

**HOW ONLINE FASHION VIDEOS AFFECT CONSUMER'S BRAND
PERCEPTIONS**

An Exhibition of academic thesis

by

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Bachelor of Commerce, University of Alberta 2008

A Major Research Paper

presented to Ryerson University for

partial fulfillment of the

requirements for the degree of

Master of Arts - Fashion

in the Faculty of

Communication and Design

Toronto, Ontario, Canada, 2013

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Abstract

The objective of this research is to explore how online fashion videos affect consumers' perception toward fashion brands. This study builds upon research in cognitive processing, attitude formation and interactive online technology. This study used optometric or gaze tracking to follow what participants focused upon when exposed to fashion videos. All participants were female, half in fashion related programs and the other half in non-fashion, non-design related programs. A semi-structured interview, visual stimuli (video), and pre-/post-questionnaire were used. The study found that participants did not fully remember videos to which they have been exposed to or content upon which they had focused. However, it is important to note that participants could recall a considerable amount of information when their eye pupils dilated during viewing. Although participants' perceptions toward video did not show significant changes after they found out the brand name, they tended to use different words or vocabularies from the pre-questionnaire survey to describe the brand image. It is evident that the relationship between pupil dilation and memory recall is positive. As this study deals with perceptions, further investigation into participant's memories and associations with visual attributes will provide additional considerations, particularly how associations are made and recalled by viewers over time and after exposed to a brand's messages over a period of time.

Acknowledgements:

First, God, thank you for blessing me with this opportunity. I feel very lucky to have had this chance to learn so much about online interactions and how engagement can facilitate a much stronger marketing platform. Although this research paper is highly focussed upon online videos, the articles relating to online interactions were incredible and as society progresses online this knowledge will become more and more useful. Thank you.

This paper wouldn't be possible without the guidance and support of my supervisor Osmud Rahman, Thank you! Your support and passion to learn about this subject with me, sending articles, changing sentences to how you would like them and being a friendly face as I navigate through the academic trenches is greatly appreciated.

My family, thank you immensely. Your support, listening ear, feedback and guidance is something I will always remember and treasure. I feel eternally blessed to have such an amazing and incredibly smart family to fall back upon and reference. I am very thankful to have you, thank you!

Lastly, the Ryerson Masters class of 2013. Thank you for being awesome and forcing me to grow and push myself. Our cohort brought a wide perspective of highly insightful influences I know going forward will continue to inspire and enlighten me. Well wishes to where you each go!

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Introduction

Due to the rapid advancement of digital technologies, the investigation on how online videos influence and shape viewer perceptions is becoming an emerging research topic. Prior researchers (Rowley 2009) have examined the impact of e-tailing websites from a range of different perspectives including website design, quality and online strategy. Initially, this early Internet research, as a shopping medium, was primarily focused on text-based interfacing. Now, being widely used as a communication medium, online research has shifted from a text-based study to a multimedia study including audio, visual, video and other forms of interactive media. According to several prior studies (e.g., Haythornthwaite et al., 2008), multimedia plays a more important role in shaping consumers' perception towards a brand than traditional print media. This technological transformation from simple text to simultaneously employing a combination of numerous stimuli in media has created a significant impact on social behavioral activities in general and consumer's buying patterns in particular (Rosen et al., 2011).

The usage of multimedia will continue to grow (especially online video) and play a pivotal role on branding and communication strategies. As Cisco (2012) stated in their *White Paper: The Zettabyte Era*, "... Globally, Internet video traffic will be 55 percent of all consumer Internet traffic in 2016, up from 51 percent in 2011" (Sun et al., 2013). In order to understand this rapidly changing phenomenon as well as to examine how fashion videos may affect viewer attitudes and perceptions towards a brand, consumer theory grounded in psychology was employed in this research paper.

The term “video” is defined as audio and visually-based motion picture, while “online” refers to connecting through the internet to a website where consumers can search for information and/or make a purchase. The goal of this study is to gain an understanding and explore how viewers’ perceive online fashion videos from a range of different perspectives include relevancy, effectiveness, entertainment, persuasion, organization and attitude formation and to what degree online fashion videos are able to affect an attitude change in participants.

Literature Review

Brand Equity and Imagery

“In a general sense “brand equity” is defined in terms of the marketing effects uniquely attributable to the brand – when certain outcomes result from the marketing of a product or service because of the brand name that would not occur if the same product or service did not have that name” (Keller 1993).

For fashion brands this is especially true due to the nature of the industry with low barriers for entry and how fashion products are easily mimicked and assimilated across many similar and comparable brands. With this perspective, the ability of a fashion house to utilize multimedia to create brand equity is essential, especially as online media continues to transform and integrate into people’s everyday lives (Haythornthwaite et al., 2008). Other studies (Biswas & Sherrell 2006; del Rio et al., 2001) report that products with strong image categorization can enhance consumers’ long-term memory and increase the likelihood of purchase when a need for that product arises (Wilkie, 1994). In other words, product imagery creates a link between consumer purchasing intentions and perceived choices (Chen-Yu & Kincade, 2001). Therefore, the way in which products are designed, packaged, marketed and presented are critical for its ultimate success or failure. As Clement (2007) points out, “... presently 70% of consumer purchase choices are made at the shelf, 85% are made without even picking up a competitive item, and 90% are made after looking at just the front face of the packaging” (p.251). This implies that the visual impression a brand projects could play a significant role on product recall, categorization, differentiation and positive/negative responses. In this study, we use fashion videos as a vehicle to

examine the consumers' cognitive and affective response to a fashion brand image, to understand the importance of the fashion video in the context of branding, and most importantly, to provide insights and recommendations to fashion practitioners and marketers on the most suitable online video strategies for their product.

Branding and Communication Strategy

Prior literature on web experiences (Laurel 1993, Murray, 1997) suggests that individuals were more highly entertained by online activities (e.g., video games), not surprisingly, when they engaged and personally interacted with online content. In addition, the ability to create motion makes video a distinct form of communication that is different from traditional advertising formats such as printed media and radio broadcast (Griffith & Chen 2004; McMillian & Hwang 2002; Shen 2002). As Kuisma et al. (2010) stated, "Earlier research has focused principally on printed ads, which are not capable of attracting attention by auditory stimuli or motion" (p. 11). However, the application of creating an engaging interaction online through videos is only now emerging as the availability of hosting sites, such as Youtube, VFiles and Vimeo grow and develop.

Therefore, online videos have become increasingly important for many fashion houses to reach outcomes that cannot be possibly achieved through print mediums. Through the fashion video, companies can communicate their core values through story, image motion and sound that might ultimately strengthen their name brand image and reputation. This branding tool can also help companies (e.g., Crocs shoes or Nike) differentiate themselves from many rival brands or comparable generic versions (Keller 1993) rather than being based on the competition of product price alone (Porter & Millar, 1985; Porter 1979). According to a

statistical report of Average Daily Unique Viewers (ADUV) released by Comscore (2010), the consumption of online fashion videos has increased by the millions or roughly 24 % compared to minimal growth of other types of communication methods. With this growth of societal attention towards online fashion video content, the study of how fashion videos may affect viewers' perspectives and consumption patterns is deemed to be current and highly important not only for fashion retailers, but also to other industries as well.

Multimedia and Consumers' Perceptions

It is evident that online multimedia can greatly influence viewers' perceptions as well as memory recall (Sundar, 2000; Chen et al., 2005). However, studies show that viewers can develop "true" or "false" memories and/or opinions toward an image according to what is seen and how that content is interpreted. Wade and associates (2002) found that image manipulation can change or distort viewers' memories – for instance, the event depicted in a photograph may not necessarily reflect what had actually happened, but rather it is more about what participants perceived to have happened. Sundar (2000) suggests that motion pictures with audio or "video" are a powerful tool which allows a "double dosing" - dual ways in which to encode and store information. In the past, theorist Paivo (1986) asserted "... verbal and nonverbal codes corresponding to the same object (e.g., pictures and their names) can have additive effects on recall" (p. 267). Therefore, the more product information a consumer obtains, the more likely a solidified perception will be developed (Olson & Mitchell 2000). Consumers' perceptions and attitudes towards a product or website are critical because this may influence decision-making and purchasing behaviors (Everard & Galletta, 2003). Currently the video medium has been found to greatly affect a viewer's perception of reality (Azume et al., 2001) and attitude formation (Sundar 2000).

According to a research study (Chen-Yu et al., 2001; 2002) of how visual attributes affect decision-making when purchasing apparel, the authors found that product image amplified consumer perceptions of product performance and significantly affected their satisfaction levels during the post purchase stage. In particular, during the alternative search and evaluation process, product image significantly influenced perceived quality as well as performance expectations (Chen-Yu & Kincade 2001). However, when multiple alternatives were presented to consumers, the effects of visual image and viewer opinions were greatly diminished. (Guo & Zhang 2012). This leads to the theory of imagery being a requirement for selling online however; it is not a competitive sales tool.

As an online activity, multimedia is a powerful communication tool in fostering attitudes and responses because of its dynamic ability to engage and arouse users into different levels of involvement, including cognition and affect (Kim et al., 2004). According to Brewer (1988), when individuals are exposed to content, personal opinions and perceptions will be formed, and judgments and actions may take place. This theoretical model can be referred to as dual-process impression formation under the guidance of a general psychological term called stimulus response theory (SOR) (Markus & Zajonc, 1985). The involvement and consideration of product acceptance depends greatly “on the number of values engaged by the product”. For example, if a consumer becomes highly involved and engages in the process (e.g., online product search, viewing a promotional video clip), his/her experience is more likely to lead to a favourable attitude and perception towards the product. Over the last two decades, although research on multimedia has reached into a wide range of disciplines including consumers’/users’ virtual interactivity and experience (Griffith & Chen, 2004;

McMillan & Hwang, 2002; Shen, 2002; Coyle & Thorson, 2001), the results are still scattered and inconclusive. Due to its ability to affect consumer/viewer memory, recall perception and response, research on the impact of multimedia is imperative. Thus, further research is needed to gain deeper understanding to multimedia's attitudinal effects. It is important to note that the term "attitude" in this study is utilized as a predisposition to respond in a particular way towards a specified class of objects (Rosenberg & Hovland, 1960).

From Traditional Fashion Show to Online Fashion Video

The presentation format of fashion products has experienced a dramatic evolution and transformation over the years. Basic fashion plates/drawings were originally presented in various printed media (magazines, mail order catalogues), and then developed from printed media to real-time fashion shows. The progression has now shifted to virtual and multi-media online fashion videos (Duggan, 2001; Evans, 2001). The appeal for visual movement seen in the real-time fashion show and online fashion videos rests in the fact that fashion designers no longer merely employ different designs and cut to communicate their clothing style and beliefs.

Charles Frederick Worth (1825-1895), who is remembered as the founder of haute couture, also pioneered this practice with a vision that clothing should be shown in motion, (Evans, 2001, 274; Quick, 1997, 23-24). He believed movement would showcase the clothing in the best possible format and create a much greater appeal to the audience. Yet, even prior to Worth, Jane Austen (1775-1817) in her iconic 1813 novel *Pride and Prejudice* references the allure of women while in movement over standing still or being drawn in through her character's (Mr. Darcy) comment: "you walk...because you are conscious that your figure

appears to the greatest advantage in walking” (Austen 1813). A garment in motion highlights its features, attributes and breathes a life into the garment - thus, having a venue to which spectators can experience clothing at its’ maximal advantage was introduced in various forms (runway show, parlour show, trunk show) and employed ever since.

“Fit models” were employed to wear new designs, and would parade around the designer’s atelier with numbered paddles to be observed and receive feedback on garment design, style, fit, and fabric before final decisions were made. These parlour shows allowed guests to view the latest collections and take notes to reference if they wanted to make a similar style for themselves at a later date. These shows were exclusive and reserved for the ultra elite, which gave credence to those who called fashion for the upper class (Blumer, 1969). Edna Woolman Chase (1877–1957), a socialite in the 1920’s, once described a show as “employ[ing] an amusing bit of showmanship” (Evans, 2008). Over time these shows became more and more elaborate, resulting in the development of runway fashion show. Cultural studies have described runway shows as enchanted spectacle (Evans, 2001), the greatest show on earth (Duggan, 2000; 2001) and a performance art (Theunissen, 2006). Indeed, because consumers as spectators are constantly looking for innovativeness, excitement and enjoyment, it is reasonable to suggest that the online fashion video could explode to become “the new” runway show.

As the Internet continues to spread and expedite the process of communicating fashion to the mass market, it also transforms the industry from a vertical tiered process of communication with multiple levels of gatekeepers to a flat horizontal structure with high accessibility for everyday consumers. The ability to see an entire collection or a full catalogue of collections is

becoming a few clicks away. In other words, individuals can access many different and yet highly similar alternatives at a much faster pace than did previous generations because of the inroads made through digital media, and especially with online video. Due to the tremendous growth of digital technology within the realm of branding and marketing, it is imperative to understand how fashion videos are evaluated and the mental process by which they are framed, perceived and consumed.

Connection and Personalization

It is evident that today's consumer culture has been evolving from a mass-produced/mass-consumed market to what Ha and James (1998) predicted as an "endless feast of niches and specialties." Through computer database software, many companies are able to reach their target audiences with customized or personalized messages and information. In addition to data profiling, online tracking systems enable companies to predict consumers' choices based on their past online activities and purchase records (Kim et al., 2004); and allowing websites such as Youtube, VFiles and Vimeo to predict which videos would appeal to certain types of users (Kim et al., 2004).

In today's online culture, because of these predictive and targeted messages, individuals are able to construct and immerse themselves within their own worlds. According to several previous studies on e-retailing (Oh et. al., 2008; Tractinsky & Lowengart, 2007; Cyr et al., 2009), fashion consumers have moved beyond the functional aspects of online shopping to one that also encompasses aesthetic experience, interactivity and entertainment. In other words, the expectations of online shoppers are not to merely search for utilitarian values

when examining or purchasing a product but they look forward to a hedonistic experience with an entertainment quality (Liu & Forsythe, 2010) to accompany that search.

Due to the accessibility and capacity of the Internet, consumers can conduct and enjoy various online activities prior to product or service consumption. Online shopping as an information search is clearly a self-directed process to a large extent –it has the potential to elicit a substantial “amount of invested mental effort” (AIME) (Solomon, 1984). The higher the mental effort invested, research believes the stronger an attitude is solidified.

Viewing Motivations

The motivation behind viewing a website is closely related to how individuals engage and experience its’ content. For example, if a person seeks only entertainment and visual pleasure, the website’s informativeness (price, fabrication and colour assortment, etc.) and functionality become less significant. Conversely, if the search for a specific product to purchase is the goal, the web page’s informative and functional elements could play a very important part on the consumer’s viewing and shopping experience. In a similar vein, if a designer merely wants to use the company website for communication and marketing purposes, the aesthetic elements (e.g., visual, audio and motion) are deemed to be more significant than product information. Therefore, motivation highly influences website evaluation.

This motivational “lens” is also attributable to how participants view a fashion video and the context or medium by which the video becomes evaluated. If a participant is looking for a fashion video as a form of entertainment, websites are available to provide this; likewise as

an information source, videos are capable. However, the context and situation by which a participant searches and experiences a fashion video can greatly impact the attitude that participant has regarding their experience with the video. Therefore, to understand how online interactions take place consideration to the user's intent is required.

Interactions Online

Online interactivities are deemed to be an important and emerging topic across various disciplines. The Internet is a unique medium with distinctive characteristics (e.g., real-time interaction and experience) that allows consumers to interact and experience products in a virtual environment (Chen et al., 2010), differentiating it from many other traditional advertising mediums (Griffith and Chen 2004; McMillan and Hwang 2002; Shen 2002). These direct interactions and experiences could greatly influence consumers' attitudes and behaviours towards a brand/product, as well as affect their purchase intentions and decisions (Fazio and Zanna 1978; Fazio, Zanna, and Cooper 1978; Sherman 1982). In general, interactivity has been found to be a powerful business tool for the development of stronger brand identities (Upshaw 1995), enhancement of relationship marketing (Cuneo 2012), conversion of interested consumers into interactive consumers (Berthon, Pitt, and Watson 1996), greater control over information search and acquisition (Hoffman and Novak 1996) and "engagement in communication and relationship building between a company and its target consumers" (Ha and James 1998).

In their examination of online websites, past researchers such as Chen and Wells (1999) identified three major factors (entertainment, informativeness and organization) which serves as a criteria to measure a website's effectiveness. Effectiveness, as intention noted above, one the criteria believed to influence viewer attitudes. Two consecutive studies conducted by

these researchers (Chen and Wells 1999, Chen et al. 2002) further supported and fostered their theories that the measuring construct remains consistent regardless of different website designs, methods of administration and types of respondents (Chen et al. 2002). These foundational elements expanded upon and explored by being either cognitive or affective by research work on website attitude formation. Inside this research, entertainment, effectiveness, efficiency and trust adopted for future research (Cyr et al., 2009) to investigate the formation of viewer perception regarding websites with visual and informational content components.

“Customers dissatisfied with websites characterized by poor navigation, slowness, non-vividness, being unsecured, and with no personalized services are likely to leave the site even though the information provided by the website is of high quality” (McKinney & Yoon, 2002).

Viewer Attention and Experience – Eye Movement and Fixation

The discovery of pictorial images holding the attention of participants over text-based information has become understood through consumer theory research and advertisement viewing .(Rayner et al., 2001; Wedel & Pieters, 2012). Therefore, the position of an object and its motion also plays an important role in website design (Djamasbi et al. 2010), with image properties such as colour, orientation and motion within a video playing a significant role on attention capture, visual response and memory recall (Brockmole & Henderson, 2005). Additional studies (e.g. Lohse, 1997) have indicated that larger objects have a higher potential of capturing a viewer’s attention and enhancing the brand’s recognition and recall.

Progressing further, a study conducted by Faraday (2000), discovered an attention capturing hierarchy, showing large and bright objects on the computer screen are deemed more attracting to website viewers than small-scaled dark-coloured objects.

1	Motion	Animated moving elements draw attention before fixed or stationary elements
2	Size	Larger objects attract more attention than small-scale objects
3	Images	Visual images attract more often than text
4	Colour	Bright colours attract more attention than darker colours.
5	Text Style	Typographical variations serve as effective non verbal cueing systems for attracting attention
6	Position	Upper elements attract more attention than those located at lower levels.

Table 1: Factors Affecting Visual Hierarchy by Influencing Point of Entry (Faraday2000)

Methodology

According to Kuisma et al. (2010), viewer attention can be measured by an eye fixation metric and memory can be measured by recognition and recall tests. Further, research (Djamasbi et al., 2008) with the use of an eye tracking device uncovered that participants gazing upon a website was seen to pursue a linear and hierarchal approach - often starting at the top left side towards the centre, then followed onto favourable and eye catching objects with distinctive characteristics (see Table 1).

In order to understand the salient attributes of fashion videos, and the visual attention and memory recall of its' viewers, eye-movement tracking experiments and semi-structured interviews were employed for the present study.

Participants

In total, 30 female subjects were recruited for this study, and drawn from a convenience sample of students, aged 18 to 25 years old, living in Toronto, Canada. The reasons for which this age group was chosen include (1) similar education level, (2) relative savvyness in the use of technology (3) greater willingness to accept and adopt newer technologies (Morris & Venkatesh, 2000), and (4) higher fashion and brand consciousness/more frequent shopping than male counterparts (Beaudoin & Lachance, 2006; Chen-Yu & Seock, 2002). In addition, Fife and Pereira (2005) found that consumer perception of technology usability is related to age and level of education - pointing to the fact that young people tend to adopt Internet technologies more eagerly than older consumers (Schadler, 2006).

Fifty per-cent of the sample students were enrolled in a fashion design program, while the other half were non-fashion students. These two groups of participants were deliberately recruited in order to explore their similarities as well as differences with the impact of fashion consumer knowledge, attitude formation, education and sensitivity in mind.

Research Method

In order to understand what role online fashion videos may play on viewer perceptions towards a range of fashion brands, various research methodologies (questionnaire, interview, audio recording, optometric monitoring and field notes) and experimental stimuli were utilized. The research methods of Rob Cover (2006) and T.L Wandel (2008) were adopted as guiding principles in which to design, develop and direct our experimental procedures, as well as to reduce participant fatigue.

Research Design

In order to understand how fashion videos may affect consumer perceptions toward a brand, an eye-tracking device (FaceLab) was used to measure participants' attention and fixation during the showing of a fashion video. This was followed by a semi-structured interview to gain a deeper understanding of our respondents' impressions, attitudes, opinions, and cognitive responses about what they experienced. It is reasonable to suggest that if viewers have prior knowledge and perception of a brand, they are more likely to use this perceived knowledge when evaluating the brand versus based on the visual content alone. With this perspective, a questionnaire survey was conducted prior to the experiment in order to uncover

participants' familiarity and knowledge from a list of brand names including Japanese fashion designer Issey Miyake, whose video was selected to be used for this experimental study.

Selection of Stimulus

Participants were exposed to a video produced by Issey Miyake, available through a website of the magazine *Dazed and Confused* (as shown in Figure 1). This film involved eight different scenes and three female models. Each model looked slightly similar in aesthetic; however, each had defining features such as hair colour, jaw line or eye shape. The selection criteria for the video included: (1) must be from an online website; (2) must reveal no brand-name, logo or recognizable brand feature (e.g., Burberry plaid, Issey Miyake pleat); (3) must be short to avoid participant fatigue and (4) music must be abstract to avoid any associative meanings. In total, five fashion videos were chosen for the pilot test. These included videos all produced in 2012 by Prada, Zebra Katz and Rick Owens, Twilda Swinton for Pringle of Scotland and Versace's promotional video with Dazed Magazine. In order to test the effectiveness of the eye tracking device and select the best video for further in-depth study, videos were presented to each participant on a computer laptop. According to the results of the pilot study, both male and female participants considered the Issey Miyake video to be "the most interesting" film in terms of its visual content. Therefore, this video was employed for our viewing experiment and interview. (Note: To focus on the visual experience of by viewers and to see if participants recognized the audio component missing in their viewing experience, the music was muted during the actual study.) (Park & Young 1986)

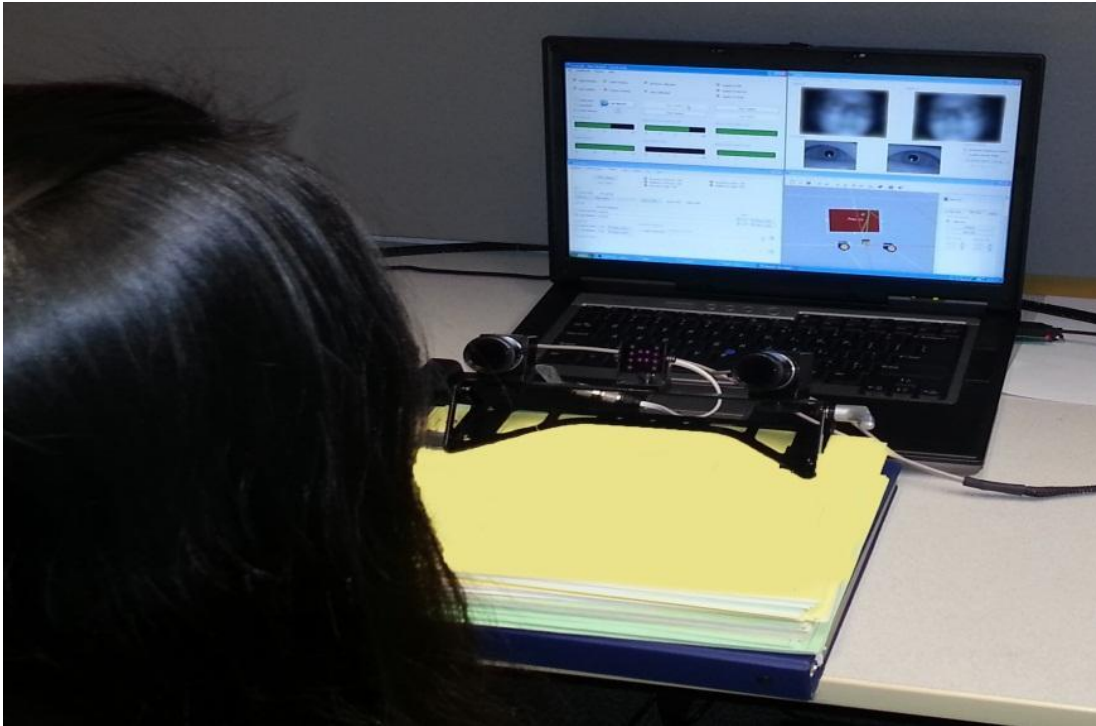


Figure 1: Eye Tracking Device for Experiment

Eye Tracking Device Measurement

To conduct this experiment, the programs utilized were FaceLab 5 and GazeTracker on a standard 15.4" laptop computer system. FaceLab 5 records in a video-based progression and exports data to the external processing software called GazeTracker. The video was loaded into GazeTracker and our subjects were recorded at a frame rate of 60 frames per second. All 30 participants were seated in front of a laptop computer; approximately 45 to 76 cms from the screen's surface and were able to adjust their position based upon personal preference and comfort level. A nine-point 3-D virtual space calibration set-up was then conducted to ensure that participants were properly recognized and recorded by FaceLab for free movement of facial features/comfortable seating position for the proper transmission of information to GazeTracker. (See details in Table 2).

Attribute	Measurement
Distance	45-76 cm
Angle	43 – 47 ° degrees
Rate	60 frames per second
Lens	25mm
Tracking Search Size	15.4 “

Table 2: Position and Measurement of FaceLab Eye-Tracking Device

In general, FaceLab 5 data is able to hold a typical static accuracy of head measurement within +/- 1mm of translational error, a +/- 1° of rotational error and a typical static accuracy of gaze direction measurement of approximately 0.5-1° rotational error. Therefore, results for where a participant looks, fixes a gaze, or glances over are considered high in accuracy.

Procedure

In the lab setting, a laptop and eye-tracking device were set up on a desk as shown in Figure 1. To avoid participants' fatigue and confusion, they were asked to watch one video at a time using the eye-tracking system, and this viewing episode was followed by an interview concerning their perceptions and experience. This optometric measuring instrument allowed our researcher to measure the eye movement, gaze and fixation more accurately (Ju & Johnson 2010) rather than solely relying on participants' responses. As a result, this instrument helped them gain an understanding of the visual attention and preferences of the participants' during the video viewing.

The actual study consisted of three stages, and was conducted in a room without windows or decoration in order to prevent any potential distractions. One participant was assessed at a

time. In stage one, participants answered a 2-page questionnaire survey regarding personal information and behaviour such as age, gender, online experience, and fashion/brand awareness. They were given a list of 30 fashion brand names (consisting of actual and non-existing companies) and were asked to circle those they could identify by brand name, values or image. On the second page, they were asked to write a word or short sentence describing ten pre-selected brands. It is important to note that Issey Miyake (the designer of the fashion video) was also listed among the 30 brands to discover if there were any preconceptions for that brand name. If the participant did not recall the brand, or its identity, they were asked to guess based upon the name. This elicitation was used to understand how the participants perceived and/or recalled the posed brand names according to their past encounter, knowledge and experience.

Stage two implemented the use of optometric (pupil) measuring to monitor where exactly the participants looked, glanced or focused on the screen during the video viewing. By using the optometric measuring instrument attached with a camera-recording device, it was possible to identify and collect reliable data relating to viewers' attention, gaze and fixation on the tested stimuli (Vertagaal & Ding, 2002).

Stage three consisted of a researcher conducting a short semi-structured interview of approx. 45 minutes in length to capture participants' responses, perceptions and opinions after the fashion video viewing was completed. Questions included:

What did you remember from the video?

What elements stood out to you?

What did you like and dislike about the fashion video?

What would you have done differently with this video?

How did you perceive the brand?

These questions were intended to be purposefully vague and open-ended in order to avoid any bias during interview. (See appendix for a full list interview questions).

Content Analysis

The process of content analysis described by Stemler (2001) to classify and identify the significant categories from the semi-structured interviews was used for this study. A team of two reviewers (one fashion professor and one researcher) independently reviewed and examined the transcripts to identify the key attributes and content categories, with each reviewer devising his/her own classification scheme. The reviewers then intensively discussed the commonalities and differences between their classified schemes and debated why the differences occurred reaching a commonality of attributes to classify based upon. Once the reviewers reached this mutual agreement, a coding system was assigned to each individual's responses until all data had been analyzed.

Results with Discussion

It was found during stage two optometric measuring, while watching the fashion video, 20 participants' (N=20, ~66.67%) which had pupils that dilated in size during passages

when asked to free recall what had happened during the video were easily able to do so.

(The remaining ten did have eye dilations, however, not over an established threshold for our classification of “significant” pupil dilation.) According to a study conducted by Partala and Surakka (2003), a pupil is thought dilated if its size increases more than 0.375mm.

Interestingly, the majority of the participants (n=26, ~86.67%) omitted large passages of the video, by Issey Miyake, when their pupils did not dilate. Therefore, future research on the relationships between pupil dilation and viewers' memory should be undertaken. Table 3 is a breakdown of the results of the analysis of gazes during the study. MM denotes Micro-Millimeter.

Measurement	Result
Total time tracking	42.787 seconds
Total video length	38.610 seconds
Total fixation time	34.530 seconds (80.702%)
Total non fixation time	8.257 seconds (19.298%)
Fixation count	4.394 times
Average fixation time	.184 seconds
Average number of gaze points	58.119
Average base pupil size	36.5mm
Average dilation range	32mm- 47 mm

Table 3: Optometric (eye tracking) results from experiment

Participants displayed a comfortable pupil range of 36mm to 37mm, dilating when exposed to a new video scene. In one participant, dilation extended to 57mm, far above the mean average range of between 32 -47mm. The greatest change happened during the introduction of each new scene; especially during the beginning of a noted “confusing passage.” This passage produced a pendulum-like swinging of pupil size from highly dilated to highly constricted. This change in size was by an average of 6.42 mm. Passages which caused a pupil dilation were often when a change in the colour or format layout of the video were visually noticeable. These passages included changing from a split screen to single frame, or the speed of zoom or direction of motion changed. (Please see Appendix for screen shots of movie.)

Participants expressed that a particular passage of the Issey Miyake video was confusing, when two images were shown simultaneously. On the right side was an outward flourishing flower and on the left side was a model wearing a dress with the camera panning from the bottom to the top (See Figure 2). After the experiment, when participants were asked “What would you have done differently with this video?” Many participants indicated that they would change this double image passage because it was “confusing,” (“I didn’t know where to look,” “It was a lot going on,” “I was waiting for the flowers to transform into something”). Although participants found this double-image effect confusing, everyone remembered it immediately; likewise, this showed the greatest dilation in eye movement, from the baseline range of 28-35mm to between 40 - 47mm. During their viewing, it is evident that the eye movements shifted between both images– flowers and model. A particular focus was upon the model’s eyes, and the eyes of the statue upon her dress. This finding is similar to Faraday’s hierarchy of factors that influence viewers’ point of entry to a website (Faraday,

2000), even though in this experiment the subject matter was based upon a fashion video instead of a fashion website.



Figure 2: Excerpt of two videos simultaneously playing

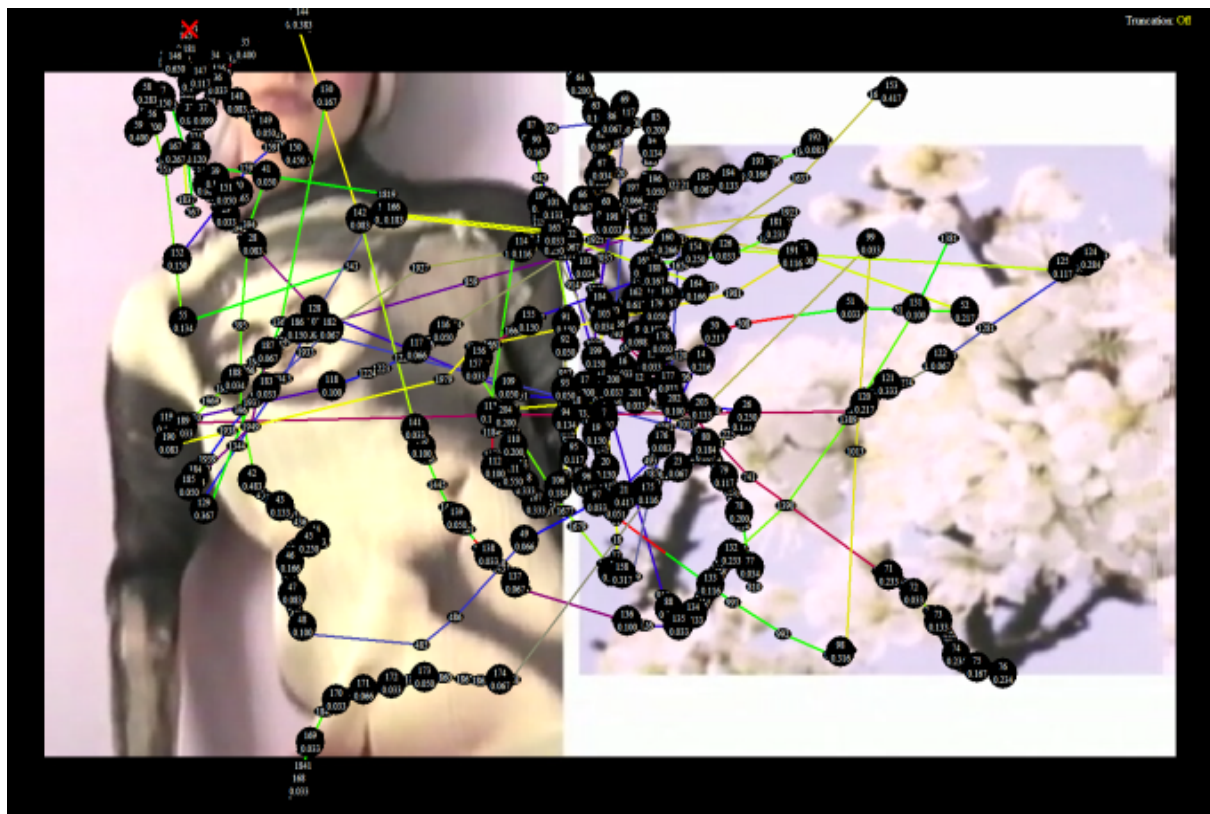
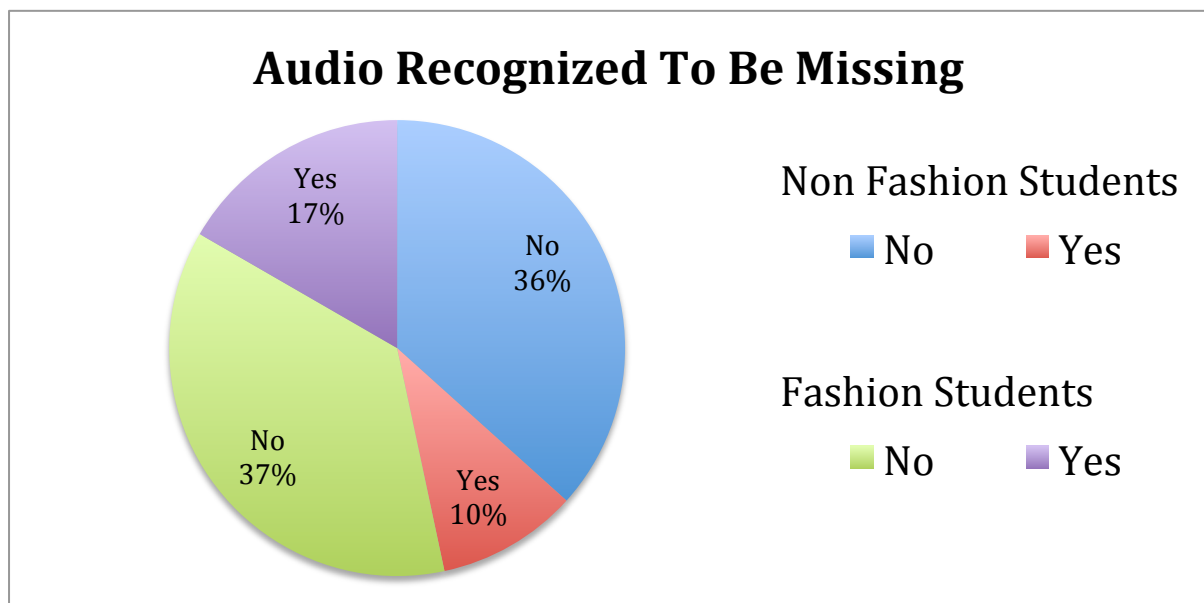


Figure 3: Path drawing of gaze during noted segment that presented confusion to participants

It was believed that videos were required to have both an audio as well as movement component in order to be considered an “engaging” video, however, there was a lack of comment and recall in regards to there being no audio presented with the video clip by participants. It was found there was not a significant number of people who commented on the lack of audio present from the video, (N= 8, ~26.7%) or when exposed to audio sound again by the researcher, asking questions about the video, for this to be concluded as saliently noticed by participants. (N= 6, ~20%) This does not mean it is not a factor; rather, it was not a factor that participants noted as missing or saliently highlighted in aiding in their recall of the video. Further research on how audio affects a participant and their ability to recall events is needed.



Graph 1 – Were the lack of audio during experiment was recognized

Change in Verbiage and Description of Brand

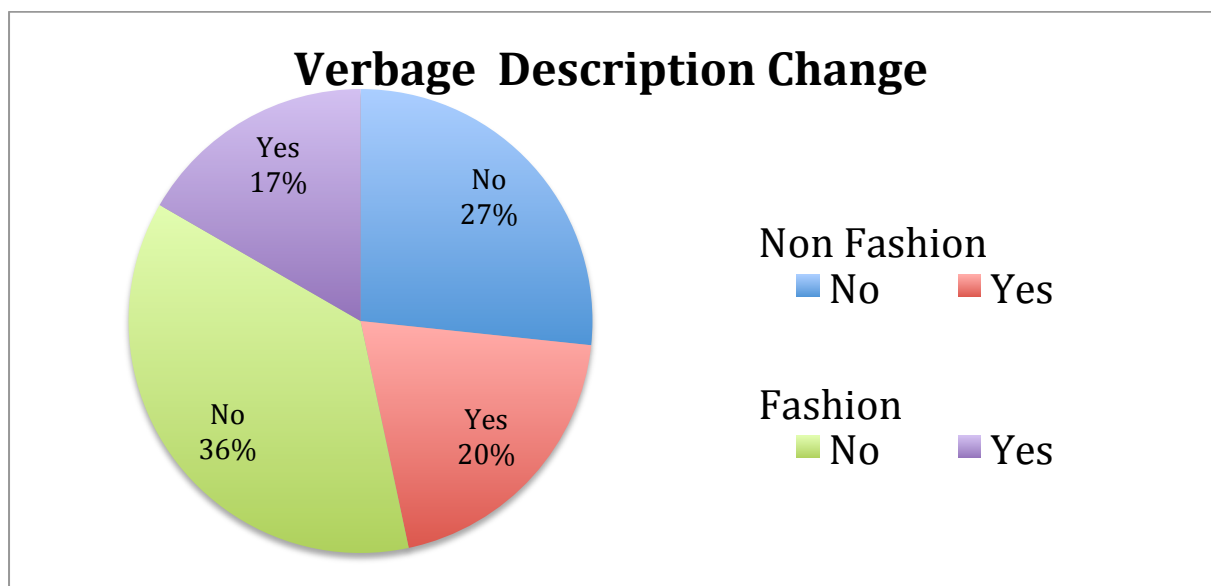
Our findings indicated that only a few participants introduced new vocabulary into how they would describe the video (N= 11, ~36.7%) (Table 4). Thus, it is reasonable to suggest that this fashion video has a limited ability to communicate in such a way as to completely change the associated vocabulary and perceptions viewers associate with the Issey Miyake brand. Additional categories by which the brand is associated or grouped under are possible, yet in this experiment, video did not change the primacy or salient association participants held regarding the fashion brand as noted by responses participants gave during the post exposure interview. This is especially true at a subconscious level, where associations do not receive a cognitive consideration to create mental associations, but rather unknowingly utilized and true intentions become reflected in answers. The following is a comparison listing of pre exposure (Stage 1) and once the brand is revealed (Stage 3) post exposure, attributes participants listed in regards to the brand Issey Miyake.

#	Fashion Student Yes/No	Stage One - Aware	Stage One – Attribute	Stage Three - Attribute
1	No	No	Asian inspired	Japanese, floral
2	No	No	Asian couture	Flowers, Asian flowers
3	No	No	Interesting	Asian prints
4	No	No	Minimalist, androgynous, organic, monochromatic	Japanese, bit modern or contemporary
5	No	No	-	Japan
6	No	No	Artist	Japanese artist
7	No	No	Crazy, eccentric	Japanese influence clothing
8	No	No	Hats	Japanese influence clothing
9	No	No	Sounds Japanese	... sounds colourful
10	No	No	Males	I think of a man, but soft man with a pastel shirt.

11	No	No	Immaculate	Florals
12	No	Yes	Sustainable, idea, conceptual designer	Ecofriendly, new fashion, new concept
13	No	Yes	Print, Geometric shapes	Prints
14	No	Yes	Japanese, fashion innovation, play with textiles	Cool, pleated fabric and twisted shape and innovative
15	Yes	No	Japanese	Feminine
16	Yes	No	Japanese	Japanese, oriental culture in design, I don't really know how to describe that.
17	Yes	No	Strange	... lots of colours from what I saw
18	Yes	Yes	Innovative	Soft and Pastels
19	Yes	Yes	Avant Garde, Japanese, voluminous, inspired by art	Floral, pastels, Avant Garde, Art inspired
20	Yes	Yes	Designer, famous for pleats please	Japanese designer, famous for pleating.
21	Yes	Yes	Print, silk, Japan, simple, fun	Silk, Satin, Japanese, Pastels, Make up brand
22	Yes	Yes	Asian inspired, pleating	I think of innovative folding techniques and abstract unique silhouettes
23	Yes	Yes	Graphic	Graphic
24	Yes	Yes	Tweed fabric	Floral, pastels
25	Yes	Yes	Light and crafty	Floral and prints
26	Yes	Yes	Poc, piece of cloth	Poc, Piece of cloth, Pleating, Modular, Asian
27	Yes	Yes	Innovator	Innovator, contemporary
28	Yes	Yes	Folds, unusual design	Lots of folds lots of unusual clothes, seamless details, and Japanese
29	Yes	Yes	Asian	Designer name, is he Asian. ... colourful
30	Yes	Yes	Modular, avantgarde	Japanese, I think of a lot of origami cuts and folded his work

Table 4: Change of verbiage used in a free recall setting to describe a brand

Discovered in this comparison process is many of the participants who do change their verbiage to describe the fashion brand Issey Miyake are Non Fashion students (N=6, ~46.2%.) This may identify or reinforce as noted in the literature review the additional effort required to change the perceptions a consumer has regarding a brand, fashion or otherwise, once it has been established.



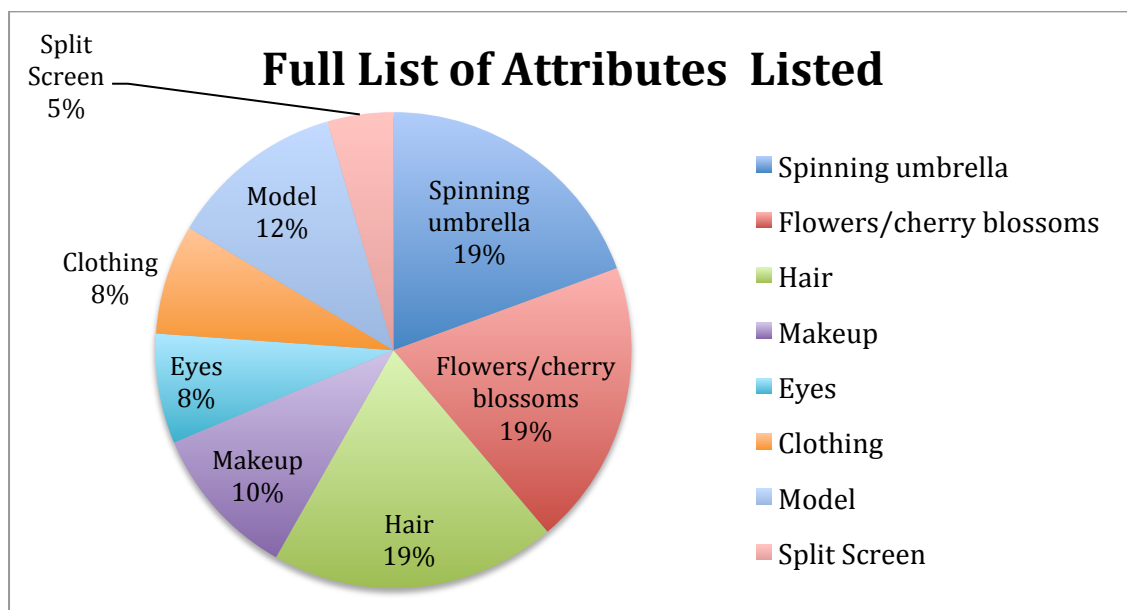
Graph 2 – Change of language after viewing the video

Attributes Participants Outlined Compared to Focused Upon

Further analysis of those who were aware of the brand and also changed their perception show all participants referencing themes and mood based elements of the video, pastels and/or the feeling of softness. As these two characteristics were not associated with Issey Miyake in the pretest (Stage 1) they were however, present in the video, showing the video's effect to facilitate the forming of a new or different perspective by participants.

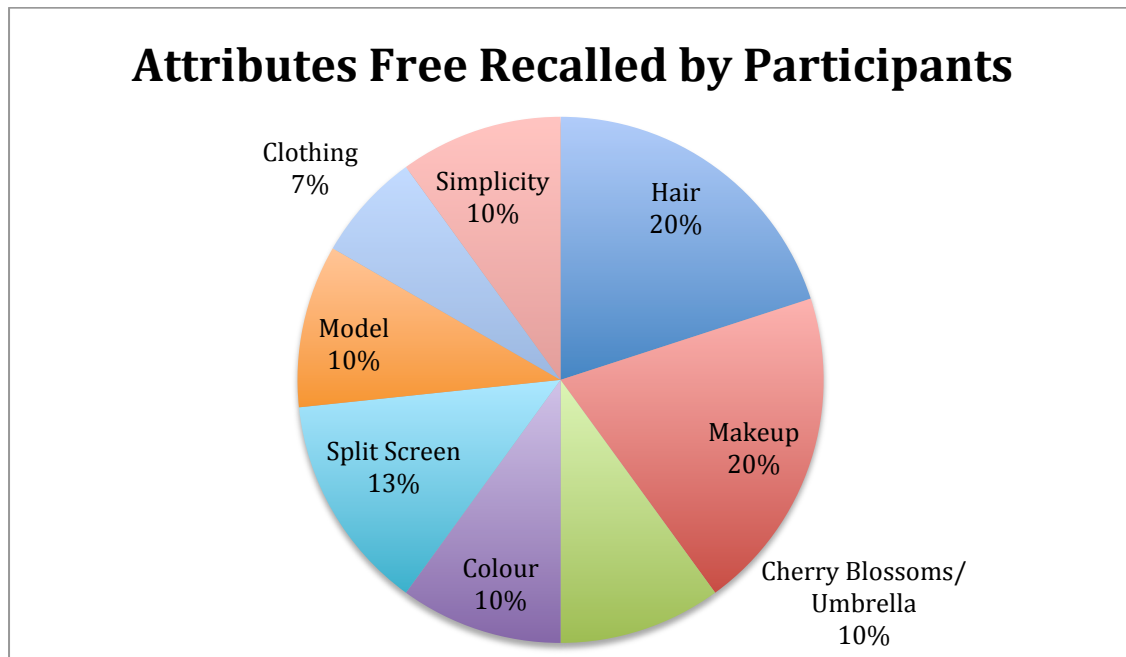
Results on what participants noted inside the video were hypothesized to be fashion orientated. This hypothesis was thought appropriate due to the nature of the study being

communicated to participants to be about fashion videos affecting perceptions of fashion brands. What was discovered in the results of the gaze capture (eye tracking) was that many participants focused more on the beauty aesthetics rather than on the apparel (an average viewing time of 23 seconds, out of the video's total 38 seconds, on aesthetics; defined as hair, makeup, skin completion and nails). Likewise, when given the opportunity to express what they noticed, many participants listed beauty and aesthetic characteristics.



Graph 3: A full list of attributes participants noticed and recalled present in video

As noted above, a wide range of attributes were found to be listed by participants as happening during the video, and therefore Graph 3 is a representation of all attributes the content analysis uncovered during the stage three post exposure interview. The first and outlined primary attributes are deemed important, as these are the attributes consumers will use to rank and utilize to classify the brand. In stage three when asked to identify the brand, these attributes again were what participants outlined. This validates the primacy effect, that what is stated first usually has the strongest association to a person.



Graph 4 : The primary attribute participants noticed

Brand Ranking in the Market Place

None of the participants could recognize the brand name by watching the video, although when provided a list and asked ,based upon this list, to select what brand it could be, one person was able to identify the brand. As the vast majority of respondents could not identify or recognize the brand in the video, even though, in pretesting many respondents selected they were familiar with the brand at a surface level (N= 22, ~73.3%) and identified as being familiar with the style of Issey Miyake (N= 17, ~56.67%) before watching the video. This shows a name or a defining characteristic may be required in videos in order for them to be recognized as belonging to a brand or to be a brand's video.

Before the brand was revealed, many participants (N=23, ~76.67%) consistently perceived the brand as above mainstream but below the high-end luxury status or the entry level luxury status. As soon as participants found out the brand name (identity) of the video, many

participants made connections between the brand and the video's visual imageries such as the oriental umbrella, cherry blossom and strong makeup. "I can see where the Japanese influence comes from in the video, it being from Issey Miyake." Regardless of this identified "linkage" by participants post brand revealing, it is felt the ability to influence a change in verbiage, through a one-time exposure to video, is low. In stage three when presented in a list and asked to identify characteristic of Issey Miyake few participants ultimately changed their verbiage and description of the brand. This description seems to be reflective of how participants mentally perceive and identify the brand. This informationscape the breadth from which participant's form attitudes based upon.

Perceived message of the video	Frequency	Viewer's Perceptions & Interpretations (Associative Meanings)
No idea	12	
Orientalism	7	The style of the umbrella, cherry blossoms
Japanese Style	3	Cherry blossoms
Pink Hair	2	
The most significant visual elements of tested video		
Spinning umbrella	13	Distracting, Orientalism, Japanese style
Flowers/cherry blossoms	13	Orientalism, Japanese style
Hair	13	Distracting (e.g., shiny pink hair)
Makeup	7	Distracting (e.g., pink lipstick)
Eyes	5	
Clothing	5	Simplicity
Model	8	
Split Screen	3	Confusing and distracting

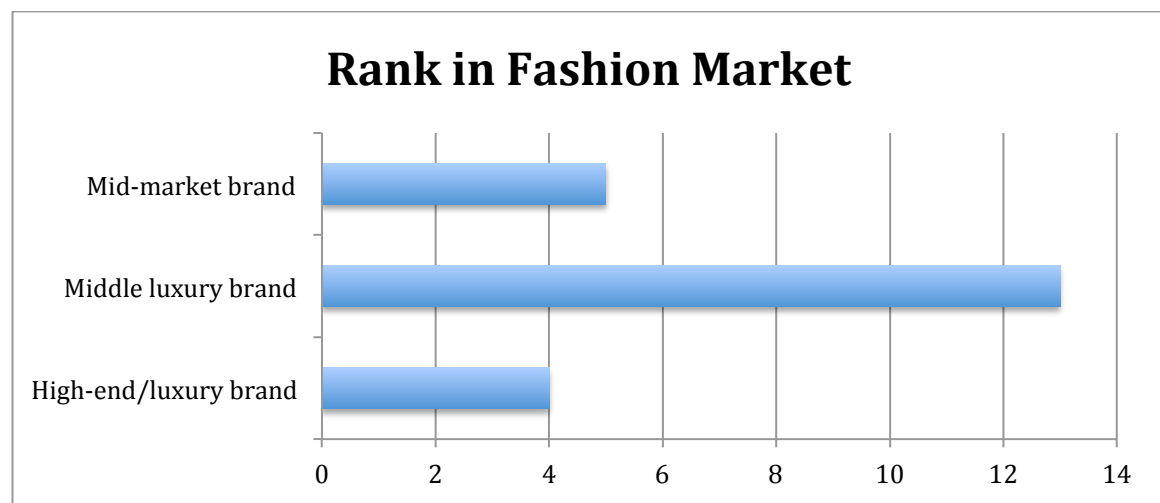
Perceived brand image		
High-end/luxury brand	4	
Middle luxury brand	13	Example: “Not polished enough to be luxury.”
Mid-market brand	5	
Congruency between video content & brand image (after revealing the brand name to the participant)		
It fits/makes sense	9	Japanese designer brand (Issey Miyake) and Orientalism/Japanese style
It doesn't fit/disconnect	4	Not innovative, a bit old school
What would you suggest to strengthen the brand image?		
No idea	6	
Create a story line	4	
Avoid split screen	2	
Less focus on the makeup	2	
More action and motion	2	

Table 5: Content analysis of impression and perception of fashion video

Video Quality Transposed onto Brand Image

The quality and characteristics the video played in regards to the perceived value of the brand is not fully understood, however, of note and further research is needed to understand this phenomenon further. Multiple participants (N=6, ~20%) referenced the video's quality as a criteria they referenced to rank and classify the brand in the marketplace. It was anticipated students would recognize the quality of the film as being digitally enhanced to look vintage and washed out, the gradient nature of the film known to be intentional and therefore not reflective of the brand's value, however, this was not the case. The perceived quality of the video, by Issey Miyake, with its gradient film quality was ascribed on to the quality of the brand. This was especially true by those who were not fashion students. In almost every case

(N=27, ~90%) participants noted the quality of the video, as well as the washed out video's colour. This may be a reason why participants consistently ranked the brand of clothing portrayed as slightly below luxury clothing or upper middle market, even though the clothing currently is priced in the luxury market. In regards to this phenomenon, additional research and literature review on video quality and print quality is required before additional comments can take place.

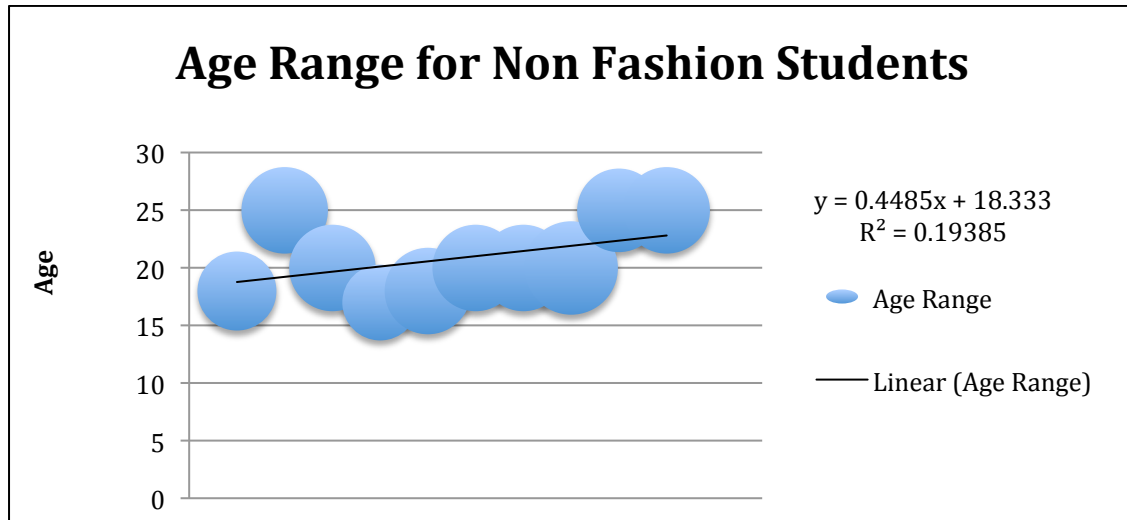


Graph 5- Where in the market place brand was ranked, before knowing brand name

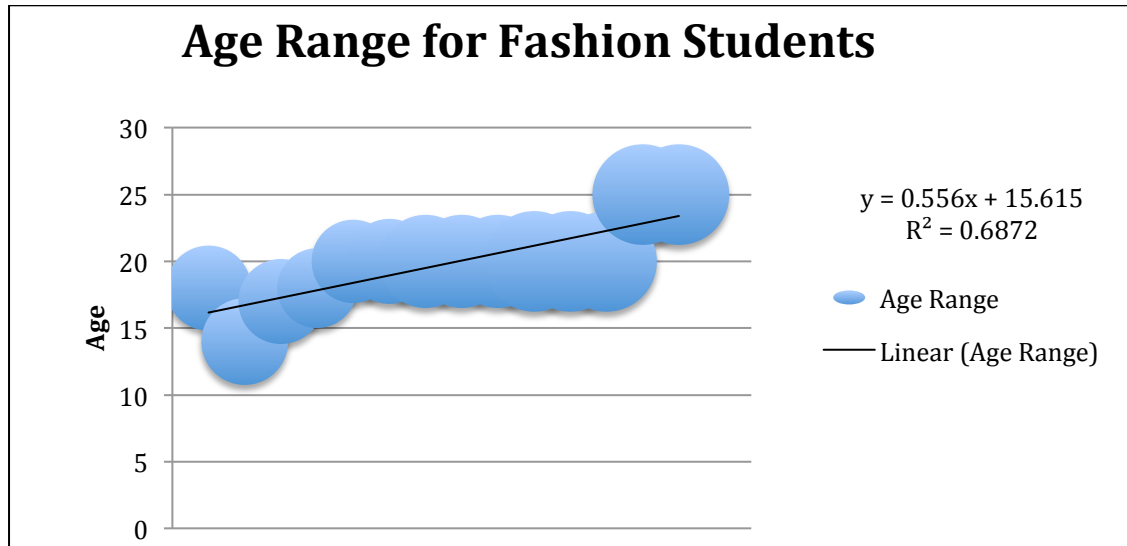
Age and Body Image

Prior to knowing the name of the video, participants were asked to give an age for the intended market, the age of the three models portrayed, whether they felt the video displayed diversity (as a general phenomenon, as well as specifically the models selected) and if everybody had a healthy body image inside the video. Consistently it found, participants ranked the age of the model to be between 20-30 years old with a high concentration of participants selecting within the 25-28 years old range. Fashion students answered in the range of 20-35 where non-fashion students had a larger standard deviation of age responses and as a group perceived the model to be older. (This is shown by the equation baseline of

15.61 years in age by fashion students compared to 18.33 for non-fashion students in the graphs below.)



Graph 6



Graph 7

The actual age of the model was available however, this age range seems appropriate. What was of note was upon interviewing, participants referenced the image of models in general terms and how they were not comfortable with how models are portrayed, or how models are often much younger than the age they portray. One explanation to why this is felt by

participants is that the models presented are viewed through a lens based upon prior perceptions and preconceived notions about being a model. Therefore, how the video is viewed may also be through a lens based upon prior perceptions. It was not found that participants were highly skewed in their reflections of the model to society's norms of "model behavior," however; it is a consideration to note when perceptions are in question and being measured.

Gaze Focus

The results of our monitoring of the visual gaze and fixation to determine what participant's focused upon showed that participants concentrated on the faces, specifically the eyes of the models in the video (shown in Figures 4 to 6). The darker the colour, the longer a fixed gaze was held.



Figure 4: Scene from video shown to participants

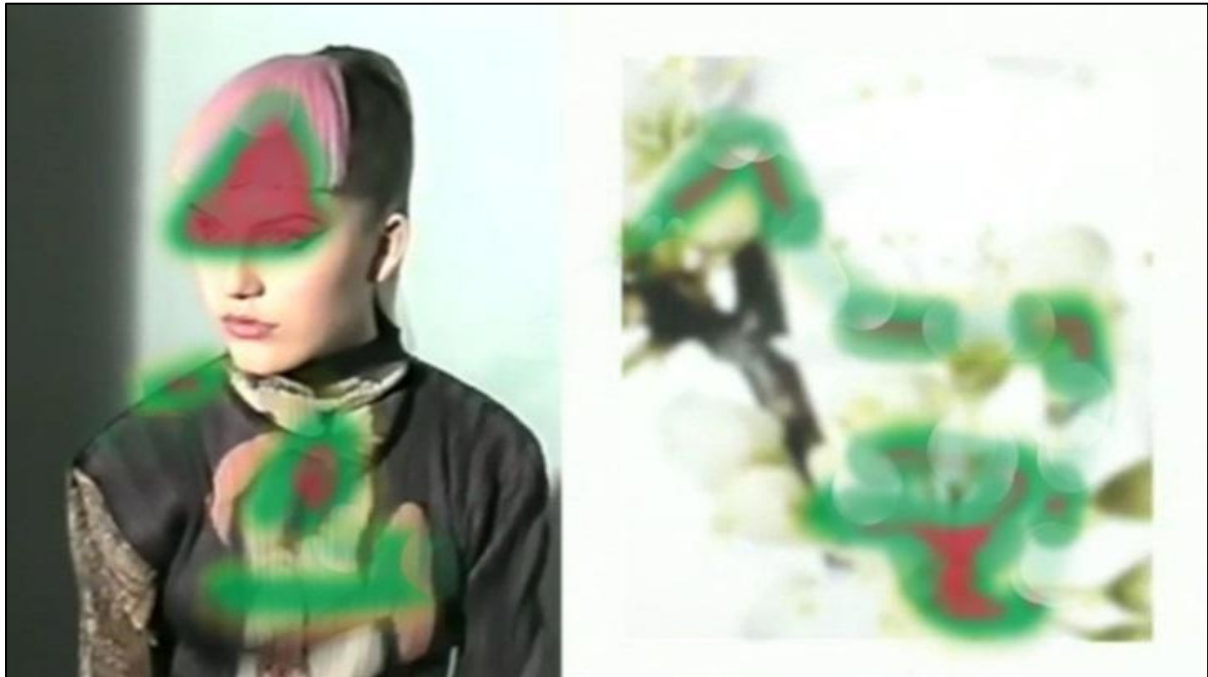


Figure 5: Scene from video shown to participants



Figure 6: Scene from video shown to participants

This is consistent with several previous studies (Cyr et al., 2009; Djamasbi et al., 2010; Tullis et al., 2009), which showed that viewers often pay more attention to a person's face and eyes

than to other objects when looking at a picture or image. This finding also echoed with studies on trust and image perception that show that referential cues are often drawn through the eyes of participants (Vancil & Pendell 1987; Tonkin et al., 2011). Therefore, fashion marketers should pay attention not only to the selection of model but also to the expressions and mood of model in an ad or video.

If participants, as noted through the optometric measure, look upon the eyes and aesthetic characteristics more than the clothing, even when told they would be asked about clothing this leads to considerations of a referencing effect. This effect is where the context and framework we approach the experience and brand ranking is guided by the attributes we are able to easily measure and identify. This situation is common in low involvement based decisions.

Discussion:

This research has a strong relevance in how loyalty towards a website is formed under the framework as outlined by Cyr and colleagues in the literature review. As eyes seem able to capture and communicate many attributes in a short period of time, the ability to communicate a wide variety of attributes by a brand is therefore possible through a model in video format. Therefore, it could be theorized, facial features in general, mediate how we perceive a brand in the context of videos. This combination of research then explains why those who smile or who have a pleasing aesthetic are more “likable,” happy and perceived to be friendly. These ascribed meanings and associations, either a smile or tailored suit, are assigned based upon the adornment and dressing of the body with semiotics.

Communicating these attributes online through facial movements could potentially satisfy the required Entertainment, Excitement, Enjoyment and Playful contexts Cyr and colleagues identify (Cyr et al., 2009; Fiore et al., 2005b). While the functionality and speed of the website might be able to communicate the effectiveness, efficiency, “informativeness” and organizational traits participants require as outlined by Chen & Wells, and others regarding website evaluation. (Chen & Wells 1999, 2002; Sundar 2000) This fulfilling of the requirements a participant is believed to have regarding interactions online then are theorized to cause a favorable impression to be formed, the first step believed to lead towards a positive attitude formed by the participant (Cyr et al. 2009.)

This full process, and the identification of how each context constructs a lens or framework of criteria that videos and online content are measured against, and therefore the attributes expected for a fulfilling experience from their video watching experience, is not fully understood as it is continually changing on a person by person basis. However, from this research and organized literature below is a constructed hypothetical description of the process by which people perceive and judge an online fashion video. (See Figure 7)

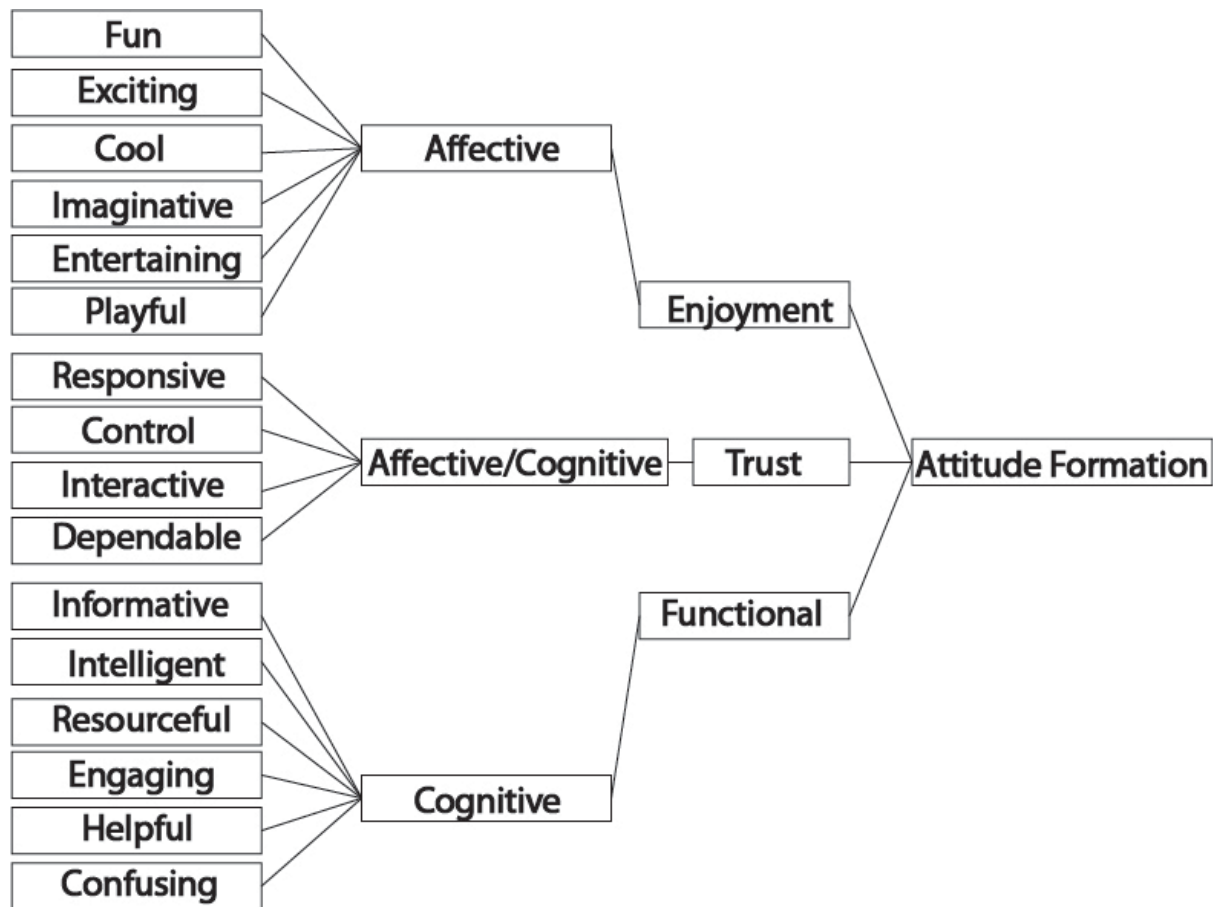


Figure 7 – Hypothetical framework for how participants view online content

This theoretical framework combines the three core attributes of Chen and Wells research (2002) on website measurement, entertainment, informative and organization. However, this framework also references against research focusing upon perceived interactivity (Fiore et al., 2005a; 2005b). One highlight is the three input and four foundational attributes of Cyr and colleagues 2009 work on website evaluation leading to e-loyalty. These theories are hypothesized to form a hybrid that satisfies today's online consumer. A consumer which is believed to require minimum thresholds of functionality, interactivity and imagery, that stimulates affective, cognitive and those combining both processes. This stimulation is sustaining an interest in the website, while also fostering a positive evaluation of the website and the content presented.

The standardized environment of a web browser facilitates tracking past or present viewing history by online consumers. As predictive technology continues to expand, as referenced in the literature review, fashion brands, based on previous website viewing history will be able to provide focused and targeted content consumers are questing to discover. The course of art direction and engagement with brands and online videos will change dramatically as technology in real time is able to predict what consumers are seeking.

Conclusion:

This research specifically displayed that a single exposure is able to shift perceptions towards a brand while repeat exposure to a video has the potential to highly influence attitudes towards a brand, through its multiple encodings and ways to remember the videos. However, if other companies are also using imagery based advertising, additional interactions building upon the notions of Entertainment, Effectiveness, Enjoyment and Trust are required for the exposure to be encoded and form or alter an attitude towards a product that is salient and memorable by the consumer.

The mental positioning by which participants chose to engage with this content is still not fully understood, however, this research in dialogue uncovered/confirmed that once a hierarchy of attributes are met, (a balance of interest/effort, and perceived basic levels of organization, and informativeness) participants engage with content and actively process it to form an opinion.

As participants engaged in the experiment it was found they displayed predictive gazing. Likewise, participants commented they struggled with keeping track of two screens as they could not forecast what would happen to both at the same time. Further, as noted through this passage of “confusion” pupils were the most dilated. Inside this study dilated pupils corresponded with the highest memory recall. Therefore, one way for measuring engagement discovered in this exploratory research is through pupil dilation. This active engagement and high level of mental processing, as noted through eye tracking, could be utilized to keep participants interested in their viewing, finding the best groupings, timing and order to

present advertising material. If dilation does in fact correlate with engagement then upon the “dis-dilation” of eyes, video content could be adjusted to keep it fresh and engaging to participants and therefore further capture the participant’s attention over an extended period of time.

As this research is exploratory and still working to understand the contextual frameworks by which participants approach videos, no conclusions regarding the biases and influence that guide the participant’s answers could be derived. However, it is felt past viewing and knowledge works as a priming source influencing how participants react. This is based upon the results those with strong attitudes formed did not engage with the video. As videos are perceived from many different perspectives much further research as to how to present video content online is needed.

Progressing from this perspective forward, the challenge becomes identifying how priming characteristics, frameworks and self created contexts with variable weightings, on a person by person basis, are pieced together by each participant to form how they engage in the entire process of viewing a fashion video online.

Without knowing what participants were expecting, entertainment, affirming content or information, it is not able to determine if participants truly found the content engaging. However, looking at a single exposure to the video, participants did change how they describe Issey Miyake after seeing the video with his clothing portrayed. The descriptive words and perceived memories formed were not focused upon the intend message this study

uncovered. Instead, participants focused upon drastic and apparent differences from what was expected. Therefore, at the content level of this research, the comparison of how people shift their perceptions once exposed to video content is inconclusive. However, this research provides insights that referential cues are utilized, such as the perceived quality of the video footage, when participants form opinions towards the brand.

This becomes of high importance for the introduction of new products, as well as for companies emerging to create online presences, as imagery can only slightly influence the perceptions of brands that are already familiar and strong attitudes have formed. However, for new or innovations towards a product, videos can be heavily used to influence attitude formations.

Companies in their communications therefore must recognize that consumers approach their business from different perspectives, entertainment, affirmation, and information, and provide content to satisfy each, at a higher level of consideration as well as at a low level, aesthetic, consideration if the company is to capture the largest market share with their marketing communications. Online videos can facilitate this process for low level considerations, and introductory attitude formations, however through this research it was found online video does not bring a strong change to formed attitudes by participants. Considerations of print or text/audio heavy based media might be more effective for higher level cognitive processing, which supplemented with video content can reach a broader audience.

Limitations and Future Research:

In collecting responses, data is believed to be accurate and unbiased due to the pacing and responses given from participants. When asked closed ended questions participants answered

promptly and quickly. These questions included what their knowledge bias as well as what the participant felt the video was attempting to communicate. When asked open ended questions participants were reflective and took a marked longer period of time to answer questions, these included what they would do differently with the video, what attributes they noted, stood out, liked and disliked. Also of note was that participants answered questions when they knew the brand much slower than when they were asked about a generic brand, or a perceived brand in existence. This pausing in the answering of questions withdraws participants from a real life setting, or true instinctual response into a considered high involvement biased decision where a higher level of consideration is given. In a higher involved consideration, not only are visual cues taken into effect but also cognitive and mental referencing employed. These traits are common for higher priced point goods, or those of a higher importance, however, employing these traits in a low involvement based setting may be the result of the experimental effect, (Grimshaw & Russel 1993). This is where people change their actions based upon being consciously aware of being monitored, commonly referenced as the Hawthorne effect.

The current study has several limitations. The sample was limited to students from one university, and half of the sample was recruited from a fashion based program. Therefore, the results may be skewed toward younger people, limiting the generalizability. Additionally, this experiment may not have found a change in perceptions as participants already were familiar with the brand being in the fashion bachelorette program and therefore the video was overcoming preconceptions more than generating an initial perception. (In future study including audio in one clip and not in another and testing to see if the ability to remember over a period of time was influenced would be a beneficial study to aid in the discovery of

how the dual-coding process influenced participants.) Likewise, the ability to control (stop, start, fast forward, rewind, and pause) and/or interact with fashion video could be considered for future research to uncover what viewers want to see and explore.

Further research on how audio affects a participant and their ability to recall events is needed. A potential new experiment could be the exposure of participants to the same situation where only one, then two, then three, working up to all five senses are stimulated and the impact this has upon memory in a short term and long term capacity. A further study to the long term effects and referencing a participant utilizes upon being exposed to this videos may uncover different results regarding how information was processed and the perspective participants have towards the brand/ how they have changed.




In graph 5, regarding the ranking of the fashion brand in the market place, it included only 22 participants because during the semi structured interviews some participants, 4, did not wish to comment, two answers are not audio able in the transcription and during the beginning this question was missed by the interviewer. As this question was the only missed question these participants were still included in every other study and component of this research, just this graph is limited.

A component of how this framework is shaped is the experience participants have with technology, or TAM the Technology Acceptance Model. This is heavy thought to influence perspectives and influence how participants perceive experiences online. In the context of this research as all participants are younger than 25, claimed to have grown up with

technology and identified being comfortable with basic technology, their acceptance levels towards technology were considered equal. However, TAM is a factor to consider for the generalizability of this study. Society has a wide variety of experiences and perceptions about technology which will shape interactions and experiences regarding the judgments made about materials consumed online.

Appendix:

Image of Questionnaire as Administered.



Pre questions number 1 of 4:

Please check off which of the following fashion affiliated organizations you feel you can identify the brand's essence:

Prada

Versace

Dolce &Gabbana

Chanel

Christian Dior

Jil Sanders

Gucci

Commune de Paris

Comme de Garcon

Junya Watanabe

TheiryMugler

Paul Hardy

Interview

Yoji Yamamoto

Blanc De Chine

Dries Van Norten

Kris Van Ache

Rick Owens

Raf Simons

Issey Miyake

Beirendonck

Dazed and Confused

Zebra Katz

TwildaSwinton

Marc Jacobs

Muccia Prada

Respondent Number _____

Pre questions number 1 of 4:

Please check off which of the following fashion affiliated organizations you feel you can identify the brand's essence:

Prada

Versace

Dolce &Gabbana

Chanel

Christian Dior

Jil Sanders

Gucci

Commune de Paris

Comme de Garcon

Junya Watanabe

TheiryMugler

Paul Hardy

Interview

Yojhi Yamamoto

Blanc De Chine

Dries Van Norten

Kris Van Ache

Rick Owens

Raf Simons

Issey Miyake

Beirendonck

Dazed and Confused

Zebra Katz

TwildaSwinton

Marc Jacobs

Muccia Prada

Pre questions number 2 of 4:

Please write words that describe each of the following brands to you.

Prada
Versace
Dolce &Gabbana
Comme de Garcon
Interview
Rick Owens
Issey Miyake
Dazed and Confused
Zebra Katz
TwildaSwinton
Muccia Prada

Pre questions number 3 of 4:

What attributes do you think a fashion brand should have?

Pre questions number 4 of 4:

What attributes do you look for in a fashion video?

Prequestions :Administered by Moderator

Describe how you approach new technology?

What is your level of experience with technology?

(Age you began using it?)

How are you with technology compared to most?

What does the typical fashion model look like to you?

Do you have, or feel you have, a visual or hearing impairment?

Post questions

These post questions are administered verbally with answers transcribed for review.

What is your level of technological knowledge?

What was your impression of these fashion video?

What was each communicating?

Where would you place this brand in the market place?

What brands were promoted?

How did you remember each video?

What stood out to you about the video?

How do you think it changed your perception at all about the brand?

Was there anything you would have done differently? Why?

Anything that would have made the brand higher in market ranking?

Did you notice any diversity in the videos? How would you describe diversity in fashion?

Was everybody age appropriate?

Did everybody have a healthy body image?

Post questions

Please say a word or short sentence that describe each of the following brands to you.

Prada
Versace
Dolce &Gabbana
Comme de Garcon
Interview
Rick Owens
Issey Miyake
Dazed and Confused
Zebra Katz
TwildaSwinton
Muccia Prada

Still Images from Issey Miyake Video Presented During Experiment







Implications and Future Projections:

Online interactions often physically happen alone, through a personal computing device, where there is not a cultured or preset response for interactions with new websites. Either created physically by peers or a surrounding society. Just as television places laughter for comedic settings to dictate and further enhance the enjoyment consumers perceive they derive from watching a television show so too must online websites with interactions create these social cues to establish trust and “culture” society into standardized responses which provide guided opinions about the website. These attributes need to happen both at a low cognitive level such as smiling people, “happy” colour usage and illustrations as well as at a high cognitive level such as website reviews, alternative mediums discussing the website’s content and “power” or “resource” sources recommending the website. Therefore, while participants actively process and engaging in a website’s content, a strong and favourable impression can be strongly formed and reinforced to the consumer by these referential cues.

Brita Ytre-Arne, (2011) who researches the physical features of experiences, rationalizes that people wish to have multiple senses affected and thus the tactile quality of the magazine is part of its experience. I build upon this to reason why magazine consumers, and people in general, wish to have multiple senses stimulated is so they can perceive how each sense is impacting upon themselves, the individual, giving more attributes to form a well rounded perspective on how they consciously perceive what they are experiencing. This well thought out and robust knowledge about their meaningful experience providing a bolster to proclaim their thoughts, potentially online through social media. Where this value people place upon their thoughts logically then is believed to be of value to others.

Further, I question as the internet brings the world closure together, especially with social media, to what degree are people looking to be unique through personal ownership of thoughts and ideas? A person attempting to rationalize their existence matters among the masses by their unique encounters and intrinsic contrived meanings with belongings and ideas, struggling to have an extrinsic value. This need for displayed interaction with everything a way society's members can feel they are affecting, influencing or changing their environments while still deriving value for their time and effort. Thus by changing and influencing what we perceive we validate our ideas and ourselves as mattering. This phenomenon exaggerated by our knowledge of social media and other cognitive displays being mined and sold to marketing companies for future campaigns.

It seems as the development of fashion videos grows its phenomenon will follow the lifecycle of television stations and shows that have become highly niche areas. Each targeted to an identified demographic, or psychographic. Thus, we will begin to see online platforms catering to create focuses of videos users upload (The fashion YouTube, the cooking YouTube). Just like how the Ed Sullivan show used to show everybody, news icons, film stars and those across multiply spectrums of music, online content providers will follow a trajectory of development to today's feast of niche television networks and shows. Online videos, specifically fashion videos, will become a collection of niche branded segments where society's members can live cocooned inside and personally curate to allow content they identify to permeate to inside their sphere of knowledge.

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