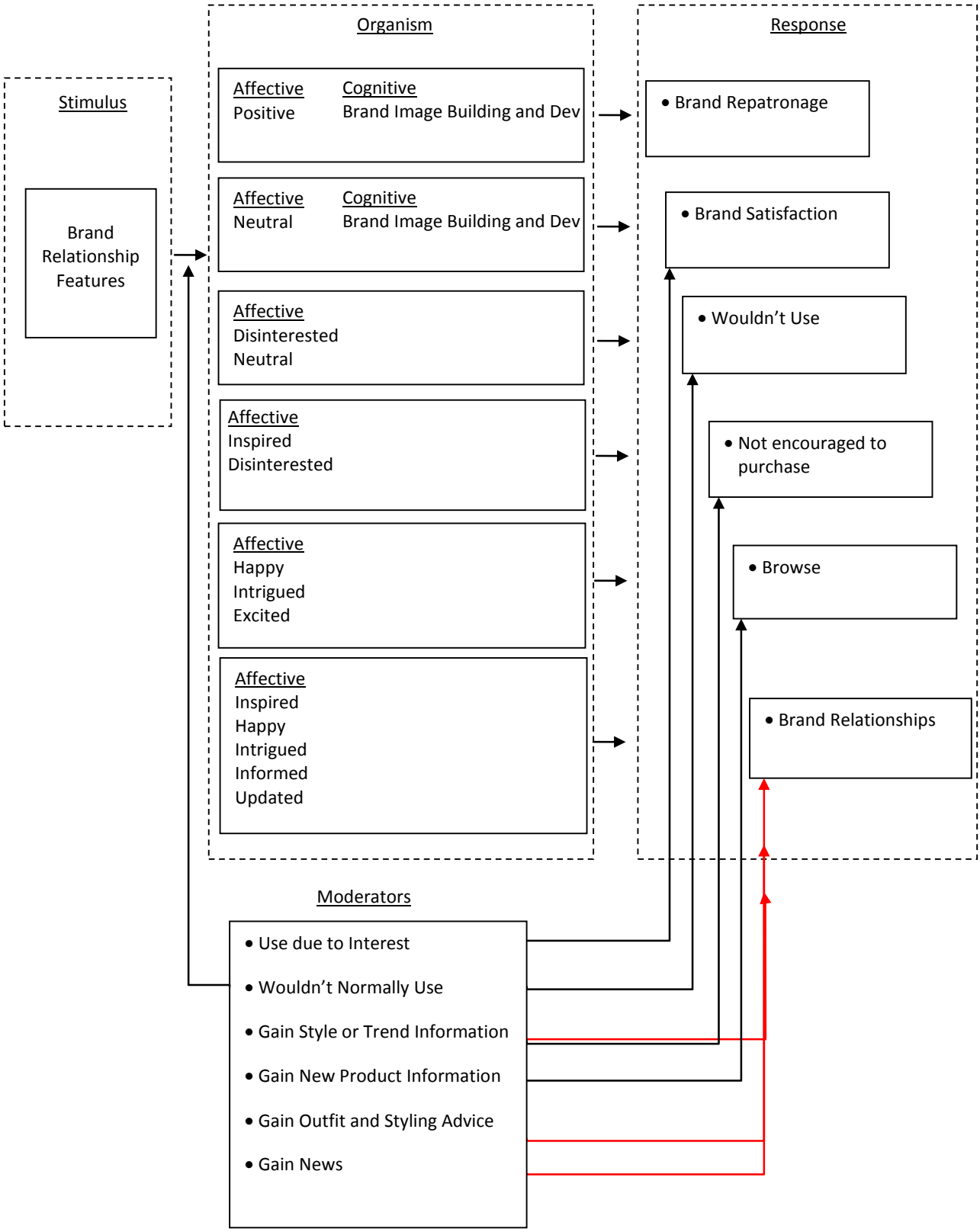
**Card 3 : Brand Imagery**



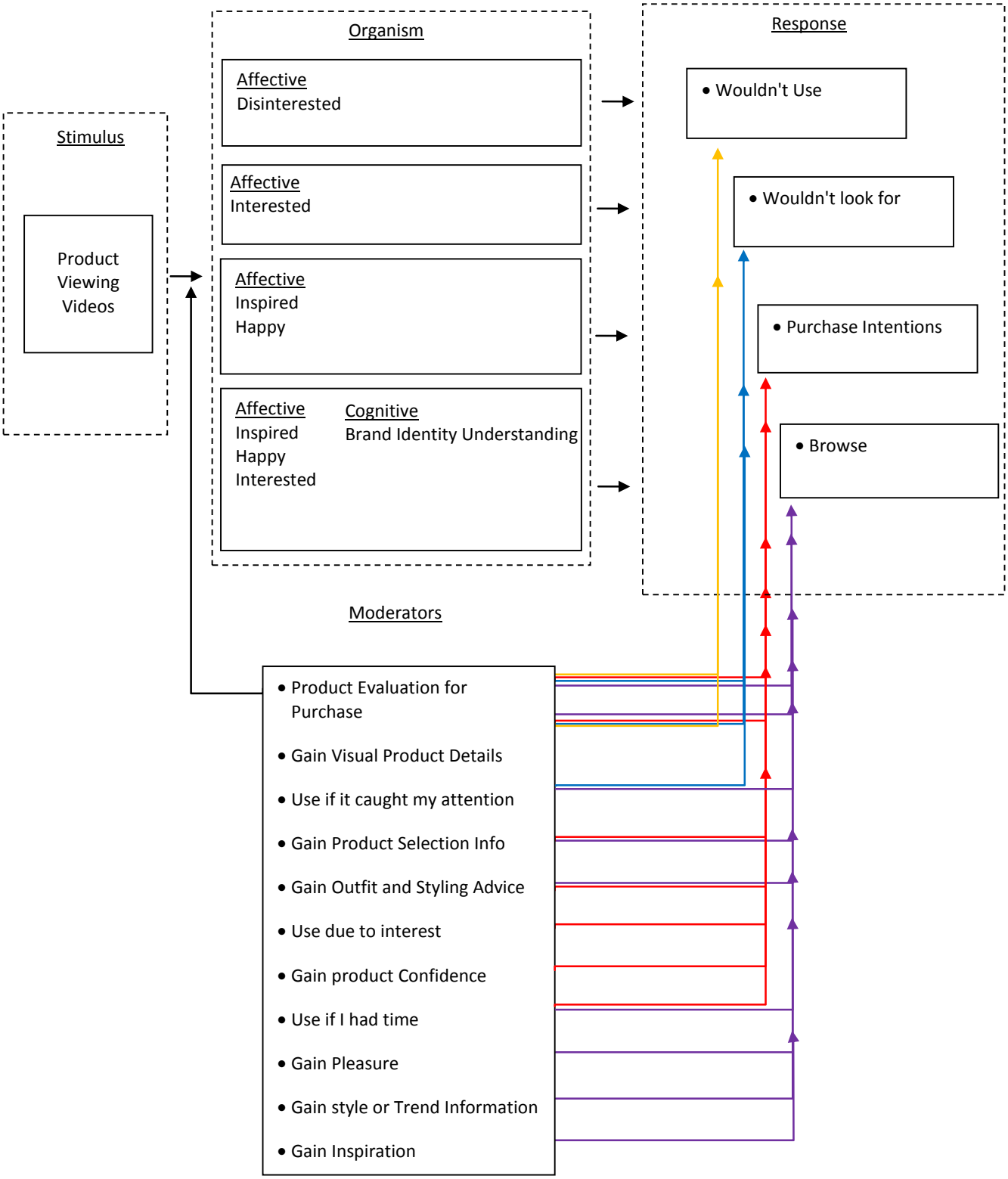
**Card 4 : Branding Videos**



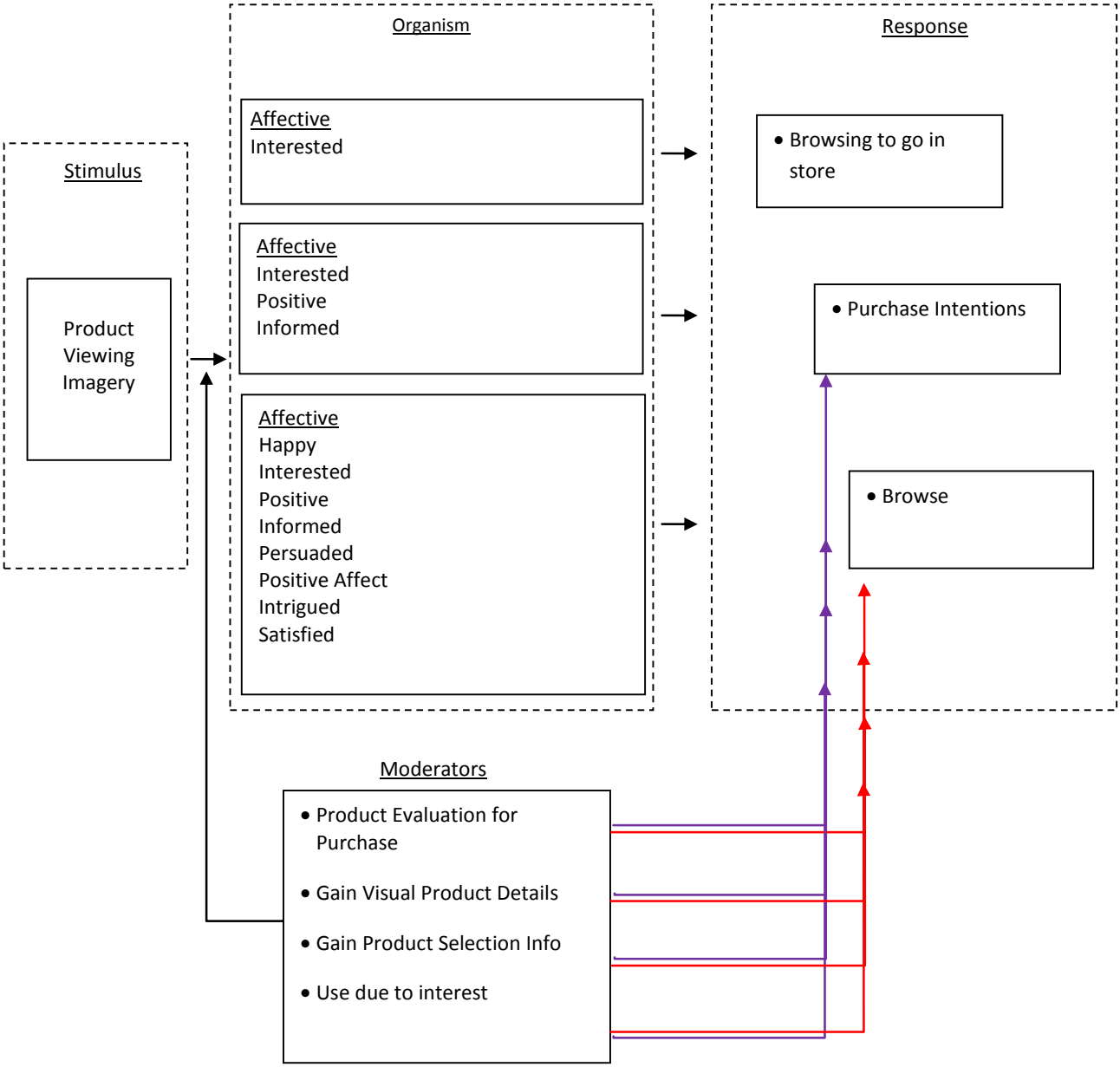
**Card 5 : Brand Relationship Features**



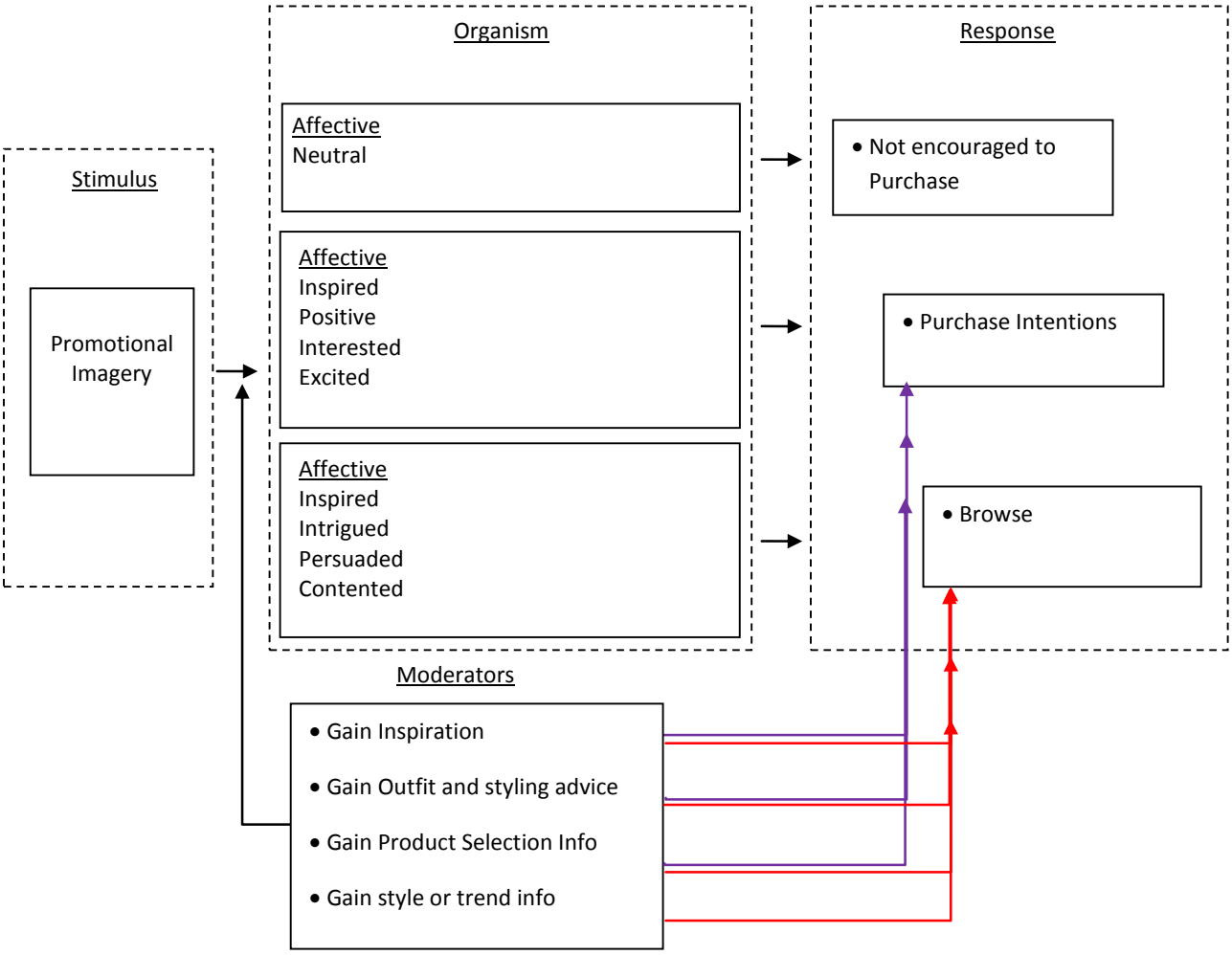
**Card 6: Product Viewing Videos**



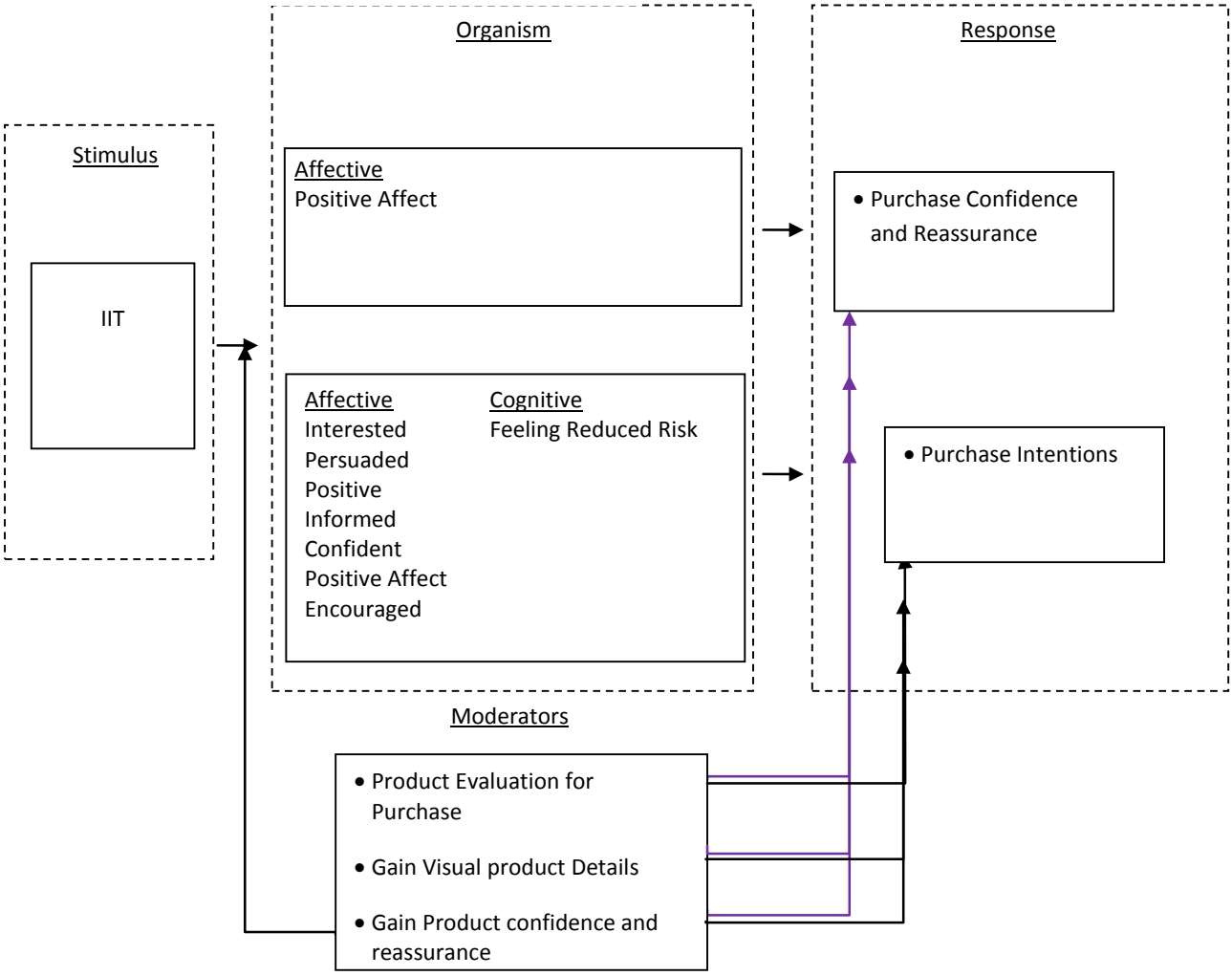
**Card 7: Product Viewing Imagery**



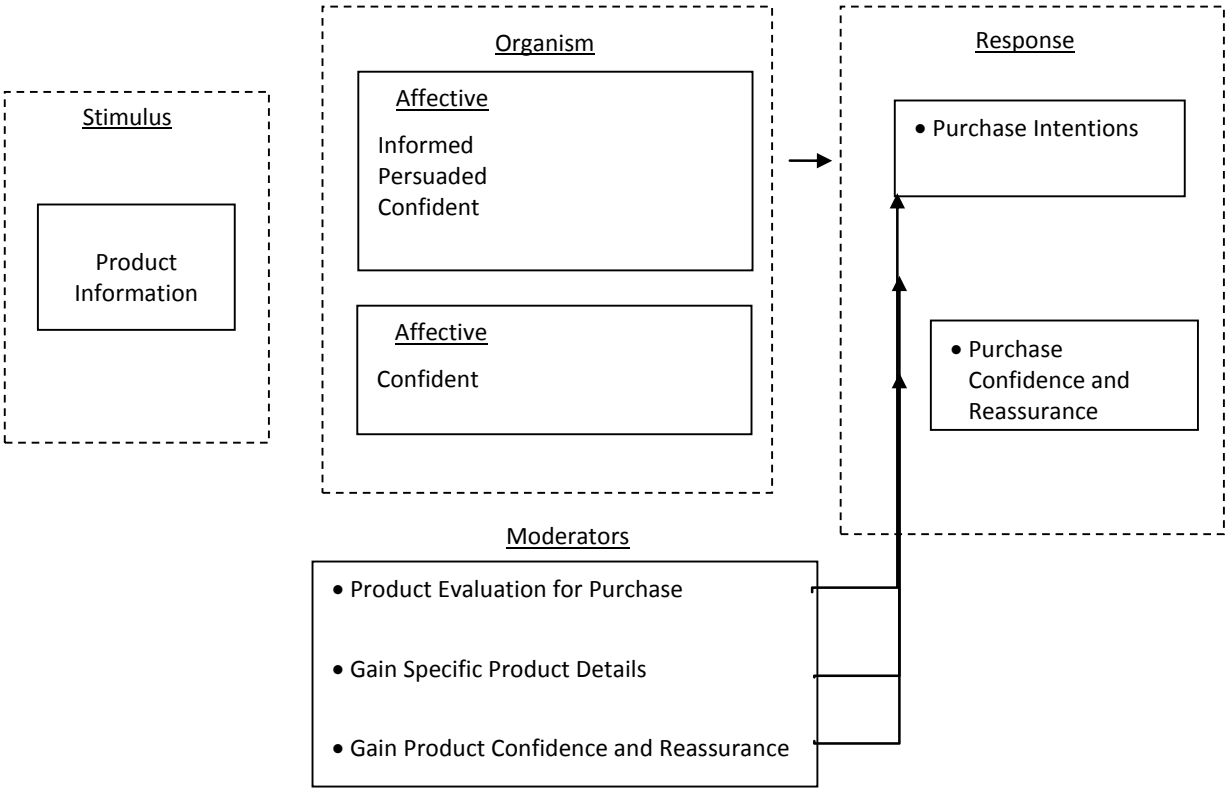
**Card 8 : Promotional Imagery**



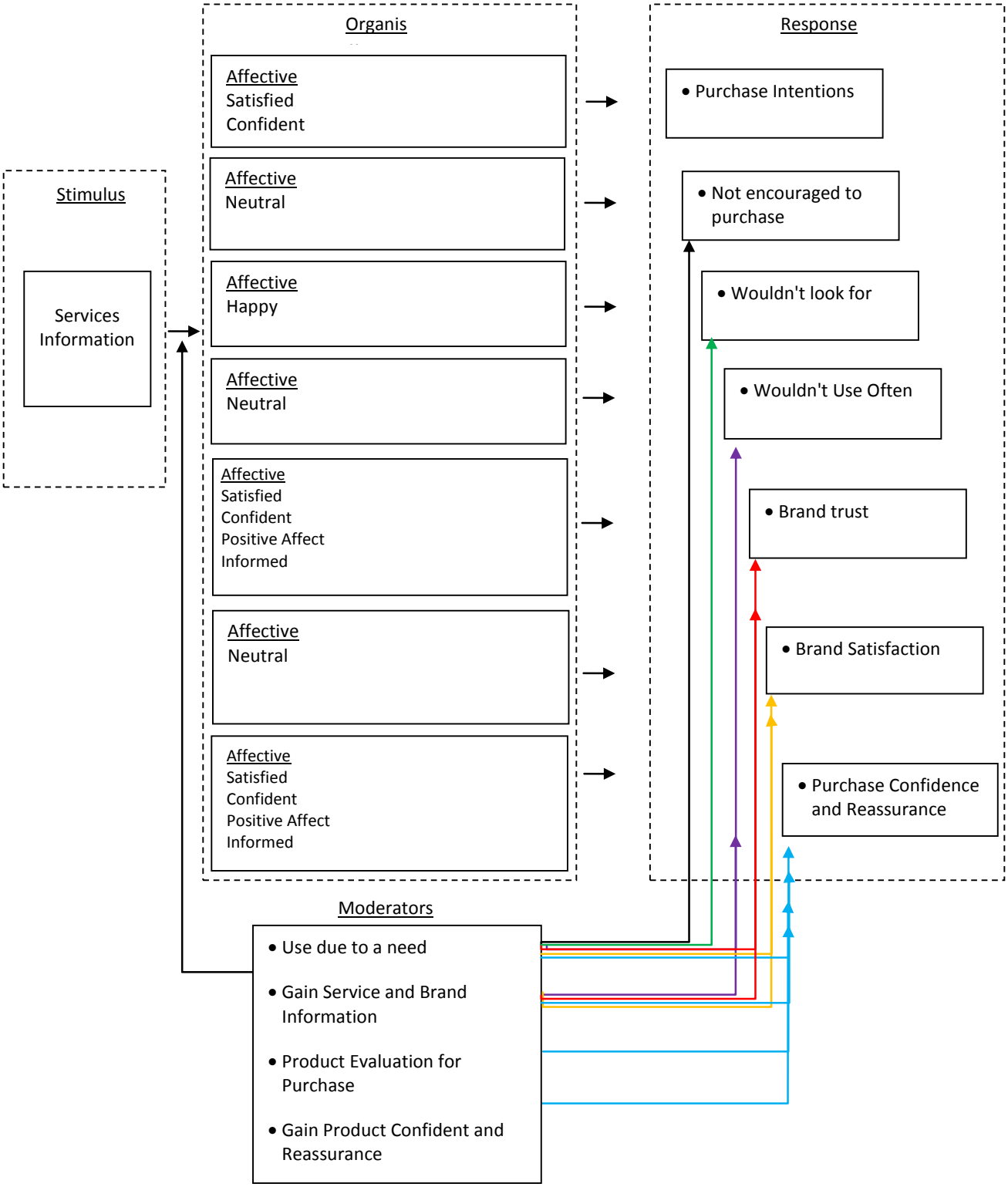
**Card 9 : IIT**


Organism
Response
Stimulus
IIT
Affective
Positive Affect
• Purchase Confidence and Reassurance
Affective
Interested
Persuaded
Positive
Informed
Confident
Positive Affect
Encouraged
Cognitive
Feeling Reduced Risk
• Purchase Intentions
Moderators
• Product Evaluation for Purchase
• Gain Visual product Details
• Gain Product confidence and reassurance

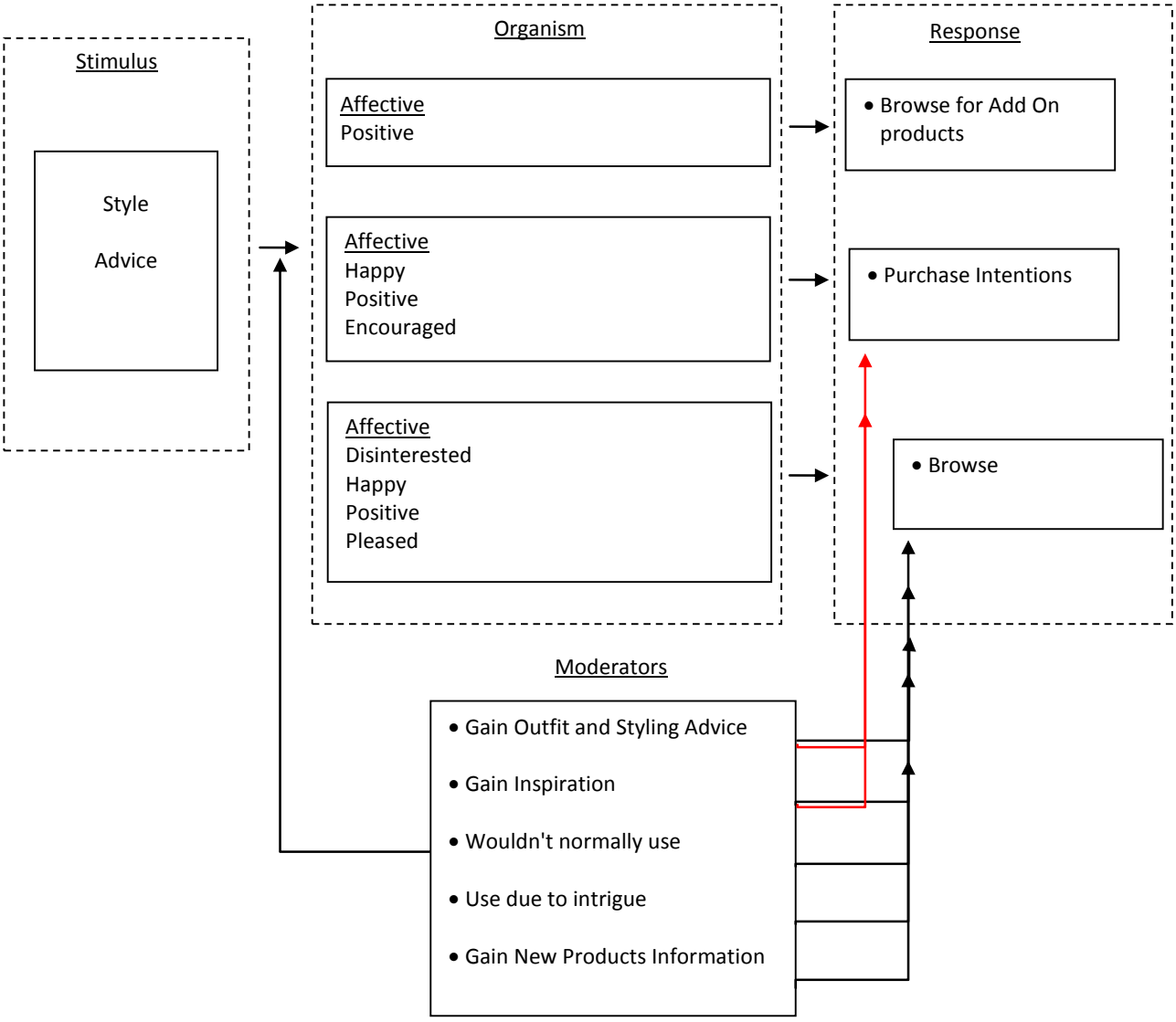
**Card 10: Product Information**



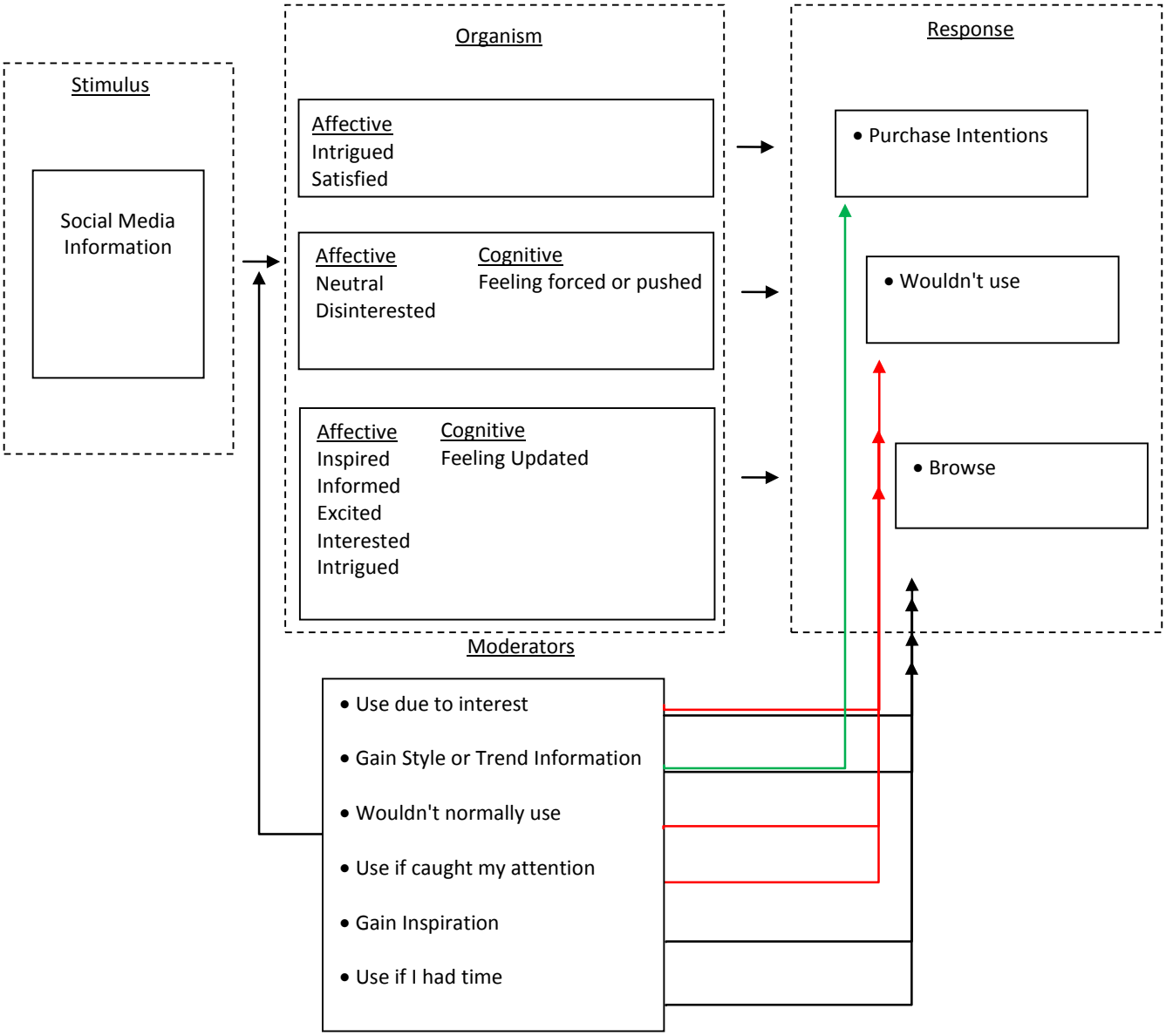
**Card 11 : Services Information**



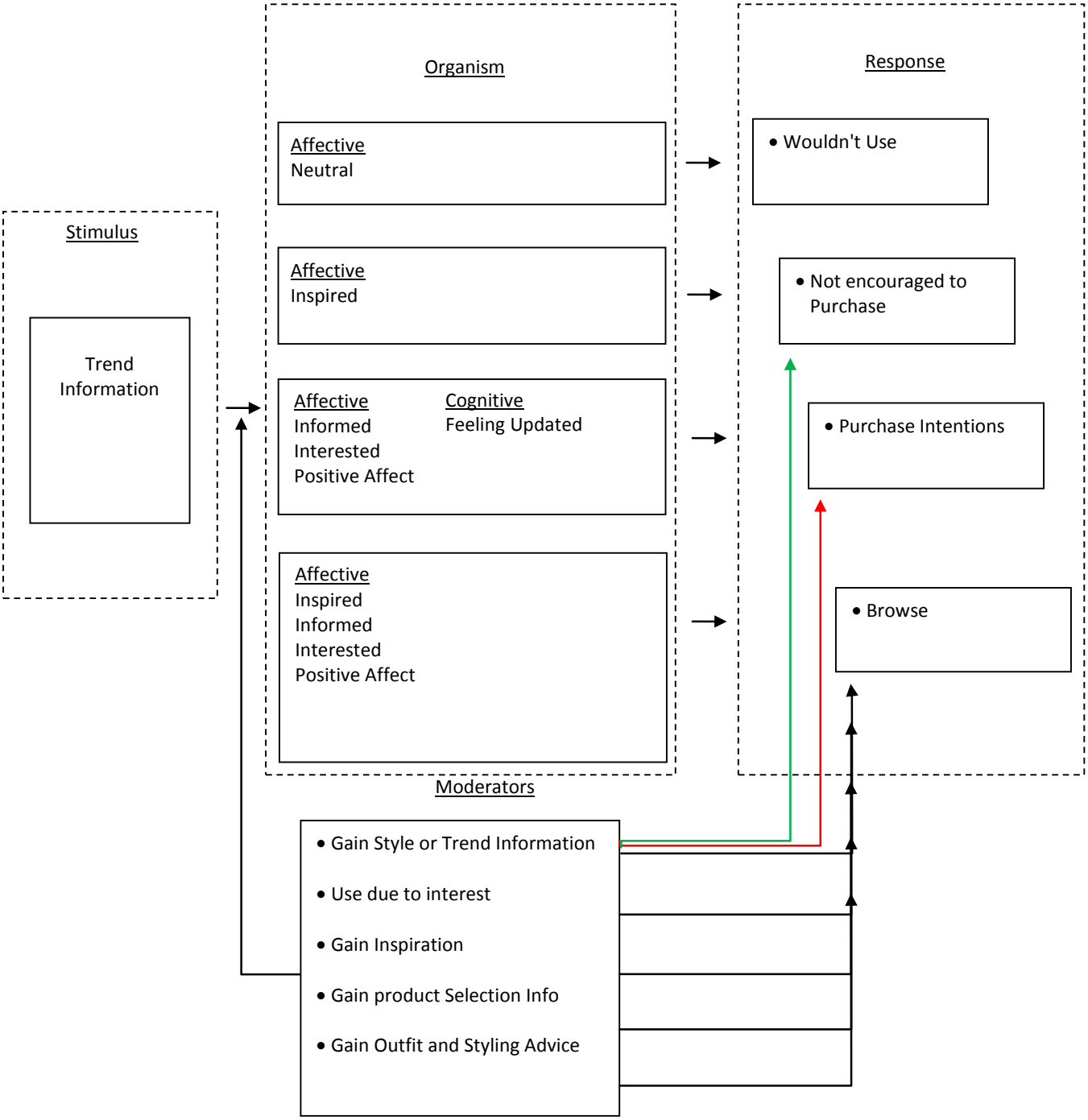
**Card 12 : Style Advice**



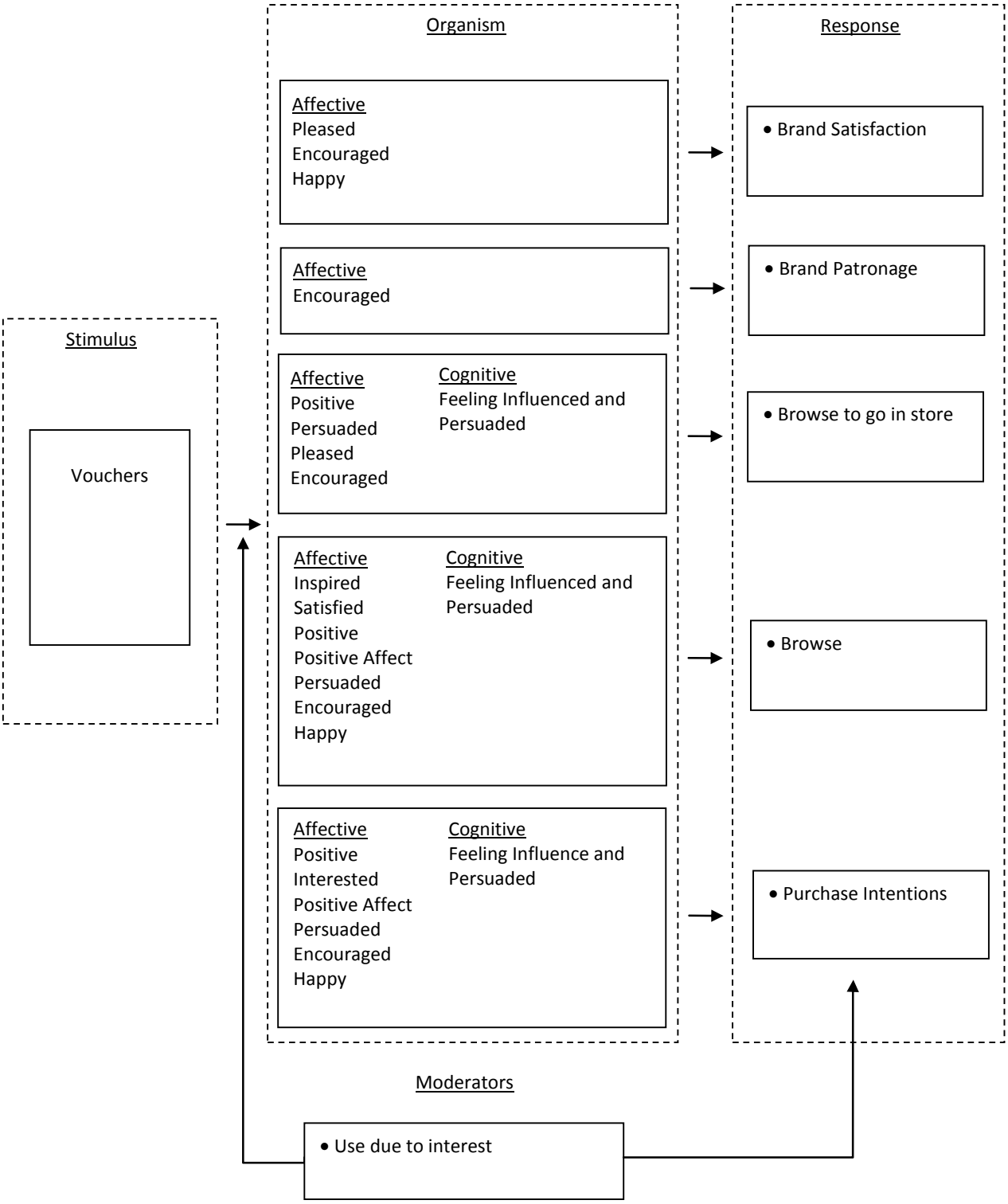
**Card 13 : Social Media Information**



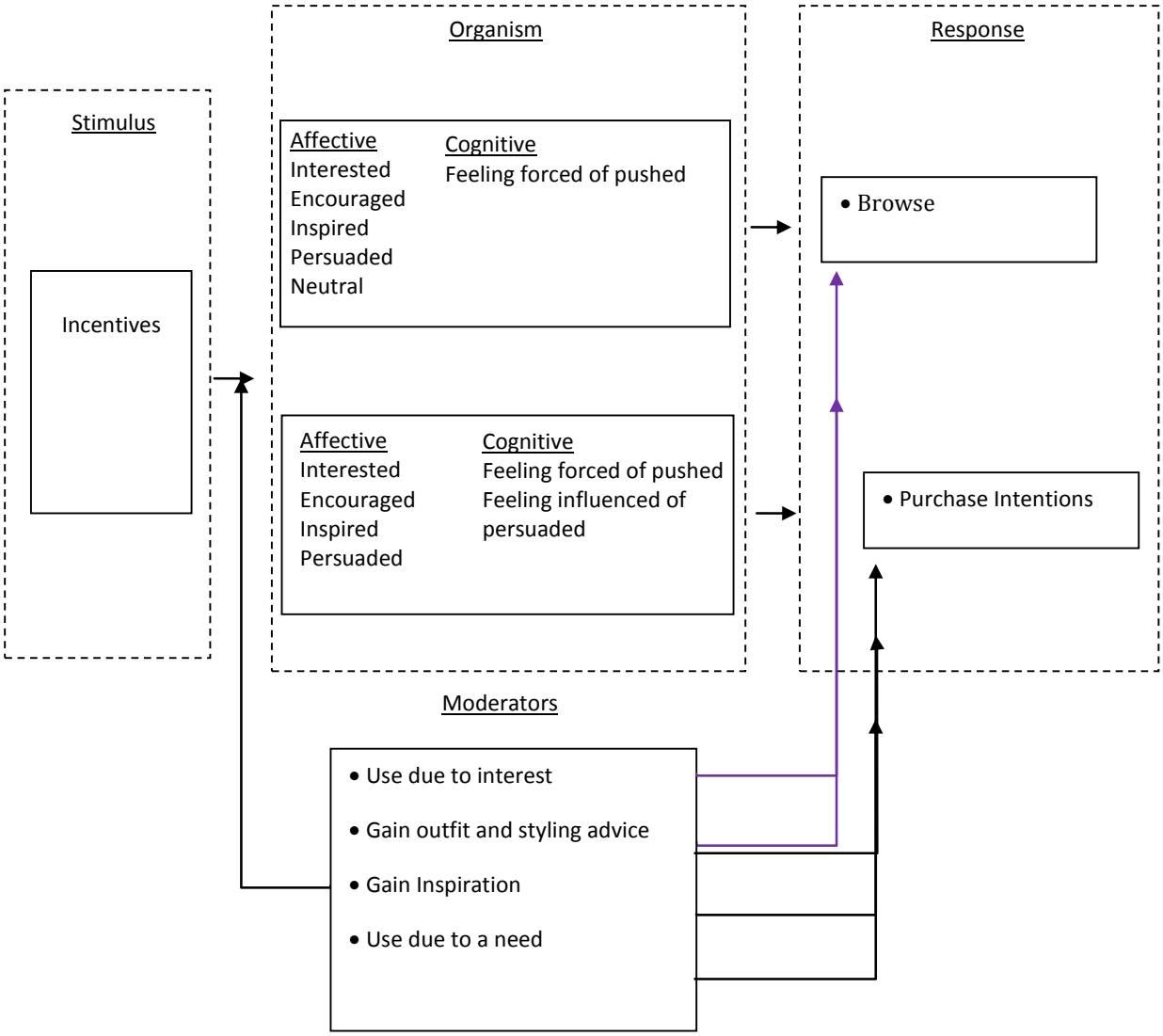
**Card 14 : Trend Information**



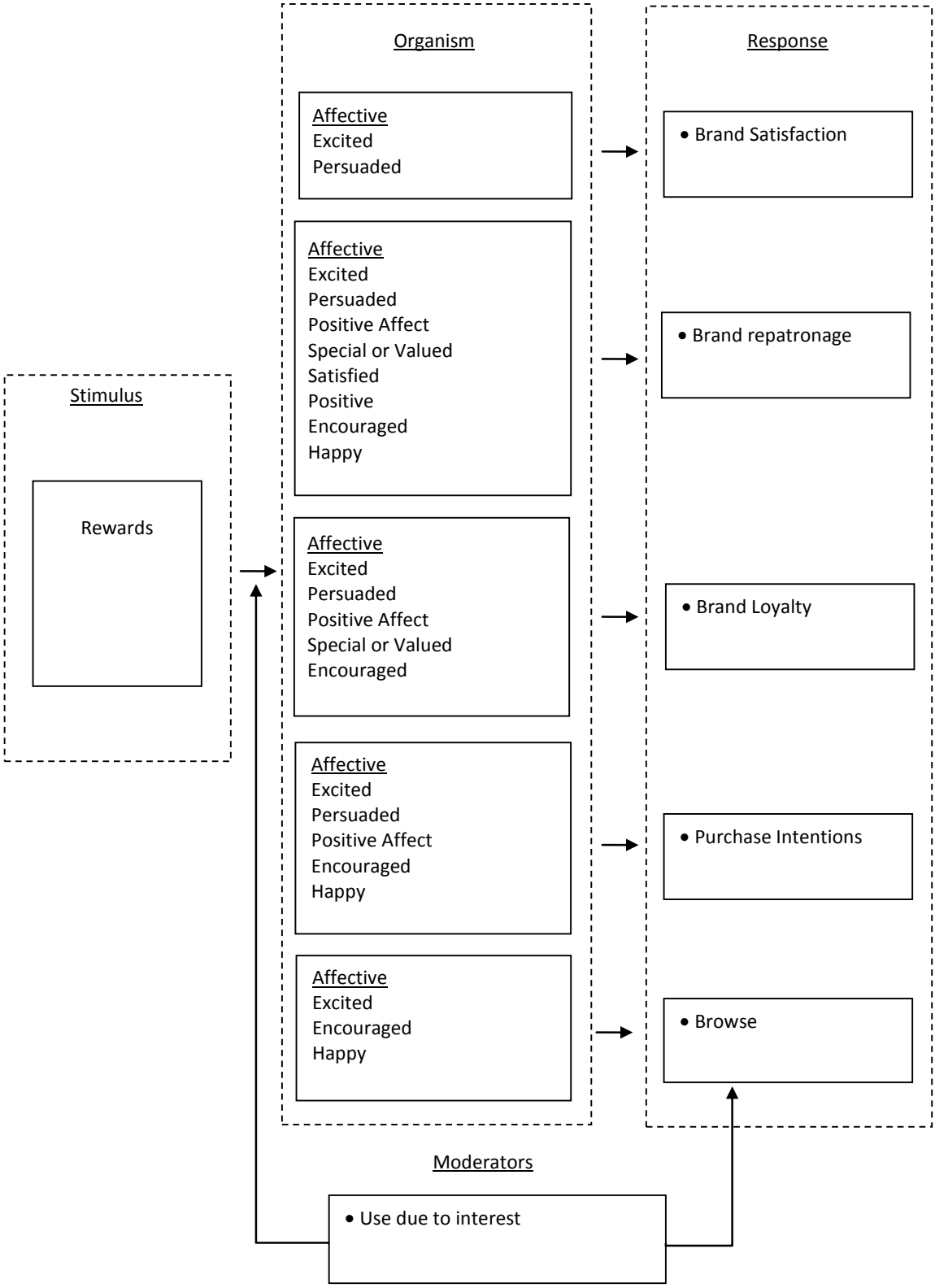
**Card 15 : Vouchers**



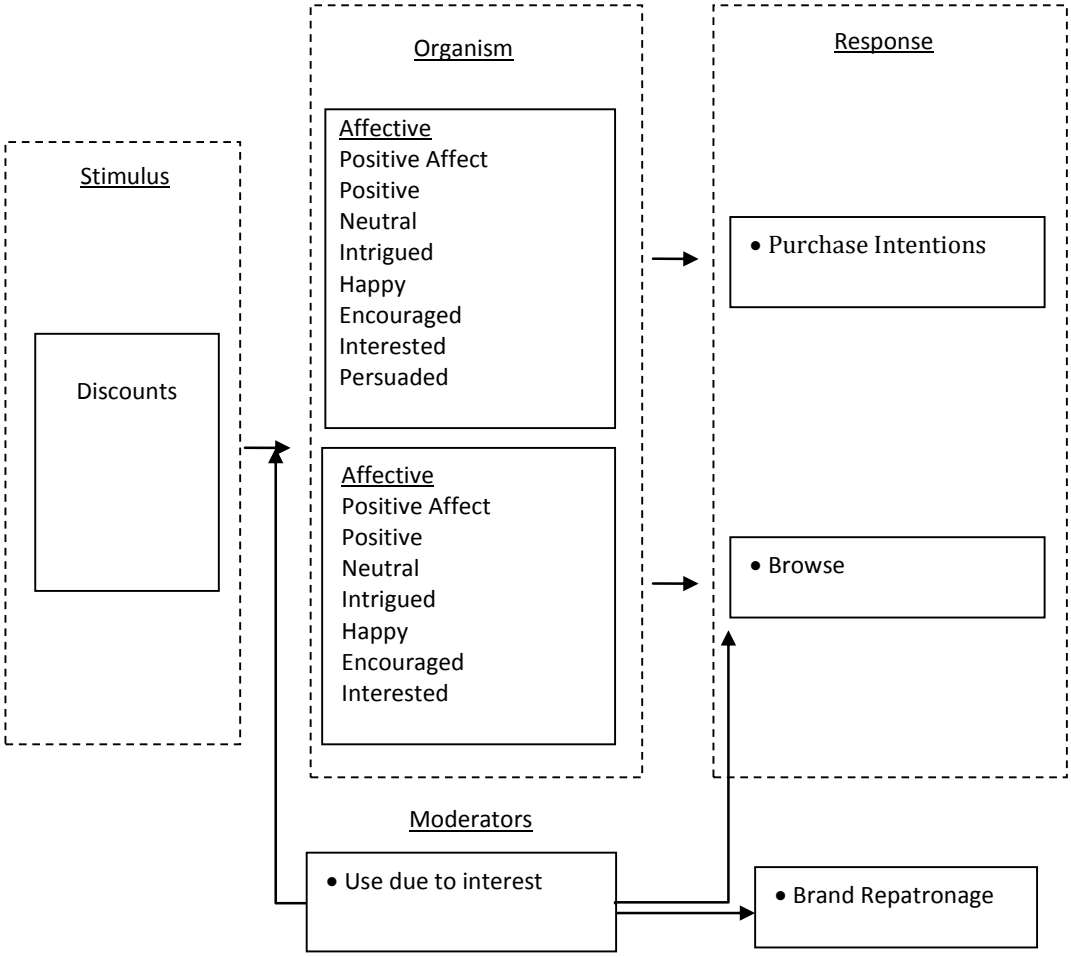
**Card 16: Incentives**



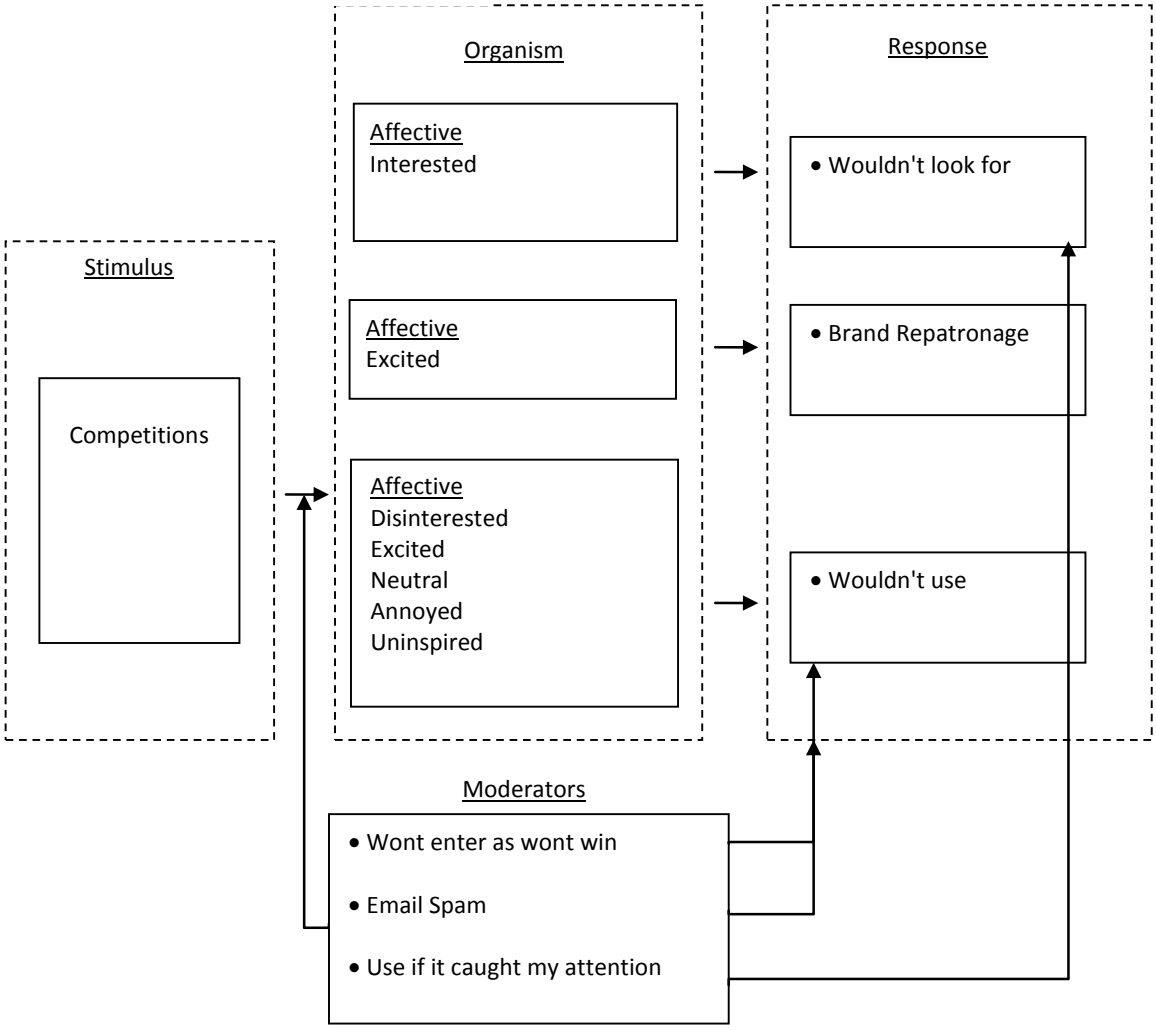
**Card 17: Reward Schemes**



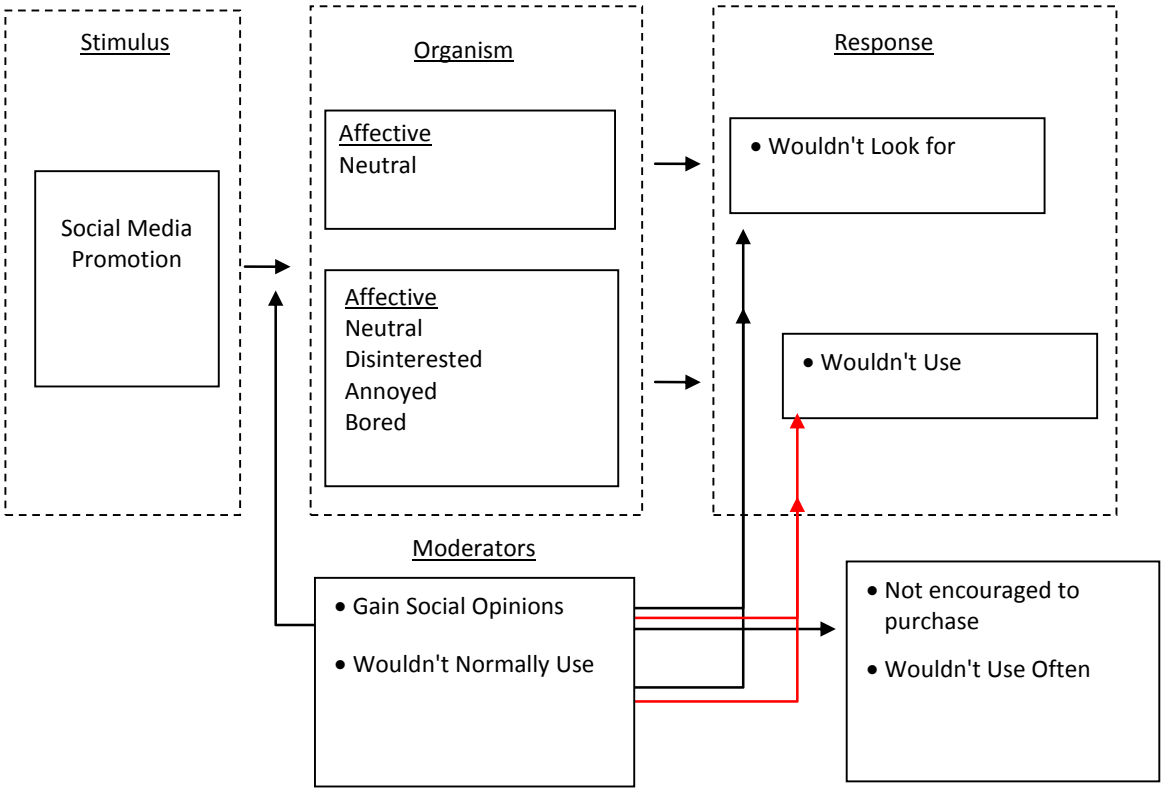
**Card 18: Discounts**



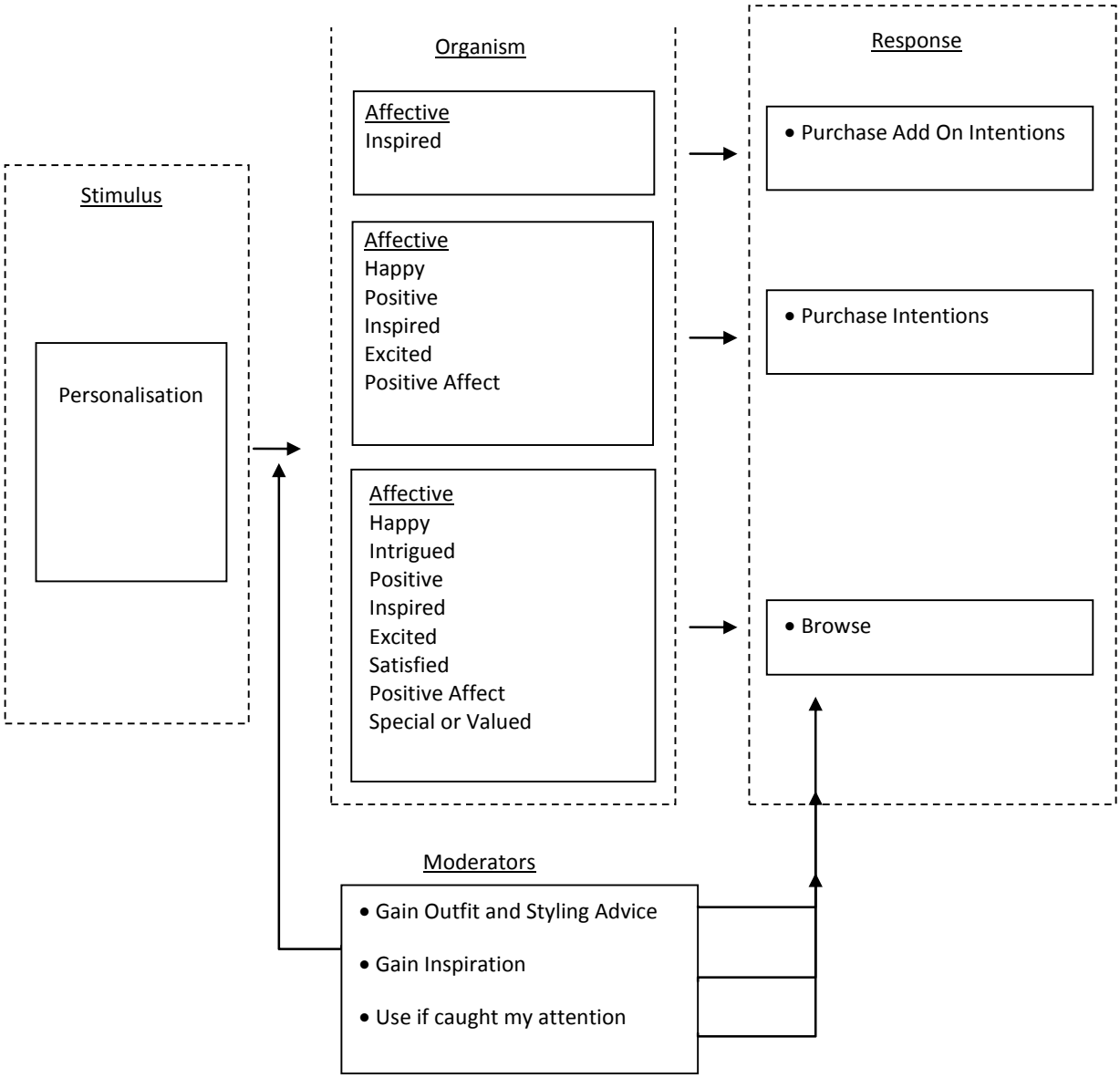
**Card 19: Competitions**



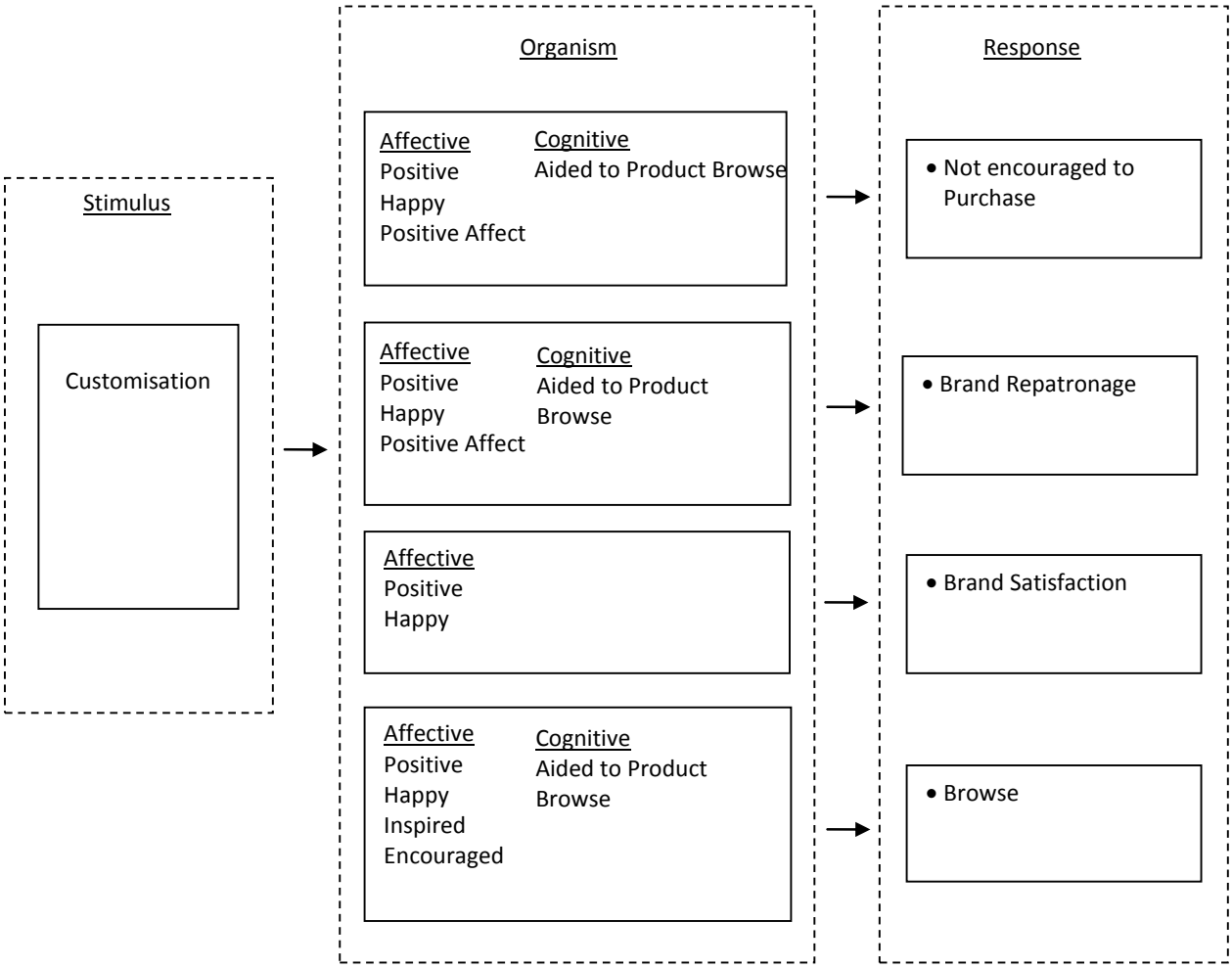
**Card 20 : Social Media Promotion**



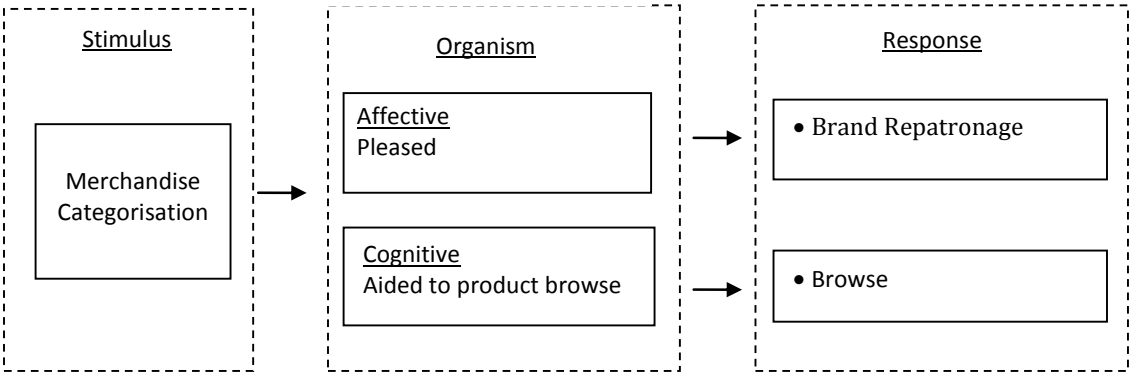
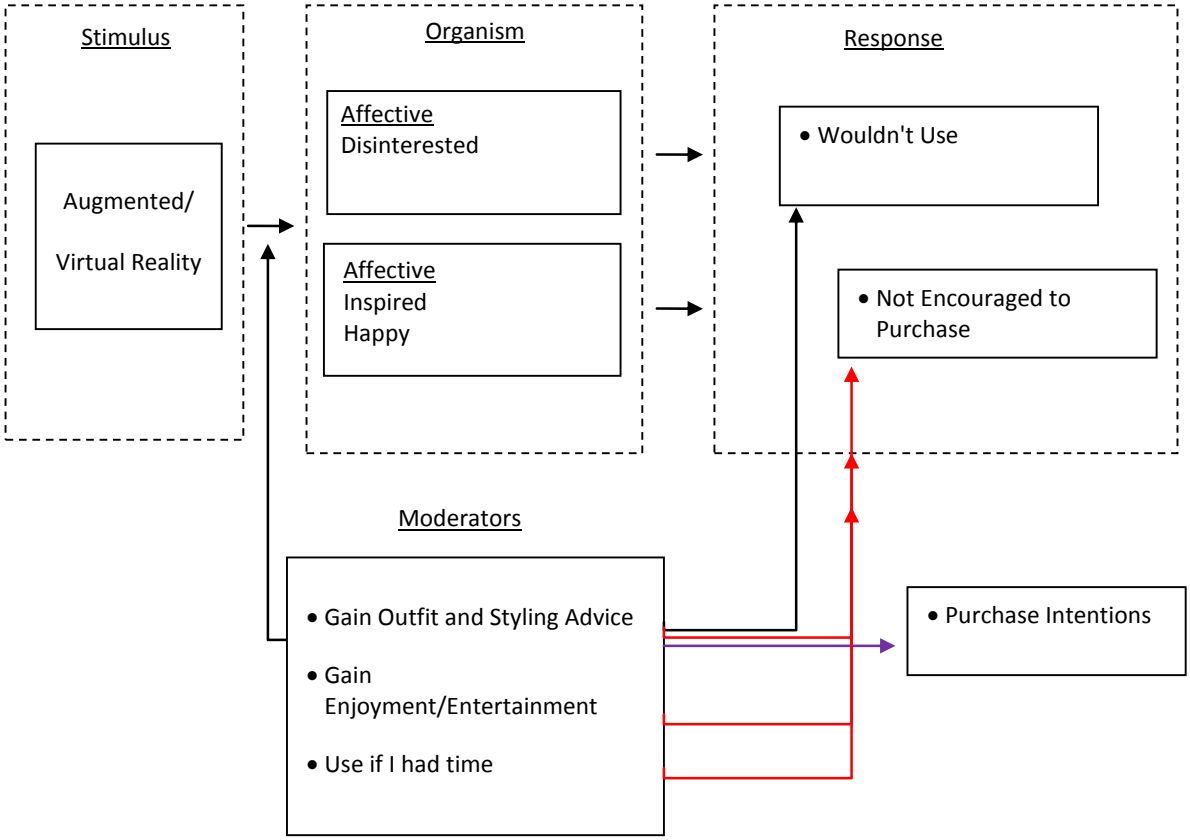
**Card 21 : Personalisation**



**Card 22 : Customisation**



**Card 23: Merchandise Categorisation**



**Card 24 : Augmented/Virtual Reality**