Cube Assessment Framework For B2C Websites Applied To The Fashion Industry

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CUBE ASSESSMENT FRAMEWORK FOR B2C WEBSITES APPLIED TO THE FASHION INDUSTRY

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ABSTRACT

The paper proposes a framework for assessment and design of B2C websites focussing on Web 2.0 and social media as vehicles for involvement of current and potential customers. Three overall strategic dimensions are proposed for characterization of websites, whether the 1) purpose is branding or e-commerce, 2) communication is one-way or two-way, 3) focus is transaction or innovation. When these three strategic binary dimensions are combined, we get 2 x 2 x 2 or a total of 8 different triplet combinations. The framework is used for an assessment of 15 fashion websites in the years 2006, 2008 and 2010.

Keywords: Web-site assessment, Web 2.0, social media, fashion, luxury

1.0 INTRODUCTION

Since the appearance of Internet websites in the mid 90˚s, this channel has become a major outlet for e-commerce as well as branding/marketing to consumers. In the US, Internet sales is now accounting for 4.1% of retail sales in Q 2 2011[16] while the turnover in Internet-shops is exceeding 10% of the total retail trade in the most developed "e-economies" like the Nordic countries [5]. Furthermore, the Internet is now becoming the largest medium in terms of spending on advertising [5], and Internet presence is becoming centre stage in marketing and sales functions, since the layout, design and functionality of Internet websites is critical to the attainment of company branding and sales objectives.

Accordingly, researchers and web-site designers have struggled with developing different types of frameworks for assessing, comparing and designing websites. In a comprehensive review of website assessment frameworks between 1995 and 2006, Chiou et al. [3] identified no less than 83 articles, and classified these into whether they had applied an IS approach, a marketing approach or a combined approach. We strongly believe that it is necessary to apply a combined approach, integrating the vendor (brand) as well as the consumer perspective. This is in accordance with the main trend identified by Chiou et al. [3], who found that while a combined approach in the period 1995 – 2001 was only applied in 27% of the studies, this figure had increased to 55% in the period 2001 – 2006, and we suspect that this figure would have grown since.

In another attempt at providing a consolidated view of categories studied in web-assessment studies, Park & Greetzel [8] classified all categories into 12 so-called "unifying" categories listed in order of frequency of use in the studies investigated by Chiou et al. [3]: Ease-of-use, responsiveness, fulfilment, security/privacy, personalization, visual appearance, information quality, trust, interactivity, advertising/persuasion, playfulness and technology integration. This is a very useful overview of the abstract concepts having been applied in assessment of websites. However, since our purpose is to develop a framework based on directly observable "objective characteristics" (e.g. existence of feed-back, elements of augmented reality, or availability of e-shopping assistants), we decided to develop our own set of evaluation categories. The current study proposes a framework for creation and assessment of B2C websites especially taking into account interactive and social technologies.

The paper is organised in six sections. The background and strategic dimensions are introduced in the next section. This is followed by a presentation of the cube framework for assessing B2C websites with a detailed account of the assessment criteria categories. These are then applied in a longitudinal study of 15 luxury fashion websites in 2006, 2008 and 2010. The final section concludes the study and describes the implications and future research proposed.

2.0 STRATEGIC DECISIONS REGARDING WEBSITE DEVELOPMENT

The purpose and objectives of different websites obviously calls for different criteria of assessment as they are multidimensional in nature [6]. While CNN and Time Magazine aims at keeping the user for as long as possible, Google and airline portals like Momondo.com aims at providing a solution in the shortest possible time to enhance the ease of use. While some portals like Amazon.com aims at selling as much as possible, other sites like national TV and radio aims at entertaining and informing the users. Hence, even though the assessment framework might be the same, it is not obvious that having "more" is better than having "less". It all depends on the objectives of providing the web-site.

We limit the further developments to commercial websites selling consumer goods. Furthermore, we believe that the framework is applicable to all products, we shall only attempt to illustrate its value to companies within the Fashion industry, an industry where marketing and branding is as important as actual sales.

Our framework consists of three strategic dimensions, which for the purpose of our analysis and development of the framework has been made binary. But in reality, it is possible to talk about several intermediary steps or even a continuum:

- Purpose (branding or sales)
- Mode of interaction (one-way or two-way)
- Orientation (operational or innovative)

Rina Hansen and Niels Bjørn-Andersen

The purpose of fashion websites is clearly always to support branding and other marketing activities, but it is very often supplemented with possibilities for shopping, including customization of products, dialog with the brand and possibilities for contributing with ideas or co-creating new products.

The second strategic dimension is whether the mode of interaction is purely one way as a mass marketing tool, or whether interaction is enabled. Two-way communication is becoming the norm rather than the exception in order for the website to have ecommerce, to open up for feed-back on the products available on the site, or even to enable crowd-sourcing of ideas or innovations.

The third strategic dimension is less than a binary choice than the other two dimensions. One the one hand we have the fairly standard websites allowing for different types of operational tools (e.g. displaying of product or company information and ordering of goods), while on the other hand we find innovative strategic use, closely linked to the overall strategic directions of the company.

If we combine the three strategic dimensions, we get 2^3 or eight different combined strategies, e.g. two-way, operational and sales, which we have chosen to label "commerce", or one-way, innovative and branding, which we have chosen to label "context".

This framework can be represented as a cube, where we have chosen to use the first strategic choice of whether of branding or sales as the most significant one. This is shown in figure 1.
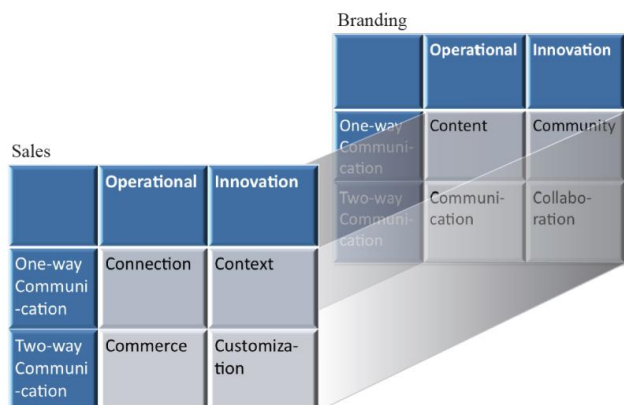

Figure 1 Cube framework for assessment of websites

3.0 WEBSITE ASSESSMENT FRAMEWORKS

Assessment of websites carried out during the last decade has been carried out from three different perspectives, the user (consumer) perspective, the designer (developer) perspective, and the owner (brand) perspective. While the user and designer perspectives are well represented in the literature, there is little research on developing websites and on-line business strategy from the brand perspective [6], as we are proposing to do here.

The starting point for our work has been Rayport & Jarworski's [10] 7C framework, which emphasises the specific role of website interface elements as a branding and sales channel between retailers and the customers. In other

words, the 7C's are the interface categories through which retailers communicate with their customers to deliver the core value proposition the company wants to convey. Yang *et al* [17] evaluated how the 7C framework [10] could be updated to include Web 2.0 applications and they extended the 7C framework with an 8th C, "Collaboration", and created a reference model for evaluating and creating effective Web 2.0 applications. We have chosen to operationalize the 8C framework and developed specific sub categories or measurements for each of the categories, which might be observed from the websites. Furthermore, we have specifically chosen the brand perspective (instead of user or designer perspectives), and finally we have modified the framework for the assessment of luxury fashion websites.

An overview of the eight categories and sub-categories with a definition is provided in Table 2 in Appendix 1. Due to space limitations, we shall not discuss it in detail here, but proceed to apply the framework in a longitudinal investigation fashion websites through three surveys in 2006, 2008 and 2010.

4.0 ANALYSIS OF LUXURY FASHION WEBSITES

The observations of luxury fashion brand websites were conducted over a two week period in 2006 (of 25 brands), in 2008 (of 30 brands) and in 2010 (of 33 brands) by one of the authors. The last survey was further validated by a research assistant, who initially found a 12% inconsistency in the observation, mainly due to subjective interpretations of the websites and degree of user interaction possible on the site. All inconsistencies were explored, and the classifications were changed accordingly. In total 15 brands were included in all three observations: Burberry, Chanel, Chloé, Dior, Donna Karan, Gucci, Hermes, Louis Vuitton, Marc Jacobs, Mulberry, Paul Smith, Prada, Ralph Lauren, Valentino, and Versace. The reporting here will be the relative frequencies for each of the different 8C categories. Finally we shall identify especially relevant and potentially very effective types of categories by giving some "best-business practice" examples.

Furthermore, 16 in-depth interviews were conducted to evoke attitudes and opinion of luxury brand professionals in order to collect information based on insider experience and privileged insights. In 2006 four interviews were conducted with brand managers (Burberry, Mulberry, Tanner Krolle, Jean Muir). In 2008 nine interviews included brand managers (Fabergé, MCM, Richemont), internet professionals (Limestone, FAST, Microsoft), and fashion website professionals (Skywire, Galle, Winkreative) were conducted face-to-face or over the telephone. In 2010 three interviews were conducted face-to-face with brand managers (Fabergé, Chanel, Boucheron).

Below follows our analysis of the developments over the three surveys for each of the 8 categories and sub-categories. The actual data are shown in three tables in Appendix 2. We shall provide specific examples of noteworthy developments for each Web 2.0 categories of the three years (2006, 2008 and 2010). Here we are only reporting on whether a certain sub-category is found in the three samples. A total for each sub-category provides an illustration of the direction of the adoption of the different sub-categories. In the discussion we

Rina Hansen and Niels Bjørn-Andersen

furthermore provide quotes from the interviews with luxury fashion brand managers to further illustrate the changes.

4.1 Branding

4.1.1 Content (Operational & One-way communication)

There has been a substantial development of the manner in which luxury fashion brands use product descriptions. In 2006 brands offered very sparse descriptions, sometimes even just product codes. This has changed into a more descriptive lifestyle text where products at best are described as a sales assistant greeting the customer entering a physical store; with feelings, atmosphere and a tone of voice which is characteristic to the brand. It is evident that brands with most developed descriptions (i.e. Burberry, Louis Vuitton, Mulberry and Smythson) have a higher online turnover.

Traditionally luxury fashion brands focus on their history and timeline and most brands had a section on their website dedicated to history in 2006 and 2008. However in 2010, history did not necessarily have a separate section on the website any longer, it was integrated in the overall communication. On the other hand, few brands offered corporate info in 2006 (33%), whereas it was increasingly offered in 2008 (40%) and 2010 (47%).

4.1.2 Communication (Operational & Two-way communication)

All observed brands except Versace from offered the option of signing up for newsletters, which is an important way of direct communication, which counts for around 10% of traffic generation [4]. Another sub-category, which has changed significantly over the four year period, was the prominent placement of the "email register". In 2010 the important sign-up button was placed in the menu bar, meaning it was clearly visible on all individual sites. Contrastingly, brands are not placing great effort in being transparent by sharing "about us" and contact details. In 2006 nearly three quarters (73%) of the observed brands shared contact details in the form of phone number, email or postal address. In 2010 less than half (47%) of brands shared "about us" and contact details. Especially brands that didn't offer ecommerce, like Chanel and Fendi, didn't offer any contact details at all.

In 2008 half the brands (53%) used videos as a communication tool showcasing interviews with designers, craftsmen or celebrity ambassadors. Bally, Bottega Veneta, Donna Karan, Paul Smith, Tods, and Victor & Rolf had video interviews or messages from their designers. Ralph Lauren had interviews with celebrities telling about their favourite moments with the brand. Despite video content being hauled as the most important and compelling content in fashion [7][15], the observation in 2010 indicated that fewer brands (40%) are utilising video interviews on their websites.

Martin Mason, CEO at MCM, explained that through video interviews users can get a unique feel for the brand and be invited into the world of the brand. "*Videos give a different experience to reading; you are living in the visual experience and you are being entertained, i.e. seeing the way the designer moves, talks and what her personality is like. This is*

something that cannot be explained in words and something that is exclusive to the website and helps bring it to life".

4.1.3 Community (Innovation & One-way communication)

This is the category where there has been the greatest development within the last four years. In 2006 and 2008 there were no own branded community sites, but by 2010 Burberry had launched "Art of the Trench" (in Nov 2009). Gucci had launched "Eye Web" in 2009 and "Gucci Connect" in 2010. Hermes had launched "Jaimemoncarre" ("I love my scarf") in 2010 and brands like Mulberry, Paul Smith and Smythson had launched blogs where readers could comment and interact with the brand. Contrary to this, Ralph Lauren, Louis Vuitton, Jimmy Choo, Dunhill, Donna Karan, Dolce Gabbana and Chanel had launched blogs and news channels without the possibility of commenting – which is inherently contradicting the whole idea of blogs, and it illustrates the dilemma of brands opening up for a potential lack of control of their brand.

Likewise, there has been a strong development in the way in which luxury fashion brands adopted social media platforms like Facebook, Twitter and YouTube. In 2006 none of these platforms were generally used. In 2008 all the observed brands had videos on YouTube, though not yet through branded YouTube channels and most brands (90%) had a Facebook account. However these external sites were not managed and utilised very well. Most brands only had a logo as profile picture and nothing else developed in terms of content, pictures and features. Hermes did not even control their own Facebook profile, as there were 280 individuals pretending to be Hermes. Brands like Donna Karan and Mulberry had only around 1000 fans; Calvin Klein, Ralph Lauren and Dolce Gabbana had around 100.000 Facebook fans, while brands like Burberry had managed to grow its direct fan base into 3,5million fans in 2010.

All but two fashion brands (MiuMiu and Victor & Rolf), had a Facebook profile, and nearly three quarters had a Twitter profile. Around half of the brands posted something on their community site every day and around one quarter posted something weekly. Contrastingly, Alexander McQueen, Prada, Tods and Valentino had not taken control of or utilised their external community site, leaving the profiles in the hand of spammers.

4.1.4 Collaboration (Innovation & Two-way communication)

In 2006 and 2008 the luxury fashion brand websites had no categories of collaboration, whether related to design collaboration, co-creation nor feedback and comments regarding product development. In 2010 Smythson and Ralph Lauren involved their customers in designing products on their site. At Ralph Lauren customers could design their own Polo shirt (shape, colour, initials, badges etc.), and at Smythson customers could design their own stationary paper and have their initials or text engraved in the leather stationary items.

Fendi, Gucci and Marc Jacobs had a function on their

Rina Hansen and Niels Bjørn-Andersen

websites where visitors could "like" the individual products, which consequently gathered a pool of "likes" and helped other visitors see which products were most popular amongst fellow visitors.

In 2010 the observation of the category *collaboration* was extended to Facebook and Twitter i.e. observing how brands open up for feedback, comments and collaboration on Facebook. All brands with a Facebook profile had posted something on their wall, but only one brand, Smythson, replied to customer comments on its own posts on Facebook and Twitter. Burberry's Creative Director, Christopher Baily, posted a video once a month greeting Burberry's Facebook fans, where he replied to some of the comments, and told the fans how much they meant to Burberry. Similarly, Marc Jacobs's CEO, Robert Duffy, took over the brand's tweets for a month leading up to their fashion show in the autumn 2010. He tweeted some very personal messages about the business, Marc and himself, and he posted pictures of the seamstresses, designers, cutters and models, while answering all the tweets he got from followers. Marc Jacobs" Twitter profile grew from a few thousands followers to 75.000 followers in that period of time.

Julie, Internet Retail Development Manager at Chanel, however, still had concerns about interacting with fans and allowing their unfiltered feedback: "*It's really difficult to control your brand in the social media. Brands are afraid of what people say and how they interact with the brand. You can only really control the brand on your own website*".

4.2 Sales

4.2.1 Connection (Operational & One-way communication)

In 2010, brands were to a large extent linking traffic from their own site to their own social media platforms, increasingly integrating the brand platforms online. They were also increasingly taking control of their own online sales channel online instead of linking to third party selling sites like eluxury, Net a Porter, and Neiman Marcus as they did in 2006.

The phenomenon of syndication (i.e. placing branded content or products from own site on other sites) had not emerged in the fashion industry in 2006, but in 2008 the majority (87%) of brands used syndication. However in 2010 everybody had it. The most widespread use was achieved by Gucci, Chanel and Burberry, who also are also the more active on social media platforms and have many Facebook Likers – meaning many people and stakeholders spread the word of the brand and acted as online brand ambassadors.

4.2.2 Commerce (Operational & Two-way communication)

In 2006 a quarter of the brands observed offered ecommerce in the UK and half of the brands offered ecommerce in the US, though the majority only offered a small selection of accessories (only Paul Smith offered a selection of clothes as well). In 2008 more than half (60%) of the observed brands offered ecommerce on US commerce sites. Burberry,

Hermes, Paul Smith and Mulberry were amongst the few brands that offered ecommerce to multiple countries. However in 2010 there was a significant difference; more than three quarters (80%) of the observed brands offered ecommerce to US, UK and most of EU. The majority of brands offered both accessories and clothes, except from Dior, Louis Vuitton and Prada who offered accessories only.

There were no virtual flagship stores with immersive and engaging lifelike shopping, as in gaming environments. Cartier had a navigational virtual store with a shopping assistant showcasing and explaining the products in 2008, and Victor & Rolf had a navigational tour of the house, shows, library etc. However, none of these offered the option to actually buy the products on display. In 2010 Gucci launched a "digital flagship store" [9], and Marc Jacobs launched a "virtual store", where the visitors were welcomed by a guy (a drawing), opening the door, and different shopping assistants (drawings) at each product station.

No brands offered a 24/7 real-time shopping assistant either in the form of online chat or video conferencing, as for example luxury jewellery brand Fabergé does. A third of the brands (33%) in 2008 claimed to have shopping assistance via phone, email or a fill-in form. In 2010 the majority (80%) claimed to have shopping assistance available, however when testing Gucci's contact form, it took more than two weeks to get a reply to a product question. It is worth noting that following completing the observation, Burberry did launch online 24/7 real-time chat and call function to their site in January 2011.

Mark Dunhill, CEO at Faberge, talked strongly about bringing the human touch to the online platform, "*The online experience and service needs to be as special as in the physical store. Sales advisors can help retain the emotional and otherworldly experience of the brand and the product...Technology provides the opportunity to entertain and connect with your customer*".

Ralph Lauren offered a shopable video "RL Gang", an immersive storytelling video of kids going to school, where the viewer could click on the clothes in the video and be directed to the chosen product's URL where it could be purchased.

Many retailers like Barneys, Next and online fashion shops like ASOS have launched social commerce or Facebook commerce i.e. selling their collections directly through their Facebook page. However, only one of the brands observed, Louis Vuitton, offered this function on their Facebook page with completion of sale on their own website. Nevertheless, a third of the observed brands utilised social shopping in a related manner; they added a "share button" next to products on their website enabling the visitor to share the product on his/her social media profiles.

4.2.3 Context (Innovation & One-way communication)

There was a significant change in the use of Flash on luxury brand's websites. In 2006, nearly three quarters (73%) of the observed brands used Flash, in 2008 all brands (100%) used flash, but in 2010 some brands had steered away from flash

Rina Hansen and Niels Bjørn-Andersen

The slowest development is associated with new technologies such as *augmented reality*, *3D*, (within the category „Content") and *virtual stores* (within the category „Commerce"). No luxury fashion brands have adopted these technologies, though luxury jewellery brands have.

Interestingly, the expert interviews show an intention to adopt interactive and social Web 2.0 tools to a higher degree than what is already implemented. The interviewees expressed that there are great opportunities to be harvested in all categories, which eventually will enhance the overall website experience and ultimately support brand experience and sales. Christopher Baily, Burberry's creative director, summed this up perfectly at a fashion show in September 2010 "*We are now just as much a media-content company as we are a design company, because it is part of the overall brand experience*" [1].

Lastly, we would argue that the lack of contact details and the lack of two-way interaction on websites and social media sites indicate that luxury fashion brands are still cautious and keen to continually control the images and messages they push out to their customers and fans. Interaction does not flow both ways; it is still predominantly a one-way communication, dictated by the brands that are afraid of what their customers and fans might say about them. This is in strong contrast to previous research findings on consumers wishes and wants [14][11], [13], and to how consumers in general are empowered by interactive and social media. Consumers expect to define their own perspective on companies and brands, thus shifting the balance of power from company to customer [2]. Henceforth, luxury fashion brands have to continuously work on creating dream value by providing exceptional experiences online with the help of digital technologies and by interacting with consumers [7].

6.0 CONCLUSION

Internet shopping is now exceeding more than 10% of retail trade in the most digitized economies, and marketing on the Internet (typically using Google AdWords) is now the largest advertising media having surpassed the advertising revenue of newspapers, magazines and TV-advertising. An industry like the Fashion industry must develop, implement and further innovate its Internet strategy.

We identified the three strategic choices for an Internet-strategy, purpose (branding or sales), mode of communication (one-way or two-way) and focus (branding and/or sales). When combined, these three dimensions created eight „triplets", which we found correspond to the 8C framework of Yang et.al [17]. We further operationalized the 8 categories by providing between 2 and 5 specific measurement sub-categories, which were applied to a longitudinal analysis of 15 fashion brand websites.

The survey shows the large increase in adoption of the strategic possibilities, but it also shows a large difference between the extent to which the individual brands have adopted the options. Probably more than most other industries, the fashion industry is very uncertain whether and how to apply the web-site opportunities, primarily because of the challenge of maintaining control of their brand, because

fashion brands are confronting the dilemma of maintaining the exclusivity while at the same time opening up for real two-way communication and involvement of its customers. Our Cube-framework with its operationalization has proved very valuable in identifying and differentiating between the strategies of the different brands within the fashion industry. We suspect that it will be valuable also beyond the fashion industry, but leave it to further research to demonstrate this.

Rina Hansen and Niels Bjørn-Andersen

APPENDIX

Table 2. The 8C framework applied to luxury fashion brand websites

Interface categories	Applied to Luxury Fashion Brand Website Assessment
Content • Branding • Operational • One-way	Definition: *Enticing mix of product information and comprehensive brand information.* • **Product information.** Does the site offer detailed and engaging product descriptions or only sparse information? • **History.** Does the site offer a history section about the brand? • **Corporate information.** Does the site offer corporate information related to the brand? • **Special promotions / campaigns.** Does the site have special campaigns or sections functioning like a shop window which is changed seasonally?
Communication • Branding • Operational • One-way	Definition: *News, details and communication about the brand including getting behind the scenes.* • **Email register.** Can the visitor sign up for newsletters on the site? • **About us / Contact.** Is there an "about us" section and contact details for the brand? • **Video interviews.** Does the site have video interviews with the designer, brand owner or perhaps fans of the brand?
Community • Branding • Innovation • Two-way	Definition: *Communities established by the brand where connoisseurs and fans discuss the brand.* • **Own brand community.** Does the site have a community section launched and controlled by the brand itself? • **Community on external site.** Does the brand have communities on external social sites such as Facebook, YouTube and Twitter? And how many fans have joined this community?
Collaboration • Branding • Innovation • Two-way	Definition: *Collaborating and opening up for comments and feedback from fans and customers.* • **Design collaboration.** Is it possible to collaborate with the brand on either the brand site or on Facebook? • **Feedback & comments.** Does the brand allow comments and does it interact with customers on brand site or on Facebook?
Connection • Sales • Operational • Two-way	Definition: *Connection to other complementing sites.* • **Links to other sites.** Does the site have links to other sites and external sites? • **Micro sites.** Does the brand have sub-sites for i.e. campaigns or special collections? • **Syndication.** Does the brand have syndication of content (products, advertising etc) on other complementing sites? (in 2010 this was measured by Vitrue.com)
Commerce • Sales • Operational • Two-way	Definition: *Shopping the brand's products on the website.* • **Transactional**. Does the site offer ecommerce? • **Virtual store.** Does the site have a virtual store which customers can walk through and purchase from? • **Link to third party.** Does the site have links to other sites which sell the brand's products? • **e-shopping assistant**. Does the site have a shopping assistant in the form of live chat, telephone line or live video advice? • **Shopable video.** Does the site have videos where customers can shop from? (only in 2010) • **Social commerce.** Does the brand offer ecommerce on their social media platforms like Facebook or YouTube?
Context • Sales • Innovation • One-way	Definition*: Importance of beautiful and aesthetically pleasing design.* • **Flash.** Does the site use immersive Flash graphics or e.g. HTML? • **Videos.** Does the site have videos of fashion shows, of products, or any brand related material? • **Animations.** Does the site use animations to convey the brand? • **Augmented Reality.** Does the site offer augmented reality features which either allow to try on the products or offer extra brand experience? (Only for 2010) • **3D.** Does the site offer any 3D technology, enabling engaging interaction with products, campaigns or other features? • **360⁰ view.** Does the site offer 360^0 view of the products, creating a „live"and tangible feeling of the products through visuals and product rotation?
Customization • Sales • Innovation • Two-way	Definition: *Customising the site experience for the individual user.* • **Product customisation**. Does the site offer the possibility of customising products? • **Personalisation.** Does the site offer the possibility of personalising products i.e. adding initials to a product? • **Recognition of user.** Does the site recognise the users? E.g. is there a "sign in option?"

Rina Hansen and Niels Bjørn-Andersen

Table 3 B2C Website Assessment 2010

| 2010 | B2C Website Assessment Framework — Branding || | | | | | | | | | | B2C Website Assessment Framework — Sales || | | | | | | | | | | | | | | |
| | Operation one-way communication (Content) ||| | Operation two-way communication (Communication) || | Innovation one-way communication (Community) | | Innovation two-way communication (Collaboration) | | Operation one-way communication (Connection) || | Operation two-way communication (Commerce) ||||| | Innovation one-way communication (Context) ||||| | Innovation two-way communication (Customisation) || |
Brand	Product info	History	Corporate info	Special promotions/campaigns	Email Register	About us / contact	Video interviews	Brand community	Community external site	Design collaboration	Feedback/ comments	Links to other sites	Micro sites	Syndication	Virtual Store	Transactional	Link to 3rd party	e-shopping assistant	Shopable video	Social Commerce	Flash	Videos	Animations	Augmented reality	3D	360° view	Product Customisation	Personalisation	Recognition of user
Burberry	x	x	x	x	x	x	x	x				x				x		x	x			x	x	x		x				x
Chanel	x	x			x		x		x				x	x		x						x	x							
Chloé	x	x			x				x			x		x		x		x				x	x							
Dior	x				x				x				x	x		x		x	x			x	x							
Donna Karan	x	x	x		x	x			x			x		x		x		x				x								x
Gucci	x	x	x	x	x		x	x	x			x		x		x		x				x		x						x
Hermes	x				x			x	x				x	x		x		x				x	x	x						x
Louis Vuitton	x		x	x	x	x			x				x	x		x		x		x		x	x	x				x	x	x
Marc Jacobs	x	x		x	x	x			x		x		x	x		x		x				x	x	x						x
Mulberry	x	x	x	x	x	x		x	x			x		x		x		x				x	x							x
Paul Smith	x	x		x	x		x	x	x			x		x		x		x				x	x							x
Prada	x	x			x				x			x		x		x						x	x							
Ralph Lauren	x	x	x	x	x	x	x		x	x	x	x		x		x		x	x			x	x					x		x
Valentino	x				x				x				x	x		x		x				x	x							x
Versace		x	x	x	x				x			x		x				x				x								
total	14	11	7	8	14	7	6	5	15	1	3	5	5	15	0	12	0	12	2	1	12	12	3	0	1	0	1	2	3

Table 4 B2C Website Assessment 2008

| 2008 | B2C Website Assessment Framework — Branding || | | | | | | | | | | B2C Website Assessment Framework — Sales || | | | | | | | | | | | |
| | Operation one-way communication (Content) ||| | Operation two-way communication (Communication) || | Innovation one-way communication (Community) | | Innovation two-way communication (Collaboration) | | Operation one-way communication (Connection) || | Operation two-way communication (Commerce) ||| | Innovation one-way communication (Context) ||| | Innovation two-way communication (Customisation) || |
Brand	Flash	Videos	Animations	360° view	Email Register	About us / contact	Video interviews	brand community	community external site	Design collaboration	Feedback/ comments	links to other sites	micro sites	Syndication	Virtual Store	Transactional	link to 3rd party	e-shopping assistant	Flash	Videos	Animations	360 view	Product Customisation	Personalisation	Recognition of user
Burberry	x	x			x	x			x					x		x			x	x					
Chanel	x	x			x	x	x		x										x	x					
Chloé	x	x			x							x		x			x		x	x					
Dior	x	x			x	x	x		x					x				x	x	x					
Donna Karan	x	x			x									x					x	x					
Gucci	x	x		x	x				x			x		x		x		x	x	x		x			
Hermes	x	x	x		x		x		x							x			x	x	x				
Louis Vuitton	x	x			x	x	x		x					x		x		x	x	x					
Marc Jacobs	x	x			x	x	x		x					x					x	x					
Mulberry	x				x		x		x				x			x			x	x					
Paul Smith	x	x			x	x	x		x					x		x			x	x					
Prada	x	x	x		x				x				x			x			x	x	x				
Ralph Lauren	x	x	x		x	x			x			x	x	x		x		x	x	x	x		x	x	x
Valentino	x				x	x			x			x		x		x			x						
Versace	x					x			x					x					x						
total	15	12	3	1	14	12	8	0	14	0	0	4	3	13	0	3	1	5	15	12	3	1	1	1	1

Table 5 B2C Website Assessment 2006

| 2006 | B2C Website Assessment Framework — Branding || | | | | | | | | | | B2C Website Assessment Framework — Sales || | | | | | | | | | | | |
| | Operation one-way communication (Content) ||| | Operation two-way communication (Communication) || | Innovation one-way communication (Community) | | Innovation two-way communication (Collaboratio) | | Operation one-way communication (Connection) || | Operation two-way communication (Commerce) ||| | Innovation one-way communication (Context) ||| | Innovation two-way communication (Customisation) || |
Brand	Product info	History	Corporate info	Special promotions/campaigns	Email Register	About us / contact	Video Interviews	Brand community	Community external site	Design collaboration	Feedback/ comments	Links to other sites	Micro sites	Syndication	Virtual Store	Transactional	Link to 3rd party	e-shopping assistant	Flash	Videos	Animations	360° view	Product Customisation	Personalisation	Recognition of user
Burberry	x	x	x		x	x										x			x	x					
Chanel		x			x											x			x	x					
Chloé	x	x			x							x					x								
Dior	x	x	x		x	x										x			x	x					
Donna Karan		x			x	x						x				x			x						
Gucci	x		x		x	x										x		x	x						
Hermes	x	x			x	x										x					x				
Louis Vuitton	x	x			x	x										x			x	x					
Marc Jacobs	x	x				x														x					
Mulberry	x	x			x											x			x						
Paul Smith	x	x			x											x			x						
Prada	x																								
Ralph Lauren	x	x	x		x	x										x			x	x					
Valentino			x									x					x								
Versace		x				x										x			x	x					
total	11	12	5	n/a	11	11	0	0	0	0	0	3	n/a	n/a	0	8	3	1	11	7	1	0	0	0	0

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