

# **Effective Visual Merchandising in Fashion Retailing**

A Thesis Submitted to the University of Leeds

School of Design

For the degree of

Doctor of Philosophy

By

**LI ZHU**

The candidate confirms that the work submitted is his/her own and that appropriate credit has been given where reference has been made to the work of others.

This copy has been supplied on the understanding that it is copyright material and that no quotation from the thesis may be published without proper acknowledgement.

**February 2009**

## **Acknowledgement**

I would like to take this opportunity to express my gratitude to:

Professor Tom Cassidy, my supervisor, for his continuous support, guidance, and encouragement which make possible the completion of the investigation.

Students from the London School of Fashion, who devoted much time to responding to my questionnaires.

Miss. Lydia Ho, from the London School of Fashion, Mr. Peiqing Xia and Ms. Wen Zhang from the University of Leeds.

Last but not least, I would also like to thank my families for their consistent financial and spiritual support, which has been always with me despite the distance.

## **Abstract**

This investigation attempts to identify the role of window display in today's arena of fashion retailing and formulate a system of approaches that can be considered useful in designing the image of window display. The literature view provides a review of the aspects of knowledge thought to be related to the subject of window display. The review covers the area of fashion marketing with regard to the history of fashion retailing, fashion marketing promotion mix and store atmospherics. Window display shares similar principles with fashion marketing and promotion mix, but demonstrates uniqueness with regard to its aesthetic and commercial functions. The design tactics of window display need to be adopted to gear to the complexity of the fashion market. Designing store window should not only depend upon the creativity of the designer, marketers and designers need to cooperate to create window displays which can attract attention and encourage consumers' patronage. The 'market in' principles have now penetrated into every aspect of fashion marketing. It becomes essentially important to transform the attributes of consumers' preference into aspects of design in order to make the design outcome effective in influencing consumer behaviour. This investigation shows an initial step in investigating the various aspects of window displays. Five experiments and surveys have been taken to attempt on the approaches which can be used to possibly improve the effectiveness of window display. The emphasis of the experiments and surveys were focused on the perspective in viewing a window display. Finally, the implication of the literature reviews and the research findings, together with the recommendations are valued.

# TABLE OF CONTENTS

<b>Chapter 1. Introduction</b>	<b>1</b>
<b>Chapter 2. Fashion Marketing and Consumer Behavior in Fashion</b>	<b>7</b>
2.1 Introduction	7
2.2 A Review of 'Modern' Fashion Market and Fashion Marketing	7
2.3 Fashion Marketing and Fashion Promotion Mix	12
2.3.1 Advertising in Fashion Marketing	18
2.3.2 Sales Promotion in Fashion Marketing	23
2.3.3 Public Relations in Fashion Marketing	28
2.3.4 Direct Marketing in Fashion Marketing	30
2.4 Store Atmospherics	32
2.4.1 Introduction to Store Atmospherics	32
2.4.2 Elements and Functions of Store Atmosphere	32
2.5 Consumer Behaviour in Fashion	35
2.5.1 Introduction of Consumer Behaviour in Fashion	35
2.5.2 Aspects of Consumer Behaviour in Fashion	37
2.5.2.1 Needs and Motives.	37
2.5.2.2 Information Processing in Consumer Behaviour in Fashion	41
2.6 Summary	46
<b>Chapter 3. Visual Merchandising and Window Display</b>	<b>49</b>
3.1 Introduction	49
3.2 Visual Merchandising	49
3.2.1 Introduction to Visual Merchandising	49

3.2.2 Elements of Visual Merchandising	51
3.2.3 Functions of Visual Merchandising	53
3.2.4 Visual Merchandising-When Facing Opportunities and Challenges	55
3.3 Window Display	56
3.3.1 Introduction to Window Display	56
3.3.2 Window Display-From Historical Perspective	57
3.3.2.1 Emergence of Window Display (1880's-1930's)	57
3.3.2.2 Window Display During 1940's-1970's	62
3.3.2.3 Window Display During 1980's-2000's	65
3.3.3 Design Elements and Design Principles	70
3.3.4 Function of Window Display	73
3.4 Summary	74
<b>Chapter 4. Re-structure the Subject of Window Display</b>	<b>76</b>
4.1 Introduction	76
4.2 Re-define the Subject of Window Display	77
4.3 Type of Window Display	79
4.3.1 Single-layered window display	80
4.3.2 Double-layered window display	81
4.3.3 Multi-layered window display	83
4.4 Window Display as a Visual Form of Persuasion	85
4.4.1 Visual Stimuli in Window Display	86
4.4.1.1 Design Elements as Stimuli	86
4.4.1.2 Design Composition as Visual Stimulus	90
4.4.2 Viewing Perspectives in Window Display	93
4.5 Window Display and Fashion Marketing	100

4.5.1	Window Display and Promotion Mix	100
4.5.2	Window Display as an Information Communication Process	104
4.6	The Role of the Designer in Window Display	106
4.7	Summary	107
<b>Chapter 5.</b>	<b>Research Methods</b>	<b>110</b>
5.1	Introduction	110
5.2	Choice of Method	111
5.2.1	Open-end Questionnaire	111
5.2.1.1	Choice of Location	111
5.2.1.2	Choice of Respondent	112
5.2.1.3	Introduction to the Procedure of the Survey	113
5.2.1.4	Advantages and Disadvantages of Open-end Questionnaire	113
5.2.2	Computer-Assistant Image Analysis	114
5.2.2.1	The Purpose of the Experiment	115
5.2.2.2	Choice of Store Windows	115
5.2.2.3	Description of the Experiment	115
5.2.2.4	Limitation of the Experiment	117
5.2.3	Measure Visual Angle	117
5.2.4	Observations	120
5.2.4.1	The Purpose of the Observation Experiment	120
5.2.4.2	The Subjects of the Observation Experiment	121
5.2.4.3	Introduction to the Process of Observation Experiment	122
5.2.5	A Posterior-Semantic Approach	125

5.2.5.1 An Introduction into the A Posterior-Semantic Method	125
5.2.5.2 Identifying Objective Images	127
5.2.5.3 Choice of Respondent	128
5.2.5.4 Choosing Image Words	128
5.2.5.5 Process of the Questionnaire Survey	129

<b>Chapter 6. Results and Analysis</b>	<b>131</b>
--	------------

6.1 Introduction	131
6.2 Result of Individual Experiment and Test	131
6.2.1 Result of the Open-end Questionnaire	131
6.2.2 Result of the Computer-Assistant Image Analysis	134
6.2.3 Result of the Visual Angle Test	136
6.2.4 Result of the Observations	139
6.2.5 Result of the Test by Using Posterior-Semantic Method	144

<b>Chapter 7. Conclusions and Recommendations</b>	<b>149</b>
---	------------

7.1 Results of the Literature Review	149
7.2 Result of the Surveys and Experiments	150
7.3 Results of the Literature Review	151
7.4 Result of the Surveys and Experiments	153

<b>Bibliography</b>	<b>154</b>
---------------------	------------

<b>Appendix</b>	<b>168</b>
-----------------	------------

# **FIGURES & TABLES**

## **Figures**

Figure 1. Percentage of Expenditures on Average Allocations to Trade-Oriented Sales Promotions and Consumer Oriented Sales Promotions, 1990-2001	27
Figure 2. Harvey Nichols' window display for 2008 Winter Sale	28
Figure 3. Maslow's Hierarchy of Needs (Adapted for Fashion Marketing Purpose)	39
Figure 4. Selfridge's Window Display for Summer	44
Figure 5. Model of Consumer Behaviour	45
Figure 6. Description of the Functions of VM	54
Figure 7. Window of a Toy Store Window (by Using Stocky Method)	60
Figure 8. Window of Anderson's store (by Using Open Method)	60
Figure 9. Illustration of Units in the Toy Store Window	61
Figure 10. Illustration of Units in the Window of Anderson's Store	61
Figure 11. Women's Apparel Window Display in 1945 & Illustration of the Window Display	64
Figure 12. Design Studio for Selling Floor	67
Figure 13. Design Studio for Window Display	67
Figure 19. The Role of Window Display (Between Retailers and Consumers)	78
Figure 20. Store Window of Karen Millen (Leeds)	81
Figure 21. H&M	82
Figure 22. Principle	82
Figure 23. Oasis	82
Figure 24. Monsoon	82
Figure 25, white company	83
Figure 26. Harvey Nichols	83
Figure 27. Reiss Window Display	84
Figure 28: The Hierarchy of Human Eye See Image	88
Figure 29. Example of Using Grid System	91



Figure 30. Angle of Viewing 100% of the Image in Window Display	92
Figure 31. Image of Window Display (H&M Window Display for Winter 2006) When Viewing from Perspective 1	94
Figure 32. Image of Window Display (H&M Window Display for Winter 2006) When Viewing from Perspective 2	94
Figure 33. Image of Window Display (H&M Window Display for Winter 2006) When Viewing from Perspective 3	95
Figure 34. Probable Visual Perspectives in When Start Looking at Window Display (Version 1)	97
Figure 35. Probable Visual Perspectives in When Start Looking at Window Display (Version 2)	98
Figure 36. Visual Angles in Viewing Window Display	99
Figure 37. Research Questions and Methods	110
Figure 38. Zara Store Window	116
Figure 39. Image of Zara Store Window (Photographed at Z3, Z4, Z5)	116
Figure 40. Standard Visual Form	118
Figure 41. Experimental Setting for Measuring Field of Vision	119
Figure 42: Diagram of the Location NEXT Leeds Store	121
Figure 43: Diagram of the Harvey Nichols' Store Entrance and Store Windows	122
Figure 44. Next Window Display (W1)	123
Figure 45. Diagram of Next Window (W1)	123
Figure 46. Sample of the Notes	124
Figure 47. Most Important Five Design Elements in Window Display (from the consumer's point of view)	132
Figure 48. Image Analysis of the Window Image of H&N	134
Figure 49. Image Analysis of the Window Image of Zara	133
Figure 50. Image Analysis of the Window Image of Zara	135
Figure 51. Region of Angle	135

Figure 52. Effective Visual Angle	138
Figure 53. The comparison of the Results the Four Windows (Viewers Who Turned Heads)	142
Figure 54. P1-P5 of the Store Window of Harvey Nichols	143
Figure 55	146
Figure 56	146
Figure 57. An Attempt on Constructing an Effective WD	152

## **Tables**

Table 1. Characteristic of Fashion Market from Pre-19th Century to 1990s	9
Table 2. Store Advertising Objectives and Samples of Approaches	21
Table 3. Categories of Atmosphere Elements in a Fashion Retail Store	33
Table 4. Elements of VM in Fashion Retailing Stores	51
Table 5. Key Aspects of Window Display (1980's-2000's)	68
Table 6. Window Display Categories and Characteristics	69
Table 7. Design Principles in Window Display (Description& Example)	72
Table 8. Leeds Stores and Store Windows	112
Table 9. Sample of the Second Part of Questionnaire	129
Table 10. Design Elements in Window Display	132
Table 11. Result of the Visual Angle Test	137
Table 12. Result 1 (Viewers Who Turned Heads)	140
Table 13. Result 2 (Viewers Who Turned Heads and Entered the Store )	140
Table 14. Result-Harvey Nichols (Viewers Who Turned Heads)	141
Table 15. Result-Harvey Nichols (Viewers Who Turned Heads and Entered the Store )	141
Table 16. Designers' and Consumers' Choice of Windows	144
Table 17. Correlation Coefficient of the Evaluations	145

## **Chapter 1. Introduction**

Current times have witnessed big department stores closing, private-label fashion stores with brands which are popular being merged, reduced in size or reorganised out of existence. What are the causes of these sorry stories? The market is not getting smaller. On the contrary, the fashion retailing industry still takes the largest share in non-food retailing turnover at 15.3%, according to a marketing research undertaken by Euromonitor in 2004 (Euromonitor, 2004). The research firm Mintel also predicted that the clothing market would grow 18.4% between 2007 and 2012 to £ 34.7 billion, compared with growth of 15.3% in non-food retailing and 15.9% in the overall retail sector (Mintel, 2007).

These sorry stories may be caused by numerous reasons, such as the type of goods, marketing strategy and management skills. Each discipline makes an individual statement and may contribute to the performance of a store at different levels. Current available literature has shown a trend of considering store image to be a fundamental part of retail marketing strategy and management, and therefore this has revived a discussion with regard to its effect on fashion retailing.

A store's image constitutes a variety of tangible elements, ranging from the exterior to store music. Proper layout of a selling environment, either exterior or interior, helps initiate consumers' positive purchasing decision. A number of studies (Bellizzi, Crowley & Hasty 1983; Eroglu & Machleit 1990; Grewal, Barker, Levy & Voss 2003; Milliman 1982; as cited by Ailawadi & Keller 2004) have suggested that store image is essential in influencing consumers' shopping behaviour, as to whether

or not they visit a store, how much time they spend in it, and how much money they spend there.

Store exterior and store interior should be considered equally important for presenting a store's image to its consumers. Whilst each element makes an individual statement of its own, each discipline co-operates with the other to present the whole store image to consumers and to exert an effect on consuming behaviour. Thus, each discipline deserves an individual and in-depth investigation in order to help develop a more comprehensive understanding about consumer behaviour in fashion retailing. Recent research has shown, in particular, that store window display plays an essential role in attracting consumers' attention and encouraging their purchase decision (Sen, 2002). Therefore, window display can be considered as a worthwhile subject to be investigated and further understood in its own right.

Window display is considered to be a specialist sector activity. This specialist sector concerns making use of various design elements and principles to create a visual image, which aims to exert a positive effect on consumer behaviour. In conjunction with in-store layout, retailers use the store windows to advertise their product at the façade level to communicate trends and ranges. In the last few decades, the negligence of window display became more pronounced. However, recent surveys suggest a renewed faith among fashion retailers in the ability of window display to capture consumers' attention and draw them into a store, and this has generated new interest in the study of the subject of window display. For example, department stores, such as Harvey Nicolas and Selfridges Co., have established store design departments to create and maintain generic statements about their business.

Consumers use a process of decision making when selecting a store to enter or which items to buy. This decision is made upon a number of criteria, which may range from physical aspects (e.g. interior and exterior image of the store) to the highly subjective (e.g., the status offered by shopping at the store) (Rosenbloom, 1983). Therefore, the promotion of fashion store windows requires an understanding of consumers' patronage and purchasing habits so that the correct type of media and promotion can be chosen. Ideally, there should be good 'fit' between store window image and consumer store choice and entry evaluative criteria. Hence the measurement of store window image dimension should be highly congruent with those store choice evaluative criteria, which consumer consider as the moment salient (Rosenbloom, 1981).

However, the existing literature suggested a significant gap between our knowledge of consumer store choice evaluative criteria and store image. And the congruence issue has been paid little attention in the retailing literature. Much of the substantial body of store image research assumed that the store image dimensions should be a prior to be congruent with the salient store choice criteria used by consumers (Singson 1975, James et al. 1976, Hawkins et al. 1976, Ring 1979, as cited by Rosenbloom, 1983).

This investigation aims to explore the question of congruency between store window display and consumer store entry and purchase choice, and attempt to provide methodologies that can be efficiently and effectively applied to improve the outcome of window display.

The concept of window display was formulated through the development and growth of the fashion industry. As previously mentioned, the retailer uses window display to present goods to consumer with the purpose of selling the goods and services offered by the store (Peger, 1995). Window display presents store information, and also appeals to consumers' preferences and needs. A window display only become effective when it positively influence consumers' entry and purchase intention. Hence, window display should be regarded as tool of meeting consumer demand and satisfaction rather than a simple façade for presenting store information. It also challenges the conventional way of thinking about the design of window display as a form of art created by an individual (Lester 2003).

The investigation begins in chapter 2 by exploring fashion promotion in order to identify the role of window display in a modern concept of fashion marketing. Understanding fashion promotion also requires an understanding of consumer behaviour in fashion so that the correct media and items can be chosen and, as such, correct information can be communicated. Hence, chapter 2 also introduces and discusses consumer behaviour in fashion retail particularly in regard to the aspects, such as customer needs and motives, which will be of great importance in understanding the congruency between window display and consumer store entry evaluative criteria.

Chapter 3 provides a review of the current literature relating to the subject of window display. There would appear to be a lack of information, which examines the theories and debate that surround the subject. By reviewing the history of window display in fashion retailing, chapter 3 aims to establish a system of knowledge of the development

of window display in different selling cultures, and to identify the elements, which should be considered in the design process of window display.

In addition to the history, chapter 3 also provides a review of the terminology used by fashion retailers and design researchers. The current available literature only features an introduction to window display on a basic level, without further discussing how it effect consumer behaviour in fashion and how it can be developed to achieve a more positive result. Due to the lack of a system of knowledge and reference, the personnel involved in the sector of window display may feel unable to identify useful information to help develop more effective display images. As a result, they should expect a system of knowledge and guidance which they can prefer to as guidance or even criteria in their design projects. This also one of the importance tasks this investigation attempts to fulfil.

Chapter 4 demonstrates an attempt to examine the concept of window display by relating to it to the aspects of fashion marketing and promotion, and to formulating a body of knowledge which would help a further understanding about the aspects of window display, such as type of window display. Moreover, chapter 4 also discusses the possible approaches to a more effective window display. The focus of the discussion is how to transform the aspect of viewing perspective into component in store windows.

Chapter 5 introduces and discusses the methodologies that were used to investigate the various aspects of window display, attempting to formulate a system of approaches that can be considered useful in designing the image of window display. This system of approaches has been employed in a series of experiments and surveys, and introduced and evaluated in Chapter 5.

The result of the experiments and surveys will be viewed and analysed in Chapter 6. Also, with the result of the experiments, the author will attempt to answer the four questions which were raised in the chapter 4 and considered the most important in understanding effective designs in window display. Finally, Chapter 7 is to conclude the entire dissertation and make recommendations where appropriate.

It is hoped that the information generated in this research would of interest to marketers and researchers who also have interest in improving the result of window display and using window display to further improve sales performance.



## **Chapter 2. Fashion Marketing and Consumer Behaviour in Fashion.**

### **2.1 Introduction**

Using store image as a part of promotional tool for gaining a sustainable differentiation among competition is becoming increasingly challenging in the current fashion retail environment. Recent researches (Sen et al, 2002) suggested that window display, as an important component of store image, plays a key role in influencing consumer store entry and purchase preference. To address this issue, it is important to develop a thorough understanding of the main attributes, which related to the effective attributes of the image of window display. This chapter explores the extent to which these attributes are affected by understanding of three aspects of fashion retailing, modern fashion market, fashion marketing and promotion mix and consumer behaviour in fashion.

### **2.2 A Review of 'Modern' Fashion Market and Fashion Marketing**

Fashion retailing is a comprehensive subject, which mixes business, technology and aesthetics with cultural issues. It involves personnel and organizations, ranging from designers, merchandisers, marketers, managers and consulting institutions, etc. who are all working towards a common purpose-bringing apparel to the consumer at the right time and at the right price (Hines, 2001).

The modern fashion market and fashion marketing were developed on the basis of economic growth. Fashion literature (Gordon, 1973; Purdy, 2004; Cumming, 2004; Costantino, 2007. etc) has suggested that the economy is the most important variable, which has been influencing the contents and structure of fashion retailing environment. The economy growth has contributed to the expanding of the fashion clothing market and development of modern fashion clothing retailing. As predicted, the value of the global capital market would increase from USD 20 trillion in 2000 and reach USD 200 trillion in 2010 (Means & Schneider, 2000). Mintel (2007) has reported a growth in the clothing market and predicted the figure would growth by 18.4% between 2007 and 2012 to £34.7 billion. To fashion retailers, this growth means new opportunities, but perhaps more challenges, as the last ten years also witnessed numerous fashion retailers dwindling out of market. Hence, it becomes essential for fashion retailers to develop a further understanding regarding the attributes of modern market and consumers in order to survive competitions.

One particular aspect of modern fashion retailing is that this industry has to make constant changes, not only according to the seasonal fashion forecast information, but also the ever-changing fashion market environment and consumer demand. The fashion history from 1918 onward has indicated some major development in fashion (as seen in Table 1).

Period	The Characteristics of Fashion	The Characteristics of Fashion market
Pre-19 <sup>th</sup> Century	Haute Couture	the minority upper class
1918-1930	Mass fashion	Start of Mass market
1930-1939	Film icon	Mass market, but greatly influence by film personality
1939-1945	Raised hemline	Mass market, emergence of high street fashion stores
1950-1969	Freer style	Mass market, encouraged by healthier life style
1970-1990s	More Diversified Mass Fashion	Mass market, growth of multi-nationals and mass media influence

**Table 1. Characteristic of Fashion Market from Pre-19<sup>th</sup> Century to 1990s**  
(adapted from Soresen, 1995, p14)

Nowadays, the fashion clothing market is changing faster than it has ever done. The sophistication of the fashion market is reflected in the diversity of products being presented to the market, the growing complexity of consumer segmentation and psychographic, and in the emergence of retail agglomerations (Berman and Evans, 2001) and e-retailing. From a consumer's point of view such 'variety of retailers' deliver additional shopping experiences and shopping values (Oppewal and Holyoake, 2004). From a retailer's point of view, they may find themselves confronting competition which is fiercer than ever. Whilst conventional fashion retailers, such as John Lewis, seeing their recent sales slumped by 9.7% (Creedy, 2008), e-retailer Net-a-Porter reported an over 40% increase in sales (Brown, 2008). Hence, a modification of conventional concepts of fashion retailing that considers situational contexts is proposed (Teller et al, 2008)

Table 1 implied that marketing in line with market and consumer demand has started to dominate commercial thinking in the second half of the twentieth century. This trend has been also recognized and

addressed by the marketing profession (Webb, 2001). For instance, the Marketing Society (1997) advocated that the essence of marketing has shifted from production to consumer.

Consumer-centred marketing has been emphasized in contemporary marketing literature (Jernigan et al, 1990; Jackson, 2005; Paul Peter, 2008; Kotler, 2008). As Jernigan (1990) suggested, fashion marketing includes all activities directing products from producer to consumers. The retailer must have the products that consumers perceive as desirable, and the products must be presented to potential customers in a way that makes them want to buy them. The American Marketing Association introduced 'merchandising' to describe the process of selling products to customers. This process emphasized the importance of understanding the customer before selecting, promoting and selling merchandise (Jernigan et al, 1990).

Nowadays, much of the major competition between retailers happens at the sourcing of goods rather than in the stores. Fashion clothing retailers tended to put more attention on bringing the cost down rather than tempting consumer's purchase motives. (Sorensen, 1995). For example, Burberry's recent plan of relocating its manufacturing base in the Far East for reducing manufacture cost and extending in the Asia market has been opposed by the public (Megs, 2006). They were all concerned that the brand will lose its value by changing the original place of manufacture. In their point of view, it is the original manufacturer that infused the brand with culture, quality, dignity and exquisiteness, which make the consumer willing to pay for the 'price'. As yet there is no empirical evidence showing the extent to which the relocation plan has

influenced the sales, the opposite opinions will affect how the consumer perceives the brand in the future.

Marketing fashion is now facing more opportunities and challenges as it moves towards an international domain, and this has aroused a new wave of interest from fashion retailers. Retailers such as H&M and ZARA have expended their retailing chains from the European continents to the rest of the world, followed by Reiss, which originated in UK market, which has recently established new stores in New York and Hong Kong ([www.reiss.co.uk](http://www.reiss.co.uk), 2008). This type of fashion globalization requires a re-addressing of the understanding about the congruence between consumer and fashion marketing in order to match consumers' satisfaction in various environments. There are numerous researches dealing with consumer satisfaction and its implications to fashion marketing (Easey, 1995; Hines 2001; Solomon, et al 2004; Assael, 2004; Grace, 2005). Meanwhile, it has been observed that consumer satisfaction research has started focusing on the store level (Rosenbloom, 1983; Akhter, 1994; Thang et al, 2003; Semeijn, 2004; Oh et al, 2008).

Consumption behaviour may vary between countries due to the political, social, economical and cultural influences. However, utilitarian and hedonistic shopping benefit derived by consumers is similar in different consumption environments. Regardless of the variables, such as region and race, successful marketing only relies on consumer's satisfaction, which refers to a response (cognitive or affective) that pertains to a particular focus and occurs at a certain time and in a certain place (Carpenter, 2005). Both 'time' and 'place' can be regarded as channels whereby retailers communicate their store and product information to consumers. This investigation only considers the element of 'place',

which refers to the physical situation in which marketing activities take place.

### **2.3 Fashion Marketing and Fashion Promotion Mix**

It is not enough for a retailer to have good products sold at attractive prices. To generate sales and profits, the benefits of products have to be communicated to customers (Anon, 2008). All activities involved in the communication process are part of marketing. In the last two decades, there were numerous attempts in defining 'marketing' and applying marketing tactics into practice. Each definition provides a good capture of the subject of marketing by addressing the essence of the marketing at a different stage. In 1985, the American Marketing Association (AMA) defined marketing as the 'process of planning and executing the conception, pricing, promotion and distribution of ideas, goods and services to create exchange and satisfy individual and organisation objectives' (Brassington et al, 2006). In 2001, the UK's Chartered Institute of Marketing (CIM), re-defined marketing as the 'management process responsible for identifying, anticipating, and satisfying customer requirements profitably' (Brassington, et al, 2006). The author found that the various definitions sometimes contradicted each other, they all focused on 'creating and sustaining a relationship with customers (Belch et al, 2007) by transforming consumer desire and satisfaction into products which ultimately fulfil the marketer's requirement for profit.

Likewise, marketing in the fashion domain has experienced dramatic changes as to the essence of marketing activities. For instance, in the

1970s, literature often described fashion marketing as 'the various activities involved in stimulating and maintaining the profitable flow of seasonal fashion goods from the raw product to the manufacturer and on to the retailer for purchase and use by consumers (Green et al, 1978). This has shed light on the function of marketing as an affective tactic to stimulate purchase intentions. However, according to this view marketing was considered as synonymous with designing and production. Adherents of this view suggested that designers and manufacturers are the real force, and marketers and retailers should merely help with selling their ideas to consumers (Easey, 1995). This 'design & manufacture centred marketing' dominated fashion marketing research and practice until 1990s, when researchers (Jernigan et al, 1990; Easey, 1995) became to realize that the consumer is more prominent in affecting fashion innovations and marketing. Here, consumers' desire is dominant and successful fashion retailers must have the products that the consumer perceives as desirable (Jernigan et al, 1990). In addition, the products must be positioned and presented with the potential to satisfy consumers' desires and encourage their purchase intentions (Shimp, 2003). Fashion marketing, therefore, can be defined as all the activities, which facilitates the exchange process between products aspects and consumers' perceived product-relevant benefit.

The growth of the economy has been consistently affecting the content and the structure of the fashion business. As the fashion market became 'confounding in its complexity' (Wright, 2001) and with consumers becoming more discerning, only those fashion retailers able to encompass within their product offering: value, personality, energy, service, flexibility and brand awareness within the right environment will be able to survive (Reiss, 2001). Not only do the fashion retailers have

be aware of the increasing importance of developing strategic marketing practice, but also they must keep on evaluating the relevant information and hence make the strategies gear to the dynamics and challenges of the consumer market (Wright. 2001).

To date, retailers and marketers are incorporating integrated marketing communication (IMC) into their marketing after realizing it is not enough to involve more than just the traditional marketing communication tools in order to effectively communicate with consumer and prospects (Belch, 2007). Integrated marketing communication has been widely recognized as a 'management process, which helps marketers to identify the most appropriate and effective methods for communicating and building a relationship with their target market (Belch, 2007). This process 'entails the planning, creation, integration and implementation of diverse forms of marketing communication that are delivered over time to a brand's target consumers and prospects (Shimp et al, 2003). Ideally, marketers would like to invest every effort into all forms of communication. However, in real marketing practice, marketers have to make choices about which form of communication they shall use and the factors and constraints influencing the forms of communication in order to achieve their marketing objective (Brassington et al, 2006).

In general, the advantages of IMC have been considered 'prominent' throughout the contemporary marketing literature (Ouwensloot et al, 2008; Belch, 2007; Shimp, 2002; Picton et al. 2005). For example, Belch (2007) advocated that IMC is 'one of the new-generation marketing approaches being used by companies to better focus their effort in acquiring, retaining, and developing relationships with customers and other stakeholder. By using IMC, it is believed that a marketer can avoid



unnecessary duplication, and can organize a more effective and efficient system of promotion programmes (Belch, 2007).

Despite the importance of IMC, there is no comprehensive attempt in assessing the value and the application of IMC in a micromarketing environment, such as retail stores. IMC literature, in general, only features an introduction of the contents and tactics which is considered applicable in a broad marketing environment. There is no 'proper' model of IMC. Marketers must take into consideration the variables and issues associated with their own environment in order to formulate a system of IMC programmes, which can facilitate the communication with their target market more effectively and efficiently.

IMC, if properly applied, can be valuable for both marketers and consumers. Literature suggests that IMC implies a synthesis of information communicated between marketers and consumers. As the role of the consumer is growing more prominent, Van Raaij (1998, as quoted by Kitchen, 1999) advocates that the communication should reverse from producer-marketer-consumer to consumer-retailer-producer. This new model has been adopted by marketers to improve communication with consumers, thereby improving purchasing and consuming behaviour.

The development of modern technology has created great opportunities for fashion marketers to further extend their understanding about the market and to delivering marketing information to the receiver in a more affective manner. Apart from conventional approaches, such as store display, Tele media and paper press, the Internet nowadays is becoming

increasingly important in influencing consumer behaviour. This creates great opportunities for the marketer as they have more access to tools and media and hence can improve the information communication. However, on the other hand, consumers also have more options with respect to the approaches and media whereby they receive and evaluate product and marketing information. Hence, the challenge for marketers is to understand how to 'find the right combination of communication tools and techniques, define their role and the extent to which they can or should be used, and coordinate their use' (Belch, 2007).

Literature suggests that the promotion mix is the most direct way used by marketers to communicate with their target markets (Brassington, 2006). It 'enables all seller efforts to set up channels of information and persuasion in order to sell goods and services or to promote an idea' (Belch 2007, p15). In terms of the practice of marketing, the trends of effective marketing have emphasized the importance of developing a sophisticated promotion mix which features planning and controlling promotion programmes to accomplish communication objectives (Easey, 1995; Belch 2007).

The content of the promotion mix has been extended from the conventional five elements (personal selling, public relations, sales promotion, advertising and direct marketing ) (Brassington, 2003) to involve the element of interactive and internet marketing in modern market place (Belch, 2007). Considering the complexity of the nature of fashion retailing, Easey (1995, p169) in particular addressed the first four elements in the context of fashion marketing. There have been numerous attempts to define each element. For instance, Jarnigan

(1990) suggested that sales promotion is 'any activity used to influence the sale of merchandise or service', and advertising is 'a paid communication of a sales message to actual potential customers used to influence the sale of a product'. Although each element may vary in terms of the circumstance in which it takes place, and the influence it produces on the result of marketing and sales performance, they are combined to achieve a common purpose—to 'communicate a message to an audience for a marketing purpose (Crosier, 1999, p266).'

Marketers should acknowledge the cause and outcome of each element and how these elements can be organized to communicate the value of merchandise to consumers. Bearing in mind that combining all elements may not be helpful for achieving the marketer's desired objective, it is also essential to conduct an analysis of the aspects of the marketing environment that may involve products, consumers, and any other factors and constraints contributing to the accomplishment of the marketer's overall marketing strategy (Rothschild, 1987). Belch (2007) classified the objectives of the analysis into two categories –internal analysis and external analysis. In the context of fashion retailing, the relevant area of internal analysis involves the merchandise and service offered by the fashion retailers and marketers, and the external analysis involves factors associated with the retailer's target market, customers, competitors and, accordingly, strategies (Belch, 2007).

### **2.3.1 Advertising in Fashion Marketing**

The elements of sales promotion and advertising have been paid extra attention in the literature than other ingredients in the fashion promotion mix (Packard et al, 1983; Jernigan et al, 1990; Drake et al, 1992; Shimp, 2007), with the element of advertising gradually becoming the most popularly discussed due to its 'pervasiveness' (Belch, 2007).

Advertising is generally defined as 'any paid form of non-personal communication about an organization, product, service, or idea by an identified sponsor' (Belch, 2007). Traditionally, the advertising information is transmitted through forms of communication, such as TV, and various paper presses. In recent years, the use of Internet has been considered as the new tactic, which provides more effective and efficient solutions to advertising.

The main objective of advertising is to deliver information about the sponsor and its product and service to existing or prospective customers, and to expect positive feedback from the customers (Jernigan, 1990). The non-personal nature of advertising means there is rare opportunity for immediate positive feedback from the customer side (Belch, 2007). Recent studies such as Shimp (2007), shows that advertisements are more preferable among the elements of the promotion mix because they are more likely to be remembered and thus better linked to positive emotion and responses.

Advertisement can be very influential in promoting products and brand image by exerting an effect on consumers' emotional arousal relating to purchasing intentions. Factors, such as market evaluation, media planning, content and message etc. all contribute to a successful advertisement campaign (McGoldrick, 1990). Thus, the advertiser must design and organize the various components of the advertising message by considering how the audience will interpret it (Belch, 2007). A number of studies (Jernigan, 1990; McGoldrick, 1990; Shimp, 2003, Belch, 2007) have been devoted to investigate the hierarchy of advertising management and its relation to the stimulation of positive consuming psychology and behaviour. The first consideration is the evaluation of the situation where the advertising campaign will take place. To put it more precisely, it refers to the characteristics of the advertising environment, such as the physical situation of a store.

Retailing literature, such as McGoldrick (1990) classified advertising into two categories—store-based advertising and market-based advertising. Each form of advertising focuses on activities relating to different objectives. Market-based advertising focuses on the institutional aspect of the advertising activities, and investing in building an image that aims to enhance a sponsor's reputation and retain a long-term consumer preference (Packard et al, 1983; McGoldrick, 1990; Jernigan, 1990). Store-based advertising involves more specific promotion objectives, such as the product itself, and aims to influence an immediate consumer response (Jernigan, 1990). Although the two categories of advertising activities may vary in terms of the form of media and its contents, they have a common objective of communicating brand, store and product messages to consumers.

Advertising in the sector of fashion retailing can be either store-based or market-based (Sullivan et al, 2002). It is related to the commercial organisation of the store and the objective and structure of its marketing strategy. Considering that market-based advertising puts more emphasis on the aspect of producing institutional influence, and appears rather similar in the regard of general construction, this investigation will focus on specific advertising activities at store level.

The literature has observed that consumers are now becoming less sensitive and less responsive to traditional forms of advertising (Belch, 1007). With the development of advertising via new forms of media, such as the Internet, there is a decline in audience size for many traditional form of medias. For instance, multi-national fashion retailer Gap has seen its sales decreasing in the last four years although the company had launched a series of global-wide advertising campaigns featuring popular celebrities, e.g. Sarah Jessica Parker and Joss Stone (Anon, 2009). Bearing these challenges in mind, an evolution from the macro marketing strategy to micro advertising media and devices, becomes a fundamental change driven by necessity and by opportunity (Bianco, 2004).

Advertising in the sector of fashion retailing has been defined as 'the planning, writing, designing, and scheduling of paid announcements designed to attract customers' attention to a fashion product or event' (Easey, 1995 p340). Store-based advertising mainly involves advertisements presented by various form of media. General forms of advertising in store include printed signage, packaging, interior and window display, and new multi-media devices, such as TV screens (Sullivan et al, 2002).

Store-based advertising has been considered as an integral component of market-based advertising strategies. Thus, it would appear obvious and appropriate if the store-based advertising activities are carried out as a substitute to the overall advertising strategies. It is believed that, under this circumstance, the objectives of advertising strategy can be transformed into manageable benefit, which can be gained by advertisers and consumers. McGoldrick (1990) has attempted to investigate the objectives and approaches of advertising in the sector of retailing, either for market-based or store-based (see Table 2.)

Objectives	Approaches
Increase store traffic	Periodical promotion and events (e.g. price reductions), creating and maintaining a convenient shopping geography (e.g. organize products into clear categories) etc.
Develop new customers	Public relations and media release (e.g. publish a new store's opening in newspaper); printing press (e.g. catalogues presenting new product information) etc.
Increase expenditure by existing customers	Inform customers about the new product or promotion information; privilege policy for loyal customers (e.g. special offer for store card holders) etc.
Increase sales	Develop innovative pricing management (e.g. £9.99 instead of £10.00); Devise customer loyalty programme (e.g. special offer for existing customers) etc.
Enhance store&brand image at store level	Public relations. Sponsorship (e.g. sponsoring an event); Unifying store image across different stores.

**Table 2. Store Advertising Objectives and Samples of Approaches**

(adapted from McGoldrick, 1990, p 261-262)

Table 2 provides a brief introduction of the variety of approaches that the retailers use to deliver messages about store and products to the target audience (Packard, 1983). Meanwhile, these approaches may be linked to the way in which consumers gain access to the messages. Literature described these approaches as one-way communication (McGoldrick, 1990), which implied that consumers play a rather passive role in affecting the messages with regards to their type and content. In such circumstances, consumers are less likely to find their needs and desires being projected and thus less likely to positively response to the messages. Consequently, retailers may find that they have little control of the effectiveness of the advertising messages (Sullivan, et al, 2002). Although this has never influenced retailer's enthusiasm in investing in advertising campaigns, the cost of too much unnecessary financial and human resources have been considered by marketing researchers.

There have been numerous attempts to formulate a system of applicable solutions to ensure the effectiveness of retail advertising. The physical facet of the store, especially the visual attribute such as store design, has been received much attention regarding the function of increasing store traffic and to improve store sale performance. In the last two decades, it has been observed that retailers have invested enormous effort in improving store design. Accordingly, a retail design framework has been developed. However, fashion retailing is a market-driven business, which is subject to consequent and comprehensive changes. As a result, it is necessary to develop a more contemporary knowledge of fashion retail design, which can be transformed into benefit affecting customers' patronage.



Fashion retailing design includes all the elements in creating the store interior and exterior environment, which have been considered as important forms of fashion advertising (Green, 1986; McGoldrick, 1990). With the traditional form of advertising contents, such as price, being diminished as the major stimuli in affecting patronage, 'how to present the advertising message' has become a major concern for fashion retailers. Researchers such as Warner (1986, quoted by McGoldrick, 1990) advocated that the store advertising needed to be created with relevance to consumers. It is of course unrealistic to investigate all the design aspects in store design. This investigation will consider the one element-store windows, which now is considered as a powerful tool in advertising store-related information.

### **2.3.2 Sales Promotion in Fashion Marketing**

Sales promotion has been considered a powerful tool for encouraging patronage and purchase intentions. In general, it refers to the temporary activities that aim to induce immediate response or to communicate a product message (Hasty and Reardon 1997, as quoted by Sullivan, et al, 2002). In the sector of fashion retailing, it was defined as 'the activities that added value to fashion products or induce consumers or intermediaries to buy or provide an incentive for channel effectiveness (Easey, 1995, p 180).

Sales promotion involves a broad range of activities. The most frequent used in fashion retailing are price cuts, advertising, displays, special events, sampling packs, customer loyalty programmes and personal selling (Jernigan, 1990; Laspidakis, 1999; Belch, 2007). This definition

needs two comments. Firstly, there is no possibility to achieve a promotion objective by undertaking a single activity. Thus practitioners need to concern themselves with this point and thus combine certain activities based on particular circumstances. Secondly, Shimp (2003) described these activities as incentives that enable the sales force to reach consumers. These incentives are additional to the actual benefit that a consumer obtains when purchasing a product and only influences perception by temporarily changing the perceived value of the product.

Sales promotion activities have been increasingly important in fashion retailing today because of increased competition (Jernigan, 1990). The physical image of product and store are the basis of customer perception, it is up to the sales promotion team to communicate in order to shape and improve the perception (Walter, 1978). Sales promotion plays a dynamic role in affecting sales, which can be summarized in the following objectives:

1. Facilitate the introduction of new products and pre-empt competition.
2. Stimulate purchase enthusiasm for a new, improved, or mature brand product.
3. Increase store traffic and encourage repeat purchases.
4. Reinforce the efficiency of advertising

(adapted from Shimp, 2003; p 476)

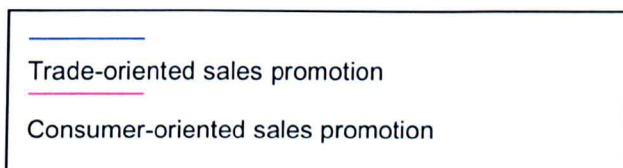
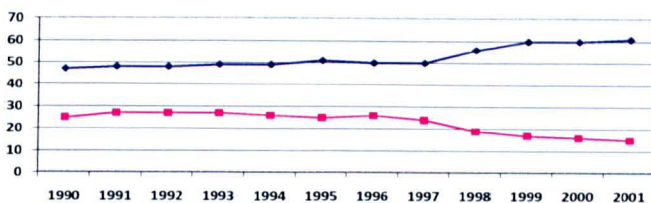
The majority of literature has stated that sales promotion activities are used on a temporary basis and target short-term objectives. As such the promotion activities have been integrated with a sense of urgency, which suggests to the customer that that an only limited product is available for a limited period (Jernigan, 1990). However, recent marketing research featured a discussion regarding the long-term effect of sales promotion. It was considered that inappropriate decisions in the sales promotion strategies can damage a store image and other related brand's interest (Laspadakis, 1999). For example, frequent promotions will potentially diminish the perceived value of a brand's and thus reduce the brand market share (Sargent, 1995; quoted by Laspadakis, 1999).

Sales promotion can help retain a brand's long-term interest only when the emphasis of promotional activities is line with the long-term marketing communication strategies (Laspadakis, 1999). As such sales promotion becomes an institutional promotion activity delegated to promote the image of the brand rather than to sell products, and to stimulate patronage rather than bring immediate response (Jernigan, 1990). For instance, non-price-related promotions such as loyalty programs can be used to retain customer patronage by offering 'delayed-reward' schemes (Belch, 2007). Moreover, the way sales promotions are presented also plays an important role in retaining consumers' long-term interest in the brand. There have been numerous attempts in integrating innovative devices to improve the effectiveness of sales promotion. For example, the employment of multi-media devices in store can help the consumer to develop further knowledge about product-related and store-related information. Department stores, such as Harvey Nichols, broadcast the latest fashion show videos in the women's wear and men's wear departments. Whilst illustrating the latest trend and advertising the fashion product available in store, these image

promotions strengthen the perception of the store as a privileged fashion retailer over competition. Harvey Nichols's effort in creating and maintaining its store image as a 'top-end' retailer has been rewarded by its latest plan of opening another two new store in Nottingham and Kuwait despite the fashion retailing depressions (Jamieson,2009).

There are numerous factors contributing to the effectiveness of sales promotion. It has concerned researchers and retailers to the most effective way to build up and enhance brand image either for a short-term focus or long-term focus. The available literature indicated the difficulty in evaluating the actual impact of promotion activities especially with regard to consumer-oriented sales promotion (e.g price-cut, loyal programmes). This has concerned retailers as they need to ensure that the budget allocation for sales promotion can achieve the objectives desired. Figure 1 shows that the average budget to consumer-oriented sales promotion has been declining from 1990 to 2001 in contrast to the steady increase in the budget allocation to the sector of trade-oriented promotions.

The graph shows that consumer-oriented promotion has been decreased. The author believes this may be due to a lack of confidence in this approach and hopes that this document will help to bring consumer-oriented promotion back into lead position, by providing much needed research and evidence of its effectiveness.



**Figure 1. Percentage of Expenditures on Average Allocations to Trade-Oriented Sales Promotions and Consumer Oriented Sales Promotions, 1990-2001**

(adapted from Shimp, 2007, p471)

As mentioned before, the focus of promotion has been shifted from 'what to promote' to 'how to promote'. As visual aspects of the store become more prominent in affecting consumer behaviour, display is being used as a major promotional activity in a variety of manners in different stores (Packard, 1983). Consumer are now overwhelmed by messages and choices, so it become essential for retailers to ensure that the messages being promoted reflect the uniqueness of the brand and appeal to the target consumers (Diamond,1993). Walter (1983) suggested that promotion affects consumers in two ways. Firstly, it educates consumers towards desired information. Secondly, it makes information significant to consumer. For example, figure 2 is Harvey Nichols's window display for an after-Christmas sales season. This rather simple backdrop announced the promotion information in three perspectives-- theme, available period (e.g starting time) and percentage of reduction. Although there is no implicit evidence indicating

the actual impact of the window display, the increased store traffic during the sale period especially on the first opening day after Christmas closing have proved the three types information have been effectively delivered to the end of consumers.



**Figure 2. Harvey Nichols' window display for 2008 Winter Sale**

### **2.3.3 Public Relations in Fashion Marketing**

Public relations in the sector of fashion retailing has been described as the activities that are deliberately planned to establish, improve and maintain the 'mutual understanding' between retailers and existing and prospective consumers (Sullivan et al, 2002).

Public relations had been generally regarded as a form of promotion and subservient to other form of marketing activities (e.g. Bernstein, 1988, quoted by Kitchen et.al, 1999) Nowadays, it is considered equally important in facilitating marketing mix through creating a 'social environment' where brand image is distributed in a favourable manner (Kitchen, 1999; Easey1995).

In comparison with other elements in the promotion mix, PR was regarded the element least affecting promotion activities at store level. The view existed for a number of reasons. Firstly, the brand information is not directly communicated to the target audience; public relations rely on various third-party media such as media exposure and fashion journalists to promote product and brand image. For example, constant media attention has become one of the key factors contributing to the enormous success of the shoe brand-Christian Louboutin. Secondly, apart from consumers, the target audience of public relations may involve the entire trading environment such as suppliers, shareholders, trade customers, government and community (Easey, 1995). The last but not least, PR distributes effort into each aspect of the trading environment with an aim to unify brand-image within the social environment instead of at the store level.

However, the above description doesn't deny the fact that PR can 'inform, persuade and reinforce' store perception by generating a favourable brand perception. PR demonstrates high credibility (Sullivan, et al, 2002). And the PR media coverage makes it possible for the publicity of brand image to reach an increased target audience (Sullivan, et al, 2002). Consequently, the increased attention of the brand, in turn, will favour consumers' perception of the brand's franchised stores.

### **2.3.4 Direct Marketing in Fashion Marketing**

Direct marketing is a form of advertising. It specifically refers to the activities and effort carried out by retailers to generate an immediate response and transaction. The traditional forms of direct marketing involve 'media' ranging from product catalogues to telemarketing. However, these traditional promotional media have now been found less effective due to a number of factors such as market fragmentation, soaring media cost and increasing information packages (Evans, 1999). Researchers have been proactive in searching for solutions by bridging the product and promotion aspects and consumers' desire variables. The key propositions emphasised the necessity for developing individual-specific databases which can be analysed and systematically integrated with broader promotion strategies (De Tienne and Thompson, 1996, quoted by Evans, 1999).

Direct marketing demonstrates advantages in a variety of perspectives such as better targeting, flexibility, cost effectiveness etc (Sullivan, et al, 2002; Belch, 2007). It has been noticed that the use of direct marketing has started penetrating into the sector of store-based fashion retailing after years of neglect. Retailers such as Harvey Nichols have databases of (e.g. postcodes) shoppers who made purchases at their stores. These postcodes can be used for two main purposes. Firstly, they are used to send mails to promote new collections and special events. Secondly, these address databases enable the retailer to analyze their consumer's profile based on the geodemographic characteristics of the shoppers (Sullivan, et al 2002).



Effective direct marketing requires the retailers to be aware of the various advantages of their stores and present these advantages to their consumer by using a careful selection of media combination. For example, Leeds Victoria Centre has been successful in promoting the stores within the centre by launching an annual shopping fair, which include store promotions, receptions, fashion shows etc. The message of this after-working-hour promotion was delivered to consumers who have registered in stores by email and post. The message includes all promotion schemes carried out in each store and in the centre itself. The traffic at the fair, to a certain extent, has proven the effectiveness of the shopping fair.

The author would like to offer the following observation. Nowadays, fashion retailers are more likely to influence their target market by using 'soft tools/approaches' instead of those traditional 'hard tools/approaches (e.g. product catalogue)'. At store level, 'soft tools' refer to the quality of customer service, lighting, type of music, visual presentation of goods, floor arrangement (for easy accessibility), interior characteristics and other aspects, which increase consumers' motivation to extend patronage and purchase. The following investigation will focus on the visual aspects only.

## **2.4 Store Atmosphericics**

### **2.4.1 Introduction to Store Atmosphericics**

The attractiveness of retail stores has generated a great deal of interest among retailers and researchers. Due to the increasing competition from similar product categories and new forms of retailing such as Internet fashion retailing (e.g. net-a-porter.com and ASOS), store-based fashion retailers must be aware of the situation and be prepared to apply improvement with regards to the store aspects, which affect consumer store preference and patronage (Paulins, et al, 2003).

The term 'store atmosphericics' was developed particularly in the context of retailing. Kotler (1973) firstly introduced the terms of 'atmospherics'. According to him, 'atmospherics' is a conscious designing procedure to produce emotional effect in consumers and increase consumers' purchase intentions.

### **2.4.2 Elements and Functions of Store Atmosphere**

Kotler (1973) firstly introduced the term 'atmospherics' to involve the various store environmental elements, which influence consumers' patronage and purchase probability (Thang, 2003). These elements include tangible stimuli such as colour, sound, scent, layout and space (Oh, et al, 2008). Sullivan et al, (2002) placed these elements into four

categories. In the section of fashion retailing, these four categories can be extended to include the following elements (see table 3).

<b>Categories of atmosphere elements in a fashion retail store</b>	
Visual	<ol style="list-style-type: none"> <li>1. Colour: e.g. colour of interiors and its co-ordinance with products' colours, colour of lighting; colour of staff uniform and etc.</li> <li>2. Brightness: e.g. lighting in shopping and fitting area.</li> <li>3. Size: e.g. size of each department (e.g. women's wear &amp; men's wear; clothing department and shoe department; display area, fitting room, entrance and store windows and etc,</li> <li>4. Shapes: e.g.the elements used in interiors and displays</li> </ol>
Aural	<ol style="list-style-type: none"> <li>1. Volume and pitch of the music</li> </ol>
Olfactory	<ol style="list-style-type: none"> <li>1. Scent: e.g. scent in different department and fitting room; other in-store service area</li> <li>2. Freshness: e.g. fresh decoration flowers</li> </ol>
Tactile	<ol style="list-style-type: none"> <li>1. Texture : e.g. flooring material; material of other interior decoration and display</li> <li>2. Temperature: e.g. temperature control in different season</li> </ol>

**Table 3. Categories of Atmosphere Elements in a Fashion Retail Store**

(adapted from McGoldrick, 1990, p 298)

Researchers have placed a predominant emphasis on relating the aspects of store atmosphere and consumer perception to create a competitive advantage in today's fashion market (Paulins, 2003; Sullivan, et al, 2002; Akhter, et al, 1994; Oh, et al, 2008; Thang, et al, 2003). The current available literature indicated an emphasis on the critical role of store design, and on the visual aspect in particular (Hines, 2001; Sullivan, et al, 2002; McGoldrick, 1990).

The visual aspect of store design concerns variables of two types—tangible (Sullivan, et al, 2002) and intangible. The control of tangible factors refers to elements such as architecture, layout and display in a given store (Sullivan, et al, 2002). Intangible factors are non-visible variables such as visual appeal, visual comfort and visual pleasure which are aroused by the tangible factors). The ultimate purpose of store design is to 'encourage the shopper to lower his psychological defences and become interested in the merchandise' (Green, 1986). In a given design project, designers must analyse the possible risk caused by 'inappropriate' visual presentation and use the tangible factors to create a visual appeal that consumers would feel comfortable and thus 'enhance their purchase probability' (Kotler, 1973).

Recent research has shown a significant coverage on the effect of store atmosphere (Sharma, et al, 2000; Kumar, et al, 2000; Backstrom, et al, 2006; Spies, et al, 1997; Turley, et al, 2000; Babin, et al, 2000, Donovan, et al, 1994). Visual aspects of a store, such as store layout, arrangement of stock etc have been investigated with regard to their influence on consumers' self-congruity, patronage and purchasing behaviour.

In addition, the literature also featured a theoretical development with regard to the methodology of linking atmosphere and consumer behaviour attributes. For example, Donovan et al (1994) further extended Mehrabian-Rusell (M-R) environmental psychology model, which is based on Stimulus-Organism-Response paradigm. By using this methodology, they offered 'a parsimonious description of store environments, intervening variables and consumer behaviour relevant to the retail setting' (Donovan et al, 1982, p 36). Consumers' approach or

avoidance behaviour are mediated by the degree of their emotional states (arousal/ pleasure/), which quality is depending on the 'information load' (the novelty/complexity) of the environmental stimuli (Donovan, et al, 1982, p 40).

By using the M-R model in the sector of retailing, Donovan et al, (Donovan et al, 1982; Donovan et al, 1994) studies found that the degree of consumers emotional states can be a significant predictor of willingness to 'spend time in the store and intention to spend more money than originally planned.' (Donovan, et al, 1994). However, the effects of store atmosphere on consumers' choices and entry decisions have not been well explored. This is one of the problems this investigation aims to solve.

## **2.5 Consumer Behaviour in Fashion**

### **2.5.1 Introduction of Consumer Behaviour in Fashion**

The ultimate objective of the study of consumer behaviour is to understand why and how people consume products and services (Chaudhuri, 2006). From the consumers' perspective, consumer behaviour involves a process when they 'select, purchase, use, or dispose of products, services, ideas, or experiences to satisfy needs and desires' (Solomon, et al, 2004).

Consumer behaviour in fashion is in a subdivision of fashion marketing and the understanding of the one depends on clarification of other (Walters, 1978). As the role of the consumer becoming more prominent in fashion marketing (Solomon, et al, 2004; Grace, et al, 2004; Pan, 2006), retailers need to understand consumers from the perspective of forces, such as sociological force and psychological force, that guide consumer behaviour (Assael, 2004).

In comparison with consumer behaviour in the broad fashion marketing context, consumer behaviour at store level can be more narrowly conceived with regard to the decisions and related activities of the consumer in entering store and purchasing merchandise (Walter, 1978). Bearing these in mind, marketers must first clarify the benefit consumers seek during the pre-purchase and decision-making stages, and gear marketing strategies accordingly (Assael, 2004).

Literature has stated that visual aspects of store and its environment became evident when consumers evaluating which store to enter and which merchandise to buy (Rosenbloom, 1984). The importance of understanding the link between store attribute and consumer behaviour variables becomes even more evident when realizing a fact that 70%-80% of consumers' purchase decisions are finalized when consumers are in the store (Schlossberg, 1992, as quoted by Chu, et al, 2001). Thus, store retailing environment should be designed and improved to reflect consumers' needs and desires. This also implies an information process which may be used by consumers for transforming the physical attributes of store into cognitive and affective elements which lead to the final decisions (Carliner, 2001).

## **2.5.2 Aspects of Consumer Behaviour in Fashion**

The complexity of studying consumer behaviour lies in the diversity and sophistication of the nature of its objective-consumers. There are two approaches of studying consumer behaviour—managerial and holistic (Assael, 2004). Whereas the managerial approach tending to focus more on the purchase behaviour and on predicting consumer behaviours in the future, the holistic approach focuses on the consumption behaviour and the environment context it derives (Asael, 2004). In addition, Assael (2004, p 21), also further analyzed the difference between these two approaches and indicated that *'purchase behaviour is of little inherent interest outside of its impact on the consumption experience. When it is studied, it is in the context of shopping rather than decision making because shopping is frequently cultural derived'*. There is also a risk of taking too rigid of this point of view. It may neglect the facts that purchase behaviour also involves a variety of processes such as identifying and satisfying need and desire and evaluating information which leads to making decisions.

### **2.5.2.1 Needs and Motives.**

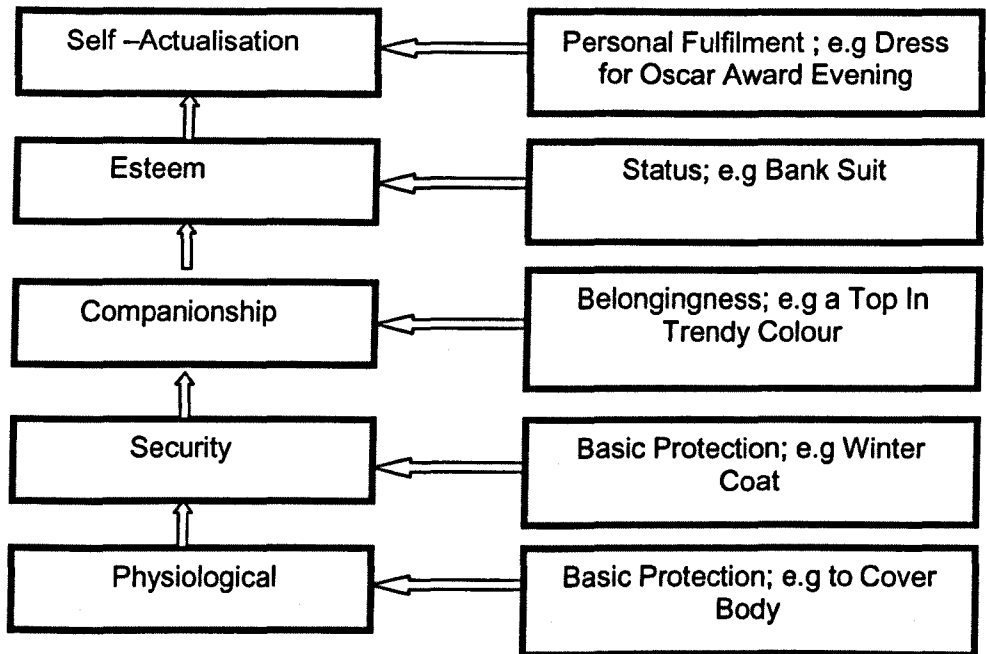
One of the primary interest of marketing research is to identify how and why the consumer decides in a given market situation. Since there has been established an understanding of the importance of investigating consumers decision making, and a profound knowledge of exploring the variables that affect consumer behaviour throughout the buying and consuming process, we are prepared to discuss the major variables leading to a particular consumer behaviour in a given marketing

circumstance. Walters (1978, p 14) named four basic determinants of consumer behaviour: the consumers' need, motives, personality and awareness, and subdivided awareness into three variables: perception, learning and attitude.

Considering the complex nature of market situation and individual personality, it is rather difficult to rank these four basic determinants as each of them may act on consumers' decision making process in different occasions. For example, a consumer may change her decision when she needs a new coat and the motive is positive, just because she thought her friend has a similar one and she didn't want to duplicate her friend's style. Whilst indicating the potential difficulty in 'manipulating' consumer behaviour, the example was used to address the importance of observing and evaluating consumer behaviour with more comprehensive consideration rather than focusing on any particular perspective. For example, needs. Not only should this be applied in a broader context, but also in specified circumstances.

Needs and motive have been generally considered as being of primary important to understand consumer behaviour, albeit motive appears to have received more attention (Walters, 1978). The current available literature generally adopted Maslow's hierarchy of needs (as quoted by Rice, 1993). In the sector of fashion marketing, the hierarchy of needs are associated with more specific aspects of needs. Maslow's model hypothesized that *'a satisfied need is no longer a motivator and such that a person's behaviour will tend to dominate by trying to satisfying the lowest unsatisfied need.'* (Rice 1993, p 152). Bearing this in mind, marketers can associate their products with the appropriate level of the hierarchy and with the consumer segment they should focus on.





**Figure 3. Maslow's Hierarchy of Needs  
(Adapted for Fashion Marketing Purpose)**

**( Source: Rice, 1993, p153; Brassington, 2007, p 120)**

Consumers' recognition of their need is triggered by motives (Brassington, 2007), which are general drives that direct consumer's behaviour towards attaining his or her needs (Assael, 2004). Traditional consumer models, such as 'stimuli-needs-purchase behaviour-goal' cycle (Rice 1993, p 149) emphasized a process from cause to result. However, in some cases, seeking for result and goal appears less important when consumers' feel satisfied and rewarded with the circumstance associated with purchase behaviour itself.

Jernigan (1990) divided motive into two categories: rational buying motive and emotional buying motive. Whilst rational buyers seeking rational aspects of the merchandise, such as the durability, economy

and operation, emotional buyers make decisions by relying on feeling. As such, emotional motives may involve factors ranging from imitation to desire for distinctiveness (Jernigan, 1990). Emotional buying behaviour is associated with an impulse purchase, which happens 'when the merchandise receives as much attention as it deserves' (Walters, 1978, p.77). The coverage on the impulse buying behaviour appears not significant. As impulse buying behaviour involves too many unpredictable variables, retailers and researchers may find it rather difficult to chase the psychological forces and environmental forces that 'guide' this behaviour. Thus, at the present stage, retail strategies are based on a general base with an aim to satisfy the need of the target market segment. In order to accomplish this task, retailers also need to understand the psychological process whereby consumers finalize their decisions and to alter design and amend strategies accordingly.

Retailers need to know their consumers, which include existing consumers and potential consumers. Potential consumers are now becoming more important to business. In comparison with existing consumers who have rather mature knowledge about their own needs and retailers' promotion routines, potential consumer are unaware of their need and lack of information concerning available product and means to achieve these products (Walters, 1978). Thus, marketing/promotion activities are more likely to affect on this market segment. However, in order to accomplish this task, retailers must ensure that the needs, of which most potential consumers are unaware, have been accurately identified.

### **2.5.2.2. Information Processing in Consumer Behaviour in Fashion**

Fashion marketing is a mix of activities used by retailers to deliver products/brand information to raise consumers' awareness about the products/brand and to achieve the ultimate goal to sell the products. Consumer behaviour is a mix of activities including needs, motives, perception, attitudes, learning and personality, which is used by consumers to process and evaluate the products/brand information. And purchasing behaviour happens when consumers find their needs being valued, rewarded and satisfied (Rice).

Here we may look at an equation of matching fashion marketing activities with aspects of consumer behaviour. Consumer-oriented marketing certainly is not new. There have been numerous attempts to improve the communication between marketers and consumers. For example, various consumer models (e.g. Howard-Sheth model of consumer behaviour, 1969, as quoted by Walters, 1978, p 61) have been developed with an attempt to decode consumer behaviour and to increase the efficiency of marketing activities. Although these models may vary with regard to the methodologies being used, the majority of the models, such as Andreassen's consumer decision model( Andreason, 1965, as quoted by Walters, 1978, p 56) and Engel, Kollat, and Blackwell's consumer behaviour model (Engel et al, 1973, as quoted by Walters, 1978, p 59) all addressed the fact that consumers behaviour involves a decision making process which process stimuli information into outputs behaviours (e.g. purchase intentions) by using organism— perception and learning (Howard-Sheth, 1969, as quoted by Walters, 1978, p 61)

Stimulus is defined as 'a cue that determines the characteristics response and when and where it occurs' (Zaltman, et al 1983, p 277). In the sector of fashion retailing, stimulus includes all types of information used by the consumer to process decision criteria and finalize their purchase decisions (Howard et al, 1969, as quoted by Walters, 1978, p 61). Stimulus can be divided into two categories; 1) tangible stimulus and 2) intangible stimulus. Tangible stimulus refers to the forms of stimulus which can be perceived by the consumers through the five senses in a retail environment, such as the construction of the store layout, the colour of the decoration, the fabric of the garment etc. In contrast, intangible stimulus appears more complicated and difficult to identify. It generally refers to the variety of environmental factors (e.g, family and cultural influence) which effect the decision process (Walters, 1978). Zaltman et al (2004, p 148) suggested that the way of presenting the product in the form of secondary stimulus which, if being constantly and properly delivered to consumers, can help retailers to survive today's competition. This point of view corresponds with other related researches (e.g Akhter et al, 1994; Paulins et al, 2003) which also addressed this aspect of retail environment effects on consumers' store preference.

Perception is regarded as the 'way in which individuals analyse, interpret and make sense incoming of information' (Brassington, 2007, p 118) delivered by 'vision, smell, sound, touch and taste (Solomon et al, 2004). Perception can be affected by the frequency of the stimuli being exposed. For example, we may start to pay attention to a particular item after it has been advertised a few times. However, given the fact that consumers are more likely to filter incoming information that is not relevant to their needs, marketers have to make sure the marketing/promotion information be to built in line with consumers'

positive experience and attitude (Brassington, 2007). For example, consumers' perception of a store attributes, such as type of clothing, affect their store choices or purchase decisions (Paulins et al, 2003). As such, the retailers must have a good knowledge of the type of merchandise desired by its target market segment and present the merchandise in a manner that the consumer would likely pay attention to and remember.

Recent literature also addressed the importance of considering consumers' self-perception during the design process (Zaltman et al, 2004; Sirgy et al, 2000). Zaltman et al (2004, p 312) proposed that *the more congruent consumer's self-perception of a particular brand or product, the more likely they are to purchase the particular brand or product*. This proposition addressed how self-perception can be used as a reference for evaluating available stimuli (Sirgy et al, 2000). The implication on retailing design management lies in that aspects of store design must be made relative to the attributes of consumers with regard to their needs and expectations (Sirgy et al, 2000, p 129). Not only would accomplish this help the retailers identify its market segment, but also would increase the probability of repeat visits and purchase, which is the essence of a successful marketing/promotion campaign.

The consumer's choice of a store is also a result of learning. In marketing, communication between the retailer and the consumer is successful only when the communication stimuli has been received and responded by the consumer. What the consumer learned from previous experience constitutes an important element in influencing their behaviour in a similar situation in the future (Assael, 2004). In a marketing context, this implies that the content of promotion must be

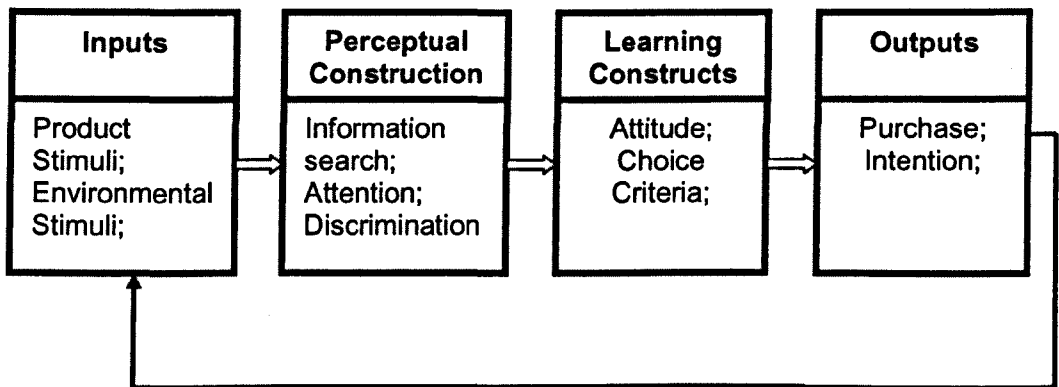
prepared for consumers to 'remember what has been learned and to act on it' (Brassington, 2007, p 119). Figure 4 provides a good example. Figure 4 is one of the window displays of Selfridge Co. during summer 2004. Instead of focusing on particular items, this window display presents a rather 'real' image which imitates a room. The music equipments on the shelves, the coat hanging on the back of the door, the beer bottles on the top of the speaker and the graphics on the wall etc are the typical elements which remind the consumer of a room owned by someone who loves music. By setting associations between these elements, this window display may help the consumer learn what a room would look like if he placed the leather chair and stool in the room as shown in the display.



**Figure 4. Selfridge's Window Display for Summer**

Available from <http://www.millingtonassociates.com/portfolio.php?p=131>,  
accessed on 4<sup>th</sup>, Jan 2009

As mentioned earlier, a variety of consumer behaviour models have been developed with common aims to aid further research and marketing practice. Rice (1993) refers to the Howard-Sheth Model as the 'most sophisticated theoretical construct of consumer behaviour yet developed.' Figure 5 provides an outline of this model.



**Figure 5. Model of Consumer Behaviour**

(adapted from Howard-Sheth Model of Consumer Behaviour  
as quoted by Rice, 1993, p 61)

Consumers are only relying on the 'input' information provided by retailers to make decisions. They would also initiate a search for information if they feel additional information may be required to make a more adequate decision (Assael, 2004, p39) suggested the five situations where they are most likely to search for information:

- Demonstrate high involvement with the product/brand.
- Consider the alternative products as inadequate
- Consider the product as adequate but may need more information about the product.

- Receive information from environmental sources, but this information in conflict with previous experience and known information.
- Would like some information to finalize the decision.

There is an important link between a consumer-initiated information search and a consumer decision, especially when the decision is highly complex (Assael, 2004). This link can be considered as compensation for what the input part may lack. Therefore, to identify the type of information they would search for in a certain situation would provide a valuable source of information to improve the quality of input stimuli. For example, the floor arrangement of the store of Harvey Nichols provides a good example for utilising the link between consumer-initiated information search and in-store choices. Unlike other multi-storied stores, such as GAP, Debenhams and Zara, Harvey Nichols positioned the women's wear floor at the second floor, which is above the men's wear at the first floor. This floor arrangement appears unique but shows a good understanding about its target consumers, who are normally aware of the trends, the available collections and demonstrates higher involvement with the store.

## **2.6 Summary**

The main purpose of this section of study is to investigate the background of window display with an attempt to identify the position of window display in today's fashion retailing. In order to achieve this aim; this section of study was divided into three parts with each part focusing



on a particular discipline of fashion marketing. The first part provided a review of fashion retail with a particular emphasis on the development of modern fashion market. With this, the author attempts to analyze the characteristics of the modern fashion market with regard to the opportunities and challenges existing in developing new marketing tactics. The second part introduced basic terminologies in contemporary marketing, such as IMC and promotion mix, with an aim to establish a system of knowledge to qualify the understanding of window display. The third part involves a discussion about the factors contributing to consumer decisions, and introduced the approaches of analysing the structure of consumer behaviour within the field of fashion.

The fashion market is growing more complicated than ever as consumers show less awareness of the traditional forms of marketing and promotion activities. Moreover, consumer segmentation and psychographic created a world in which the success of business must depends upon the differentiation of products, relevant service and ways of increasing the awareness of the products and service (Schroeder, 2002). Nowadays, when the type of product and price appear less attractive to consumers, marketers and retailers need to seek new alternatives or to improve the existing activities to retain consumers' awareness of their products and brand.

Consumers-oriented marketing and promotion certainly has become a principle of contemporary fashion marketing. And the key to a successful marketing/promotion strategy is to implement effective stimuli into the organism of consumer behaviour. Researchers, such as Firat et al (1995), suggested that image, which can incorporate all visual aspects of retailing environment, has become fundamental to marketing

and crucial to managerial success. Willis (1991, as quoted by Schroeder, 2002) further supported this point of view by advocating that consumers are now 'consuming' with their eyes. Hence, Schroeder (2002, p 39) strongly contended that knowing today's consumer requires 'a level of analysis that is broader than the traditional consumer model, which is strictly industry-based'.

The visual aspect of retail environment (e.g window display) has now been considered as a stimulus, which can 'drive cognition, interpretation, and preference' (Schroeder, 2002, p 5). The subject of window display has been considered as a result of the designer's personal creativity which is not verbalised and linked to logic thoughts and guided by set principles. With recent studies indicating (e.g. Edwards et al, 1992) that the effectiveness of window display can be qualified by associating with marketing disciplines and environmental psychology , few other studies have been carried out to investigate the key issues which lead to a 'good' window display and its relationship with other disciplines within the fashion retailing arena.

Window display is a combination of art design and management skills. A good display involves the manipulation of design element in a way to deliver the marketing/promotion message to consumers and ensure these messages can lead to the intended consumer response. 'Implicit within the window display is the retailer's business strategy and market positioning '(Edwards, et al, 1992, p 202). This section of research has been used to analyse the problems and opportunities in today's fashion marketing with regard to the market situation and marketing tactics, and to associate these aspects to our expectation on window display.

# **Chapter 3. Visual Merchandising and Window Display**

## **3.1 Introduction**

Although the subject of visual merchandising and its related aspects such as window display have been investigated for a long time, yet there appears to be little progress in the formulation of an articulate and coherent theory with respect to this discipline. Results from recent surveys suggest that the subjects of visual merchandising and window display have regained attention from both retailers and researchers (Discount Store News, 1994). This section of the investigation has two aims. Firstly, it aims to explore the various aspect of visual merchandising with a particular emphasis on window display mainly by referring to the available literature. Secondly, this chapter will attempt to re-evaluate the subject of window display and to formulate a body of knowledge which can help develop understanding of this discipline and potentially improve the practice of window display in real stores.

## **3.2 Visual Merchandising**

### **3.2.1 Introduction to Visual Merchandising**

The concept of visual merchandising (VM) is allied to the visual aspect of store atmosphere. It was normally considered in the context of store-

based advertising and promotion approach, which 'relies upon the use of informative labels, descriptive signs, or a self service type of display, as opposed to dependence upon a salesman for information' (AMA, as quoted by Pegler, 1998) . In the sector of fashion retailing, visual merchandising refers to the 'visual presentation created to communicate a store's fashion, value, and quality message to prospective customers' (Diamond, 1993).

The available literature with regard to the subject of VM appears rather limited. The current available literature introduced the subject of VM at a rather basic level. Yet there has been developed no sound framework developed to cover the real role and function of VM in today's fashion retailing. This situation may be caused by a variety of reasons. For instance, VM has been traditionally regarded as a form of art such that no implicit rules could be applied (Anon 3, 2008) and thus the outcome of a given VM job is beyond prediction and evaluation. This point of view has been influencing the development of VM, until recently when there has been a renewed confidence in VM's importance for generating and improving sales (Faithfull, et al, 2000; Anon 4, 1995; Diamond, 1990; Jernigan, 1990).

Visual merchandising doesn't solely rely on designers' personal creativity. It involves the effort of team members, which may range from board members and designers to sales personnel. However, it is not only a business practice either. It incorporates the characteristics both of art and marketing disciplines. It is the combination of these activities which transforms merchandising objectives into sensible elements whereby consumers are able to analyse the data and media presented and turn them into decision variables.

### 3.2.2 Elements of Visual Merchandising

Visual merchandising involves everything presented to consumers when they approach and enter the store (Jernigan, 1990). Included are the interior appearance and exterior appearance of the store. Table 4 provides a more detailed introduction to the elements of these two categories.

---

<b>Elements of Visual Merchandising in Fashion Retailing Store</b>	
Exterior	<ol style="list-style-type: none"><li>1. Store window : window display</li><li>2. Entrance : the location of the entrance; the size of the entrance; manual/automatic</li><li>3. Store location: store environment (locate independently/shopping mall)</li><li>4. Store sign: the design of the logo; the way the logo is presented</li></ol>
Interior	<ol style="list-style-type: none"><li>1. Interior decoration: props, mannequins, flowers etc.</li><li>2. Point of sale</li><li>3. Store layout: division of different department, division of brand section, location of service area</li><li>4. Fixture: apparel fixture, display props</li><li>5. Lighting system: type of light, colour of light</li><li>6. Interior sign: sign of different department and service area, the position where the sign is placed etc.</li><li>7. Sales personnel: friendliness, appearance</li></ol>

---

**Table 4. Elements of VM in Fashion Retailing Stores**  
(adapted from Jernigan, 1990; Colborne, 1990; Diamond, 1993)

It has been observed that there has been a misunderstanding between VM and store displays. The majority of the available information placed a particular emphasis on the display aspect of VM. Therefore, there had been a tendency to confuse VM with store display elements. The term of VM concerns a much broader content than display, which generally refers to the visual presentation of merchandise and props (Jernigan, 1990). VM involves all visual elements which construct the entire physical appearance of a given store, and contribute to the content of the image of a given store and how this image can be perceived.

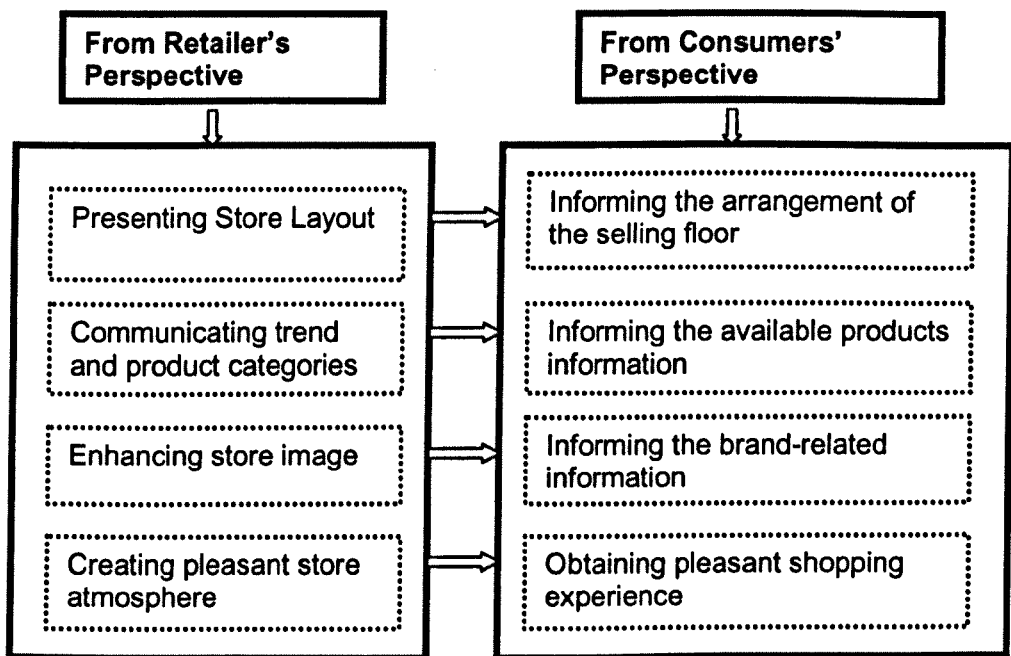
Sales personnel can be considered as a part of VM. Literature related to visual merchandising has been focusing on the aspects of strategies and selling techniques to improve sales person's or sales team's performance. In comparison with other elements in the marketing/promotion mix, personal selling has obvious advantages in interacting, providing a service, using persuasion, communicating more effectively, solving problems and educating potential buyers (Easey, 1995). There is one aspect which has been rarely mentioned and of which there is lack of sufficient understanding and investigation. This aspect refers to the visual impact that a sales person can have on motivating consumers' interest in purchasing a particular item. For instance, it has been observed that many fashion retailers such as the Reiss chain stores have been using their own collections as uniforms to replace the 'black uniform' or 'logoed uniform' we normally see in other retailing stores. The All Saints stores also allow discounts to staff to encourage them to wear their products. This activity, as said by the Reiss (Leeds) store manager, has been affective in motivating customers to start looking for a particular item worn by a sale assistant.

### **3.2.3 Functions of Visual Merchandising**

Good VM can be transformed into powerful selling tools to attract consumers' attention and motivate their desire to approach merchandise and then to purchase the merchandise. In this case, VM can increase the consumers' purchasing probability by creating a favourable store atmosphere, which involves favourable visual presentation and favourable consumers' store attitude (Pan, et al, 2005). 'Shopability' was introduced to describe the extent to which a store's visual presentation can affect consumers (Anon 4, 2007).

Mary Portas, a renowned designer specialising in store design and window display, has launched a series of design campaign to further testify the functions of VM in increasing customers' patronage and purchase intentions. She has offered help to small-scale independent fashion retailers who have been unable to sell their merchandise due to problems existing in the interior and exterior appearance of their stores. Mary Portas transformed the whole interior and exterior by using a variety of re-design activities according to their specific circumstances. These activities included rearranging the position of apparel fixtures, rearranging the position of merchandise, renovating window display and etc. The finished design presented the consumers with a store, in which the function of each section has been clearly defined and each single element cooperates to create an environment that entertains and educates the viewers' senses and act on their purchasing motivation and decision.

Visual merchandising involves a mutual information communication between retailers and consumers. The information will not be valid if it is not demonstrating the uniqueness of the store or products or not linking the aspects of the store or products with anticipated consumer cognition and responses. Thus, based on the available literature (Colborne, 1990; Diamond, 1993; Pegler, 1995) the functions of visual merchandising can be divided into four categories (see figure 6) with each category of function linking with the type of information which can be used to evaluate the store/product related information and finalize patronage or purchasing decisions.



**Figure 6. Description of the Functions of VM**  
(From Both Retailer's and Consumer's Perspective)



### **3.2.4. Visual Merchandising-**

#### **When Facing Opportunities and Challenges**

Unlike other marketing/promotion elements, it is difficult to evaluate the exact extent to which visual merchandising affects consumers. Although the rising interest in visual merchandising has motivated a series of attempts to improve retail sales performance via implementing VM related activities, there has not yet been formulated a body of principles that can be used for monitor purposes.

There are a number of reasons contributing to this situation. One of the key reasons is that visual merchandising hasn't yet been widely recognised as a useful promotion tool in the sector of academia. Thus there is a lack of supporting literature and empirical evidence to further enhance the image of visual merchandising as a powerful selling tool. However, this does not mean that this area is not worth investigation. On the contrary, it allows the possibility of viewing this subject without being interrupted by traditional set disciplines. Meanwhile, it also means challenges as all development in this subject (e.g. principles) have to be tested before being applied in a real context.

It is obviously not realistic to involve all elements of visual merchandising in this investigation. The following section will focus on a particular sector of visual merchandising-window display, which recently has been shown to have a sophisticated role in promoting brand/store image, advertising store/product related information and motivating patronage and purchasing behaviour at façade level.

### **3.3 Window Display**

#### **3.3.1 Introduction to Window Display**

Window display had remained an under-developed area before its potential has been discovered recently along with the development of contemporary fashion retailing, which is facing fierce competition.

The subject of window display was commonly perceived as an activity of presenting a store and its merchandise to the consumers in store windows with the purpose of selling the goods and services offered by the store (Pegler, 1995). That window display can advertise was firstly introduced by Park (1986). He defined window display as an advertisement, which aims to create and retain an image of a given retailer in consumers' minds. Drake (1992) later suggested that window display is a combination of art, design and merchandising. Portas (1998) proposed that window display is a street theatre, which entices consumers with refined art decoration display whilst emitting a store's brand image.

By virtue of the lack of supporting literature and empirical evidence, it has been observed that the function of window display has been recognized in any manner. Thus retailers are yet not fully confident of the value that window display can bring to them. The section of investigation aims to review the subject of window display with regards to its history and current situation, and to help develop a further understanding of the subject.

### **3.3.2 Window Display-From Historical Perspective**

#### **3.3.2.1 Emergence of Window Display (1880's-1930's)**

Before 1890, what window display did exist was primitive, as goods were simply crowded or piled up inside the store windows. In addition, the term of 'fashion retailing' rather denoted 'couture houses' that were established for wealthy social classes such as royalty.

By the turning of twentieth century .the term of 'window display' had begun to take shape and denote systematic treatment of good design. The most obvious condition was the rapid rise of capitalism in the early nineteenth century, which generated a great abundance of commodities of the market and created unprecedented distributive requirements (Leach, 1989). These social conditions set the foundation of the emergence of modern approaches of displaying commodities. Thus window display emerged as an outcome of mass communing culture. It then became a 'reigning form of representation, which created both the look and the meaning of commodities and commodity environment' (Leach, 1989).

In the first two decades of 1990's, New York city has gradually growing into a fashion city. The rapid growth of fashion retailing stores reinforced the necessity of implementing new merchandising strategies, such as display strategies, in order to increase consumers' attention. Store windows were transformed from clutters into visual indulgence that attracted consumers nationwide. For example, stores on Fifth and Six

avenue attracted consumers and inspired their purchasing by showing goods in their store windows. Novelist Theodore Dressier once expressed his appreciation of the image of store windows on Fifth Avenue with:

*'what a stinging, quivering zest they display; it stirring up onlookers the desire to secure but a minor part of what they see, the taste of a vibrating presence, and the pictures that it makes.'*

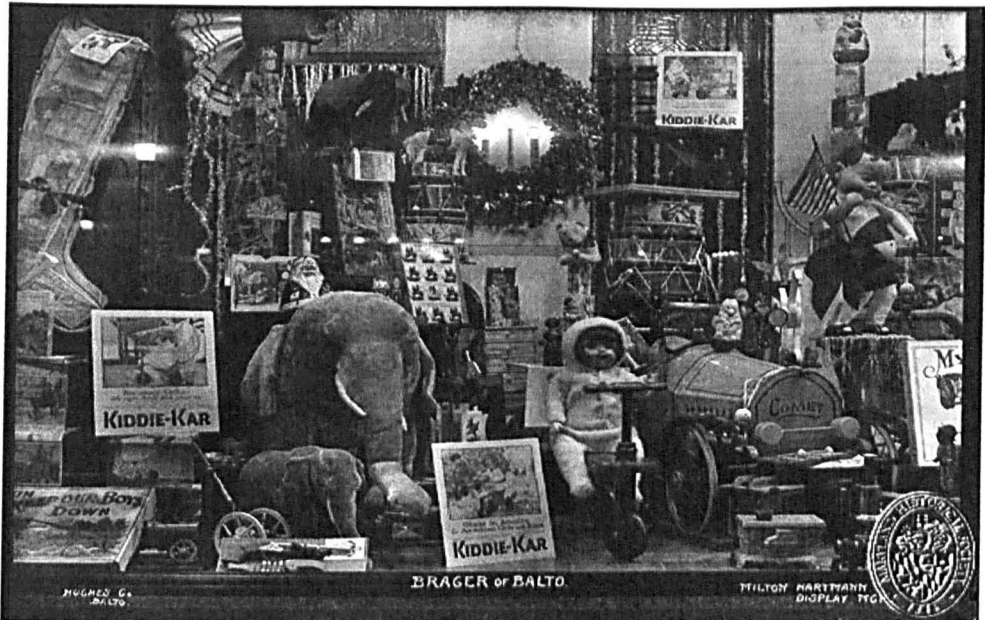
(Dressier, D 1902, quoted by Leach, p 99)

The characteristics of window display may vary in different economic and cultural context. In early 1900's, there had been a series of disputes with regard to dressing store windows by using 'stocky' method or 'open' method. These two design methods are originated from different culture backgrounds, and incurred collision when the later method was introduced to replace the other method. The 'stocky' method featured 'showing the maximum amount of goods for the purpose of informing the consumers of the stockholding of the show (Lomax, 2006 p 271)' In contrast, 'open' method referred to 'the use of fewer goods, clearly shown in outline and silhouetted against a decorative background' (Lomax, 2006, p 274). Figure 7 and figure 8 are two examples of window display designed by using the two different methods.

These two methods were both established practice in different retailing context and linked to different selling philosophies. Whilst 'stocky' windows were more likely to be used to influence consumers who have already had a shopping target, 'open' windows were associated 'shopping as a leisure activity (Lomax, 2006, p 278). Moreover, 'open' windows rely more on 'how to display' than on 'what to display'.

Although it has been argued that 'stocky' windows would appear more 'informative' to consumers (Lomax, 2006). It is believed that an over-'stocky' window would potentially incur confusion and psychological defences.

Figures 9 and 10 illustrate a comparison of units involved in figures 7 and 8. These units can refer to single merchandise/props or combination of merchandises/props. By looking into these two illustrations, it is surely of no difficulty to observe figure 9 presenting various shapes ranging from rectangle to circle with less concern about the composition of these shapes. This type of display was once favoured by retailers in stores of England in the first two decades of 1900's. In contrast, figure 10 appears rather simple in the way that the shapes were composed. This style of window display started to gain broad popularity in England after the department store, Selfridges Co, firstly introduced it in the beginning of 1900's.



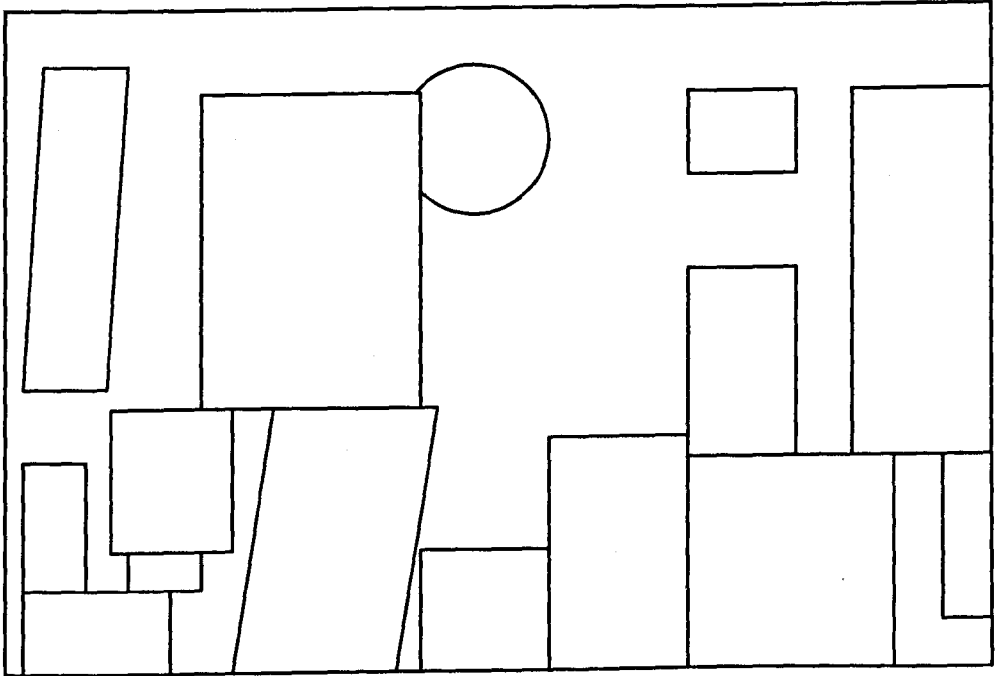
**Figure 7. Window of a Toy Store Window (by Using Stocky Method)**

Availbe from <http://www.mdhs.org/>, assessed on 17<sup>th</sup>, Dec 2008

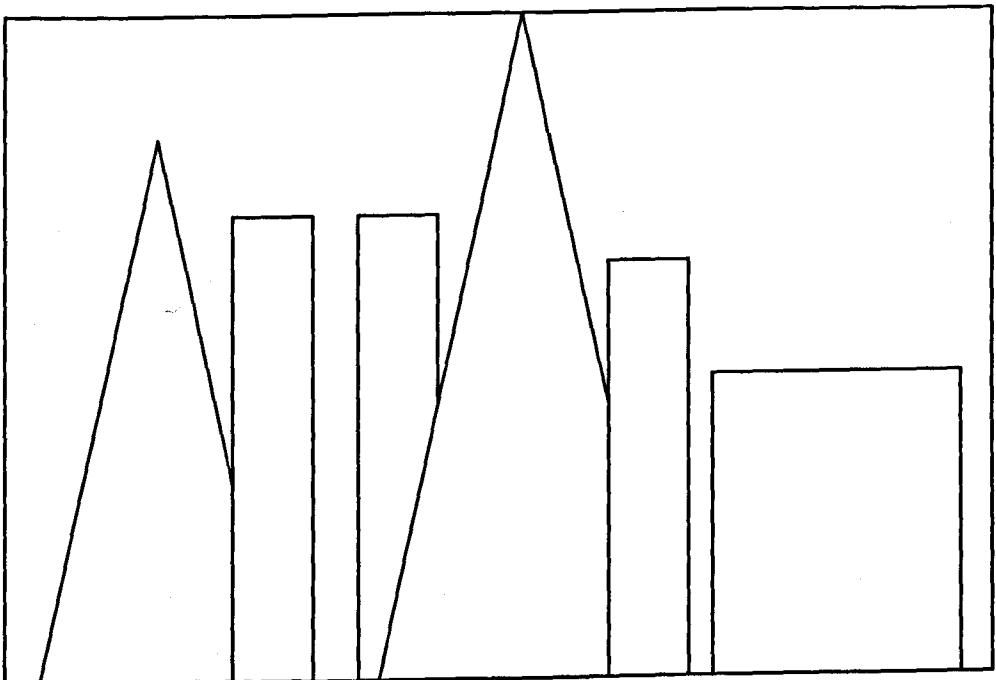


**Figure 8. Window of Anderson's store (by Using Open Method )**

Available from <http://www.elgin.ca/>, assessed on 17<sup>th</sup>, Dec 2008



**Figure 9. illustration of Units in the Toy Store Window**



**Figure 10. Illustration of Units in the Window of Anderson's Store**

Added to the increasing attention of window display and the introduction of new forms of design principles were the development of peripheral sections of window display. Independent display companies emerged and started to play a major role in the revolution of professional display. A system of expertise was developed to shape and reshape the display of commodities in the windows. Taking Field's for example, this store had no display staff in 1890, but by 1915 it employed fifty professional painters, sculptors, and craftsmen to do store display and window display. Followed by the emergence of professional teams, new material, new techniques and new ideas were developed to forge selling windows or considerable effect. By 1915 many department stores were able to display goods in their windows with a hint of strategic thought. They showed great carefulness in choosing the type and demonstrated the ability to create the illusion of drama in the windows with colour and light. (Leach, 1989)

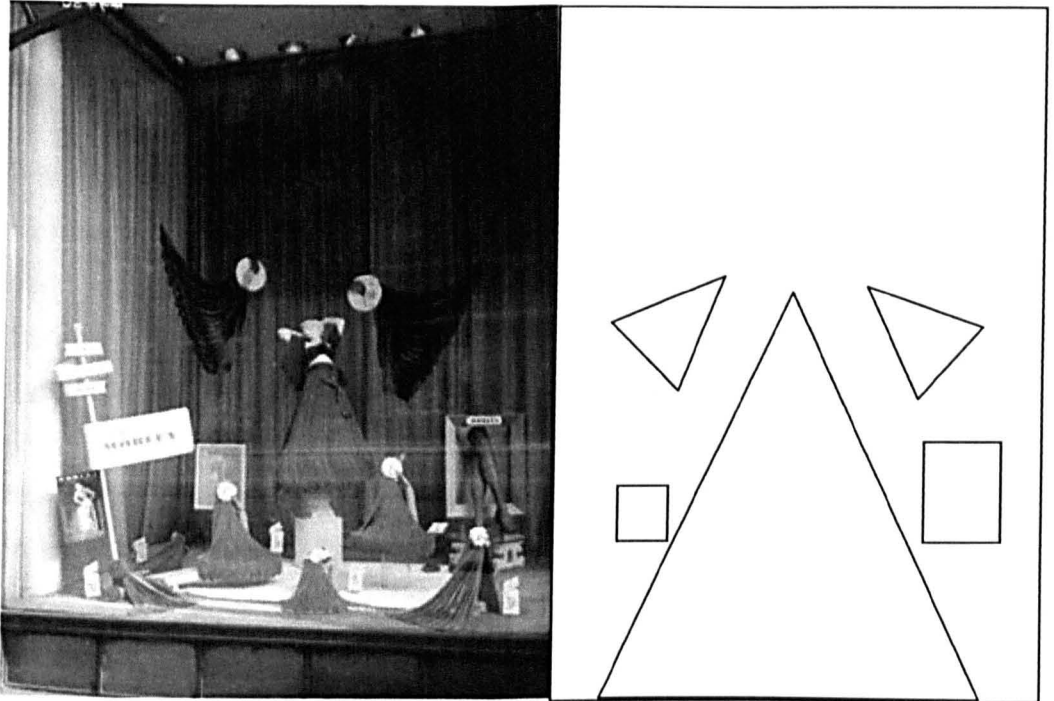
### **3.3.2.2 Window Display During 1940's-1970's**

It has been noticed that there is a surprising lack of literature regarding the situation of window display during the period from 1940-1970. It was assumed that this information was lost due to three reasons.

1. The break out of WWII impeded development in various aspects of social environment. Textile and garment production was restricted due to limited resources. It affected the quality and style of goods available in store and commodities' distribution (e.g. promotion and advertising approaches).



2. During the war and post-war recovery period, consumers had less readiness to receive and welcome fashion store's advertising and promotion information. For example, women consumers were inclined to wear or mend old clothes. With the economic recovery after the war, especially after 1970, consumer demand became more varied which resulted in no single design method being identified. This also increased the opportunity of implementing new thinking and approaches in window display.
  
3. WWII also influenced the peripheral factors contributing to the progress of the design of window display. For example, education with regard to store & window display was affected by the economic regression, decreased consumers' demand and limited material is available.



**Figure 11. Women's Apparel Window Display in 1945  
& Illustration of the Window Display**

(Available from [http: www.liverpoolmuseum.org.uk](http://www.liverpoolmuseum.org.uk) , Assessed on 17<sup>th</sup>,  
Dec 2008)

Figure 11 presents an image of a women's apparel window display in 1945 and the illustration of the components within the window. The style of this window inherited the characteristic of the window displays in 1930's. All components were arranged into simple shapes. However, in comparison with the image of window display shown in the figure 10, the figure 11 shows an improvement with regard to design skills. For example, this window display presented rather balanced visual geometry without losing the novel characteristics of each component.

### 3.3.2.3 Window Display During 1980's-2000's

With recovery from the economy recession, especially after 1980's, fashion retailing was becoming a tough business where manufacturers and retailers had to make constant change in order to compete with the growing segmentation and psychographic, and to compete with new forms of retailing facilitated by technology innovations (Berman and Evan, 2001). According to the segmentation of their target customers, fashion retailers have been divided into three categories—upper-market retailers (e.g. Selfridge Co and Harvey Nichols), high street retailers (e.g. H&M and TOPSHOP) and discount stores (e.g. Outlets and Next Clearance). However, as the trend information is more likely to be shared by all type of retailers and high-street retailers appearing more flexible in reflecting trend characteristics, consumers are now observing similar product categories in stores and thus may reduce their interest in a particular store.

Fashion retailers have now realized these challenges. As the general merchandiser of Marshal Field's stated:

*'What we have to sell is becoming less and less importance since our competitor can usually get the same goods. What is becoming more and more important is how we sell, the way we treat our customers.'*

(quoted by Cushman, 2006, p 191)

As consumers are now showing less interest in traditional forms of promotion and advertising, fashion retailers have to developed broader strategies to retain consumer interest and increase sales, As mentioned

before, visual merchandising has now been regarded as an ideal way to set the business apart from the competition. As such, window display, as the first contact point between the store and the consumer, found itself being developed in a positive direction in recent years ([www.fibre2fashion.com](http://www.fibre2fashion.com) , 2009).

The UK fashion retailing has shown a renewed effort in using visual merchandising, with a particular emphasis on window display. With stores, such as Selfridges, Harrods and M&S, relying on professional design companies, and independent small-scale retailers relying on their sales staff, other stores (e.g. Next) established their own professional design teams.

Taking a chain retailer, Next, for example, it established its own display centre and team to carry out its store design projects worldwide. The size of the design centre and the number of personnel involved shown the level of importance of visual merchandising to this company. They established four sample shops for woman's wear, man's wear, kid's wear and home accessories. Each of these sample shops is equal in size to a real selling floor (see figure 12 and figure 13). The sample shops include in-store selling-floors and store windows. How products would be placed on selling-floor and what window display would look like have been experimented and decided, in general, two months prior to they being implemented in real stores. And each display will be lasting for around three weeks and then being replaced by new display. More significantly, the design team takes consideration of each store's particular conditions with regard to environmental regulation and architecture allowance, thus they provide each store five display options,

of which the manager in each store can choose one to fit in his or her store environment.



**Figure 12. Design Studio for Selling Floor**

(Courtesy of the Next Design Centre )



**Figure 13. Design Studio for Window Display**

(Courtesy of the Next Design Centre)

The key aspect of window display in recent years can be identified and analysed with an expectation to formulate a systematic design reference to benefit window display practice and further researches (see Table 5).

<b>Aspects of WD (1980s-2000s)</b>	<b>Description</b>
Reflecting trend information	<ol style="list-style-type: none"> <li>1. Apparel trend forecasting (e.g. seasonal trend demonstrated on S/S and F/W fashion shows)</li> <li>2. Colour forecasting (e.g. seasonal colour trend)</li> <li>3. Forecast in other aspects (e.g. trend-inspired props, mannequins)</li> </ol>
Reflecting Marketing/Promotion Strategy	<ol style="list-style-type: none"> <li>1. Coordinating with in-store design; (e.g. coordinate in-store design and window display)</li> <li>2. Presenting categories of merchandise; (e.g. acknowledge trends by displaying key products)</li> <li>3. Promoting sales-related information; (e.g. advertise seasonal sales promotion information)</li> <li>4. Enhancing store image ; (e.g. theme-focused window display)</li> </ol>
Reflecting Design Techniques Innovations	<ol style="list-style-type: none"> <li>1. Utilisation of new materials; (e.g. graphic material)</li> <li>2. Utilisation of new design skills and equipment; (e.g. PC-assistant design)</li> </ol>

**Table 5 . Key Aspects of Window Display (1980's-2000's)**

Added to these aspects is the diversity and sophistication of the fashion market which has been reflected in window displays. In addition to that,

window displays at store front fall into four categories: closed-back window, open-back window and shadow box (Drake, et.al. 1992), Packard (1983) suggested that window displays can be categorized into four groups. Table 6 features an introduction of these categories and their implication on fashion marketing strategies.

Type of (WD)	Description	Characteristics
Series WD	Displaying a common merchandise theme in several adjoining windows	<ol style="list-style-type: none"> <li>1. Less merchandise-related, and more theme- focused</li> <li>2. Regulated by store window architecture features</li> <li>3. Highly integrated with all aspects of visual merchandising</li> <li>4. Favoured by retailing companies that are well-financed and have clear and systematic marketing/promotion objectives</li> </ol>
Related WD	Displaying related merchandises in one window to promote a complete merchandise story	<ol style="list-style-type: none"> <li>1. Usually theme-focused (e.g. Christmas WD)</li> <li>2. Less regulated by architecture conditions</li> <li>3. Increase product appeal through promoting the settings atmosphere</li> </ol>
Single-category WD	Displaying one category merchandise	<ol style="list-style-type: none"> <li>1. Commonly employed by high-street fashion retailers</li> <li>2. Less complicated to implement and adjust</li> <li>3. Financially economic</li> </ol>
Campaign WD	Displaying same type of merchandise in same window for a certain period	<ol style="list-style-type: none"> <li>1. Less reflect the changing factors of fashion market</li> <li>2. Less employed in fashion retailing</li> </ol>

**Table 6. Window Display Categories and Characteristics**

Despite the rapid development of window display in the last two decades it has been noticed that the development of window display in the majority of retailing stores reminds rather static. Dwight Critchfield (2000) once gave a description of window display in London:

*These days, in every window in every store on the high street, it's absolutely the same concept using the same merchandise. For example, all we saw was mannequins with a graphic picture of the featured outfit behind it.*

There is no 'display trend'. The similarity existing in window display can potentially arouse confusion and thus influence the way that consumer perceive and the store and brand. The key problems, as Critchfield (2000) and McGoldrick, (2002) pointed out, were linked to the financial strain and the lack of understanding of how the elements in window display communicate to consumers. It is one of the key questions this investigation aims to answer.

### **3.3.3 Design Elements and Design Principles**

A window display is a 3-D box, in which the designer decides the arrangement of merchandises and props. Regardless of the precise measurement, all display items are place in a certain position, which works together to present the entire window image. A well-planned window display, from the construction perspective, requires all elements and other environmental elements being composed in a way to achieve commercial and aesthetic satisfaction.

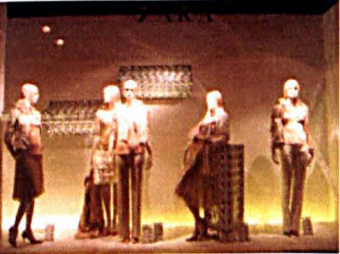






Basic design elements involved in window display range from mannequins and form, props, signage to lighting (Drake, 1992). The effectiveness of a window display can be affected by either inappropriate choice of elements or inappropriate composition of elements. Thus it is of great importance what to design as well as what not to design—which appears rather simple but have been puzzling designers and researchers.

There have been a few identifications of the problems relating to inappropriate use of design elements.

- Inappropriate colour coordination;
- Inappropriate element coordination
- Involvement of too many elements :
- Repeated composition in all displays (Mills, et.al, 1982)
- Excessive repetition of a single element (e.g. merchandise) (Drake, et.al, 1992).

It has been suggested that an effective window display can be checked by referring to 5 design principles—balance, contrast, dominance, rhythm and repetition (Lester, 2003). These principles have been regarded as the syntax of composing visual elements into an image which can encourage consumers to enter the store or make purchases. However, the effect of window display would still rely on the designers' personal capability of understanding and utilizing of these five principles, thus it becomes a personal fantasy which would fail to test if the right messages can lead to the intended response.

Principles	Description	Example
Balance	Equalizes the visual weight between the horizontal and vertical axes.	 <p data-bbox="1045 437 1180 472">Figure 14</p>
Contrast	Having a dominant point of interest in the display area	 <p data-bbox="1045 706 1180 741">Figure 15</p>
Dominance	Design elements emphasized in the whole setting	 <p data-bbox="1045 975 1180 1011">Figure 16</p>
Rhythm	Design elements are combined to control the viewers' visual movement	 <p data-bbox="1045 1245 1180 1280">Figure 17</p>
Repetition	Colour, lines and props are repeated in a certain order	 <p data-bbox="1045 1514 1180 1549">Figure 18</p>

**Table 7. Design Principles in Window Display  
(Description& Example)**

- figure 14: Window Display (Zara for Spring, 2005)
- figure 15: Window Display (Selfridges Co. )
- figure 16: Window Display (Harvey Nichols, Summer, 2003)
- figure 17: Window Display (Harvey Nichols, Spring 2005)
- figure 18: Window Display (House of Fraser, Summer, 2004)

### **3.3.4 Function of Window Display**

The available literature, so far, does not provide an explicit coverage of the function of window displays, but features a general introduction to the functions of window display by referring to the functions of visual merchandising. To sum up, these functions are:

- Introducing and promoting merchandise categories.
- Pausing the passer-by and encouraging them to enter the store.
- Establishing, promoting and enhancing the store's visual image.
- Entertaining consumers and enhancing their shopping experience.

The promotion aspect has been widely recognised in marketing/promotion literature. Early in 1980's, researchers, such as Klokis (1986 ) and Parker et al. (1986) suggested that window display can function as advertising by way of creating and maintaining an overall image of the retailer in consumers' minds. Moreover, Klokis (1986) claimed that window display, by virtue of its location at the purchasing site, is not only an integral element of both the ambient and design environment, but is also encountered before most, if not all, other elements of the retail environment.

Recent research suggests the function of window display as an information transmitter. Concrete cue about the quality, mannequins,

prices of merchandise etc, were considered as information input into the consumers' personal inference procedures. Researchers, such as Sen (2002) have conducted a lab-based survey with an attempt to shed light on the existence and the nature of the relationship between window display and shopping decisions. Their survey proved that consumers' store entry and purchase decisions are related to the type of information presented in store windows. Consumers looking for inferred information, such as store image and product fit information, are more likely to enter the store than those looking for observed information, such as merchandise, promotional and fashion information. Moreover, they found that consumers who acquired category related information in window display are more likely to make purchase decisions.

### **3.4 Summary**

The application of window display is relatively new to retailers and marketers although the history of window display can be chased back to the early 1900's. With window display ideas and practice now being more widely used in fashion retail stores, traditional approaches to window display appears vague and weak in supporting an intensive use of window display either at the store or strategic level.

This section of studies discussed the context within the subject of window display by guiding the reader through the history of window display and design elements and principles. The purpose of this discussion focused on formulating a body of knowledge on which a more extensive understanding can be based.

The key purpose of window display is to combine various design elements to create images which attract more attention and encourage consumers' high involvement in the message being delivered. Therefore, a creative yet effective window display can involve two disciplines and unite the two: designers and marketers. The first part is to clarify the 'what the window display is going to deliver' by taking into consideration of the target of overall marketing strategy. The second part is to manipulate the design elements to fit into the requirement of the marketing strategy. Certainly, the element of the consumer still accounts for the key consideration in formulating marketing strategy, and hence the design of window display. The complexity of marketing/promotion strategy lies in creating associations between consumer's emotional and intellectual response with the practical strategies. If this association fails to be implemented properly, the window display will be either ineffective or potentially decrease consumers' awareness of the brand and store.

The next chapter will involve a further in-depth investigation into the subject of window display with regard to the key functions and its implication on fashion marketing and promotion.

# **Chapter 4. Re-structure the Subject of Window Display**

## **4.1 Introduction**

Chapter 3 has provided a review of the literature on visual merchandising and window display, particularly from the marketer's point of view. With literature tending to agree that window display is a 'significant parts of retail marketing mix' (Edwards et al, 1992), this chapter of study will focus on extending the current research on window display and demonstrating the importance of window display in a business context.

Results from recent studies in window display has firmly contended that 'the consumers' store entry decision is related both directly and indirectly to the acquisition of observed, store-related information from window displays' (Sen et al, 2002, p 277). However, the phenomenon of window display has yet been accompanied by sufficient instructions with regard to how window display is relevant to the marketing/promotion activities (e.g. advertising), and the aspect of how window displays affect consumer store-related cognition and decisions (Sen et al, 2002).

By drawing upon the discussions in the chapters 2 and 3, this section of study takes the first step of investigating window display in retail marketing context, and to relate the design of window display with retail marketing/promotion theory and practice. More importantly, this extended section focuses how the consumers view the image of window

display and which aspect of the image is mostly likely to affect consumer behaviour at the store entrance level.

## **4.2 Re-define the Subject of Window Display**

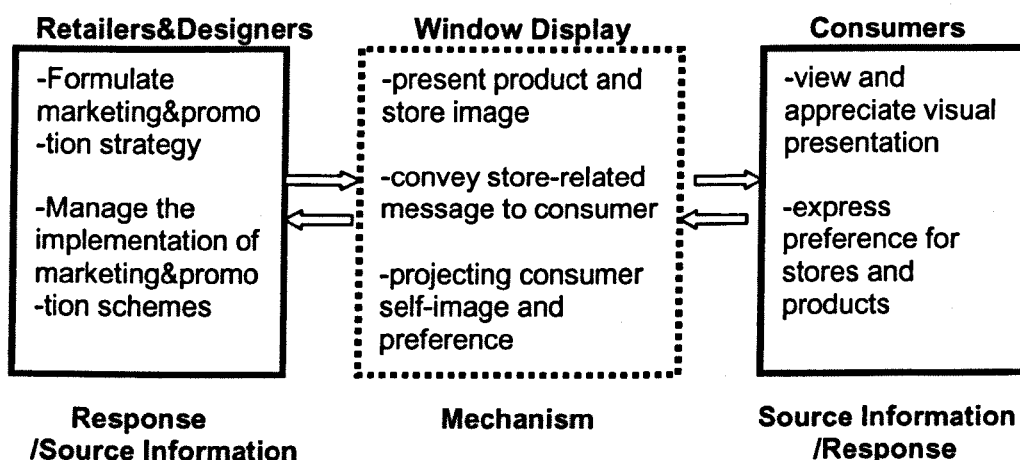
The role of window display as a marketing/promotion tool has been described or implied in previous studies. As quoted by Virginia (1996, cited by Frings, 1996):

*'store windows as well as interior displays attracts, compel, and persuade in a subtle or not so subtle fashion...A good presentation can and shall stop you, get your attention, and even make you smile. In a very broad sense, visual presentation not only helps to sell the merchandise itself but the store as well. It becomes a part of the store's personality and is one of the reasons for returning to a store time and again.'*

This was, perhaps, the first rather comprehensive illustration of the function of window display. It provided a broad understanding about the functions of window display with a particular emphasis on the aspect using presentation to appeal to consumers and enhance the persuasion and the appeal. Using window display as a form of advertisement to approach consumers has also been addressed by researchers such as Drake (Drake et al 1992) and Park (Park et al, 1992).

The uniqueness of window display lies in that it's a combination of art and, design and marketing tactics (Drake et al, 1992). It fills the

interstices between visual images, consumer psychological attributes and commercial standards and requirements. Understanding the connection between these three attributes, certainly will enhance our ability to further understand how window display 'works as a representational system and signifying practice' (Schroeder, 2002 p 33). As the consumer's 'point of view' growing more prominent in affecting commercial design outcome, window display can be regarded as a media that filters consumer perception into design principles and these principles will then be transformed into the visual images to affect consumers. Figure 19 is used to demonstrate a cycle composed by consumer, window display, retailers and marketers.



**Figure. 19. The Role of Window Display  
(Between Retailers and Consumers)**

(Adapted from S-O-R model illustrated by Thang et al, 2003, p 194)

According to this framework and the above description, window display can be defined as a form of communication media between retailers and consumers. An effective window display works in two aspects. Firstly, it presents the consumer with information they feel suits their preference and needs. Secondly, it can be used as a media to detect consumers'



cognition about the brand and products, and then the retailer can use this information to improve the structure and contents of their marketing scheme. Not only may this improvement occur in store windows but also in the overall marketing strategy.

### **4.3 Type of Window Display**

Chapter 2 involved a review of the types of window display according to the contents displayed in windows and the main 'functions' delegated by the retailer. The characteristic addressed in each type of window display can be used to link different aspect of marketing strategy and consumer behaviour. Theoretically, each type of window display leads to a different domain of investigation and a combination of these domains will outline a rather comprehensive illustration of the subject of window display and its association with business practice and outcomes. This investigation will focus on studying how consumers view an image of window display, and its implication for improving display and fashion marketing efficiency.

The store window is a stage where the designer gives full pay to her imagination and creativity. It encompasses elements ranging from graphics, props, and mannequins etc, which constitute the 'visual' part of store windows. The preview has indicated that window display is now a communication media rather than a sole visual presentation. Therefore, apart from improving on professional skill, a good window display designer is also expected to have a better understanding about how the 'audience' would view and perceive her design.

In comparison with other forms of design, such as graphic design and theatre design, window display demonstrates a higher level of complexity with regard to the characteristic of its 'audience'. The mobility and variety of the 'audience' of window display make it harder for designers to evaluate and predict the actual image being received and perceived by the 'audience', as the 'audience may view a window display from different perspectives.

Store window is a three dimensional box in which the designer arranges merchandises, props and other elements into certain layers, which work together to present the entire window image. Consumers may refer to these layers to perceive the depth of the window and the construction of the various elements. In general, window display falls into three categories, they are single-layered window display, double-layered window display and multi-layered window display.

#### **4.31 Single-layered window display**

Single-layered window display refers to the type of window display, in which display items being presented on a single layer. This type of window display can be normally seen during sale seasons. Posters with vivid letters 'SALE' can directly deliver the message to consumers. Some stores, such as Karen Millen (Leeds) (figure 20), also use single layer display in their windows. As shown in the figure 21, mannequins are positioned along a straight horizontal line without any backdrop and other decorations. This window display allows the maximum exposure of its merchandise and store interior. However, this type of window display may not be effective on all occasions. Taking the Karen Millen (Leeds)

for example, a similar window image without changing over time may negatively affect consumers' likelihood of looking into the store windows even they are loyal customers.



**Figure 20. Store Window of Karen Millen (Leeds)**

#### **4.3.2 Double-layered window display**

This type of window display features positioning props and merchandise into two image layers. It has been observed that the majority of high street retailing stores 'prefer' a double-layered window display. Graphic posters are normally used to set a background that mannequins and merchandises can play in front of.



**Figure 21. H&M**



**Figure 22. Principle**



**Figure 23. Oasis**



**Figure 24. Monsoon**

These photos were taken in four different high street retailing stores, which varied in their merchandise type and target market segment. However, these photos show the typical double-layered window display we can see in most retailing stores. Graphic we see in these windows can be used for two purposes—to set contrast and to emphasize the merchandises. Graphic can be bold colour as seen in figure 23, or can be portrait as shown in figure 24. There is apparently no fixed rule about which graphic would work better. However, only a good understanding about target consumers would help create an affective window image. Figure 23 is Oasis store window. This store target female customers ranging from 20s to 30s. The window dresser used five vivid colours to create a youthful and cheerful atmosphere, which would attract more expected attentions. Figure 24 is the Monsoon store window. In contrast

with Oasis, Monsoon customers are women from late 20s to late 40s. They are more traditional in the way of choosing colours and garment. The figure 24 may appear as a busy image, which involves too many items. However, this image is properly emphasized by poisoning four mannequins in the middle while two at each side. The two graphics behind activated the blank space. Most importantly, the graphics enhanced the summer theme and promoted merchandises by presenting to image of wearing those garments in front.

### 4.3.3 Multi-layered window display

Multi-layered window display is not commonly seen in retailing stores. This type of window display features in positioning props and merchandise into more than two image layers. More layers imply higher complexity. Thus, window dresser may found it is a quite a challenge job to composing all elements in balance and harmony, while with proper emphasis.



Figure 25, white company



Figure 26. Harvey Nichols



**Figure 27. Reiss Window Display**

Figure 25 and figure 26 present two samples of multi-layered window display. In the window shown in figure 27, the Reiss window dresser successfully makes the best use of the limited area and creates a light-weight 3-D window only by using ribbons. The ribbon patterns on the window match the ribbons hanging from the ceiling to create a feeling of elegance and simplicity. In contrast with figure 26, figure 25 shows how easy a multi-layered display could go wrong without being properly positioned and proportioned. There is too much visual information in front of consumers. They may feel being visually forced, and consequently refuse to receive and 'digest' the information.

The features of the three types of window display have been introduced. However, we have to admit a fact that which type is more effective is totally depending on the person who would use it and the circumstances which it is applied. More importantly, which type is preferred by the consumer hasn't yet been investigated. Further research may be needed in the next stage.

#### **4.4 Window Display as a Visual Form of Persuasion**

The idea of using window display as a visual form of persuasion is drawn upon the results from image retail management researches (Berman et al, 1995; Rosenman et al, 1998; Sen et al, 2002; Thang et al, 2003; Crilly et al, 2004; Elam, 2004; Cleveland et al, 2005). Unlike other objects, visual images are not subject to verbal language and grammar (Schroeder, 2002, Cleveland, 2005). Decoding visual image in window display begins with a body of knowledge of the basic design elements and ends with an understanding of the cognitive responses to these elements.

Window display involves a variety of elements ranging from backdrop, colour, mannequin, prop, merchandise, lighting etc. Each element can make an individual statement or be combined with other elements to form a more diverse image. Rosenman et al (1998, p163) proposed design is a 'conscious purposeful activity to arrive at a state which did not previously exist in order to improve some unsatisfactory existing state of affair'. Likewise, the design of window display also defined a process from identifying problems to solving problems. The key aspect of these problems is associated with the type of the information which consumers rely on to make their decisions in a given situation. As Arnheim (1977, as quoted by Schroeder, 2002, p 41) advocated, 'one must establish what people are looking at before one can hope to understand why they see what they see'. Therefore, this investigation will look at the effect that consumers' perception has on the implementation of elements in the design of window display (Cleveland, 2005).

## **4.4.1 Visual Stimuli in Window Display**

### **4.4.1.1 Design Elements as Stimuli**

The consumer's evaluation and behaviour responses are caused by the atmospheric stimuli in a given environment (Kotler, 1973, Mehrabian et al, 1974, Donovan et al, 1982). Marketing researchers have come to the realisation that if consumers are influenced by physical stimuli experienced at the point of purchase, then, the practice of creating influential atmospheres should be an important strategy for most exchanging environments.

Berman and Evans (1995) divided atmospheric stimuli in retailing environment into four categories, the exterior of the store, the general interior, the layout and design variables, the point-of-purchase and decoration variable. These atmospheric variables can be conceptualized as stimuli leading to the cognitive effect on the individual consumers, which, in turn, leads to a consumer behavioural response. Window display is an important part of store exterior. As a result, design elements within window display are among the external variables, which aid to project a favourable store image and help consumers to obtain a satisfactory shopping experience.

Consumers respond to atmospheric stimuli with one or two responses—approach or avoidance (Mehrabian et al, 1974). Approach behaviour in the sector of window display can be described as a desire to extend the staying in front of the window and to enter the store. In contrast, avoidance behaviour refers to the desire not to spend time looking at the display. Ideally, all the available elements in the store window can be



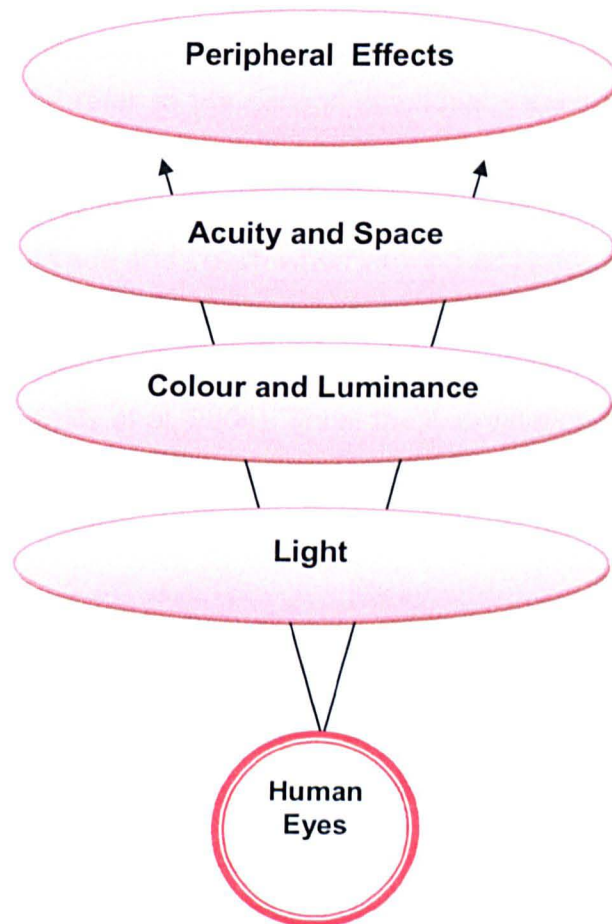
manipulated to induce desirable emotions in consumers' patronage, or in other words, to stimulate consumers' approach behaviour. However, in a real marketing context, due to the lack of a theoretical framework for constructing window display in a commercial setting, some retailers have been observed to build and change window displays with little knowledge about the impact of a specific stimulus on the audiences.

In addition, literature shows that knowledge about design elements in window display is generally expressed graphically (Liu, 1995). Designing window displays was described as a presentational process relying on the designer's personal experience, intuitive feeling, habit and skills (Hsiao et al, 1997). Although the importance of integrating consumers' need has been repeated in the early part of this investigation, designers still need to examine the design elements in the first place in order to analyse consumers' response towards these elements and then 'obtain an optimal solution through the process of synthesis (Hsiao et al, 1997).'

The following classification of atmospheric stimuli represents an attempt to devise an organised and logical structure or model of thought to influence consumer approach to the presented information. It also aims to provide a systematic approach, which can help retailers and designer to identify the appropriate atmospheric stimuli in order to reach the intended result.

The investigation into the design elements and stimuli start from understanding how humans see images. Neurobiologist Margaret

Livingstone (2002) outlined how human eyes see art works. As she suggested, the process that human eyes see an image involves a hierarchy of seeing different visual elements. This hierarchy is as illustrated in figure 28.



**Figure 28: The Hierarchy of Human Eye See Image**

(adapted from Livingstone, 2002 )

When discussing the image of a window display and how consumers see and perceive the image, it is important to consider the hierarchy illustrated in the figure 28. In particular, this hierarchy can be used to refer to two concepts. Firstly, it may relate to what the window display

presents to the audience (Crilly et al, 2004 p 549). Secondly, designers may be able to refer to the hierarchy to establish the content and structure of the aesthetics in window display.

Consumers' perception of the window display starts from the cognition of the aesthetic aspects in the window. In the context of window display, aesthetics may refer to the sensori-emotional values perceived by the consumer ([www.wikipedia.com](http://www.wikipedia.com), 2009). The condition of these values of a window display may relate to the actual visuals and visual references that consumers see and obtain when viewing an image of display. Visual reference refers to the ambient factors (e.g weather and scent), and social factors which help consumers to understand the actual visuals (Baker 1986; Crilly et al, 2004). Thus, the coordination and juxtaposition of the design features such as colour, lighting, props, merchandises etc. become prominent in investigating the effect of an image in window display.

However, consumers process and perceive an image object by using selective cognition. This means that different consumers may choose different design elements and use these elements as visual cues to develop an aesthetic impression of the entire image. Most early literature is based upon basic elements they thought contributing to the effect of the image in window display. Boundaries of these elements are difficult to define as they all appear relevant to the perception of the image in window display (Crilly et al, 2004). Therefore we posit the following hypothesis that:

*H1. Consumers only pay attention to certain design elements in the window display.*

#### **4.4.1.2 Design Composition as Visual Stimulus**

Literature tended to believe that the attractiveness of an object can be formed upon an ideal form composed by the object properties (Crilly et al, 2004). The success of early Bauhaus school has pioneered the application of the 'aesthetic principles', such as symmetry and stereotype, to qualify their product design in early 19's (Crilly et al, 2004). Elam (2004) further developed the grid system to describe the principles of organising a graphic image. He introduced a three-column by three-row grid system to 'decompose' the compositions in graphic images. The Essence of the grid system is to analyse the order, unity and coherency of the composition, which is critical to the perception of the image (Elam, 2004, p 5). The emphasis of the approach focuses on the grouping of elements and negative space in the image. This grouping of elements can create rhythm and thus influence consumers' perception and emotional responses. For example, Elam (2004, p 11) suggested 'the composition would appear chaotic and unorganized if elements are not grouped and each is surround by many negative spaces'. In addition, he also introduced other approaches, such as perimeter edge, axial alignment, the law of third etc. to analyse the effect of composition in images. Figure 29 illustrates a simple example about how grid system can be applied to analysing composition in a graphic image (grey rectangles refer to the grouping of design elements).

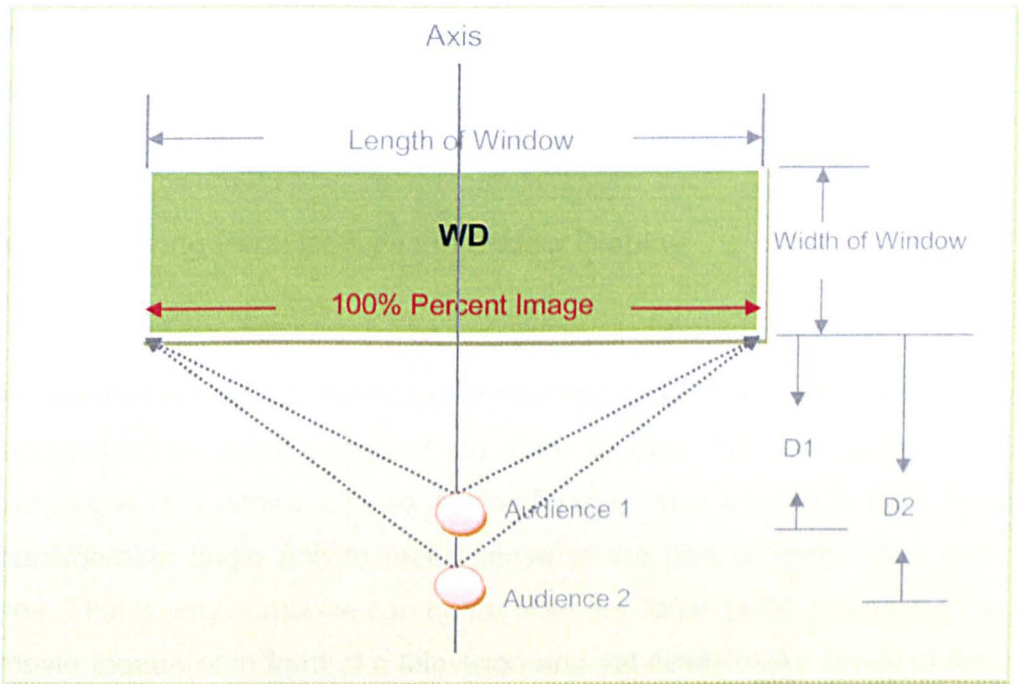
<b>Graduation Ceremony</b>		
<b>Great Hall</b>		
	<b>9.00am</b>	
	<b>10.00am</b>	
	<b>11.00pm</b>	

**Figure 29. Example of Using Grid System** (Elam, 2004, p 7)

This grid system has been used to investigate the visual power of the typographic composition in complex graphic design settings (e.g. commercial poster). Yet there hasn't been proved whether this strategy is eligible for analysing images which involve more sophisticated visual elements such as window display. However, it has provided a reference for analysing the logic of 'information spread' on the background setting of window display. By referring to this method, the later part of this investigation will attempt to decode the visual composition in window display and to summarise the 'typographical' features which contribute an 'attractive' and thus probably the most 'effective' window display.

For window dressers, composition means the activities of organizing all design elements in a store window. It is similar to doing a painting, so that window dresser needs to have an idea of how the image would look and then to sketch the image or to imitate the 3-D effect of the image by using computer devices. In general, window dressers expect the image of window display can be presented in an ideal situation. In other words,

they design the store window with an expectation that the audience can see the entire image and make sense of all design elements involved in the image and space. The anticipated view of the image also means the view of 100% of the image. The 100% image can be viewed by standing on the axis of the 'window box'. Figure 30 illustrates the view angle of 100% image by looking down to the store window.



**Figure 30. Angle of Viewing 100% of the Image in Window Display**

D1 refers to the distance that audience may need to view the 100% of the image. The length of the distance varies between people due to the different level of eyes sight or other unpredicted factors.  $d_x = \{d_1, d_2, d_3, \dots, d_n\}$  can be used to describe the variety of distance we may obtain if we take into the consideration of the personal variable. So the factor of distance will not be included in this investigation.

Rarely does it happen in reality that the consumer spends time viewing the window display by standing right on the axis. Viewing window is a random activity which can be conscious or unconscious, which depends on the content being displayed in the window. Therefore, consumers may not be able to see 100% of the image as expected by the window dresser. Based on this assumption, we posit the following hypothesis that:

*H2. Consumer can only see part of the entire image instead of the 100% of the image.*

#### **4.4.2 Viewing Perspectives in Window Display**

As mentioned before, rarely do consumers have chance to 'view and appreciate' an entire image of the store window. The human brain is very agile in it allows viewers to comfortably view an image from any considerable angle and to make sense of the part of image they can see. This is why someone can be far from the 'ideal' point viewpoint in a movie theatre or in front of a television and yet easily make sense of the show. However, window display works on two levels. Firstly, it is to present store and product-related information through visual presentations. Secondly and most importantly, it is to stimulate interest in the present products or brand and purchasing intentions. So it becomes essential for both designers and marketers to know how an image of window display can be delivered in a more effective and efficient manner.

The content and quality of the part of the image which can be seen by the consumer are associated with the position of the consumer and where the consumer starts looking at the image. The following three figures are utilized to illustrate the situation.

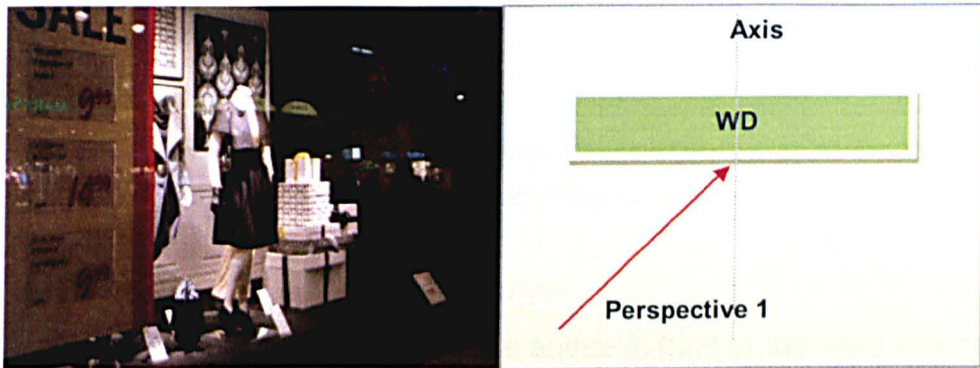


Figure 31. Image of Window Display (H&M Window Display for Winter 2006)  
When Viewing from Perspective 1

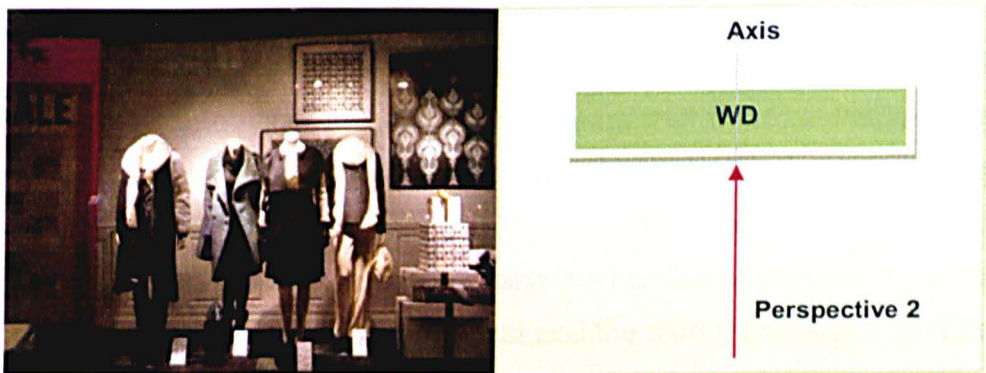
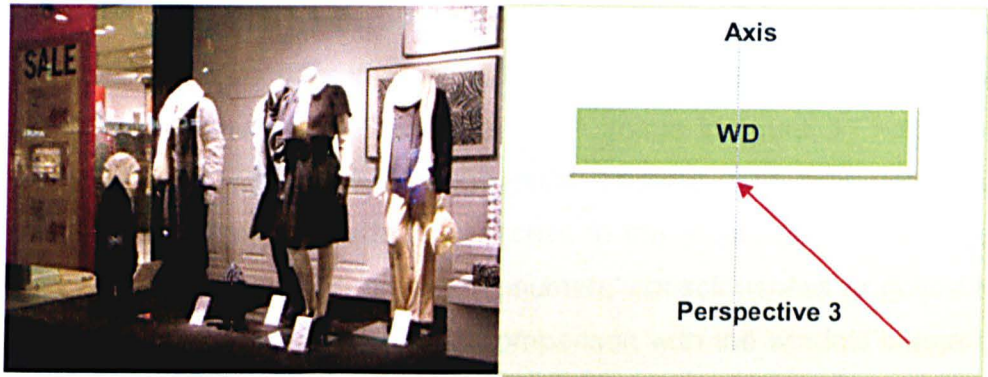


Figure 32. Image of Window Display (H&M Window Display for Winter 2006)  
When Viewing from Perspective





**Figure 33. Image of Window Display (H&M Window Display for Winter 2006)  
When Viewing from Perspective 3**

These three images were taken by the author in front of the store window of H&M. The perspective shown in each figure refers to the approximate perspective where the author took the photo.

The image in figure 32 was captured from the central front of the store window. According to this image, it appears that the four mannequins are placed by following a horizontal straight line. However, by looking into the window in image in figure 33, it is easy to find that the window dresser actually placed the second and the fourth mannequins (from the left side) a few inches back to the first and the third mannequins in order to create a rhythm.

Obviously, the window image in the figure 32 was initially planned as the image to present to consumers. By referring to the discussion in the previous part, we refer to this image as the 100% image, and as the 'standard' to judge window images in the figure 31 and figure 33. The window image in the figure 31 was photographed from the perspective

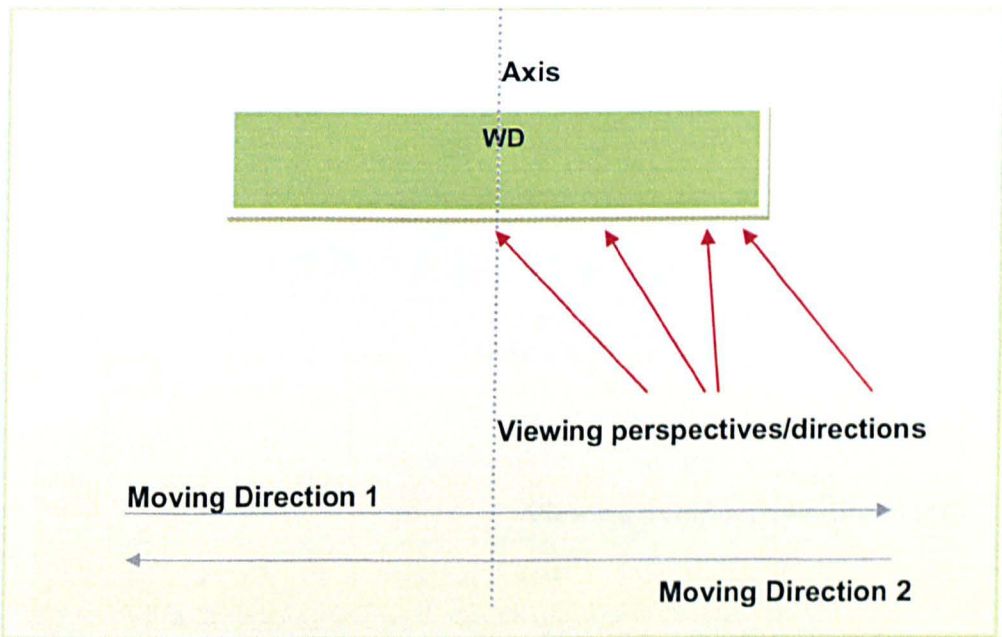
1, which is to the left side of the window. This window image may also be seen by consumers who walk towards the right direction. By comparing the window images in figure 31 and figure 32, it is of no difficulty to observe that the vision of the image in figure 31 has been distorted with two and half mannequins missing. Not only does this missing image may impede their access to the product information but also has a potential to decrease consumers' consciousness or desire to search for related information. In comparison with the window image in the figure 31, the window image in the figure 33 contains higher percentage of the 'original' information shown in the figure 32. In this case, consumers may have more access to the information than they can in viewing the window image in the figure 31. Therefore, despite other environmental factors which may also affect on the viewers' perception and decision, the window image in the figure 33 may demonstrate higher level of probability to deliver information to consumers.

The figures 31, 32 and 33 only illustrate the approximate direction where consumers start paying attention or viewing the window display. It has been noted that rarely does the viewing behaviour happens on the ideal view positions anticipated by designers. Therefore, there raised two questions:

- Where do consumers start looking at the window display?
- Where do consumers most likely to start looking at the window display?

Figure 34 is used to illustrate the approximate perspectives or more precisely, the direction where consumers start looking at the window

display. Store-exterior traffic flow refers to the directions towards which consumers move outside a store. In front of store windows, there are two main streams of consumer movements, with one towards the left side of the window and the other towards the right side of the window. Considering the effectiveness of window display relate to the whether the image of window display affect on the consumer's store-entry, patronage and purchase decision, this investigation will focus on the direction leading to the entrance.

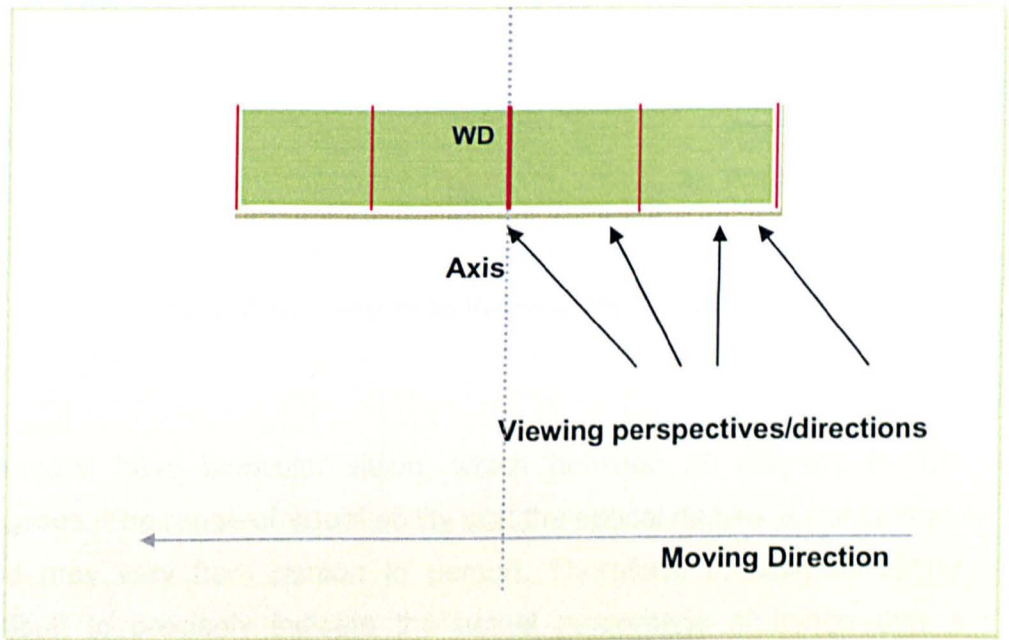


**Figure 34, Probable Visual Perspectives in When Start Looking at Window Display (Version 1)**

$P_N = \{P_1, P_2, P_3, \dots, P_N\}$  can be used to demonstrate variety of perspectives consumers may start looking at a window display. Certainly, it is rather unrealistic to precisely measure audience's viewing perspective. In order to obtain a result which is closer to the accurate viewing perspective, the author divides the window display into four equal sections. By doing so,

the author attempts to correlate the viewing perspective with the area of window display and to examine whether there is an area where the majority of consumers most likely to pay attention to a window display. By referring to the figure 34, the author developed figure 35 to further illustrate the viewing perspective in window display. Also, we posit the third hypothesis that:

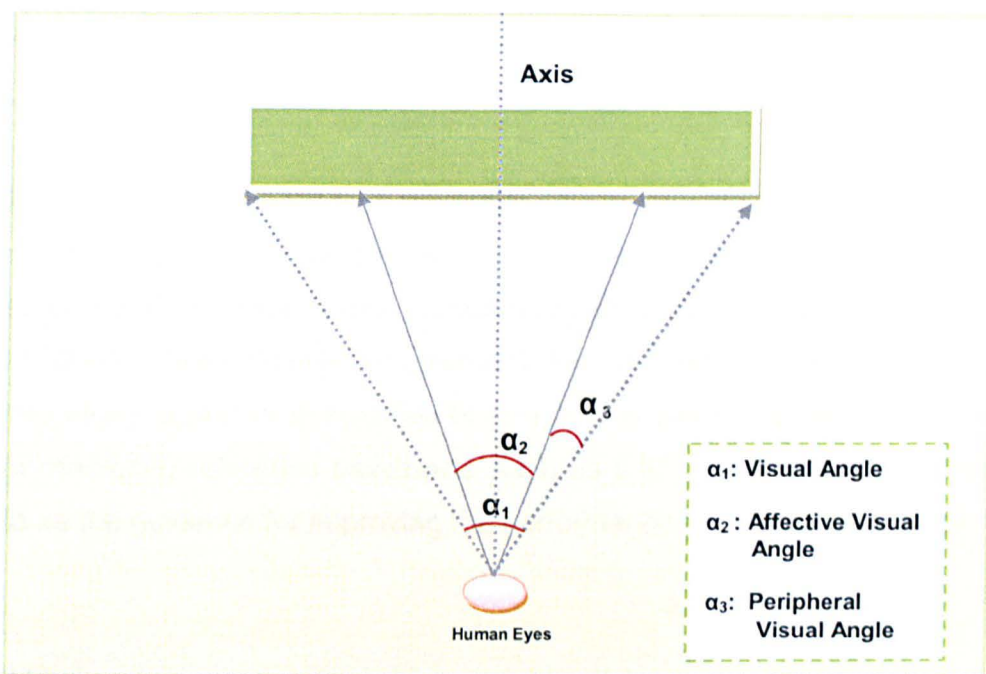
H3. *Consumers start paying attention to the window display from particular perspectives.*



**Figure 35, Probable Visual Perspectives in When Start Looking at Window Display (Version 2)**

Not only does the consumer's perception of the window display related with the where they view the window display, but also to her or his biological field of vision. Field of vision in the context of window display refer to the angular extent of observable image of window display. The

observable image can be divided into effective field of vision and peripheral field of vision, which is illustrated in figure 36.



**Figure 36. Visual Angles in Viewing Window Display**

Humans have binocular vision, which between 25 degrees to 120 degrees. The range of visual ability and the optical degree is not uniform and may vary from person to person. Therefore, it could be rather difficult to precisely indicate the actual percentage of image that a consumer may perceive. In addition, whilst affecting on the scope of image the consumer may see, the degree of binocular vision can also be affected by objective elements, such as shape and colour. The author will attempt to measure the approximate degree of the field of vision when consumers view window display by carrying out an experiment which will be introduced in the chapter of methodology. Also, the result of the experiment will be used to answer the question raised in the hypothesis 2.

## **4.5 Window Display and Fashion Marketing**

### **4.5.1 Window Display and Promotion Mix**

Nowadays, the essence of marketing lies in 'creating and sustaining a relationship with customers by accurately identifying, anticipating, and satisfying their requirements profitably (Belch et al, 2007; Brassington et al, 2006). The concept of consumer-oriented marketing has penetrated into every aspect of the fashion business, and there has been a system of marketing reference developed, such as IMC, which can be referred to as the guidance for improving the performance of marketing practice.

IMC emphasises the importance of identifying appropriate marketing methods and managing these methods to achieve an anticipated result. The implementation and effectiveness of IMC was generally considered and tested in a macro environment, such as the global market. However, as the fashion market is becoming more specifically segmented, a uniformed strategy may not be eligible in a micro retailing environment – such as retail stores. Therefore, IMC should work on two levels. Firstly, for chain retailers, such as H&M and Topshop, IMC should constitute elements which cooperate to communicate a brand image. Secondly, the implementation of the various parts of IMC must fit into the environment of each individual store.

IMC at store level involve a management process, which will ensure that all brand information received by consumers who are visiting those stores or who have intentions to do so. The communication process

embedded in the concept of IMC turns the various aspects of the store into a communication system, which assist consumers in making sense of the information which the product presents (Crilly et al, 2004, p 565). The variety of IMC may be restrained due the store's physical conditions. Thus, the store manager, to a large extend, has to rely on the store-related environmental aspects to enhance the communication process.

As traditional forms of communication tend to have a less stimulating effect on consumers, marketers need to seek new sources of stimulus which have a more significant impact on consumers' patronage (Pan et al, 2006). Researchers, such as Pan et al (2006), have investigated the various attributes which determine retail patronage. The result revealed a close link between the store's atmospheric attributes and consumers' patronage intentions. This link provides valuable source information, which marketers can refer to re-evaluate the structure and contents of the strategy of IMC.

Consumers patronage is associated with the interpretation that she or he gives to the objects observed (Backstrom et al, 2006). Positive interpretation is subjective to effective visual reference conveyed in the observed objects (Crilly et al, 2004). When interpreting a store, consumers generally draw upon the visual aspects of the store as a source of reference (Crilly, et al, 2004). To a certain extent, consumers rely on these references to understand the store with regard to the type of products and services the store has to offer, especially when consumers are not familiar with the store or brand, or not being up-to-date with the store's latest offers.

Presentational elements in the store window have been considered as 'factors in the store environment that can be designed or manipulated in order to create certain emotional and behaviour responses in consumers' (Kotler, 1973, as quoted by Backstrom et al, 2006, p 419). The process of managing design elements in window display involves activity at two levels. Firstly, marketers need to identify the role of window display within the structure of IMC and promotion mix.

Window display is a valid component in its own right, and a support system to promotion activities. Packard (1983) has addressed the function of window display as a form of advertising which is mainly used to increase consumer awareness to the merchandises and services available in the store. The function of advertising can be divided into the following categories ([www.answers.com](http://www.answers.com)) .

- Window display as information advertising: e.g. introduce new products or announce promotion information.
- Window display as institutional advertising: e.g. to promote image-building activities.
- Window display as persuasive advertising: e.g. to increase consumers awareness of a particular aspect of the merchandise.
- Window display as product advertising: e.g. to increase consumers awareness of a particular type of merchandise.
- Window display as point-of-sale advertising: e.g. to attract consumers to enter the store by presenting the available products.



Promotion and window display, to a certain extent, are dependent upon each other for success. Window display serves as a media in which information is displayed in a manner that increases consumers' awareness of the product's availability and interest in accessing and purchasing the product.

Window display can be used as a promotional activity which helps to retain a store's short-term interest. Packard (1983) named it after selling display, which is designed with the purpose of stimulating immediate sales. However, window display can also be geared to the long-term interests of the store or brand if the aim of the display was designed to maintain the consumers' perception of certain aspects of store image, such as fashion leadership and originality (Packard, 1983).

The effectiveness of long-term-interest-based window display may not appear immediately after being implemented. So it is difficult to evaluate the effectiveness of this type of window display, and the promotion it associates with. Moreover, the extra costs of designing and maintaining the image of window display impede this type of window display being implemented in a broader retailing environment. It has been observed that the majority of retail stores prefer 'product-focused' window display, as this type of window display is most likely to produce immediate response and thus exert a rather immediate influence on the sales performance.

How to use window display as an effective promotional activity has yet not been investigated. Previous reading has indicated the key aspect for improving the effectiveness of window display is to relate window display

with approaches that would help the image of display to be received and perceived by consumers in a more convenient and persuasive manner. The matter of being convenient is associated with how the image is constructed and presented to the audience. Being persuasive is the result when the audience can make sense of the image they see.

Rarely was window display associated with direct selling and public relation. Public relation has been considered external to store-based marketing activities, thus the weakest link to the window display. However, there is a lack of information with regard to how window display can actually be a valuable direct marketing device. It is, however, more likely to happen in an impulse-buying situation. To give an example, a consumer may enter the store to purchase items which are worn by the mannequins in the store window. Many factors may contribute to the situation, such as the coordination of the merchandise, the consumer's motive at that time, etc. However, the mannequin played a role as a silent sales person to generate the immediate transaction.

#### **4.5.2 Window Display as an Information Communication Process**

The framework illustrated in the figure 19 had addressed the role of window display as an information media between retailers and consumers. Retailers use window display to present information to consumers, allowing consumers to learn about the brand information or merchandise information with regard the price, style and quality. This information becomes effective only when used as valid input by consumers to process patronage behaviour.

As aforementioned, consumers' entry and purchase decision are likely dependant on the information they observe in store windows and their propensity to look at this information. Consumers do not pay attention to everything in the store window at once. They analyse, interpret, and filter incoming information in a predetermined manner to select what incoming information to concentrate on.

The result of the information processing is, to a large extent, determined by the consumer's attitude and emotional state. Consumers vary in their ways of observing and making decisions. Attitude and emotional state are both psychological orientations and references which are difficult to be framed correctly. Therefore, it is not possible to link a particular aspect of the consumer's psychological processing with a particular aspect of window display. However, the characteristics of unpredictability existing in consumers' cognition shouldn't be thought as a constraint in developing a window display which involves elements pertaining to consumers' likelihood of receiving and perceiving input information. Despite the varieties existing in the nature of human cognition, consumers also demonstrate similarities in a variety of aspects such as reading sequence in text and image. From this, arise the question of how to extract evidence and transform these similarities into the useful design 'principles'.

The figure 6 has indicated the two main types of stimulus used by consumers to learn about a product. The window display may involve more sources of stimulus including merchandise, colour, and other peripheral elements. Consumers are confronting the same source of stimulus with regard to the contents and structure of the stimulus. Results are often different due to the variety in the process of perceptual

and learning construction. It may be beyond the designer's ability to effect the 'criteria' used by the consumer to construct and perceptual and learning process, as these 'criteria' have been developed upon an enormous variety of factors, such as the consumer's life experience. However, designers may be able to have an effect on the consumer's information output by providing 'help' which can facilitate the process of perceptual and learning construction, such as making the layout of window display easier to see.

The role of viewing angle in seeing and perceiving the image of window display has been quoted in the previous section. The different images seen at different angles certainly lead to a different image perception. Thus, designers need to make sure that the image is presented in a way to allow consumers to be exposed to more varieties of stimulus, and thus become more involved in the stimulus. The author has raised three hypotheses with regard to the view angles in viewing window display. Individual experiment will be carried out to test and prove each hypothesis and to correlate the various visual angles and their potential effect on consumers' perception of the image in window display.

#### **4.6 The Role of the Designer in Window Display**

Researchers, such as Packard (1983) have attempted to verify the effectiveness of a window display by following the key criteria listed below.

- Display elements should be suitable for window display
- Display elements should be congruent with current trend.
- The merchandise displayed should be in demand.

- The display should be carefully planned and scheduled.

The above points state that an effective window display is a combination of designers' personal creativity, marketers' strategic planning and consumers' needs and requirements. In this case, the designer plays a role of transforming marketing strategy into a design that reflects the consumer's desires and preferences.

A good window display designer is expected to demonstrate the ability of understanding both marketers and consumers. With marketing strategy becoming more 'consumer-oriented', it is essential for designers to develop further understanding about the consumers, and to identify the disparities which lead to a display by the designer failing to be favoured by consumers. More importantly, designers need to know about the variables in the disparity in order to find solutions accordingly. However, here is no implicit evidence indicating whether designers and consumer demonstrate different perception of a 'good' window display. Thus, the author posit the hypothesis that,

*H4. Designers and consumer have a different point of view with regard to what is a 'good' window display.*

#### **4.7 Summary**

The application of effective window display is still relatively new to fashion retailing marketers. Although, there is increasing attention on the intensive and effective use of window display in the context of fashion retailing, no one has formulated a system of knowledge to include the features of the development of window display in today's fashion retailing.

This chapter provides an insight into the subject of window display by re-structuring the body of knowledge with regard to the basic aspects (e.g. type of window display) and the intrinsic aspects (e.g. information communication in window display).

The focus of this chapter is to identify the key aspects from which a window display can possibly be evaluated and investigated to seek further improvement. In particular, the author analysed the various aspects of visual perspectives in window display. With the results of the discussions on the visual perspectives, the author will attempt to examine how a consumer actually views a window display, and how the ways they view window display can be possibly employed to improve the effectiveness of the image of window display.

Whilst re-structuring the understanding about the subject of window display, this investigation also aims to test the hypotheses which have been raised from the above discussions. Again, these hypotheses are:

*H1. Consumers only pay attention to certain design elements in the window display.*

*H2. Consumers can only see part of the entire image instead of the 100% of the image.*

*H3. Consumers start paying attention to the window display from particular perspectives.*

*H4. Designers and consumers have a different point of view in regard to what is a 'good' window display.*

And these four hypotheses will be the key problems that the following two chapters aim to answer.

# Chapter 5. Research Methods

## 5.1 Introduction

Chapter 4 specified the four objectives for the investigation at this stage, so that this chapter would include four phases with each phase being used to test one hypothesis. Figure 37 illustrate the structure of the following investigation

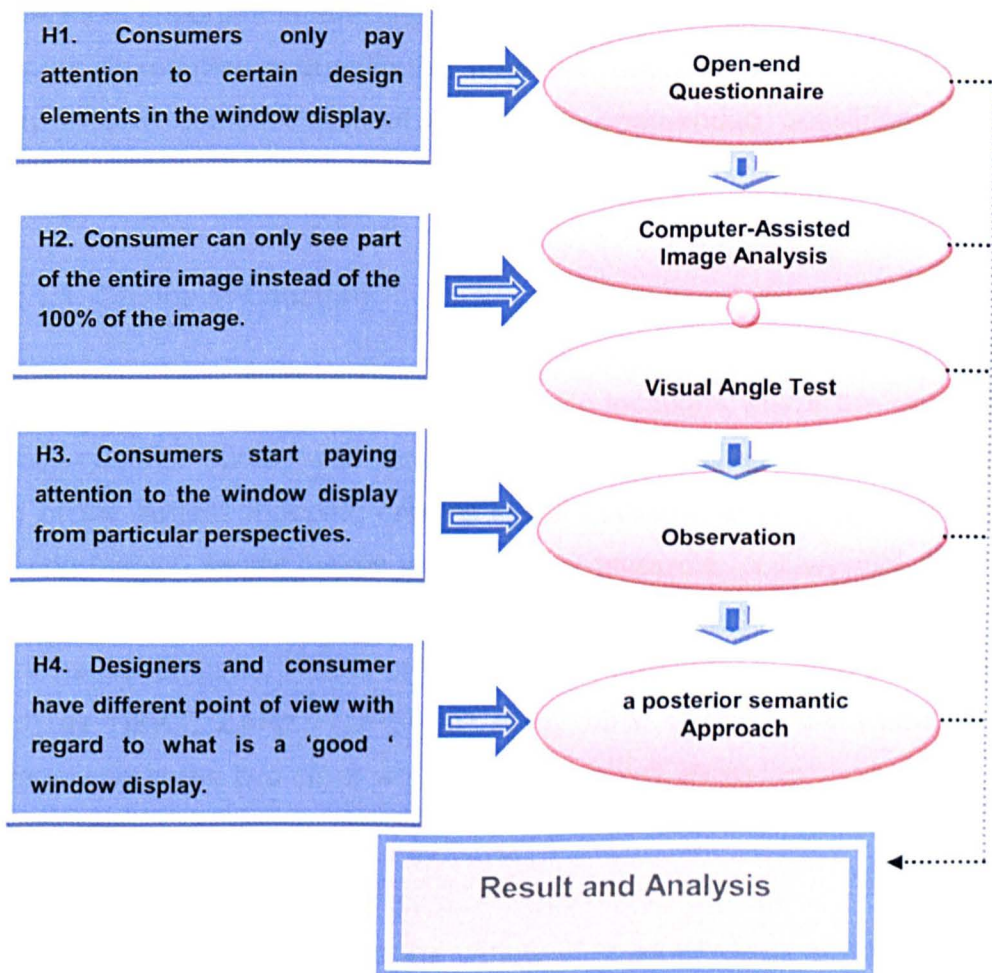
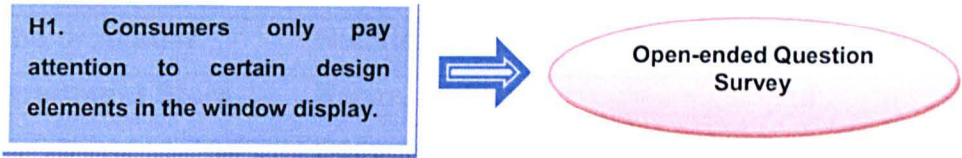


Figure 37. Research Questions and Methods



## 5.2 Choice of Methods

### 5.2.1 Open-ended Question Survey



This method is used to identify the key design elements that consumers think most important in affecting their perception of the image in window display. It requires a quantitative approach because such information may involve complex content. Therefore, open-ended questions are thought to be more appropriate.

#### 5.2.1.1. Choice of Location

Leeds and Manchester were chosen as the locations where the open-ended question survey was carried out. These two cities have become two of the largest shopping centres in the northern part of England. A thriving fashion sector makes the two cities attractive for shoppers and travellers. In the last few decades, the arrival of departments stores, such as Debenhams, House of Fraser et al, and other leading brands, such as NEXT, ZARA, TOPSHOP et al, have upgraded the retailing competition in the two cities whilst providing more shopping choices for consumers.

The variety of shops provides the variety of store windows which were needed by the authors. Due to the available types of shops in Leeds, for example, store windows in Leeds can be categorised into four main

categories. Table 8 provides a detailed list of fashion retailers in Leeds, as well as the number of shop windows that each individual store has.

<b>Type of retailer</b>	<b>Retailer's Name</b>	<b>No. of Store Windows</b>
<b>Department Store</b>	Harvey Nichols	4
	Debenhams	4
	House of Fraser	2
<b>Chain Fashion Retailer</b>	ZARA	4
	Marks&Spencer	3
	Next	4
	River Island	8
	Top Shop	3
	Dorothy Perkins	2
	Gap	2
	H&M	3
<b>Designer's</b>	Vivienne Westwood	3
<b>Others</b>	LK Benenett (Shoes )	3

**Table 8. Leeds Stores and Store Windows**

The table 8 provides an insight into the development of window display in the City of Leeds. As a result, consumers in Leeds and Manchester are believed to have higher awareness of the window display with regard to the various aspects it may has.

#### **5.2.1.2 Choice of Respondents**

A total of 43 subjects participated in the survey. Among them 29 subjects were students who were studying non-design subjects from

three UK Universities—University of Leeds, University of Manchester and Leeds Metropolitan University. The other subjects were shop assistants and pedestrians chosen at random. The subject's personal factors, such as sex, career and income level were considered in the survey.

#### **5.2.1.3 Introduction to the Procedure of the Survey**

19 subjects were in front of store windows when the survey was being carried out. Firstly, the author required each subject to view the window display. Secondly, the author asked each subject to think about the design elements in the window display. 2 subjects asked the author to give an example of the design elements and carried on thinking about the other elements the store window may have. Secondly, the author asked each subject to write down the design elements they thought the most important in the store window.

The other 24 subjects answered the question with no actual store window in front of them. In order to remind them of an image of window display, the author showed them a photograph of a store window in the first place. Then, they were asked to think about and write down the design elements they thought the most important in store windows.

#### **5.2.1.4 Advantages and Disadvantages of Open-end Question Survey**

An open-end questionnaire is thought to be the most appropriate method of obtain consumers' point of view about an object. However, it also has disadvantages whilst having prominent advantages.

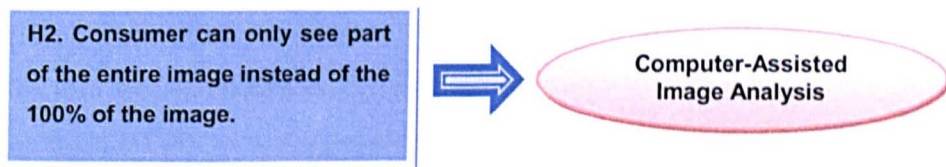
The advantages can be concluded in the following points:

- The subjects wouldn't be influenced by any prior-set categories of questions, so that the author could expect an collection of a wide variety of opinions and responses which the author wouldn't expect.
- The subject felt free to express themselves, so they could potentially provide more response, which could be used as the basis for analysing and judging actual consumer behaviour.

Disadvantages co-exist with advantages, and they can be summarised in the following points:

- The subjects may not have good knowledge about the topic so that they were unable to give the type of information which was expected by the author.
- The subjects were not responsive to the topic of question. So the information they provided is neither valid nor sufficient.

### 5.2.2 Computer-Assisted Image Analysis



### **5.2.2.1 The Purpose of the Experiment**

The purpose of the experiment is to test one of our previous hypotheses that consumers are only able to see part of the image instead of the entire image layout. By doing this experiment and the experiment followed, the author attempted to obtain the scope the image that a consumer can actually see by measuring the approximate degree of the field of vision when she or she views the image of window display.

### **5.2.2.2 Choice of Store Windows**

In order to obtain a result which can be used in various retail settings and environments, the authors chose store windows from three stores (Harvey Nichols, ZARA and H&M) , whose window displays normally have distinctive features which are related to the type of merchandise and the characteristics of the target market segment.

### **5.2.2.3 Description of the Experiment**

The author chose one window from each store and then took five photos in front of each store window. The size of each window has been measured, with the height of the window being estimated due to the limited accessibility. Taking Zara window for example, the width of the window measured 4.3 meters while height was estimated 2.6 meters. The author then stood meters away from the window and took five photos from point 1 to point 5 (see figure 38), which divides the window into four equal sections. Z3, Z4, Z5 (see figure 39) presents the photos being taken at the three points. Meanwhile, they also present the images that consumer may see at these points



**Figure 38. Zara Store Window**



**Figure 39. Image of Zara Store Window (Photographed at Z3, Z4 ,Z5)**

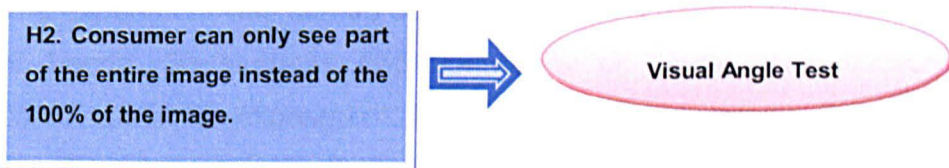
The three photos captured at central point 3, which was assumed as the ideal point for viewing the 100% of the image. The photos captured at the central point 3 were then used as the standard image and compared with the other two photos captured at point 4 and point 5. The key element that the author compared was the proportion of the mannequins against the whole image. With this experiment, the author attempts to

examine what would happen to the proportion of the mannequins against the whole image when the consumer is moving from the point 5 towards the point 3.

#### 5.2.2.4 Limitation of the Experiment

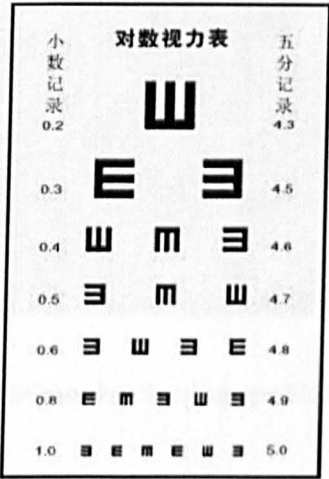
This experiment was using a computer to analyse the relative proportion of the region of interest and image size. It demonstrated an experimental analysis of the effective image which a consumer may see in a store window. Instead of using human eyes, the author used computer devices to analyse the pixels of the whole image and the pixels in the region of interest. Certainly, human eyes wouldn't be able to analyse pixels as the computer device can. So the experiment will only be used for the purpose of empirical study of the descending changes in the size of image when at different positions.

#### 5.2.3 Measure Visual Angle



The experiment was designed by referring to the standard visual from (figure 40), which is usually used to examine the degree of vision ability. This form is mainly composed by twenty-four letter 'E's in four directions. Patients are normally requested to tell the directions of the letter 'E' in each row with one eye closed. Each row of letter 'E' represents an optical degree. The test starts from the bottom row. If the patient failed to correctly recognize the direction of the letter 'E' pointed

by the doctor, the doctor would move to the next row up of the letters until the patient gives the correct answer. This device has been widely used for medical purposes. In the experiment carried out by the author, the letter 'E's were used for the purpose of testing the field of vision. The size and position of the letter 'E's have been modified to cooperate with the experiment requirement



**Figure 40. Standard Visual Form**

The experiment was carried out in the School of Design of the University of Leeds. 30 students from University of Leeds were chosen to participate in the experiment. Among them 21 were female students and the other 9 were male students. The optical degree of each participant was not considered in this experiment in order to imitate a rather real scene when consumers are viewing store windows.





**Figure 41. Experimental Setting for Measuring Field of Vision**

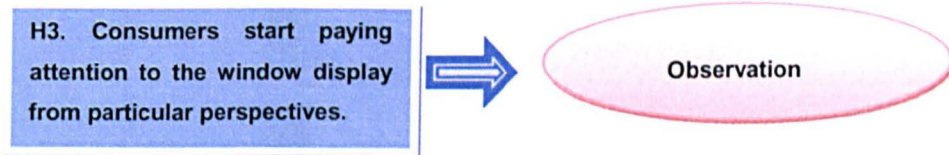
Figure 41 illustrates the entire experiment setting and the elements involved in the experiment. The author used three white boards, which measured 2 meters in length and 1 meter in width, and one mannequin to imitate a window display. The three boards composed the background of the 'store window'. There was a line of letter 'E' on each board to the two sides of the mannequin. Each line was composed of 10 'E's pointing at different directions.

In this experiment, each participant was required to stand in an area, which was between 0.75 meters to 1.10 meter towards the board right behind the mannequin (this referred back to the result from an earlier experiment). Each participant was asked to face the mannequin and focus her or his vision on the mannequins without moving her or his vision to any other objects around the mannequin. Then the author

randomly chose a letter 'E' in the two rows, and requested the participant to tell the direction of the letter.

With regard to the two rows, the direction towards the mannequin was named as 'inside' direction, and the opposite direction was named as 'outside' direction. If the participant gave a right answer, then the author moved to the outside direction to see if the participant would be still able to tell the right direction of the letter 'E'. On the other hand, if the participant gave a wrong answer, then the author moved to the 'inside' direction 'until the participant was able to tell the right direction of the letter 'E'. The statistic result of this experiment has been carefully recorded and will be in chapter 6.

### 5.2.4 Observations



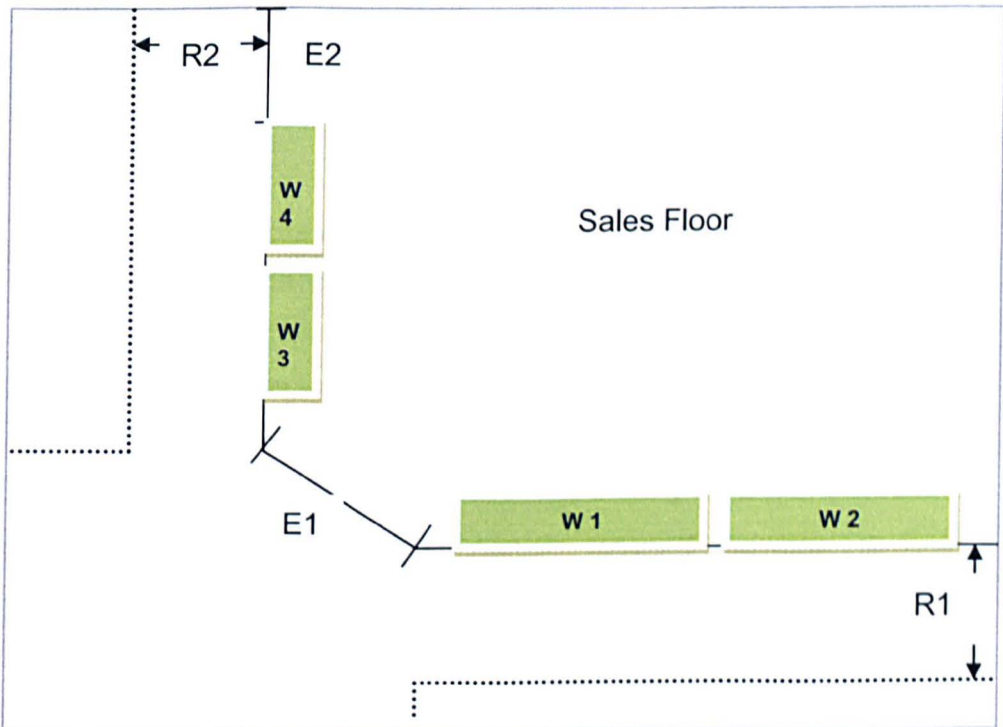
#### 5.2.4.1 The Purpose of the Observation Experiment

It has been mentioned that the consumer doesn't view the window display at the ideal position expected by the designer. They only start paying attention to part of the image and from a particular perspective. In order to identify the perspective they mostly likely to turn their head and to actually look at the window display, the author carried out two observation experiments in front of retail stores in Leeds, namely Harvey Nichols and NEXT. The first experiment was carried out in front of NEXT store windows and the second experiment was undertaken to

re-test the result obtained in the first experiment. With these two experiments, the author also attempts to examine the cause and effect between the consumer's likelihood to view a window display and her or his store patronage decisions.

#### 5.2.4.2 The Subjects of the Observation Experiments

NEXT Leeds City Store (Next LCC) and Harvey Nichols Leeds Store were chosen as the subjects of this 28-days experiment, with 14 days in front of the NEXT store and the other days in front of the Harvey Nichols Store. Figure 42 shows the features and the location of the NEXT store.

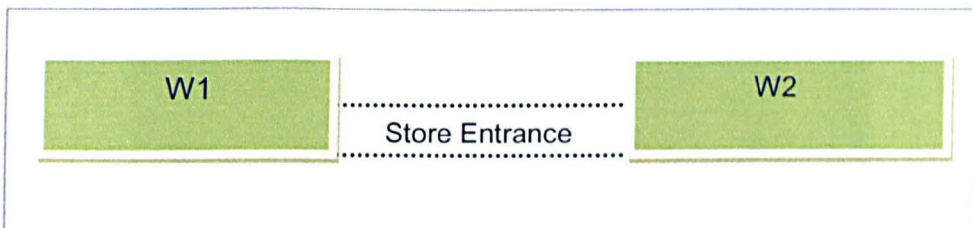


**Figure 42: Diagram of the Location NEXT Leeds Store**

As seen in the figure 42, the store is situated in the corner plot of Road 1 (R1) and Road 2 (R2), with two windows on each side. The author marked each window with W1, W2 and W3 and W4. The store also has

two entrances. One entrance is situated on the corner as indicated; the other one is next the Window 4. It has been observed that the traffic flow on the R2 is significantly less than that on the R1. Thus, the experiment focused on the W1 and W2 on the R2.

In comparison with the NEXT store, the positions of the Harvey Nichols store entrance and windows are more ideal for the observation experiment as the store entrance is positioned between two windows, and the traffic flow was relatively equal at the two sides to the entrance. Figure 43 illustrates the positions of the entrance and windows.



**Figure 43: Diagram of the Harvey Nichols' Store Entrance and Store Windows**

#### **5.2.4.3 Introduction to the Process of Observation Experiments**

The experiment was initially planned with setting up a camera recorder in the store windows to record consumers' response towards the window display and to use this recorded information as the database. However, this plan had to be cancelled due to the concerns regarding the potential intrusion of privacy. So the observation experiments were carried out by the author and description of personal details were not recorded.

The author divided each window into four equal sections by drawing vertical lines on the pedestrians. However, it was necessary to mark the

windows of NEXT as each window has been divided into certain equal sections by vertical lines, with W 1 and W2 being divided into four equal sections. These lines are ideal for taking record of where the consumer turns to look at the window display. Figure 44 present an example of the NEXT window (W1), and figure 45 presents the lines used for the experiment.



Figure 44. Next Window Display (W1)

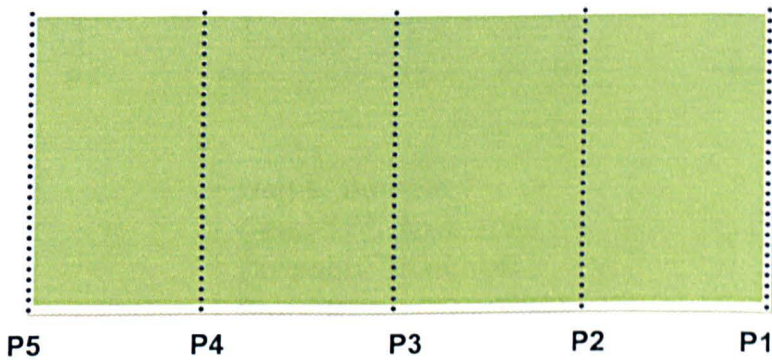
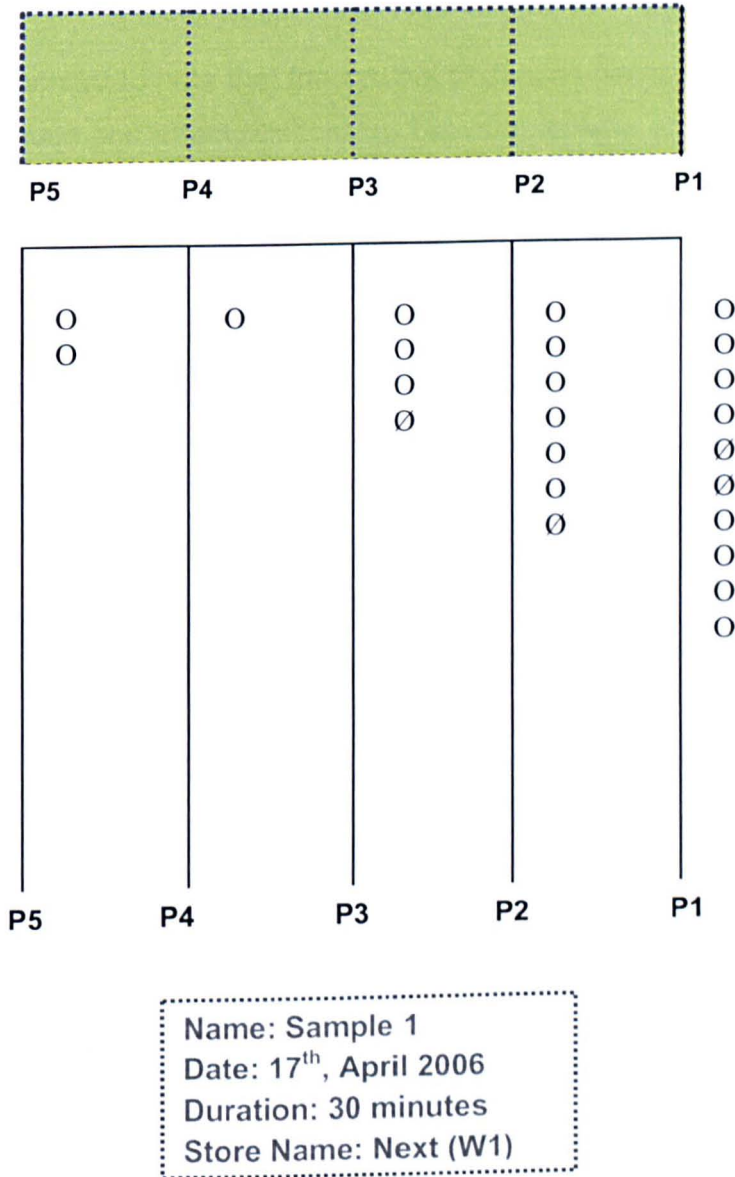


Figure 45. Diagram of Next Window (W1)

The numbers of the pedestrians who turn their heads at each point, as well the number of the pedestrians who entered the store after looking at

the window display have been carefully noted. Figure 46 shows an example of the notes.



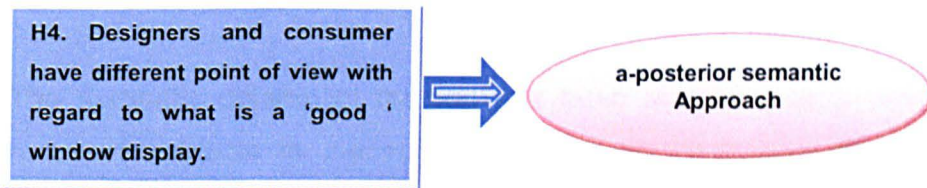
**Figure 46. Sample of the Notes**

As seen in the figure 46, the symbol O refers to a single pedestrian who turns her or his head at the point, whilst the symbol ∅ refers to a single

pedestrian who entered the store after looking at the window display. The same method was used in the observation in front Harvey Nichols' window display as well.

It is also important to note that the symbol  $\emptyset$  doesn't necessary present a definite cause and effect relationship between looking at the window and entering the store. The main purpose of this experiment was to investigate the perspectives from which pedestrians start looking at the window display. However, the evidence with regard to the symbol  $\emptyset$  may be used as data base for future studies.

## 5.2. 5 A Posterior-Semantic Approach



### 5.2.5.1 An Introduction into the A Posterior-Semantic Method

This method was developed by referring to the Semantic Differential Methodology which has been broadly used to measure people's reactions to sources of stimulus. This methodology features using bipolar adjective scales, and ratings on the bipolar adjective scales to reflect dimensions of peoples' response.

The majority of bipolar adjective scales are measures of three dimensions—evaluation, potency and activity (Heise, 1970, p235).

Ratings on a bipolar adjective scale cannot be singled out thus need to be correlated with other ratings on the other bipolar scales within the same dimension to reflect a concept's profile (Heise, 1970).

The results of the measurement demonstrate the loadings of semantic scales which were chosen to reflect the aspect of the objects or concepts being judged. The type of scales must be meaningfully relating to the objects or concepts (Triandis, 1959). And the choice of scales must be related to the particular purpose that the researcher attempts to achieve. For example, in judging the aspect of colour in an image, the pairs such as matte-glossy and angular-rounded would appear less relevant to colour thus harder to be used than pairs such as cool-warm and single-multiple (Chen, 1997; Heise, 1970).

The semantic differential method has been employed in a variety of research subjects to measure responses. In context of design, this method has been contributing to the construction of the reference system, which can be used to evaluate the perception of an image or to develop new products. With this method, designers may find it easier to approach the consumer's needs and to transform the attributes of the needs into components of image or product.

It has been observed that the application of the semantic differential method in the context of design follows a procedure, which starts from choosing the object, choosing the image words, sending questionnaires, collecting and analysing semantic scales, to using the results to improve design practices. The questionnaire subjects are normally passive as they have to judge on the objects which were provided by the designer or researcher by following a set criteria. In this case, it is possible that



the ratings obtained may not necessarily relate to their real thought and preference.

In this investigation, the author will attempt to decode the difference between consumers' perception and designers' perception towards what constitute a 'good' window display in particular with regard to what these differences are by using a posterior semantic method.

A posterior is normally used to describe as a knowledge developed upon experience or empirical evidence. By combining it with the semantic differential method, it refers to a method which starts from objects which have been thought as preferable, rate the semantic scale, to analyse and define the aspect of peoples' preference for a particular item. In comparison with the semantic differential method employed by researchers such as Hsiao et al (1997), this method features requiring subjects to choose the objects they would to judge and then express their perception by rating the scales which are meaningfully relevant to the objects.

#### **5.2.5.2 Identifying Objective Images**

The objective images were chosen from the window images photographed by the author herself and display images from a website (<http://www.millingtonassociates.com>). In total forty images were chosen to be as the objective images in this questionnaire. The chosen image may demonstrate the various type of window display available to audiences.

### **5.2.5.3 Choice of Respondents**

The purpose of this survey is to detect how consumers and designers may vary in their perception of a same object. Thus, this survey involves 80 respondents which can be divided into two categories—designers or respondents with design education background (e.g. graphic designer), and ordinary respondents (e.g. IT engineer). They are from three cities in UK—London, Manchester and Leeds, where the variety of fashion retail stores would create more chances for them to have more access to window display and thus they would possibly have more knowledge about window display.

### **5.2.5.4 Choosing Image Words**

The result of the survey of the open-end questionnaire shows that there are four main design elements which consumers think the most important in window display. In order to specify the image perception based on these elements, 10 pairs of adjective image words are considerable most suitable for describing the elements and the style of window display. Considering the purpose of this investigation is to clarify how consumers would evaluate a window display which they may think is a good display and compare their evaluation with the designers' evaluation, the adjectives are only pure measures of evaluation dimensions. In addition, it is very important to note these contrasting adjectives will not be used for evaluating responses relating to each adjective. It is not good versus bad or related to the intensity of adjective. The result will only be used to demonstrate consumers' or designer' preference of a display image in particular aspects.

### 5.2.5.5 Process of the Questionnaire Survey

There were two steps involved in this survey. Firstly, instead providing the respondents with prepared images, each respondent was asked to choose 20 images they may like the most from the 40 images provided by the author. Then each respondent was required to express why they liked the images which they had chosen and to set points on the image word scales. It is essential to explain the usage of the adjective pairs to each respondent to make sure they understand the approaches and procedure of the survey. Taking 'simple-complicated) for example, consumers who like image with simple style ticket the points which is closer to the adjective 'simple', and vice-versa (see table 9).

		1	2	3	4	5	
1	Dark						Light
2	Decorative						Informative
3	Traditional						Contemporary
4	Simple						Complicated
5	Plain						Novel
6	Colourless						Colorful
7	Realistic						Artistic
8	Homogenous						Contrasting
9	Concrete						Abstract
10	Small-Scale						Large Scale

**Table 9. Sample of the Second Part of Questionnaire**

This whole questionnaire was carefully monitored in order to obtain the material which can be used to detect the respondents' preference towards certain images. The time each respondent spent on the questionnaire varied from 10 minutes to 25 minutes. It has been

observed that each respondent spent 1/3 of the time on choosing images.

The survey produces two sets of data which are used for further analysis. The first set of data is used to identify the images which can be chosen by the two groups of respondents. The second set of data is analysed with a purpose to detect how the two groups of respondents would evaluate a same image objective and how the results of their evaluations can be compared and used for the potential of improving design outcomes. Results of the survey and analysis are enclosed in the chapter 6.

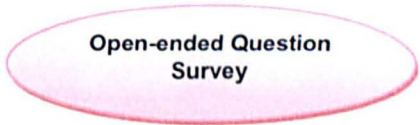
# Chapter 6. Results and Analysis

## 6.1 Introduction

Five methods have been taken to test the four hypotheses. Details of each method and how they would be used to test each hypothesis has been introduced in the chapter 5. The result of each test will be unveiled in the following analysis and discussions.

## 6.2 Result of Individual Experiment and Test

### 6.2.1 Result of the Open-ended Question Survey



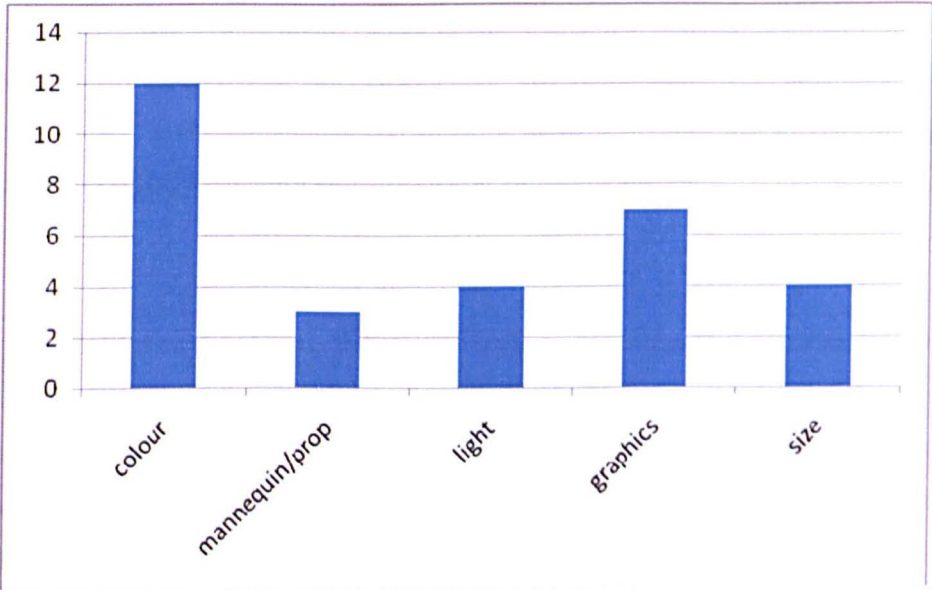
Open-ended Question  
Survey

The open-end questions were designed to open a free-thinking space for the subjects. Whilst some subjects can give a rather comprehensive description about the design elements in window display, the other subjects only quote one or two words.

Table 10 shows the top 12 'design elements' chosen by the subjects. Moreover, each subject was also required to indicate the element they thought the most important among the elements they have answered. Among these elements they answered, the invalid elements, such as composition, which refer to design principles, were not considered. Thus the figure 47 shows the first five elements they have chosen with the number of subjects who chose the elements.

Mannequin	Clothes	Lighting	Backdrop
Style	Prop	Composition	Graphics
Size of Window	Colour	Position	Price

**Table 10. Design Elements in Window Display**



**Figure 47. Most Important Five Design Elements in Window Display (from the consumer's point of view)**

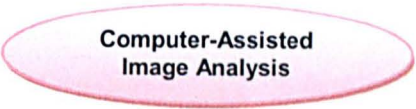
The result of the survey shows that the subjects are more likely to judge a window display based on five elements - colour, mannequin, graphics, light and size of the window. As seen in figure 47, colour and graphics are the most frequent quoted by the subjects. Interestingly, the majority of the subjects equated the elements of mannequins with prop. As some subjects further explained, it is due to the fact that mannequin and prop play perform similar functions in store windows.

There are also limitations for this experiment. It has been observed from this survey that the majority of consumers are not prepared to answer the questions about the design elements in a window display. As the subject was not presented with a set of response categories, the majority of opinions were divergent from what the author anticipated. In addition, some subjects tended not to elaborate on their answers, such as 'image', so the answer was considered an invalid element which wouldn't be taken into account. Also, we may take into account that some subjects are reluctant to further answer the question although they may have good knowledge of the topic of the question.

Due to the above reason, there are only a few answers are particularly suitable for exploratory research, although there is a wide variety of responses. However, they also elicit some responses, which are not particularly related to the question raised by the author, but expressed the 'element' whereby they judge the value of window display. For example, 19 subjects said that the style of window display plays an important role in effecting their judgement of a window display. Moreover, 10 subjects also expressed their willingness to see the price information with regard to the display items being presented.

The disadvantage existing in this small-scale survey is that the various responses cannot be categorised and coded. Thus, this survey only presents an initial step to detect consumers' preference of a store window, and the results from the survey will only be used for the purpose of this investigation.

## 6.2.2 Result of the Computer-Assisted Image Analysis



This investigation was carried out by using images captured by camera at different perspectives in front of three store windows. The results of the computer-assisted analysis are enclosed in the following figures 48, 49 and 50, with the matching images being attached accordingly.



	Image Size	ROI	Proportion	Rel Proportion
H3	1228800	110318	8.98	100
H4	1228800	77837	6.33	70.56
H5	1288800	62209	5.06	56.39

Figure 48. Image Analysis of the Window Image of H&N



	Image Size	ROI	Proportion	Rel Proportion
Z3	1228800	161114	13.11	100
Z4	1228800	133552	10.87	82.99
Z5	1228800	109219	8.89	67.79

Figure 49. Image Analysis of the Window Image of Zara





	Image Size	ROI	Proportion	Rel Proportion
M3	1228800	80855	6.58	100
M4	1228800	80892	6.58	100.05
M5	1228800	59503	4.84	73.59

Figure 50. Image Analysis of the Window Image of Zara

The result can only be further understood by connecting with the below figure 51.

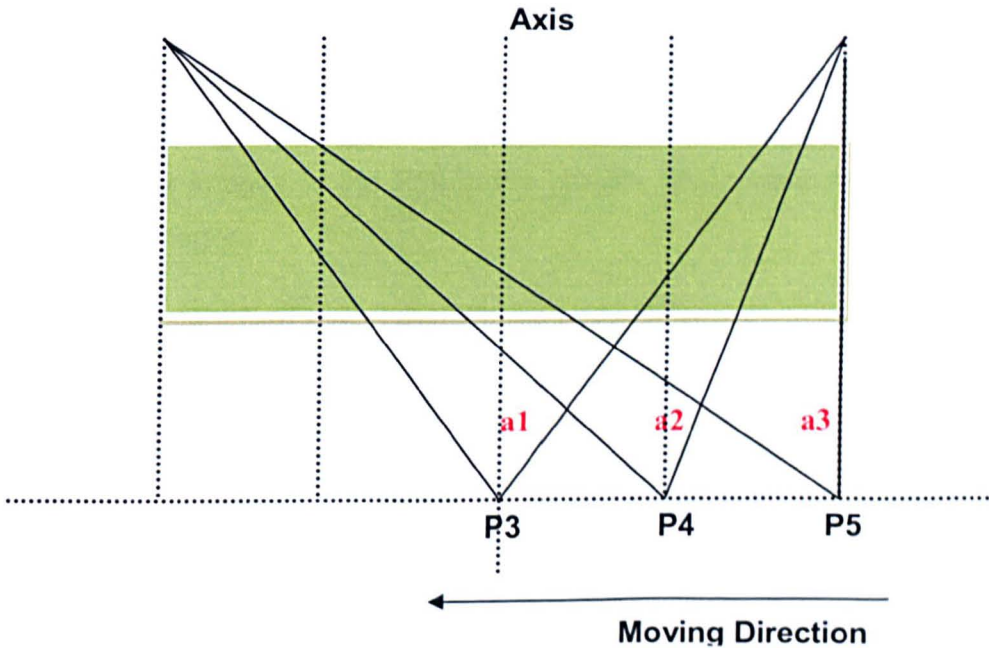


Figure 51. Region of Angle

Figure 51 illustrates the region of angle (ROA) when the viewer looks at the whole image of window display at P3, P4,P5. The degree of ROA

may vary as the viewer moving from the P5 towards P3. The closer the viewer is from the central P3, the higher is the degree of the ROA. Obviously, a higher degree of ROA would help the viewer to obtain a better view of the whole image. This further proves that the central front P3 is the ideal position where a better view of the whole image can be obtained.

H3/Z3/M3, H4/Z4/M3 and H5/Z5/M5 are captured individually at the points P3, P4, P5. The image size refers to the number of the pixels of the image visible at the P3. This experiment chose mannequins as the objects and outlined each mannequin in blue and examined the number of pixels within this area. This area is the region of interest (ROI). The results show that the number of pixels decreased when moving from P5 to P3, only with M4 as an exception. As a result, the proportion of the ROI to the image declined as the viewing perspective changes. Relative proportion (Rel proportion) was used to compare the proportion of the ROI in other images to the ROI in the images which were regarded as the 100% images.

### 6.2.3 Result of the Visual Angle Test

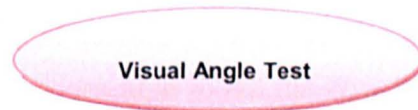


Figure 51 also indicates that a correlation between the image, ROA and the viewer's position. However, this figure only demonstrates a situation where a viewer is consciously playing attention to the whole image of window display. In reality, it is unlikely that the viewer can see the whole image even if she or he is on the central point 3. The viewer has no visual acuity in parts of the visual field. Thus, the author attempt to

divide the region of vision (ROV) into central and peripheral region of vision, with the image within central ROV can only be effective in influencing the viewer's perception of the image in window display.

The result has been shown in table 11. With no observers being able to tell the correct directions of the fifth letter 'E' to the sides of the mannequin, table 11 only includes results obtained on the first four letter 'E' s.

Position of letter 'E's	4	3	2	1	M	1	2	3	4
No. of Observers	4	11	9	17		20	13	5	1
Proportion	.13	.37	.30	.57		.67	.43	.17	.03

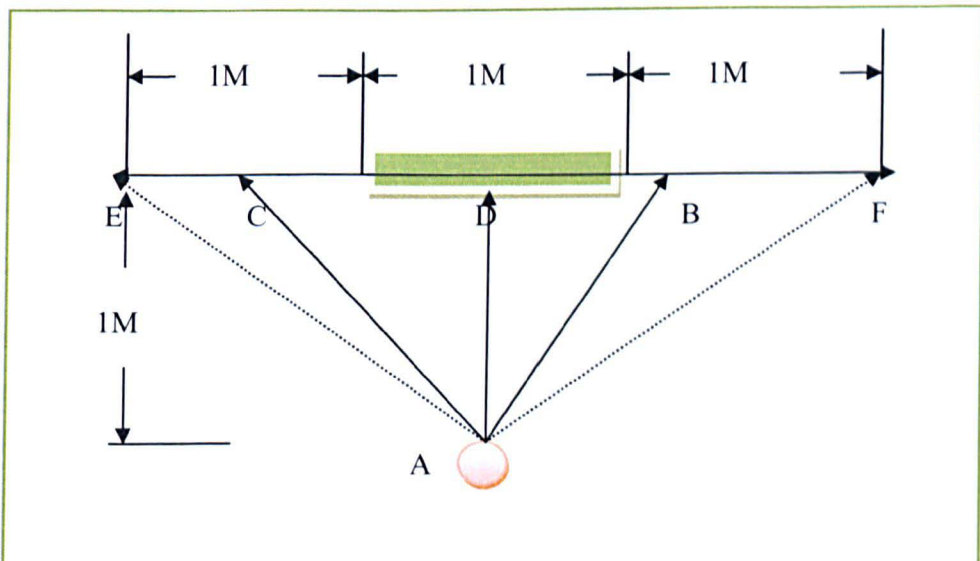
**Table 11. Result of the Visual Angle Test**

The results of the experiment show that the closer to the central display item, the clearer the observer would be able to identify the correct direction of the letter 'E'. 62% of the observers were able to tell the correct directions of the first two letters to the side of the central mannequin. Then the frequency decreased moving towards the 'outside direction. 37% and 27% of the observers were able to tell the directions of the letters at the position 2 and position 3. FigureS decreased dramatically while moving onto the letters at position 4, with only 8% of the observers able to tell the right direction of the letters on both sides.

Observers vary in their abilities to recognize the right directions of the letters. For example, there were 16 observers were able to identify the right directions of the letters on the position 3, whilst only 5 participants

gave the right directions of the letters at the position 4. However, the distribution of the result also shows that the 'recognising ability' doesn't necessarily decrease as moving towards the 'outside direction'. For example, Observers 1 and 2 recognised the right direction of the letters at position 2, whilst both were able to tell the direction of the letters at position 1, which is the closest to the central mannequin. Similarly, observer 4 was unable to recognise the direction of the letters at positions 1 and 2 on the left side, but he was able to tell the direction of the letter at the position 3 on the same side, which is much further from the central mannequin.

Only one observer was able to tell the correct direction of the letter at position 4 to the right side, so this position was considered invalid and wouldn't be included in the effective field of vision. Figure 52 was used to illustrate the result of this experiment.



**Figure 52. Effective Visual Angle**

The experiment was based on an observation that the majority of viewers start looking at the window display within 1 meter to the store window. AD refers to the distance between the viewer and the window. CB refers to the distance between the two last letters that can be recognised by the observers. The angle EAF presents the visual to the whole setting, while angle CAB has been approved as the effective visual angle.

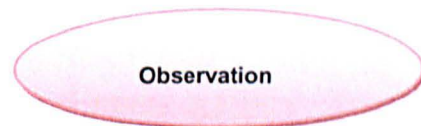
$$\tan(\text{CAD})=\text{CD}/\text{AD}=0.9/1=0.9,\text{CAD}=\arctan(0.9)=0.733\text{rad}=0.733*180/\pi=41.99^\circ$$

$$\tan(\text{BAD})=\text{BD}/\text{AD}=0.8,\text{BAD}=\arctan(0.8)=0.675\text{rad}=0.675*180/\pi=38.66^\circ$$

$$\text{CAB}=\text{CAD}+\text{DAB}=80.65^\circ$$

The angle of CAB is  $80.65^\circ$ . However, this angle is only valid when the viewer is standing 1 meter away from the store window. The degree of this angle may vary as the viewer changes her or his position in front the windows. Thus, further investigation is recommended to develop a further insight into the correlation between viewing angle and field of vision.

#### 6.2.4 Result of the Observations



The results are drawn from two observations undertaken in front of two Leeds retail stores. With the first observation to test the hypothesis that consumers only view the display from particular perspectives, the second observation was to test the results obtained from the first observation.

As observed, the traffic flows in front of window display in two directions, with one towards the main entrance and the other towards the opposite. The NEXT store in Leeds, as indicated in figure 42, has two window at

R2 side which both lead to the direction of the entrance. Table 12 shows the number of viewers who turned their head see the display at each point indicated in figure 45. Table 13 shows the number of viewers who looked at the window display and entered the store.

Date	Window 1					Window 2				
	P5	P4	P3	P2	P1	P5	P4	P3	P2	P1
17/04 Mon	2	1	4	7	10	0	3	3	7	5
18/04 Tue	2	4	5	8	9	1	2	2	8	7
22/04 Sat	3	3	4	6	11	0	3	2	11	11
23/04 Sun	2	1	3	5	8	0	2	2	9	9
28/04 Fri	3	4	4	0	3	0	4	4	12	18
30/04 Sun	0	0	5	6	2	0	2	1	11	13
02/05 Mon	2	3	8	9	0	2	3	2	5	0
03/05 Tue	0	2	2	5	8	0	1	7	13	12
05/05 Fri	0	3	5	9	15	0	2	3	8	11
06/05 Sat	2	5	7	13	9	0	3	4	7	13
08/05 Mon	2	1	3	5	5	0	1	0	6	5
09/05 Tue	3	0	2	4	6	0	0	3	5	7
12/05 Fri	1	3	2	8	10	0	0	3	6	13
13/05 Sat	0	3	5	9	12	2	3	2	11	10
<b>Total</b>	<b>22</b>	<b>33</b>	<b>59</b>	<b>94</b>	<b>108</b>	<b>5</b>	<b>29</b>	<b>36</b>	<b>119</b>	<b>134</b>

**Table 12. Result 1 (Viewers Who Turned Heads)**

Date	Window 1					Window 2				
	P5	P4	P3	P2	P1	P5	P4	P3	P2	P1
17/04 Mon	0	0	1	1	2	0	0	1	1	1
18/04 Tue	0	0	0	2	0	0	0	1	2	2
22/04 Sat	0	0	1	3	2	0	1	0	6	4
23/04 Sun	0	1	1	3	4	0	0	1	3	3
28/04 Fri	1	2	0	0	2	0	0	0	3	7
30/04 Sun	0	0	4	3	1	0	2	0	5	7
02/05 Mon	2	2	2	1	0	0	1	1	1	0
03/05 Tue	0	2	0	1	2	0	1	2	2	2
05/05 Fri	0	1	1	4	7	0	0	1	2	2
06/05 Sat	0	0	3	3	3	0	0	0	2	5
08/05 Mon	0	0	0	1	1	0	0	0	1	2
09/05 Tue	0	0	0	1	2	0	0	0	2	3
12/05 Fri	0	1	0	3	6	0	0	0	4	3
13/05 Sat	0	1	0	2	7	0	0	0	5	5
<b>Total</b>	<b>3</b>	<b>10</b>	<b>13</b>	<b>28</b>	<b>39</b>	<b>0</b>	<b>5</b>	<b>7</b>	<b>39</b>	<b>46</b>

**Table 13. Result 2 (Viewers Who Turned Heads and Entered the Store )**

Firstly, the result has proved one of the hypotheses that the viewer doesn't pay attention to the entire window display. Instead, they are more likely to start paying attention of the window display at point 1 and point 2. Observation in front of both windows shows the same result, and the results obtained at these two points are significant higher these those obtained at the other points. However, the result doesn't apply to all situations. For example, record taken on 28/4 (as marked in purple) shows that more views happened at the points 3,4 and 5. Moreover, on 02/05, the record shows that none of the viewers turned their heads at the point 1 during the given time.

In order to further test the result of these observations, the author carried out another set of observations in front of Harvey Nichols, who's window style is distinctive from NEXT's. The observation procedure in front the two stores was same. Table 14 represents the results obtained in front of Harvey Nichols' windows. However, unlike table 12, table 14 only provides the total number of the viewers.

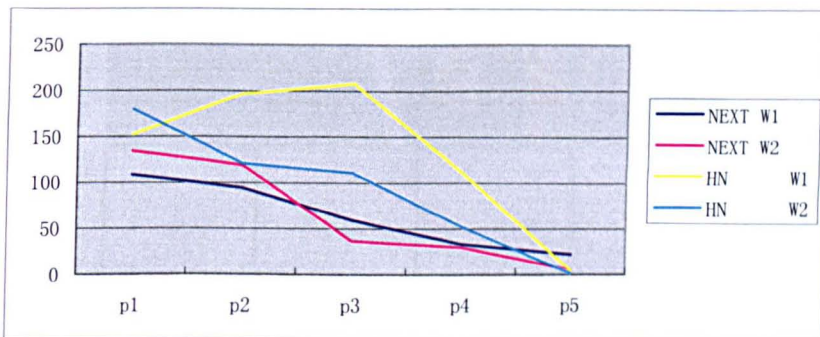
	P5	P4	P3	P2	P1
<b>Window 1</b>	4	111	208	197	152
<b>Window 2</b>	1	52	111	121	179

**Table 14. Result-Harvey Nichols  
(Viewers Who Turned Heads)**

	P5	P4	P3	P2	P1
<b>Window 1</b>	1	30	63	55	54
<b>Window 2</b>	0	9	26	28	38

**Table 15. Result-Harvey Nichols  
(Viewers Who Turned Heads and Entered the Store )**

The results obtained in front of Harvey Nichols' windows further support that pedestrians are more likely to start looking at the store at P1 and P2. Figure 53 may be used to illustrate the compare the results obtained in front the two stores. Also the curves may imply that pedestrians' interest in the window may decrease as they approach the windowdisplay.



**Figure 53. The comparison of the Results the Four Windows (viewers Who Turned Heads)**

Although the results all show that the area between P1 and P2 is most likely to attract the majority of attention from pedestrians, the results obtained in front of Harvey Nichols may suggests that the length of their attention could be possibly extended to P3 even P4. As seen in highlighted figures in tables 14 and 15, the display at the point 3 received higher attention than the other points. By looking into the window display where the result was drawn, it is easy to find that the result is closely linked to the compositional features of the display itself (figure 54). The two crouching mannequins between P3 and P4 were set to gain attention to this part of the design.

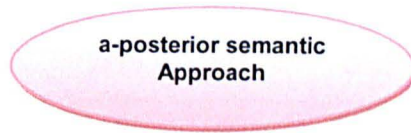




**Figure 54: P1-P5 of the Store Window of Harvey Nichols**

These two observations also showed the number of pedestrians who looked at the window display at a position between P1-P5 and entered the store. The figures highlighted in yellow also suggest that the pedestrians who looked at the window displays at points 1 and 2 appear to demonstrate higher intentions of entering the store. However, the result does not indicate a 'cause and effect' relationship between viewing the window display and entering the store. A sophisticated knowledge of the correlation between these two behaviours must be based upon explicit evidence, which can only be obtained by a co-operative team. The author felt unable to fulfill this due to the limited resources. Thus, the emphasis of these observations was focused on identifying the perspectives from which consumers are most likely to start looking at the window display.

### 6.2.5 Result of the Test by Using Posterior-Semantic Method



This survey was divided into two steps. The first step was to ask the respondents to choose 20 images they liked most from the forty images provided by the author. Then each respondent was requested to express her or his attitude towards each image they had chosen by rating the ten pairs of adjectives (see table 9). With 4 respondents within the 'designers' group, and 7 respondents within the 'consumers' group were unable to finish the questionnaire due to a variety of reasons. A total 69 answers were accounted and analysed.

Table 16 shows the choice of images by the two groups of respondents.

Designers	W1	W2	W5	W6	W8	W11	W12	W15	W16	W19
	W20	W23	W25	W30	W33	W35	W36	W38	W39	W40
Consumers	W1	W4	W6	W8	W9	W11	W12	W15	W19	W20
	W23	W24	W28	W30	W31	W34	W35	W36	W39	W40

**Table 16. Designers' and Consumers' Choice of Windows**

The result shows that the 14 images (as highlighted in yellow) of store windows were favoured by both designers and consumers. Two set of data with regard to the 14 images was compared to analyse the correlations between the results of the evaluative scale answered by the two groups. Table 17 shows the correlation coefficient of the two sets of data.

Window No	Correlation coefficient	Window No	Correlation Coefficient
W1	-0.41	W20	0.67
W6	0.67	W23	0.36
W8	0.45	W30	0.21
W11	-0.07	W35	0.82
W12	0.43	W36	0.54
W15	0.70	W39	0.61
W19	0.14	W40	0.72

**Table 17. Correlation Coefficient of the Evaluations**

$$C = \frac{(a - E(a))(b - E(b))}{(n - 1)\sigma_a\sigma_b}$$

C: Correlation coefficient

n: The number of data element

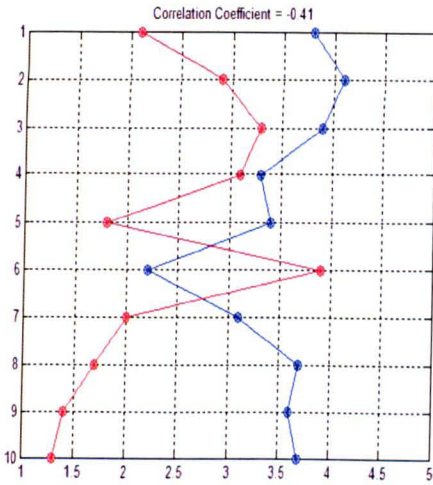
Data set 1:  $a = \{a_1, a_2, \dots, a_n\}$

Data set 2:  $b = \{b_1, b_2, \dots, b_n\}$

Expectation:  $E(x) \approx \frac{\sum_{i=1}^n x_i}{n}$

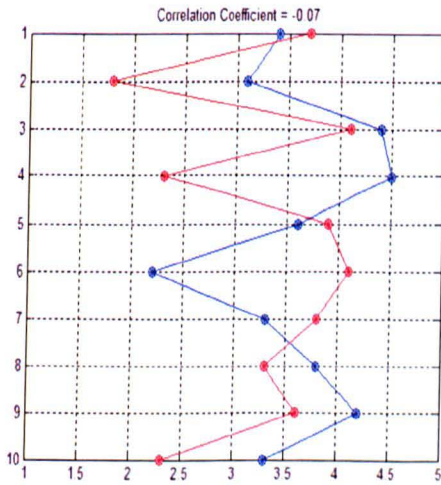
Standard deviation:  $\sigma_x = \sqrt{\sum_{i=1}^n (x - E(x))^2}$

$0 \nless C \less 1$ , the two figures high-lightened in yellow are not valid as the data shows the least correlation between the result of the designers' evaluation and consumers' evaluation of the Window 1 and window 11. This means that designers and consumers have different attitudes towards the aspects of the images although they both selected them.



(window 1)

Figure 55



(window 11)

Figure 56

The two figures show an interesting aspect of the difference in how designers and consumers view the same image. The blue line shows the consumers' evaluations and the red shows the designers'. For example in figure 56, whilst designers describe the image as fairly simple, consumers tend to describe the image as rather complicated.

Their evaluations also vary in regard to the level of contrast of the image of window display 1. While designers tend to describe the image as homogenous, consumers are more likely to concentrate on the effect of contrast which was produced by using different shapes and colours.

The survey mainly aims to test whether consumers and designers would have similar perception of image in window display. Although the results show that designers and consumers may share similarities in their perception of the image in some situations, the fact that 57% percent of the correlation coefficient is below 0.54 proved one of the hypotheses that: 'designers and consumers have different point of view with regard what is a good window display'.

An important result obtained from this survey is that the adjective word located at the 'positive' side of the bipolar scale may not necessarily lead to a positive result. People vary in their perception and evaluation objectives, and this difference is normally subtle, thus difficult to frame and relate to a definite result. For example, there are people who like images with complex components, whereas others may favour simple images. Therefore, these two adjectives, which are normally considered as opposite, both have potential to lead to positive results.

To know about the difference between consumers' and designers' perception of images in window display would be of great help for designers to develop a better understanding of the aspects of consumers' perception, which can be transformed into effective design elements. Although the result shows that the majority of respondents in each group differ in their perception of a common object, the relatively

high correlation coefficient in the six images, also demonstrate a great improvement in the design of window display.

## **Chapter 7. Conclusion and Recommendations**

### **7.1 Results of the Literature Review**

Recent research states that window display has become an importance source where consumers 'are very likely to attend to and acquire information' (Castaneda, 1996; as quoted by Sen, 2002, p277). However, due to the lack of the theoretical structure and empirical support, marketers may feel unable to define the role of window display and its use to achieve an intended result.

The sections of literature reviewed provided an overview of the subject in regards to its aspects and correlations in the relevant areas, such as promotion mix and store atmosphere. Window display can be regarded as a type of promotion as it demonstrates promotion and advertising characteristics. However, window display can be a component of social science, which combines human cognition and creativity, which are normally subtle and therefore difficult to define.

Window display emerged as a result of economic development and consumer culture. Therefore, the improvement of window display must be based on a body of knowledge about how window display can be developed to reflect the characteristics of the modern fashion market and consumer behaviour.

It is suggested the benefit of window display can only be obtained by relating to the affective aspects of consumer behaviours. How consumers see and perceive the information in the window display

dictates the effectiveness of the window display. However, it also should be noted that window display can bring both benefit and risk. It depends upon how it is managed. The literature review has shown several attempts to manipulate the effectiveness of window display. Yet there has been no body of systematic understanding about the subject developed. The results revealed have encouraged the author to further investigate the subject of window display.

## **7.2 Results of the Surveys and Experiments**

The ultimate purpose of this investigation is to identify the key aspects of window display which can be transformed into effective marketing strategies. The results of the literature review related the effectiveness of window display with the consumers, particularly in their way of perceiving the image. However, human perception is composed of elements ranging from biological to social, thus it is quite difficult to union each of these aspects with the design practice in store windows. This section of investigation focused on the aspect of consumers' selective cognition, which explains why and how consumers see and perceive information. Also this investigation features a process of restructuring the knowledge of window display by looking into its basic aspects, such as type of window display and design elements in window display. Consumers selective cognition and its implications on improving the design result of window display inspired the four hypotheses, where were then used as the basis to look into the effective perspectives in designing store windows.

With the four hypotheses being tested by individual surveys and experiments, it has been concluded that consumers are only able to see

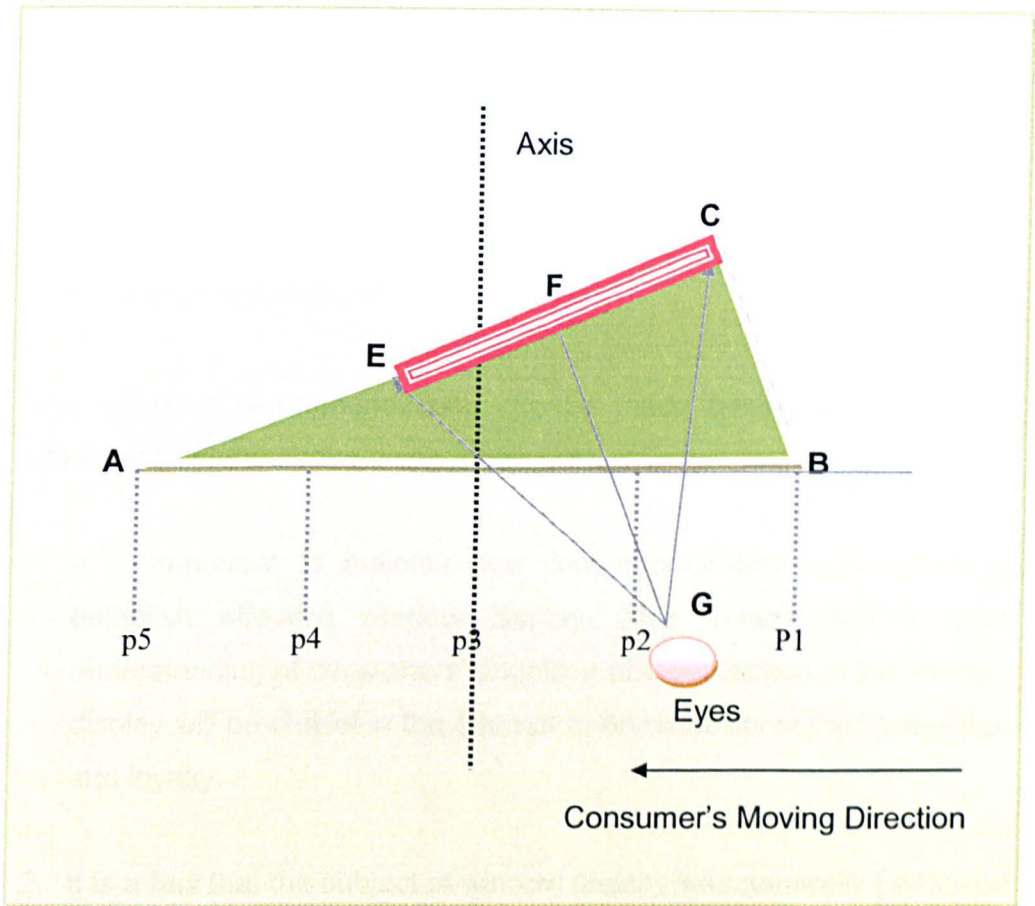


part of the window display. Meanwhile, they are most likely to pay attention to the window display from certain perspectives instead along the entire spectrum in front the store windows. The results of the experiment and observations proved that the structure of the store window display can be altered in order to deliver the image in a more convenient and effective manner.

### **7.3 An Attempt to Structure an Effective Window Display**

Basing on the results obtained from the observations and visual angle tests, figure 57 shows an attempt on structuring an effective window display.

Figure 57 specified a situation when the image of window display can be more effectively reflected in consumers' perceptions. The results of the observation show that consumers are more likely to start looking at the window between the points 3 and 1, when the consumer moves by following the indicated direction. The angle EGC refers to the angle obtained from the visual angle test. Moreover, human eyes generally see an object more clearly when the vertical visual line meets the object at 90 degrees. The angle CAB and the viewing position are both variables. The degree of the angle of CAB would decrease or increase when the viewer changes position between the points p1 and p3. As a result, the area between C and E could then become the most effective part of the window display.



**Figure 57. An Attempt on Constructing an Effective WD**

This diagram demonstrates an effective window display, and therefore demonstrates some limitations:

- The visual angle was obtained by assuming that the viewer is one-meter away from the object being viewed. The angle may alter as the viewer's position changes.
- A particular item or arrangement in a store window may influence the point at which the viewer observes the window display.

Certainly, there are many other factors that can contribute to the changes which may happen in viewing a display. Therefore, the result

shown in figure 57 is only used to suggest a potential approach to create effective window display and can only be applicable in certain circumstances.

## **7.4 Recommendations**

The following recommendations can be made basing on the results obtained from the above discussions.

1. It is important to maintain the consumer-centred approaches to establish effective window display. This means that a good understanding of consumers' cognition and perception of the window display will be crucial in the attempt to enhance consumer patronage and loyalty.
2. It is a fact that the subject of window display was generally perceived as an area which is not worthy of any in-depth academic research. This was due to the lack of related information in regards to the various aspects of this subject. So it is still very important to further explore into the subject in order to formulate a body of knowledge about the subject.
3. New methodologies are needed to further examine the results or to seek solutions which can be applied in a more general circumstance.

## Bibliography

Anon 1(2008), 'Promotion-Introduction to the Promotion Mix', <http://www.tutor2u.net>, Assessed on 19th, Aug 2008

Anon 2 (2009), 'Gap Sales Down 12%', <http://www.fashionunited.co.uk>, Assessed on 9<sup>th</sup>, Jan 2009

Anon 3, (2008), Visual Merchandising, <http://en.wikipedia.org>, assessed on 17<sup>th</sup>, Dec 2008

Anon 4 (2007), Retail Therapist, <http://www.telegraph.co.uk>, assessed on 19<sup>th</sup>, Sep, 2007

Akhter, S. H ; Andrews, J.C; Durvasula, S (1994), 'The Influence of Retail Store Environment on Brand-Related Judgement', in Journal of Retailing and Consumer Services 1994, 1(2) 67-76

Assael, H (2004), Consumer Behaviour-A Strategic Approach, Houghton Mifflin Company, New York

Bronner, J. S (1989) (Eds) Consuming visions: accumulation and display goods in America, 1880-1920, w.w.norton&company, NY

Baker, J (1986) the role of the environment in marketing service: the consumer perspective. In THE SERVICES CHALLENGE: INTEGRATING FOR COMPETITIVE ADVANTAGE (J. A. Czepeil, C.A. Congram and J. Shanahan, eds), PP. 79-84. Chicago, IL: American Marketing association.

Berman, B; Evan, J.R (1995), Retail Management: A Strategic Approach, Prentice-Hall

- Backstrom, K; Johansson, U (2006), 'Creating and Consuming Experience in Retail Store Environment: Comparing Retailer and Consumer Perspective, in Journal of Retailing and Consumer Behaviour 13, p 417-430
- Brown, J. P (2008) 'Net-a-Porter racks up record sales result', in Draper: the fashion business, 30<sup>th</sup>, Aug 2008, London
- Berman, B. & Evans, J.R, (2001). Retail Management. A strategic Approach. Prentice-Hall, upper Salle River, New Jersey
- Baker, J., Grewal, D. and Parasuraman, A. 1994) The influence of store atmosphere on customer quality perceptions and store image. Journal of academy of marketing science, 22, 328-329
- Baker ,J., Levy, M. and Grewal, D. (1992) An experimental approach to making store environmental decision. Journal of retailing, 68, 471-95
- Bianco, A (2004) 'The Vanishing Mass Market', in BusinessWeek, July 12, p61-68
- Brassington, F., Pettitt, S (2003) Principles of Marketing (3<sup>rd</sup> edition), Pearson Education Ltd, England
- Brassington, F., Pettitt, S (2006) Principles of Marketing (4<sup>th</sup> edition), Pearson Education Ltd, England
- Belch, G.E., Belch , M.A (2007) Advertising and Promotion: an Integrated Marketing Communications Perspective, McGraw-Hill, NY
- Critchfield, D (2000), Doing the Business

- Carliner, S (2001), *Physical, Cognitive, and Affective : A Three-Part Framework for Information Design*, The first Quarter 2001 issue of *Technical Communication*
- Chen, K (1997), 'Form Language and Style Description', in *Design Studies*, 18, 249-274
- Cumming, V (2004) *Understanding fashion history*, Batsford, London
- Crosier, K (1999), 'Advertising', in Kitchen, P.J (eds), *Marketing Communications: Principles and Practice*, Thomson Business Press, Surrey
- Cleveland, P (2005), 'How Much Visual Power Can Magazine Take?', in *Design Studies*, 26, p 271-317
- Colborne, R (1996), *Visual Merchandising: The Business of Merchandise Presentation*, Delmar Thomson Learning
- Costantino, M (2007) *Fashion of a decade : the 1930's*, Chelsea House, New York
- Crilly, N; Moultrie, J; Clarkson, P.J (2004), 'Seeing Things: Consumer Response to the Visual Domain in Product Design', in *Design Studies*, 25, p 547-577
- Creevy, J (2008) 'John Lewis Reports Weekly Sales Slump of 9.7%', assessed on [Http://www.retail-week.com](http://www.retail-week.com) on 14. Nov 2008

Carpenter, J.M & Fairhurst, A (2005), Consumer shopping value, satisfaction, and loyalty for retail apparel brands, in *Journal of Fashion Marketing and Management*, Vol 9, No.3, 256-269

Chu, A.W.C; Lam M.C (2001), 'Store Environment of Fashion Retailers: Hong Kong Perspective', in in Hines, T & Bruce, M (eds) *Fashion Marketing: Contemporary issues*, Butterworth-Heinemann, Oxford

Chaudhuri, A (2006), *Emotion & Reason in Consumer Behaviour*, Butter-Heinemann, Oxford

Cushman, J (2006), 'The Customer is Always Right': Changes and Continuity in British and American Department, in Benson, J; Ugolini, *Culture of Selling-Perspectives on Consumption And Society Since 1700*. Ashgate Publishing Ltd,

DePaola, H & Mueller, C. S (1980), *Marketing Today's Fashion*, Prentice-Hall, New Jersey

Diamond, E (1993), *Fashion Retailing: Instructor's Guide*. Delmar Publishers, New York

Davison, W. R. , Sweeney, D.J. and Stampfl, R.W. (1988). *Retailing Management*. John Wiley

Donovan, R.J: Rossiter, J. R (1982), 'Store Atmosphere: an Environmental Psychological Approach', in *Journal of Retailing*, Volume 58 (Spring). P 34-57

Donovan, R.J; Rossiter, J.R; Marcoolyn, G, Nesdale, A (1994), 'Store Atmosphere and Purchasing Behaviour, in Journal of Retailing, Volume 70, No.3, p. 283-284

Drake, M F; Spooone, J H; Greenwald, H (1992), Retail Fashion: Promotion and Advertising, Macmillan Publishing Company, USA

Eoos, H.G, (2007), The Death of Fashion, Springer, New York

Evans, M (1999), 'Direct Marketing', in Kitchen, J P (eds), Marketing Communications: Principles and Practice, Thomson Business Press, London

Edwards, S; Shackley, M (1992), 'Measuring the Effectiveness of Retail Window Display as an Element of the Marketing Mix', in International Journal of Advertising, 11, 193-202

Easey, M (1995), 'an introduction to Fashion Marketing' in Easy, M (eds) Fashion Marketing, Blackwell Science, Oxford

Faithfull, M; Atkinson, K (2000), Long Live VM, in Draper Records, Autumn 2000, p15.

Firat, A.F.; Dholakia, N; Venkatesh, A (1995), 'Marketing in a Postmodern World ', in European Journal of Marketing, 29, p 40-56

Foxall, G (1997), Marketing Psychology: the Paradigm in the Wings. Macmillan

Frings, G. S (1996), Fashion: From Concept to Consumer, Prentice-Hall, New Jersey



Gordon. W (1973), Fashion marketing an anthology of viewpoints and perspectives, Allen& Onwin, London

Grace , D & O'Cass, A (2005), 'An Examination of the Antecedents of Repatronage Intentions Across Different Retail Store Formats', in Journal of Retailing and Consumer Services, Vol 12, 227-243

Green, W.R. (1986), The Retail Store: Design and Construction, Van Nostrand Reinhold, New York

Greenwood, K. M., Murphy, M.F (1978), Fashion Innovation and Marketing. Macmillan Publishing. NY

Hines, T (2001) ' Globalization: an introduction of fashion markets and fashion marketing' ,in Hines, T & Bruce, M (2001) (eds) Fashion Marketing: Contemporary issues, Butterworth-Heinemann, Oxford

Hsiao, S.W; Chen, C. H (1997), 'A Semantic and Shape Grammar Based Approach for Product Design', in Design Studies, 18, p 275-296

Heise, D. R (1970), 'The Semantic Differential and Attitude Research, in Attitude Measurement, Summers, G.F, Rand McNally, Chicago.

Jackson, T & Shaw David (2005), Mastering Fashion Marketing , Palgrave Macmillan, New York

Jamieson, A (2009), 'Harvey Nichols to defy recession with new stores in Nottingham and Kuwait,

<http://www.telegraph.co.uk/fashion/fashionnews/4336965/Harvey-Nichols-to-defy-recession-with-new-stores-in-Nottingham-and-Kuwait.html>. Accessed on 26th, Jan 2009.

**Kotler, P & Armstrong G (2008), Principle of Marketing, Pearson/ Prentice Hall, New Jersey**

**Kotler, P. Marketing Management, Prentice Hall, New Jersey**

**Kotler, P (1973), 'Atmospherics as A Marketing Tool', in Journal of Retailing, 49, P 42-49.**

**Kitchen, J P (1999), 'Marketing Public Relations', in Kitchen, J P (eds), Marketing Communications: Principles and Practice, Thomson Business Press, London**

**Klokis, H. (1986), Store Window: Dynamic First Impression, Chain Store Age Executive, 62, 108-109**

**Kumar, V; Karande, K (2000), 'The Effect of Retail Store Environment on Retailer Performance', in Journal of Business Research 49, 167-181**

**Jernigan, M. H & Easterling, C.R (1990), Fashion Merchandising & Marketing, Macmillan, New York**

**Lomax, S (2006), The Value from the Shop: Window Display, the Shopper and Formulation of Theory, in in Benson, J; Ugolini, Culture of Selling-Perspectives on Consumption And Society Since 1700. Ashgate Publishing Ltd,**

**Leach, W (1989), Strategies for Display and the Production of Desire, in Bronner, J. S (eds), Consuming Visions: Accumulation and Display of Goods in America 1880-1920, W.W.Norton & Company**

Liu, Y.T (1995) , 'Some Phenomena of Seeing Shapes in Design', in Design Studies, 16, P367-385

Lester, P M (2003), Visual Communication: Images with Message. Thomson Learning, CA

Lea-Greenwood, G (1998), Visual Merchandising: A neglected Area in UK fashion marketing?, International Journal of Retailing and Distribution Management. Vol 26 p 324

Livingstone, M (2002), Vision and Art: the Biology of Seeing , Harry N. Abrams, New York

Means G. and Schneider, D. (2000) Meta-Capitalism-The E-Business Revolution and the Design of 21<sup>st</sup> Century Companies and Market. John Wiley, New York

Mintel (2007), Clothing Retailing 2007, as cited by Anna Santi (2007), Clothing Growth is on track on outstrip the rest of retail, in Drapers Record, October, 2007

Marketing Society (1997), Shaping the Future-The Profession: Keeping its Grip. London: Marketing Society

McGoldrick, P. J (1990) Retail Marketing, McGRAW-HILL Book Company, Birkshire

Meg s (2006) 'Charles joined a rebellion over Burberry's move to China, in <http://www.purseblog.com> on 4<sup>th</sup>, June 2008

Mills, K.H; Paul, E.J (1982), Applied Visual Merchandising, Prentice Hall, New Jersey,

Mehrabian, A; Russel, J (1994), An Approach to Environmental Psychology, MIT Press, Cambridge

Or. T. H (1998), The Internet as a marketing tool for the fashion industry, Leeds

Ouwersoot , H; Duncan, T (2008) Integrated Marketing Communications, McGraw-Hill, London

Oppewal, HI, Holyoake, B., (2004). Bundling and retail agglomeration effects on shopping behaviour. Journal of Retailing and Consumer Services 11 (2), 61 -74

Oh, J; Fiorito, S.S; Cho, H, Hofacker, F. C (2008), ' Effect of Design Factor on Store Image and Expectation of Merchandise Quality in Web-Based Stores', in Journal of Retailing and Consumer Services Vol 15, p 237-249

Purdy, D.L (2004) The rise of fashion: a reader, University of Minnesota Press, Minneapolis

Picton, D; Broderick, A (eds) (2001), Integrated Marketing Communications, Financial Times Prentice Hall, London

Pegler, M (1998) Visual Merchandising and Display, Fairchild Publication, New York

Pan, Y; Zinkhan, M. G (2005), Determinants of retail patronage: A Meta-analytical Perspective, in 'Journal of Retailing', 82 (3) 229-243

Portas, M (1998) Windows: the art of Retail Display, Thames & Hudson, London

Pauline, A. V; Geistfeld, V. L (2003), ' The Effect of Consumer Perception of Store Attributes on Apparel Store Preference.' in Journal of Fashion Marketing and Management, 7,4; p 371-385

Peter, P.J & Olson, J. P (2008). Consumer Behaviour & Marketing Strategy, McGraw-Hill, London

Packard, D; Winters, A A; Axelrod N (1983). Fashion Buying & Merchandising, Fairchild Publications

Park, C.W ; Jaworski, B.J; Macinnis, D.J (1986) Strategic Brand Concept-Image Management, Journal of Marketing 50 (4), p422-434

Rosenbloom, B (1983); 'Store Image Development and the Question of Congruency', in

Darden, W & Lusch, R (Eds) Patronage Behaviour and Retail Management, Elsevier Science Publisher, New York

Rosen Bloom, B (1981). Reference find in this book. Store Image Development and the Question of Congruency', in Darden, W & Lusch, R (Eds) Patronage Behaviour and Retail Management, Elsevier Science Publisher, New York

Rath, M.P; Peterson, J; Greensley, P (1994). Introduction to Fashion Merchandising , Penny Gill Delmar Publisher Inc.

Rosenman, M.A ; Gero, J.S (1998), 'Purpose and Function in Design: From the Socio-Cultural to the Technophysical', in Design Studies, 19, p1610186

Reiss, D (2001), in Hines, T ' Globalization: an introduction of fashion markets and fashion marketing' ,in Hines, T & Bruce, M (2001) (eds) Fashion Marketing: Contemporary issues, Butterworth-Heinemann, Oxford

[http: www.reiss.co.uk](http://www.reiss.co.uk) (2008). Assessed on 14<sup>th</sup>, June 2008

Roger, D. S & Gamans, L. R (1983), Fashion : a Marketing Approach , Holt Rinehart & Winston

Rice, C (1993), Consumer Behaviour-Behaviour Aspects of Marketing, Butterworth –Heinemann Ltd, Oxford

Sorensen, C (1995), 'The Fashion Market and the Marketing Environment' in Easey, M (1995), 'an introduction to Fashion Marketing' in Easy, M (eds) Fashion Marketing, Blackwell Science, Oxford

Sullivan, M; Adcock, D (2002), Retail Marketing, Thomson,

Sharma, A: Stafford, T.F (2000) 'The Effect of Retail Atmospherics on Customers' Perception of Salespeople and Customer Persuasion', in Journal of Business Research 49, 183-191

Solomon, M. R & Rabolt, N. J (2004), Consumer Behaviour in Fashion , Pearson Education, Inc., New Jersey

- Shimp, T.A (2003), *Advertising, Promotion, & Supplemental Aspects of Integrated Marketing Communications*, Thomson Higher Education
- Shimp, T. A (2007), *Integrated Marketing Communication in Advertising & Promotion*. Thomason Higher Education
- Sen, S; Blok, G; Chandran, S (2002) *Window Display and Consumer Shopping Decisions; Journal of Retailing and Consumer Services*. Vol 9. P. 277-90
- Semeijn, J; Riel, A.C.R; Ambrosini (2004), 'Consumer Evaluation of Store Brands: Effects of Store Image and Product Attributes', in *Journal of Retailing and Consumer Service*, Vol 11, 247-258
- Sirgy, M. J; Grewal, D; Mangleburg, T (2000), 'Retail Environment, Self-Congruity, and Retail Patronage: In Integared Model and a Research Agenda,' in *Journal of Business Research*, 49, 127-138
- Spies, K; Hesse, F; Loesch, K (1997), 'Store Atmosphere, Mood and Purchasing Behaviour', in *International Journal of Research in Marketing*, 14, p 1-17
- Schroeder, J. E (2002), *Visual Consumption*, Routledge Interpretive Marketing Research, Routledge, London
- Oh , J; Fiorito, S. S; Cho, H; Hofacker, C.F. (2008), 'Effects of Design Factors on Store Image and Expectation of Merchandise Quality in Web-Based Stores. IN *Journal of Retailing and Consumer Service*, Vol 15, 237-249

Teller, C. & Reutterer, T (2008), 'The Evolving concept of retail attractiveness: What makes retail agglomerations attractive when customers shop at them?' in *Journal of Retailing and Consumer Service* 15 (2008) 127-143

Thang, D.C.L & Tan, B.L.B (2003), 'Linking consumer perception to preference of retail store: an empirical assessment of the multi-attributes of store image', in *Journal of Retailing and Consumer Services*, Vol 10, 193-200

Troxwell, M.D & Stone E (1981), *Fashion Merchandising*, McGraw-hill, New York

Turley, L. W; Milliman, R. E (2000), *Atmospheric Effects on Shopping Behaviour: A review of the Experimental Evidence*, in *Journal of Business Research* 49, p 193-211

Webb, B (2001), 'Retail brand marketing in the new millennium', in in Hines, T & Bruce, M (2001) (eds) *Fashion Marketing: Contemporary issues*, Butterworth-Heinemann, Oxford

Wright, G (2001) in Hines, T ' Globalization: an introduction of fashion markets and fashion marketing' ,in Hines, T & Bruce, M (2001) (eds) *Fashion Marketing: Contemporary issues*, Butterworth-Heinemann, Oxford

Walters, C G (1978), *Consumer behaviour: theory and practice*, Homewood, R.D Irwin

Zaltman, G; Wallendorf, M (1983), *Consumer Behaviour: Basic Findings and management implications*, John Wiley&Sons, USA



[www.wikipedia.com,\(2009\),http://en.wikipedia.org/wiki/Aesthetics#What  
\\_should we judge when we judge art.3F](http://en.wikipedia.org/wiki/Aesthetics#What_should_we_judge_when_we_judge_art.3F) (assessed date: 19/01/09)

[www.fibre2fashion.com, \(2006\) http://www.fibre2fashion.com/industry-  
article/4/321/window-display-the-new-retail-mantra1.asp](http://www.fibre2fashion.com/industry-article/4/321/window-display-the-new-retail-mantra1.asp) (assessed date:  
06/02/09)

[www.answers.com/, \(2009\) http://www.answers.com/topic/advertising](http://www.answers.com/topic/advertising)  
(assessed date: 06/02/09)

## Appendix

---

### Questionnaire :

(I am a PhD student at the School of Design, University of Leeds. I am currently carrying on a research on Consumers perception and preference of store design, particularly on the aspect of window display. All of the data will be used for related researches purposes and will not be stored after use. It will be greatly appreciated if you can help me on the following things:

1. Choice of Image of Window Display: Please see the attached as the forty images of window display in UK store. Please choose the 20 image you like most.
  
2. Semantic Evaluation of window display: There are ten pair of adjectives in the below table. Each adjective addresses one characteristic of window display. Please evaluate the image which you have chosen and by ticking the relevant box (twenty tables have been included) .

Taking traditional—contemporary for example, 5 points means that you like the image of window display because you think it looks contemporary, 3 points means that you think the image is neither traditional nor contemporary, 1 points that you like the image because it look traditional.

		1	2	3	4	5	
1	Dark						Light
2	Decorative						Informative
3	Traditional						Contemporary
4	Simple						Complicated
5	Plain						Novel
6	Colourless						Colorful
7	Realistic						Artistic
8	Homogenous						Contrasting
9	Concrete						Abstract
10	Small-Scale						Large Scale



WD 1



WD2



WD 3



WD 4



WD 5



WD6



WD7



WD 8

- WD 2, WD 4, WD, WD7, WD8 (<http://www.millingtonassociates.com>)



WD 9



WD 10



WD 11



WD12



WD 13



WD14



WD15



WD 16

- WD9, WD10, WD11, WD12, WD13 (<http://www.millingtonassociates.com>)



WD 17



WD 18



WD 19



WD20



WD 21



WD22

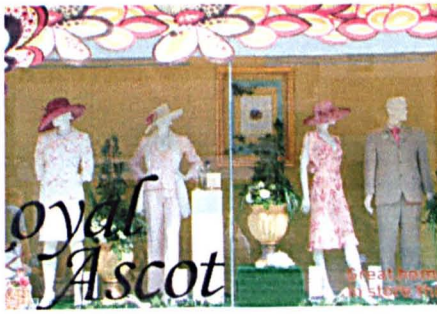


WD23



WD 24

WD19,WD20,WD23,WD24 (<http://www.millingtonassociates.com>)



WD 25



WD26



WD 27



WD 28



WD 29



WD 30



WD 31



WD 32

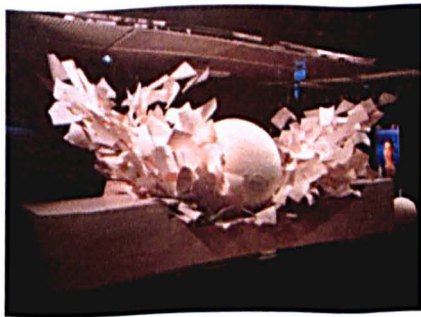
WD31 (<http://www.millingtonassociates.com>)



WD 33



WD 34



WD 35



WD 36



WD 37



WD 38



WD39



WD 40

WD33, WD34,WD38,WD39,WD40(<http://www.millingtonassociates.com>)