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An As Seen On Screen case study of online producer-consumer interaction on social media platforms.

asos
discover fashion online

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“What goes on between
customers is more
important than what goes
on between marketers
and customers”

- Peter Espersen LEGO

Abstract

As social media shies away from a buzz word and is moving towards a strategic tool, more and more practitioners are trying to integrate social media into business models (Eyrich et al., 2008. pp-412). It is not the question 'if' there is a relationship between social media use and business model benefits, because there is (Kaplan & Haelein, 2010). This research aims to gain a better understanding of what signifies as best practice for businesses with regards to social media usage and strives to provide a critical reflection of this practice on the potential of social media for businesses. The question central to this MA Thesis is about how this relationship comes together and more specifically, what the mechanism of how this process works. To gain a more in-depth insight, the online retailing business ASOS is chosen for case study analysis to answer the research question: 'What is successful social media usage for business?'

ASOS is the first European online fashion-retailer that launched an in-Facebook store (Mashable, 2011) and has been awarded with two Interactive Media in Retail Group awards as best international e-commerce retailer and best use of social media (IMRG, 2011). ASOS also received a Webby honors nomination in the category fashion (Webby, 2011).

KEYWORDS: social media, businesses, business models, marketing, best practice, online retailing.

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'I will still love you and be proud of you, no matter if you will graduate or not. Just don't worry.'

Introduction

As 'social media' as a concept shies away from a hyped word among marketers and is moving towards a strategic business tool, more and more practitioners are trying to integrate social media into business models (Eyrich et al., 2008. pp-412). It is no longer the question 'if' there is a relationship between social media use and business model benefits, because there is (Kaplan & Haelein, 2010). This research aims to gain a better understanding of what signifies as best practice for businesses with regards to social media usage and strives to provide a critical reflection of this practice on the potential of social media for businesses.

Ever since Pizzahut designed the first online retailing website in 1994 (InstantShift, 2010), businesses started to encounter for change to come in their marketing strategies. The online environment of the Internet provided new opportunities for business and customers. It took less than 10 years after the first launched retailing website for online shopping to become the number one substitute for traditional offline shopping. Thereby the options for teleshopping and catalogue shopping were left behind (Ward, 2001. pp-12). This success came along a bit unexpected, however logic can be found by examining the culture of the renewed online space. A trend towards customization and optimal use of audience targeting can be identified by looking at the services by business and convenience to consumers the Internet has to offer (pp-16). In this newly formed environment, the reach of businesses has extended across national borders, thereby connecting to customers and other suppliers in the market globally. These changes in the retailing market did not only change the retailing business as a whole, moreover, this new space had its consequences for the customers present in this space as well.

However, the increase and extension of the reach of businesses resulted in the opportunities for business and marketing to be much cheered for. Especially when the Internet started to find its way to the homes of the masses, the convergence of this medium and social life started to grow. Co-creativity, participation and openness (Lister et al., 2009. pp-204) were the new features in the Internet environment which opened up to be explored. With this change, Web 2.0 moved beyond the limited one way stream opportunities of Web 1.0 and started to focus itself and put on emphasis on the input by the customers rather than the businesses (pp-205). This convergence lead customers to become 'prosumers' in a space in which convergence of content is central. The focus is not solely placed on production or consumption, moreover, it becomes an intertwined process and thereby the relationship between customers and producers is changed (Ritzer & Jurgenson, 2010. pp-16) (Chapter 1).

The content generated by users started to shift the power balance in traditional market allocation. The adaptation to this new situation did not always go as fluently as would be beneficial to businesses (Lister et al., 2009. pp-202). Many online businesses were caught off guard by the lack of control over peer reviews on their goods and services as these reviews traditionally were done by assigned experts or through (unpublished) complaint registrations. The power over negative connotations to one owns business thereby became much less. But how did we get to this point?

The before mentioned interactivity signifying Web 2.0 did not establish itself instantly. It took time before user generated content such as Social Networking Sites)hereafter SNSs) would be prevalent and powerful enough to force a new balance in the traditional power allocation. The choice in SNSs has increased over time and the intensity in interaction varies over the variety of websites. Some of the level of interactivity can be explained through the features of the format of the SNS, for instance YouTube has a 100 million views and 65.000 uploads a day (Focus, 2012), the interactivity of users to users or business to users is however rather limited. Research also showed, that even though subscribed to SNSs, it does not necessarily mean that these users will engage actively and that this interactivity is enhanced differently throughout social media platforms (Correa et al. 2010). All in all, it took time for the promising interactivity to be intense and evident enough to be noted as beneficial for businesses.

Social media showed great potential to be the new element in marketing strategies and business models. The lack of control over the direction and evaluation of content by the customers must be seen as a learning process on how to shape these discussions in such a way that is consistent with the identity and vision of the business (Mangold & Faulds, 2009). SNSs can be used for business in a sense that they can provide beneficial information in the dialogue taking place in these public spaces, which could easily be gained through the transparency of the platforms. (Kaplan & Haenlein, 2010). Yet this practice can be both a blessing and a curse as the control over information and brand identities has shifted from businesses to consumers (Thoring, 2011) (Chapter 2).

The effectiveness of the efforts of businesses in using social media as a business tool can however not be fully understood without acknowledging the social context in which this practice should be fostered. The SNSs can be looked upon as individual virtual communities, encompassing for its users and the productivity of the dialogue fostered in them.

SNSs offer the freedom to its users to connect with loose affiliation to communities within their platforms, therefore the sense of community needs to be strong in order to keep customers tied to the online community leveraged by businesses (Jankowski, 2006). This is a process which needs to be acknowledged by businesses in order to facilitate the correct interplay in communication that will foster valuable information with regards to marketing (Chapter 3).

The question central to this MA Thesis is about how the relationship between social media platforms as a business tool and social media platforms as a social space comes together. More specifically, this study aims to identify how social media platforms need to be used in order to gain the benefits these platforms are ought to leverage and what the characteristics of this practice are. Thereby a distinction in power will be made in both the examined platforms as well as the actors engaging in this space. This will be done through an extensive content analysis of the posts, comments and dialogue that took place within the social media platforms during the month April 2012 with a case-study focus on festival related posted topics. To gain an in-depth insight, the online-only retailing business As Seen On Screen is chosen for case study analysis to answer the research question: 'What is successful social media usage for business?'

As Seen On Screen is the first European online retailer that launched an in-Facebook store (Mashable, 2011) and has been awarded with two IMRG awards as best international e-commerce retailer and best use of social media (IMRG, 2011). ASOS also received a Webby honors nomination in the category fashion (Webby, 2011).

1. The Internet environment: a retailing experience.

*“The industrial revolution was to manufacturers what the digital revolution is to customers.”
(Sohn, 2011, p. 47)*

The merchandise in products on the Internet was a change that did not happen overnight. This chapter will provide an insight in how this change came about and what the consequences were on behalf of the customers.

1.1 A general history of the transition to online retailing

Ever since Pizzahut designed the first online retailing website in 1994 (iShift Staff, 2010), businesses started to prepare their marketing models for change. The online environment of the World Wide Web opened up doors for business, customers and peers. Less than a decade after the first launched retail site, online shopping had become the number one substitute for traditional shopping, leaving teleshopping and catalogue shopping far behind (Ward, 2001). Even though this success was somewhat unexpected, logic can be found by examining the culture of the digital space. Looking at what the Internet has to offer in terms of services by businesses and convenience to consumers, a trend towards customization and optimal use of audience targeting can be identified. The reach of businesses extends beyond national borders, connecting consumers, producers, goods and services globally. It is therefore not surprising that the opportunities which came along with online retail businesses were much cheered. However, in scholarship, a more nuanced perspective was maintained during such positive predictions. Going back some 20 years ago, ‘success’ held off after the first major developments in online retailing, such as online payment innovation (iShift Staff, 2010; Doherty, Ellis-Chadwick & Hart, 1999). Skepticism emerged due to variation in effectiveness of the new developed online tools for business that included mailing-lists, web-shops and the digitization of multiple administrative proceedings. The mere online appearance and availability of information provided by businesses lacked intensive activity, meaning that both consumers and businesses did not interact in such a way that it leveraged benefits for both businesses and customers in the new defined space. It seemed that when not used properly, the presupposed online advantages would not be gained and websites became so-called ‘dead spaces’. Also, the ‘medium’s potential rather than its actual performance, accessibility and content’ had been central to discussion up until then (Doherty et al., 1999). The bursting of the dot-com bubble in the fall of 2001 contributed to the conclusion of many that the Internet was overhyped (O’Reilly & Batelle, 2005). A lot of Internet businesses never seized to make up their initial investments and ended up as dot-bombs (Hawkins, 2004).

Part of this loss can be assigned to businesses focusing on the success of Amazon, trying to get big as fast as possible without regarding the actual steps which need to be taken in order to be successful (Farmer & Sandoval, 2001).

By 2012 online retail businesses have proven to be persistent in the retailing market and has increased in number and size. In fact, they hold a fair share of the total retailing business; the Centre for Retail Research (2011) reported a 12% share in total retailing for the UK, 8.8% share in total retailing in Europe (including UK) and 9% for the US (taking the difference in market size into account, the percentages can be considered somewhat similar). Also, further growth is forecasted, however slightly less rapid as previous years due to the economic slowdown. However not only numbers of market share in online retailing changed; a shift towards an online market brought change to traditional business strategies as well. Initially, the bursting of the dot com bubble seemed to be the confirmation of the skepticism surrounding the viability of online retailing. Yet e-commerce has come through this 'crash in a much better condition that often is supposed' (Hawkins, 2004. pp-65). Focusing on business models, the Internet filled itself with models derived from (at that time) temporary literatures of business, management, economics and their like. Business models as a concept can best be understood as the process of linking new technological environments to business strategies. Moreover, the logic of business models can also be linked to perceptions of value, especially to how new customer value can be created in trade in an electronic market. These models became numerous and ranged from being analytical to quasi instructional – how to avoid lemons in online business. Thus as the new millennium dawned, the dot com companies no longer looked like the commercial revolution they ought to be and more like a bubble ready to burst. The bursting of the dot com bubble eventually filtered all the business models which were out there; it gave an insight into what business approaches did survive the bursting of the bubble and through which frameworks failure could be explained. In this sense, the new business models have built upon the defaults from the dot com burst and improved the framework for successful online retailing in Web 2.0 (Hawkins, 2004). All in all, after the dot-com breakdown the online retailing industry seems to have distinguished what approach served as best practice and progressed into successful businesses.

1.2 The Internet environment for customers

Entering the era of Web 2.0, multiple shifts have taken place for businesses as well as customers. It is therefore important to understand what the Internet has become like as a market environment to customers and businesses and this section will focus on the Internet environment on behalf of the customer.

The most fundamental changes in the new Internet environment is not only technological innovation but also the embodiment of a conceptual step towards the vitality of interactivity (O'Reilly & Batelle, 2005). When the Internet joined the living rooms of a mass public, the convergence with social life became inevitable. Co-creativity, participation and openness (Lister, Dovey, Giddings, Grant & Kelly, 2009) are key in the new interactive space of the Internet. Web 2.0 moved beyond the one way stream of Web 1.0 and focused more on the input by all of its users rather than solely the direction given by business organizations. To understand the experience that people have in an online and mediated environment, it is essential to examine interactivity and theorize its role within the communication that takes place (Sohn, 2011).

Not all interactivity that the Internet allows for is perceived and used by the consumers, the same way that not all businesses optimize the benefits of online interactivity. The concept of interactivity has become a popular term to contrast the old media to new media, the new media being interactive and the old media passive. This dichotomy however puts the concept in an almost indefinable position of what non-interactive or is; does it refer to zero interactivity or extremely low interactivity. In other words, without classifying degrees of perceived interactivity, it becomes almost obsolete to call a platform mere 'interactive'. Only by defining a distinction between how interactive spaces are perceived by customers, it can be illustrated how much and thereby what types of interactivity a platform can foster (Sohn, 2011). Following the recent study of Sohn (2011), interactivity can best be understood in three conceptual, underlying dimensions; sensory, semantic and behavioral. By using this conceptualization of the term, interactivity shies away from its technological determination as a description of capability of a particular medium; the mistaken perception that 'the more bells and whistles there are on the site, the greater its interactivity' (Sundar, 2007, p. 90, as quoted in Sohn, 2011, p. 1322). The sensory dimension of interactivity is the information a person perceives from an object, may it be physical or visual, such as photographs or videos. The more 'vivid' the object seems to an individual, the more likely it is that this individual perceives this object to be interactive (and thereby interacts or engages oneself). The semantic dimension concerns information which is not only sensory and vivid, but which is also personally relevant. Relevance is not only measured when personally directed ('Welcome Jane!'), it is found in the mutual recognition of actors. In other words, when being acknowledged in a space, a mutual recognition can take place and the information is more likely to be perceived as interactive; resulting in interaction. The final dimension of interactivity is the behavioral dimension, referring to the urge of an individual to change behaviorally due to the vivid, sensory information which is perceived and the mutual recognition within the space (Sohn, 2011).

These dimensions of interactivity can be looked upon as different levels of interactivity as perceived by the consumer in the Internet environment. Taking these levels into account, a more in-depth insight can be gained when examining online interaction between customers and businesses. The higher the level of perceived interactivity, the higher the chances that customers will interact and engage. For businesses, it therefore becomes key that their shared information and content is appealing enough to trigger interaction. In this way, the benefits that online interaction can potentially bring about are enhanced (see Chapter 3).

Apart from perceived interactivity, there are other factors that can lead to customer participation and engagement. According to the study performed by Chu and Kim (2011), consumers tend to recommend and discuss products on social networking sites more likely under certain determinants. The presence of both businesses and customers on a social media platform has the potential to establish a strong relationship between the two through a closer communication process. It is therefore important that businesses recognize these determinants and optimize them in order to enhance strength in communication.

Given the collaborative and social characteristics of the space of SNSs, these platforms can be seen as an emerging venue for consumer-to-consumer conversations and word-of-mouth branding for businesses. The determinants which have been confirmed in the results of Chu and Kim (2011) are trust and interpersonal influences. Trust refers to the willingness in relying on an exchange partner in whom an individual has confidence. This determinant is essential as it influences if and to what extent virtual community members will exchange information with other members. Interpersonal influence is the second determinant for interaction and product recommendation and can best be understood as the social factor in customer decision-making. Interpersonal influence can be divided into two dimensions; normative influences and informational influences. Normative influences are related to the tendency to respond to the expectations of the others members of the virtual community that can affect attitude, norms and values. Informational influences include the tendency to accept information of the knowledgeable other and to be guided by a leading actor within a virtual space. Altogether, when customers feel confident in the capabilities of the other members or look up to them, they are more likely to interact in social media platforms. The online space cannot be controlled by businesses; however they can try to shape it in a way that fosters the determinants for consumer interaction and product recommendation.

Consumers become 'prosumers' in a digital environment to which convergence of content is central (Ritzer & Jurgenson, 2010. pp-13). The emphasis is not on consumption or production separately; moreover, it has become an intertwined process and thereby changed the producer and consumer relationship (Ritzer & Jurgenson, 2010).

User generated content on e.g. blogs started as parallel to traditional outlets and remained at the amateur side of the market. However, this parallel position soon shifted into an invading one; media outlets started to feel the pressure of their peers in terms of control, but also as a threat of replacement in some business fields such as journalism. For long, media outlets have been able to set the agenda but in Web 2.0 they no longer can avoid the voice of the consumers which were simultaneously present in the same environment. This shift in power balance also caused friction in marketing strategies as not all the information that is send out by businesses is accepted by the customers. Therefore, traditional business models did not fit perfectly in this new situation and the adaptation process did not go smoothly (Lister et al., 2009). Many online businesses were caught off guard by the lack of control over peer reviews on their goods and services. Reviews used to be done by assigned experts or through (unpublished) complaint registrations. The control over negative connotations to one owns business was therefore much more powerful than it is now. The rise in uncertainty for businesses in an online environment meant an increase in control for consumers.

What is witnessed today is a renegotiation of the relationships between companies and customers, a shift in marketing with an advantage for the customer. Traditional markets were dominated by the supply power of the manufacturers whereas the new online environment allows for a dominance of consumer power (Kucuk & Krishnamurthy, 2007). But what caused this shift to a dominance by the customer? With the rise of the Internet, consumer rights (and thus consumerism) improved to a great extent: consumers can access more accurate, up-to-date information about products, companies and regulations from a growing variety of sources. However consumer rights have never been as threatened as it is today with the constant infringement of privacy through mass data mining. It therefore must be noted that this ability for the consumers is not explored by definition, the ability to be dominant in the market does not mean that this ability will be made use of. Mavens in the online environment continue to thrive and can serve as examples of how shifts in market models can be cause by the customer. Yet a much larger chunk of customers can get lost in the huge information flow and lack the understanding of how to enhance the potential of its position. Therefore the promising outlook for consumer power must be somewhat moderated with unexercised power; an equation of potential power and actual explored power.

The study of Kucuk and Krisnamurthy (2007) illustrates the changes which were brought about through different dimensions of power for consumers in an online environment. The key benefits which customers can experience by online interaction are convenience in consumption, value, connectivity and protection against infringement of their rights due to businesses.

The technological change led consumers to a more equal and in some cases, superior position towards businesses operating in the same environment. Most important is the ability to keep a close track of what happens with their orders and the opportunity to demand immediate feedback and solving. Economically customers are empowered to influence the value of goods as they can easily compare prices online and take advantage of the transparency of the Web. A third benefit is found in social power; by participating and engaging in online communities, consumers can create social pressure on performances and promises of a business. Consumers can communicate with each other to create solutions and push the business to move in a certain direction. Finally, customers are also empowered to assert their rights whenever felt to be harmed by business decision making.

Table 1. Power sources for the online consumer (Kucuk & Krishnamurthy, 2007).

Dimensions	Core benefit	Description of change
Technologic	Convenience	Superior mobility (be anyone, in anywhere at anytime) Ability to participate, track and control in transactions 24/7 Technologically equal status to all other sides (nodes)
Economic	Value	Access to better value and markets Ability to construct economic value (e.g. C2C markets)
Social	Connectivity	Access to one's social network (i.e., friends and family) Access to communities Access to experts
Legal	Protection	Access to governmental legal sources (e.g. FTC) Access to consumerist support (e.g. BBB, TRUSTe, EPIC) Access to activists

As the Internet is transparent, businesses cannot ignore, harm or do their customers wrong without this being witnessed by numerous other customers within the same environment. In this sense the empowerment of the consumer will immediately backfire on the businesses which do not acknowledge the power on behalf of their customers (Kucuk & Krishnamurthy, 2007).

2. Social media as a business tool.

“If you’re a brand marketer looking at this as a creative way of just getting that one-time transaction done, you’re not recognizing the power of social media and how consumers are playing in the marketing space.” (Chris Perry, Webershandwick President, n.d.)

The previous chapter discussed the changes that the Internet brought about with regards to online retailing and as an environment to the customers. This chapter will provide an understanding of what social media can leverage for businesses and how this could be a beneficial practice to be integrated in the online marketing model.

2.1 The potential of social media

Social media platforms are not as new as they often are typified in the field of media studies and since they have been around and the ways in use have developed and changed by both customers and businesses over time (Lister et al. 2009). In temporary media studies, a field of social media and its potential has widely been explored and it is important to outline the key characteristics. As Shirky (2009) puts it, Social Networking Sites (hereafter SNSs) have become YASNS: “Yet Another Social Networking Service”. Many SNSs are aiming at the success in member subscriptions of websites such as MySpace and more recently, Facebook. With 12% of the world population registered with Facebook profiles, it is safe to say it is the largest and most influential social medium (Facebook Newsroom, 2012). No wonder that many marketers as well as scholars cheer for the integration of social media into business modelling and strategy. First coined in scholarship in 2009, social media ought to be the “new hybrid element of the promotion mix” (Mangold & Faulds, 2009, p. 256). The lack of control over consumer to consumer interaction must be seen as a learning process on how to shape these discussions in a manner that can be found consistent with the business vision (Mangold & Faulds, 2009, p. 357).

Social media can be used as a marketing tool in a sense that the discussion by consumers to consumers in business related spaces provide the ideal information source for marketers (Kaplan & Haenlein, 2010). The collaborative and social characteristics of the space of SNSs provide for an ideal platform in which consumer-to-consumer conversations and word-of-mouth marketing for businesses can be enhanced (Chu & Kim, 2011). SNSs essentially are a combination of the traditional features in marketing (companies to customers) and the new opportunities in the type of communication they bring about. To consumers, social media are perceived as the most reliant source of information regarding products and services. Consumers therefore tend to turn away from mass media sources and require on-demand and immediate access to information at their own convenience (Mangold & Faulds, 2009).

These trends can serve as an insight to marketers in adjusting their business models to the popularity of this medium. The control over content, timing and frequency over information seems to be eroding: all the information over goods and services that is out there does not have to start at the PR office of a business- it may well originate in the marketplace itself.

The amplified power of consumer-to-consumer conversations cannot be entirely controlled by business organizations. However, they can be shaped in such a manner that is beneficial to businesses and their marketers. In doing so, businesses can co-create a valuable source of information and feedback on their performances, hence receive key notes on what to improve according to their customers and increase productivity. According to the study of Mangold and Faulds (2009), consumers like to network and interact with people whom have interests and desires that are similar to their own. Businesses can leverage this demand by providing online communities for like-minded individuals, thereby creating a social media platform in which valuable information is exchanged. The ability to submit and exchange one owns experience with a certain good contributes to a feeling of being acknowledged by the organization; it increases the sense of open and honest communication and thereby customer engagement is enhanced. People like to feel special; it may be through personally directed messages or special offerings, when something is exclusively available to a subset of customers it instantly becomes more interesting to participate. A good example of this is the ‘fan-only’ access on the Facebook wall of online retailer Pixie Market (2012). Without liking the page (a subscription to the business Facebook wall), users cannot access this part of the Facebook wall. The customers that like the page can enter this part of the space and find a special discount code which can be used in the web-shop of Pixie Market. Apart from that, Pixie Market (2012) illustrates this by addressing their customers personally as *Pixienistas*, thereby putting an emphasis on exclusiveness in shopping at their web-shop. Also subjects that raise emotions and opinions are triggers for consumer interaction. By designing products or discussions related to desired self-image or attitude, customers feel engaged in the topic and feel to “have their say” (Mangold & Faulds, p. 363). Lastly, the power of ‘stories’ behind products are triggers for customers to remember the story and see the connotation to certain goods. In an environment of close word-of-mouth communication and promotion, vivid connections can be visualized by the customers and are likely to be forwarded in social media platforms. In order to be successful in integrating social media in marketing models, it must be underlined that businesses should “coordinate *all* promotional activities of the firm to produce a unified, customer focused promotional message” (Boone & Kurtz, 2007, p. 488).

This can only be accomplished when businesses adopt and acknowledge the pervasiveness in this new type of communication environment. Without recognizing the power of social media and thereby its users, their power will backfire on every effort of empty marketing made by the business; benefits in customer information is not leveraged and the online identity of the business is put at stake.

2.2 Brief overview of new SNSs

Moving from Shirky (2009) and the illustration of SNSs becoming YASNS, some prominence and persistence of some of these social platforms can be distinguished. With 12% of the world population registered with Facebook profiles, it is safe to say it is the largest social medium worldwide (Facebook Newsroom, 2012). In its features and layout it is one of the most simple design. Exactly this simplicity makes room for a lot of functions on the platform. The opportunities for businesses 'fan' pages are endless, applications and mobile tools are becoming more and more popular for users and valuable for businesses. With the introduction of the first European in-Facebook store (Mashable, 2011), online retailer As Seen On Screen confirmed the innovative further exploration of this platform. Twitter is often referred to as micro-blog, as the social medium has a maximum of 140 characters per post. Noticeable to the design of twitter is that the connection by 'following' users does not need to be a two-way stream. It is possible that a user follows an account without being followed back. In this sense, following on Twitter is more related to shared interest than offline connectedness (Thoring, 2011). YouTube is a platform on which video-files can be uploaded, broadcasted and commented on. Their slogan 'Broadcast yourself' has resulted in 10 hours of content being uploaded every minute (Kaplan & Haenlein, 2010). Apart from these 'old' new media platforms, some more recent developments on new platforms can be recognized. Even though these platforms are relatively new, the enormous use and interaction in these spaces already cannot be denied. Instagram is a relatively new mobile phone application for Android control systems on photo-sharing and instant editing. The photo sizes and colour-effects are tools to edit the photo and after the edit, content is shared on the Instagram-feed. Instagram received the 2012 Webby award for 'Best Break-out' of the year, the application was rewarded for its rapid growth and innovative social platform design. Also Pinterest was rewarded for its rapid growth and unique social connectedness and received the Webby award for best social medium website (Mashable, 2012). Pinterest is a social medium which can best be explained as a collection of online pinboards to which users can 'pin' their online discoveries. Its design allows the images to interlink with the website on which they were originally published, but also provides users with the opportunity to upload personal work (Pinterest, 2012).

2.3 Effectiveness of the practice of social media by businesses

However, as mentioned before, the practice of integrating social media in marketing models can be both a blessing and a curse; on one hand SNSs have reached the largest and most wide-ranging, easy accessible audiences in history and on the other, the control over information and brand images has shifted from businesses to consumers (Thoring, 2011). Thinking back to the “e-commerce euphoria in the 1990s” (Hawkins, 2004, p. 65), it seems like a new wave of buzz and hype regarding the Internet has developed; social media as the ultimate marketing tool.

Again we can find skepticism surrounding the trend; are social media spaces as beneficial as their potential seems to be or are these ‘dead sites’ without any form of interactivity. As been discussed in Chapter 1, many businesses were unprepared for the change in how the consumer was able to review their goods and services. Therefore even active, major global companies sometimes still lack skills in practice to use social media properly (O’Neill, 2012).

Looking at how individual social media platforms have been used in practice by businesses can indicate how much of the potential in this practice is being obtained in terms of effectiveness. For instance when Toyota faced a drop in sales, they circulated several YouTube videos to popularize a minivan model. Within a few weeks, the videos were viewed an estimated 12.000 to 15.000 times and approximately 2000 Facebook fans subscribed (Elliot, 2010). Another example can be taken from the Red Robin restaurant chain that listed Facebook users as ‘brand ambassadors’. Some 1500 users agreed to post recommendations, something that leveraged approximately 225.000 positive experience impressions (York, 2009). Off course, these are single marketing focuses and these cases do not portray a longitudinal analysis of social media use by businesses. However, what we can take from here is that there definitely is a highly beneficial tool for marketing practice found in social media platforms. The study performed by Eyrich, Padman and Sweetser (2008) focused on social media in relation to PR practitioners, looking at how these platforms are being adopted in this area of businesses. Different from other studies, this study sought to fill the void of academic research focusing on one particular social medium. However, this study also included intranet, text messaging and mail along with social media, which does not quite fit the definition of social media in terms of new media typology. As Kaplan and Haenlein (2010) define social media, it is a “group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of User Generated Content” (p. 61). Therefore the findings by Eyrich et al. (2008) still lean towards the ‘older’ new types of media.

Yet what their results showed was that a lot of practitioners use the tools regularly (6 out of the 18 defined social media), but that they perceived social media to be used more frequently than the results of the research portrayed. This is an interesting finding as it may confirm the buzz and hype around social media being integrated in marketing approaches. Thus the study did not cover how successful the types of the social media which were used were when related to business practice. The social media which were used most often in a business sense were intranet and email, thereafter followed blogging and then the social media platforms. Leaving aside the emailing and intranet, blogging and social media platforms were preferred over instant messaging, which indicates that there is an apparent leveraged benefit for practitioners to send out messages over a multiple-user platform rather than an individually directed one.

The study of Thoring (2011) on Twitter use in the business of book publishing revealed more in-depth results on the practice of social media as a business tool. In her research, Thoring (2011) found that the size of the firm was positively correlated to the use of Twitter. When the business was medium/sized, the more extensive the use of this social media is as a business tool. Also, when the firm is medium-sized the more likely it is that this firm includes at least two types of social media. Explaining this finding, effective social media use is labor intensive hence smaller firms cannot afford this productivity whereas to medium-sized businesses it is cost efficient to use social media platforms rather than more expensive marketing tools. This is a finding coherent with the conclusion of Huberman, Romero and Fang (2008) on the strength of frequency in use that leads to productive social media use. Indicators for interactivity in the social space of Twitter can be the number of followers (individuals followed by the publisher) and the number of followers (individuals who follow the publisher). Thoring (2011) stresses that the number of followers is however a better indication; publishers either do not follow individuals and focus on the message they want to send out, or, they follow random people in the hope of gaining followers.

Therefore successful Twitter use is signified by having a lot of followers and being selective in followers; a practice which is most typical of larger and medium-sized businesses especially businesses with which individuals want to be affiliated with (following this account will be visible on their profile). The 'popularity' of these businesses provides them with a lot of followers interested in their goods and services, it allows them to choose which individuals they select to appear on their own Twitter-feed without losing a mass of users. The Twitter account of Chanel accounts for 612,729 followers and follows 0 Twitter accounts (Chanel, 2012). The mere visibility and opportunity for customers (and more likely, fans) to follow this account is more important than interaction with these users. This practice often cannot be explored by small businesses, as they lack the popularity that larger firms have.

The attempt to gain a lot of followers can result in the before mentioned random following of accounts, in order to gain more followers to select from. However, either way this approach would be counter effective, as the account that add the smaller business may be a user the firm does not want (and therefore should not) to be affiliated with.

Interesting to see, is that the medium sized businesses were the most active in their frequency of tweets and tweeted actively from morning until the evening, with a drop on weekend days. This indicates that active and frequent Twitter usage for medium-sized firms leverages business benefits. This can be an indication that businesses which are 'too big' do not make use of Twitter as an active addition to their marketing model in order to connect to customers, moreover, they use it as a mere extra online visibility. Also, the indicators of re-tweets and replies (re-citing a tweet or directly answering one) is a factor of interactivity in the platform of Twitter. These options were used more prominently by mid-sized firms. All in all, Twitter seems to be most effective for medium-sized businesses, which engage and interact actively on a high frequency with a selected focus on customers they want to reach. What can be taken from the research done by Thoring (2011) is that not all types or sizes of businesses will benefit from the use of Twitter as a marketing tool. Important notes are the frequency in posts, the timing of the posts (during the whole day and not solely working hours) and the selectivity in followees. This practice is proven to be most effective in enhancing interactivity and customer engagement leading to business benefits. All in all, the active attitude towards social media platforms as tools in business is key in order to reach and explore the potential of SNSs for marketing in practice.

2.4 Connectivity of platforms

The practice of SNSs by businesses as well as users may be perceived as a new phenomenon due to the new media typology. However, the activity and participation in these types of media continues to increase and allows for more and more opportunities in managing the business' account on multiple social media platforms. The social plug-ins from Facebook and Twitter allow businesses and individuals to let customers use their Facebook account as a log-in method onto their own site, saving customers the effort for signing up with a separate account (Facebook Developers, 2012). Also the channels of Facebook and Twitter are often interconnected; the posts can simultaneously be shared over a range of SNSs and can vary over sources (from a mobile phone or from web), saving businesses a part of effort in maintenance of spaces (Thoring, 2011). Some of the most successful promotional campaigns combined the advantages of separate social media platforms in such a way that the interconnectedness leveraged great business benefits.

A good example is the promotion of Old Spice, a fragrance line which was becoming somewhat outdated. The 'The Man Your Man Could Smell Like' debuted online shortly before the 2010 Super Bowl and quickly became a sensation. Fans were asked to engage in a more intimate, democratic conversation through a new response campaign. This campaign resulted in 186 personalized YouTube videos to Old Spice fans who commented on Twitter, Facebook, Reddit, Digg, 4chan and more social media platforms. The campaign became one of the fastest-growing and most popular interactive campaigns in history. The campaign was nominated and won in the Webby awards category Best Use Social Media 2011 (Webby, 2011a). The success it leveraged, can best be taken from the companies own website:

"On Day 2, Old Spice had 8 out of the top 11 videos on YouTube. After just one week the campaign had been viewed more than 40 million times and after 30 days that total has eclipsed 52 million views. Has the work has an impact on the bottom line? Yes. Since the campaign has launched, sales of premium body wash have doubled, helping to cement Old Spice as the number one brand of body wash for men." (No Harp Stuff, 2012).

As can be illustrated with the Old Spice example, the combination of multiple social media platforms can be key to the effectiveness in benefits that this practice will leverage to business. Yet without recognition that these tools can be even more powerful when combined, even the correct practice of each individual medium may not provide the results that businesses had accounted for. Over-promotion and too persuasive marketing on SNSs can even be counter-productive for businesses; when it does not trigger engagement by the customer itself, chances are that the practice will not result in business benefits, but rather in having a empty space without interaction. All in all, it is about balancing and presenting content over a variety of platforms. in order to keep customers interested, engaged and most importantly, connected to the business through SNSs (Taylor et al., 2011).

In order to do so, it is important to understand what the power of a certain SNS is. A lot of academics tend to over generalize over all types of new media. Facebook is not the same as Youtube, the same way that a newspaper is different from a glossy magazine. Following the research of Kaplan and Haenlein (2010) the two key components of social media rely on two academic fields, "media research (social presence, media richness) and social processes (self-presentation, self-disclosure)" (p. 61). Social presence refers to the intimacy and the immediacy of types of media, intimate being personal or mediated and immediacy being asynchronous or synchronous. Social presence is high in interpersonal messages (face-to-face) and lower when mediated through e.g. telephone. It is also higher for synchronous communication such as live chats than it is for asynchronous communication such as email. The higher the social presence in communication, the higher the social influence is on the behavior of the other.

Related to this idea is the concept of media richness, basically referring to the assumption that media possess different degrees of richness in the amount of information they allow to be transmitted in a given time interval. In this sense, some media can be more effective than others in resolving ambiguity and uncertainty. With this approach, Kaplan and Haenlein (2011) designed a classification of SNSs according to these two academic concepts.

Table 2. Classification of Social Media by social presence/media richness and self-representation/self-disclosure (Kaplan & Haenlein, 2010).

		Social presence/ Media richness		
		Low	Medium	High
Self- presentation/ Self- disclosure	High	Blogs	Social networking sites (e.g., Facebook)	Virtual social worlds (e.g., Second Life)
	Low	Collaborative projects (e.g., Wikipedia)	Content communities (e.g., YouTube)	Virtual game worlds (e.g., World of Warcraft)

By understanding the power and the reach of specific SNSs, businesses can 'blend' different kinds of social media platforms into their marketing mix. Especially when using multiple platforms and cross-sharing between SNSs, effectiveness of the combinations can be anticipated beforehand.

3. A virtual community

“Social Media is about sociology and psychology more than technology.”

(Brain Solis, Principal of FutureWorks., n.d.)

From the previous chapters, it can be taken what the Internet market space is like for both customers and businesses and what kind of practice goes around. This chapter will examine how social media platforms can serve as a business community to its users and will illustrate how users become members in a virtual environment.

3.1 A virtual community of practice

The concept of communities of practice traditionally refers to groups of people informally bound together by shared expertise or passion for a joint enterprise. This can be a profession, a hobby or specific interest and the communities can be constructed in multiple ways. Some communities meet every week, other schedule meetings monthly or annually and some may not even schedule at all. People in communities of practice share their experiences and knowledge in a free-flowing, creative way, allowing for the freedom to solve and approach problems differently and from multiple perspectives (Wenger & Snyder, 2000). Looking at communities of practice in the online environment of the Internet, these communities can drive strategies, generate new lines of businesses, solve problems and promote the spread of best practice. The organic, informal and spontaneous nature of communities of practice challenge marketers in managing such communities to leverage business benefits. Taking SNSs as communities of practice, the successful managing of these sites includes bringing the right people together, provide an infrastructure in which communities are able to thrive and measure the value of these communities in a non-traditional way. As been discussed in Chapter 2, every social media platform has its own features and therefore every community which is formed on these platforms might very well need a different cultivation of the space in order to be practiced successfully. This process of constant adaptation to the customers and members within each specific online community takes a lot of time and care. However, even though this cultivation practice is not an easy task, “the harvest they yield makes them worth the effort” (Wenger & Snyder, 2000, p. 142).

The main difference between the traditional offline communities and the virtual communities examined in the academic field of media today, is the emphasis which is no longer placed on geographical connections but rather on the feeling or sense of collectivity (Jankowski, 2006). Yet it is important to differentiate between social groups and communities; the latter being used almost as a synonym for online groups, especially when the term is advantageous for a business providing this site.

This blur in definition seemingly implies that any online discussion group will serve as a community for the people participating in it. However, the key distinction that needs to be made is that without interactivity in an online social group, individuals do not tend to become involved and, more importantly, stay involved with the group (Baym, 2006). Baym (2006) outlines the structure of an online community by distinguishing three characteristics; they are normatively regulated, hierarchical and often very supportive.

Online communities develop their own ways of speaking; informally norms, values and beliefs are being regulated by the online group, rather than being determined by the medium. The second dimension covers the informal structuring of hierarchy within online social groups. The emerging community is usually led by a few key actors, random actors and non-active actors (often a larger chunk of the community space). The composition of actors influences how the hierarchy in prominence is formed within the group, as well as how persuasive these actors are; are they simply more visible or are they taking leadership in e.g. discussion? With the rise of the Internet, a simultaneous overwhelming rise of 'new' communities was perceived by businesses as well as users. According to Jankowski (2006) this perception however, was primarily due to a visible contrast between virtual communities and organic, offline communities. Indeed the Internet brought about a new environment from which many kinds of virtual communities originated. Yet the persistence in existence and level of engagement by online actors differentiated among these various virtual communities.

The mere contrast to traditional communities cannot serve as a full understanding of the concept of virtual communities as the definition would not comprehend all these different types which are online. The 'new' form of virtual communities would rather be a comparison than a contrast to traditional organic communities; they are still social spaces in which individuals meet face to face, thus 'under new definitions of 'meet' and 'face'...' (p. 62). In other words, compared to traditional communities, virtual communities still comprehend for the features of meeting face to face, thus meeting online is different from offline and the same goes for face (online personality in this sense). This puts forward the most exceptional feature of a virtual community; individuals can become prominent quickly and just as quickly disappear all together. This fluidity of association with the community by individuals is the biggest challenge for businesses who want to leverage build a community around their products; customers are much more loosely affiliated with community and thus the bond and feeling of collectivity must be strong in order to maintain the community group-members (Fernback, 1997, as mentioned by Jankowski, 2006). Early media studies have pursued to design a typology to encompass the characteristics of the emerging virtual community. Taking the study of Van Dijk (1998, as cited in Jankowski, 2006), the defined characteristics have remained prevalent in virtual communities such as SNSs that are known today.

SNSs offer the freedom to its users to connect with loose affiliation to communities within their platforms and do not tie the users to place or time. Also the type of interaction and language can still be signified with mediated language (as mentioned in Chapter 2) and can foster plural cultures within a space (Table 3).

Table 3. Ideal types of organic and virtual communities (Van Dijk, 1998).

Characteristic	Organic	Virtual
Composition and activity	Tight group (age) Several activities	Loose affiliation Special activities
Social organization	Tied to place and time	Not tied to place and time
Language and interaction	Verbal and nonverbal	Verbal and paralinguistic
Culture and identity	Total singular Homogeneous	Partial plural Heterogeneous

Exactly by providing the opportunity for loose affiliation, businesses shape a community for strong connections; individuals who have a strong sense of identification with an online group will become prominent and leverage the information which can be most valuable. This identification process of individuals with the community links to the online identity formation of online users. The perceived distance to the self by users in the medium of the Internet allows them to be more heterogeneous in the online identity, they become 'divorced from body, from time and from space' (Baym, 2006. pp-41). This particular characteristic of a virtual community influences how businesses need to anticipate a different type of customer online as the customers they meet offline, even though these may be one and the same individual, they differ in offline and online behavior. To understand a virtual community, it is therefore important to designate how individuals construct their online identity within these online societies.

3.2 Virtual identity

As the Internet is a highly transparent medium, creating a virtual identity therefore becomes an inevitable process. Therefore it is important to understand how the virtual identity is created online and what fosters its connection to virtual communities. The online environment from which virtual communities originate, influences the formation of identity of individuals operating in these spaces. Computer mediated identities can be different from the identity people embrace offline, however, this does not always need to be the case. The Internet provides for a rich flow of information in which identities can be cultivated more extensively compared to offline. Therefore, even though the Internet can leverage a sense of anonymity in which individuals are given the opportunity to portray a completely different identity, this medium can also help them foster more dimensions to their identity through virtual interaction in communities. A lot of scholars have tried to identify how this process of identity formation develops online.

For example the 'cues-filtered-out' perspective coined by Culnan and Marcus (1987, as cited by Baym, 2006) focuses itself on the social cues which are missing in online interaction. Due to having less social boundaries, individuals have the opportunity to develop an identity which is different from their offline personality. The freedom of anonymity which can be experienced online, serves as a kind of 'magic'; you can be who you want to be, whenever you feel like it.

The reduced cues allow for identity play, the online portrayal of identity can be constructed as how one wants to be perceived, instead of how one is perceived. By separating the self from body, time and space, the online environment opens up a realm in which the multiplicity of identities can be fostered. People can be multiple persons, without any identity being more valid over the other. Yet for a larger part, study suggests that this opportunity with regards to identity most of the time is not being seized (Baym, 2006). Cases in which users are likely to do so are depending on specific circumstances, events or contexts. For instance virtual worlds such as Second Life or with a gaming aspect like World of Warcraft, are types of media in which users choose a virtual character (avatar) to interact with on the platform. This increases the likelihood that the identity is created before entering this virtual world and this process is much affiliated with the concepts of self-presentation and self/disclosure by Kaplan and Haelein (2010) as discussed in the previous chapter.

Social identity is not only constructed through environment. The formation of an organization or social group an individual is member of, partly influences the way social identity is being shaped. Taking the study of Child and Rodriques (2005), their results showed that identities that people internalize as members of a social group can impact the organizational learning process, which in turn influences the organizations identity. In other words, the identity of a business is partly determined by its (main) users. Therefore, if a business wants to shape its identity, it must identify the main characters from its community in the social spaces it provides. Organizational learning in this sense, is understood as to add, subtract, converse or create knowledge in order to attain organizational goals. For businesses it is important to leverage a community space in which the 'right' customers can identify themselves and together pursuit a goal which is consistent with the business' vision.

A goal in this sense can be a state of minds or status with what individuals as well as the business want to be affiliated with. A retailing business with a vision to stand for e.g. vintage, outrageous and hipster, strives to attract individuals whom identity themselves with these characteristics. These individuals will then contribute to the identity of an organization with their own social identities and strengthen the character of a business.

Social identity can be looked upon as a versatile concept, 'the sense of belonging to a group is reinforced when it possesses characteristics with a person's own individual identity' (Child & Rodrigues, 2005, p. 536). It is key to businesses to bring the right social identities together in order to strengthen its own identity and the way it is perceived online.

4. Research design

This chapter will first outline the rationale of this study and built an understanding of where the research aim comes into place with regards to the current research field. Also, the model of research questions will be highlighted and further explained through a detailed description of the case study focus.

4.1 Rationale

The best practice of social media as a promotion method for businesses has barely been researched before. The potential rather than the actual effectiveness is often analyzed and the conducted analyses neglects to include how customers make sense of the information which can be found on the social platforms nor how the interaction is structured specifically. Secondly, even when the effectiveness is researched, scholars have focused on one particular medium on which businesses are active. However, the current formats of social media allow for multi-sharing across platforms; what is posted on Facebook will simultaneously be posted to a Twitter account and vice versa. This connectedness provides in-depth insights to identify what serves as best practice for businesses in their social media usage. It also shapes the way social media are integrated in business models and how the same information of one campaign is shared throughout multiple social media platforms. Questions that often get neglected in this scarce field of research evolve around the lack of more in-depth insight into business practice, such as the focus of interaction (affiliated with promotion or problem solving narrative) and the exact process of shared information (what is done with the input by customers).

As Seen On Screen (hereafter ASOS) has been chosen for its online design, there is no 'offline' store for its customers to go and therefore communication other than online is limited. ASOS.com is the UK's largest online-only fashion and beauty store which aims its sales primarily at 16–34 aged men and women. ASOS.com is a global online fashion and beauty retailer and offers over 50,000 branded and own label product lines across womenswear, menswear, footwear, accessories, jewellery and beauty products. ASOS has websites targeting the Europe, USA and Australia and ships to over 190 other countries from its central distribution centre in the UK. ASOS has over 13.6 million unique visitors a month and as of 30 September 2011 had 6.3 million registered users and 3.7 million active customers from 160 countries (ASOS, 2012).

Noting that the environment in which ASOS originated was virtual to start with, the company advanced on other retailers which had to adapt their business strategy in order to compete with the growing online market. Including social media in the business model might have felt more natural to ASOS than it would have to retailers that have opened web-shops after offline store locations. However, ASOS still distinguishes itself by the high level of interactivity with its customers, a practice which the business has been rewarded by multiple professional peers. ASOS received two IMRG awards as best international e-commerce retailer and best use of social media (IMRG, 2011) and a Webby honors nomination in the category fashion (Webby, 2011b). Also, ASOS has been a pioneer in integrating social media in business with regards to the launch of the in-Facebook store (Indvik, 2011). With this, ASOS sets an example to other online retailing businesses as to how social media can best be integrated into business models. ASOS is active on Facebook, Twitter, Instagram, Pinterest, YouTube and provides a platform for four blogs; Press Play, Spotted, Medium Rare and Kate's Closet. The explorative nature of this research will thereby provide very rich in-depth information and a deeper understanding into how businesses can beneficially use social media platforms. A further and more detailed description of the methodology is given later on in the next chapter.

4.2 Research model

Central to this study, the following research question has been designed:

RQ: 'What is successful social media usage for business?'

To come to a clear and in-depth insight into this practice, the answer to this research question will be built upon the following sub-questions:

SQ1: 'What is the range of used platforms and how do they connect?'

SQ2: 'What is the nature of the interaction between the users and ASOS?'

SQ3: 'What is the culture of ASOS' social media spaces?'

The first part of the content analysis will deal with an indexation of the social platform history, ownership and activity. Sub-questions 1 and 2 will contribute to a structural overview of the spaces in which ASOS operates. Analysis of the actors within these spaces will be conducted and a deeper understanding of how the sense of community has been built. Information that will come into question is related to responsibility, (who is responsible for the updates on the medium?), accessibility, (who can comment on the posts?) and history (what is the background of the actors on the platforms?).

These topics reveal the allocation of power and actions in the platforms and contribute to the understanding of the environment that fosters best practice. Also, the connections between the social media platforms individually will be outlined in analysis. The performance of the platforms is analyzed on interconnectedness, (how do the platforms connect with one another?), and content (how is the information shared and is it different on every medium?).

Second, a more thorough and grounded discourse analysis will be conducted to grasp the main themes and underlying meanings in interaction between ASOS and the customers on the two selected platforms. This constant process of looking back and forth between the data and the found literature, will deliver a large range of codes to work with. The sub-questions 3 and 4 are going in-depth of the communication and interaction dialogue between the actors in order to get a sense of how this ‘best practice’ looks like.

4.3 Case-study focus

To grasp best practice by ASOS as a whole, a one-month period has been chosen for analysis. As ASOS is active on 9 social media platforms (Facebook, Twitter, Youtube, Pinterest, Instagram and 4 blogs), the time period is equal for all spaces to allow comparison and account for possible interconnectedness. To keep this study as up to date with recent developments on social media platforms possible (such as changes in settings or page-tools), the month April 2012 is chosen for analysis. The case focus is placed on the two festival contests which took place in April. The contests for The Great Escape Festival in Brighton and the Camden Crawl Festival in London are two of many more to come this season (Appendices, Case 7). In this summer ASOS special festival season, multiple contests are held for their customers to win festival tickets and are constructed in various ways. The posts that are included for analysis are post concerned with the two contests held in April. These are not only posts on The Great Escape Festival in Brighton and the Camden Crawl Festival in London, but also posts that connect to these festival contests as topic, meaning that posts affiliated with the festival focus will also be included for analysis. These topics may not include the organized contests in their content, however, if the connection to the festival season is prevalent (outfits, items etc.), these posts are also included.

A preliminary analysis of the case study focus indicated that the blogs Press Play and Kate’s Closet are excluded from this study, as they do not integrate the festival contests or affiliated topics in their blogs posts of April 2012. Also, for the Twitter account analyses, the tweets that appeared on the Twitter feed of ASOS 10 minutes after a festival focus related tweet by ASOS have been included in the data.

As Twitter does not 'group' tweets together in a bounded post (like comments are in posts on for example Facebook), to still grasp the interaction that is fostered after a post by ASOS, the 10 minute timeframe has been designed. Even though not post -or tweet- related, customers can still be triggered by the mere activity by ASOS on their personal timelines; this can be supported by the finding in the research of Huberman et al. (2008) that individuals are more likely to engage in an active medium. Therefore, the activity by ASOS can result in consumer interaction which may not have been intended for (not related to the posted tweet-topic), but which still is illustrative of the type of interaction which is enhanced by the tweet-activity of the business.

The interplay of posts over various social media platforms result in interconnectedness and interactivity in multiple directions and on multiple levels of *individuality* (message from one to many or one to one). The interactivity which is allowed in tweeting activity is different from the interactivity on for instance the photo-sharing platform of Instagram (Correa, Hinsley & de Zúñiga, 2010). Therefore the format in which the interaction takes place determines the actual shape of communication between ASOS and its customers, as well as customers to customers. The actual content analysis will therefore be two-fold; the first part includes analysis of the social media platforms in terms of identification per platform and interconnectedness. The second part of the analysis will go in-depth in the interaction that takes place within these social spaces. In other words, first an overview is given on how the 9 social media platforms intertwine and are shaped separately and then an in-depth grounded analysis is conducted to identify the practice of ASOS within these different spaces.

According to research, the effectiveness of social media communication lies in how often communication takes place between actors. In other words, to pass a message (either send out by the customer or the company), communication needs to be strong in frequency (Huberman et al., 2008). Therefore the interaction patterns (intervals of interaction) will also be included to conclude in what tempo interaction with customers should and can take place on social media platforms. Moreover, by going deep into the communication that takes place on different platforms, a distinction between specific types of interactions can be made. Interaction between the two main actor groups may differ over platforms, in this sense the answer to 'what serves as best practice' gains even more dimensions.

The overall content analysis will for the larger part deal with dialogues between the two actor groups of this study. In dealing with language embedded within social context, and Facebook, Twitter, Youtube, Pinterest, Instagram and the blogs are social spaces, it is not only about saying the 'right' thing, moreover it also depends on who you are and what you do while saying it. ASOS can place oneself in a service supplying position, but without actually living up to the promises, the opportunity to publically engage with their customers can easily backfire on the business as the transparency of the Internet will prevail any neglect of customer rights on their behalf. There will also be a focus on the main actors within the platforms. Off course, there are two main groups (ASOS and the customers), but question is if there is a 'core' set of users within the platform that distinguishes themselves from the larger whole. This recognition unconsciously takes place among actors, power is not only allocated by format (who has access or ability to what), but also who is being recognized as the most legitimate actor (Gee, 2012). Fact is, ASOS has 1.725.595 'likes' (and thereby users) on Facebook, 321.757 followers on Twitter, 4165 followers on Pinterest, 4967 subscriptions on their Youtube channel, 78057 followers on Instagram. It is impossible to communicate with all these users individually, so how do they send out a message and what happens with the responses they receive?

All in all dialogue analysis will come into play when analyzing the interaction that takes place on the platforms and to identify what serves as best practice when it comes to communication. Ultimately, the best practice in social media use for businesses will be outlined and contribute to the understanding of the overall positioning of social media within business models.

5. Method

This chapter will provide a detailed description of the method and approach which will be taken in this study. Furthermore, the concepts which will be used during analyses will be sensitized in the final section of this chapter.

5.1 Introduction

The core of this research revolves around two main actor-groups; ASOS and its customers and goes in-depth of the interaction between ASOS and its customers as well as customers with customers. As this study thereby goes deep into the communication on between these two groups, the interplay of posts and comments will be the main units of analyses. This public interaction on social media platforms has one major advantage; the dialogue becomes more transparent and the relationship between business and customers is exposed. Therefore, a qualitative content analysis will be conducted over the interaction that takes place in the active social media platforms of ASOS, these being; Facebook, Twitter, Instagram, Pinterest and the blogs; Spotted and Medium Rare. This type of research concerns itself with the underlying meaning in dialogue. Starting from the data, several labels and concepts are derived in order to design theory for answering research questions rather than pre-defined hypotheses. This method, also known as grounded theory, will aim to identify and codify the underlying themes in the online media texts through a continual interplay between the data and analyses (Bryman, 2008).

5.2 Methodology

This study uses an inductive research approach, as the case study focus revolves around a topic which has not yet been touched upon extensively in the academic field. Previous research such as the study performed by Thoring (2011) on corporate tweeting and Waters, Burnett, Lamm and Lucas (2009) as well as Das (2010) on Facebook use are focused on one particular social media platform and thereby neglect what is key and unique to the practice of ASOS. Interconnectedness of platforms and even variances in communication and interactivity due to format and actors within that specific space are important aspects with regards to the research question.

Exactly these aspects will therefore be emphasized in the analysis that will be conducted in this research. Following the before mentioned scholars, content analysis of posts and interactivity by businesses or organizations and their customers were key in identifying how communication through social media is being shaped and how it (beneficially) is constructed within business models.

Das (2010) stresses the fact that member-status, that is liking a page on Facebook, does not necessarily mean that this user or customer in the case of ASOS will also interact in this space. Moreover, some of the page subscriptions on Facebook (through the 'like' which is displayed on the user profile), might be done as part of virtual identity instead of sincere connection to the organization or product. For example, the clothing brand Chanel has 6.661.858 likes on Facebook and coffee brand Starbucks 30.154.885 likes. This however does not mean that every user liking the brand on Facebook interacts in the Facebook space or even uses the product. In this sense the option to like something in the Facebook space, or any other of the social media spaces for that matter, becomes a contribution to an online identity in a virtual world (Baym, 2006). Therefore another emphasis is put on the analysis of main actors to see if there is a sense of community and if so, whom participates and acts most prominently.

The entire research design supports an inductive explorative study about the actors' interaction in the social media platforms of ASOS. As mentioned before, a content analysis will be performed over the posts and comments of both the customers and ASOS. The entire research design draws its inspiration from the grounded theory method founded by Strauss and Glaser (Bowen, 2006). The grounded theory analysis is most commonly used as method in qualitative methods, such as observations and interviews (Charmaz, 2007). This method allows patterns to emerge from the data and then built a more generalizing theory. The grounded theory is generated by themes derived from data analysis, 'capturing the essence of meaning or experience dawn from varied situations and contexts' (Bowen, 2006). Going through the data that will be collected from the various social media platforms, sensitized concepts are derived from a critical literature review beforehand. Instead of using definite abstract concepts, sensitized concepts provide a mere suggested direction along which to look to the found data. In qualitative research, social researchers tend to look at sensitized concepts as interpretive devices that allow for a starting point in studies concerned with social interaction. By using a sensitized concept as a guideline through the data-collection, the attention is drawn to the most important features of communication in multiple settings.

This study will first define sensitized concepts through which the data-collection will be viewed, without excluding the vital possibility of new emerging themes. Starting the data-collection, every social media platform by ASOS will be mapped in tables of posts and comments (see Appendices). These interactions will be labeled and analyzed on patterns, correlations and content in order to answer the predefined research question and sub-questions.

5.3 Dialogue and interaction

Drawing from the academic field in social online interaction, this study will place a focus on how the communication and interaction is shaped and by whom, on the identity that signifies certain participants and on the differences or coherencies in those two when being situated in multiple online social media platforms of ASOS as communities of practice. Apart from the nature of interaction which will be analyzed through a labeling process of the comments, an analysis of the dialogue in these comments will also be performed.

Taken from several computer mediated interaction focused studies, some features of online interaction can be distinguished. The study by Baym (2006) revealed that the interaction on social media platforms can sometimes be more 'nasty than reasonable' (pp-40), yet that it overall is qualitative and playful. Related to this is the finding by Mangold and Faulds (2009) that when individuals emotionally feel engaged in a topic, the chances are more likely that they will engage in discussion to share their vision and opinion. The discussion narrative therefore also illustrates a sense of connection to a community in which an individual stands for its own opinion and might be in a position in which it defends oneself (the 'nasty' way of communication (Baym, 2006)). Literacy studies revolve around the social practices and events among actors and take notice of the written texts that mediate these practices (Barton & Hamilton, 2000). However, given the changed nature of the environment in which the interaction takes place, there has been a shift in who decides what practice is appropriate. Traditionally, an external authority validates what type of communication is appropriate within a certain context (e.g. course teacher). In social media spaces however, the direction and tone of the communication is for a larger part being shaped by the customers participating in this interaction (de Pourbaix, 2000). Furthermore, the study of de Pourbaix (2000) revealed that not only responsibility in communication changed, also content and membership of community shapes differently in an online environment as there are different cues for identity, space and time. There is a choice on behalf of the customer to participate in the online space or community (e.g. liking ASOS on Facebook) and when participating, there is a choice in content and even the possibility to give guidance to what is talked about in the space. In other words, much of the social practice that takes place within the online platforms is dependent on the choices made by the customers and validated by the initiator of the space, in this case ASOS. An important note to the enlarged power of the customer, is that of the multiplicity of communities and identities. The way a person interacts on ASOS may be part of an online identity and even part of multiple identities, as the person most likely is active in multiple online communities.

5.4 Sensitizing concepts

As been discussed in the previous Chapter, the content analysis in this study will use guiding sensitizing concepts taken from literature in fields of research that cover the main topic. A total of 4 concepts have been sensitized from the three-fold literary framework.

1 – “Interactivity”

Interactivity may be key to Web 2.0, however, it took time before it was intense and evident enough to be noted as beneficial for businesses.

As has been outlined in Chapter 1, interactivity can be triggered by multiple determinants and when being fostered, the degrees of interactivity can vary. This study will strive to include a more in-depth perspective on the concept of ‘interactivity’ by distinguishing different levels (following the work of Sohn, 2011). By taking this approach, interactivity will be analyzed per social media platform and thereby certain interaction can signify certain platforms of ASOS. The interactivity in this study will be analyzed on what were the attributes for this level of interactivity and what characterizes the interactivity on that particular level.

Table 4. Syntactic model of interaction (Sohn, 2011).

	<i>Attributes</i>	<i>Interaction</i>	<i>Experience</i>
<i>Sensory level</i>	Sensory stimulants	Sensation	Perception of object/action
<i>Semantic level</i>	Information/rhetorical features	Interpretation of meanings	Reciprocal recognition
<i>Behavioral level</i>	Latent action possibilities	Sequence of action/reaction	Perceived behavioral affordance

2 – “Media richness/ social presence and self representation/ self-disclosure”

Taking the study by Kaplan and Haenlein (2010), the categorization of SNSs by social presence, media richness, self representation and self-disclosure allows for a narrowed down perspective on ‘social media’ as a concept. In order to gain a richer analysis of the spaces which are integrated into the business model of ASOS, it is important to differentiate between strengths and weaknesses in social media spaces. Therefore the model presented by Kaplan and Haenlein (2010) can serve as a guiding typography of SNSs.

The four components of this model (social presence, media richness, self-presentation and self-disclosure), refer to the degrees to which a SNSs can be experienced as intimate. It identifies if the communication is personal or indirect and if it is synchronous or asynchronous. Also, the degrees to which a media is rich in the amount of information they disseminate varies over different types of SNSs (Table 2). However, given the explorative nature of this study, to sensitize this model does not mean that it will explicitly be followed through analysis.

Moreover, what is taken from the model presented by Kaplan and Haenlein (2010) is the characterization of a social media platform in terms of power for effective business usage, as this practice is explored by ASOS. The strong and weak features of a certain platform can be identified through this model and thereby a clear distinction between the 'social media' used by ASOS can be made.

3 – “Consumer power”

The biggest promise for consumers with the introduction of the Internet, was the shift in power in their favour. In terms of access and influence, consumers have moved towards a more powerful position in the market place (Kucuk & Krishnamurthy, 2007, Table 1). As with many other hypothetical expectations, the question to how much of this opportunity is used by the customer rises. This frame will be taken as a guide through analysis, meaning that the amount of power which is seized by the customer will be identified and categorized per social media platform. Some platforms may allow for more consumer power than others or different kinds of consumer power. This concept will thereby be used as a guide through analysis to recognize customer power and identify how ASOS responds to the allocation thereof. Kucuk and Krishnamurthy (2007) distinguished multiple dimensions of consumer power, to give a more accurate overview of what advantages of the Internet can be utilized by consumers.

4 – “Sense of collectivity”

The final sensitized concept concerns itself with the concept of collectivity. This sense of belonging to a community allows for individuals to interact and remain engaged with the business providing this space. The more a person is affiliated with the business, the more likely the chance that this person will continue to participate in the collective space (Child & Rodriques, 2005). The SNS accounts are all part of the ASOS community as a whole, each one of them leveraging a different character within that space to contribute to the overall online ASOS identity. Given the fact that ASOS is an all online business, there is no offline activity for customers to identify themselves with. The sense of collectivity also overarches the feeling of belonging to a community.

A strong virtual community is different from a mere online group and is known for its normatively regulated, hierarchal and supportive characteristics which all are being constructed naturally by the members of the community (Baym, 2006).

Taken from the literature in the field of social identity and community collectivity (see Chapter 3), the sense of collectivity will be the final guiding concept in content analysis. The focus of this concept will be to recognize how this sense of belonging is brought about (either by the customers or by ASOS) and aims to typify the kind of customer that affiliates with the business of ASOS and what kind of customer ASOS wants to be identified with.

6. Findings and analysis

“A lot of people in our industry haven't had very diverse experiences. So they don't have enough dots to connect, and they end up with very linear solutions without a broad perspective on the problem. The broader one's understanding of the human experience, the better design we will have.” (Steve Jobs, Apple Inc., n.d.)

First, in this chapter each social media platform will be analyzed on characteristics that signify its space during the case study festival focus. Second, a deeper content analysis of the comments during the case study festival focus will be presented to gain a richer insight what the strong and weak aspects of a social media space bring about.

6.1 Space analysis

Facebook

The Facebook space which is leveraged by ASOS has 1.725.595 'likes' (and thereby users). This number might seem like a lot, however, as has been discussed in the literary framework, not all of these users are actively engaged in the space. Related to the case study focus, ASOS posted 16 items on their Facebook wall. The platform of Facebook allows for multiple sharing options. These include; photo-albums, status updates, single photo update, video sharing and opinion polls.

As the wall of ASOS in the space of Facebook is a business fan-page and not a personal profile, the wall-posts by users mentioning ASOS or posting a direct message on their wall are not being displayed in the wall lay-out. This enables ASOS for a full design of the space and allows the organization to 'furnish' the items, highlight events and arrange them in an overview. While this may seem as an advantage to businesses, ASOS encounters confusion by its customers as they are disoriented in the space with regards to directly posted questions on the ASOS wall. This results in comments on posts which do not relate to the initially intended topic. In the Show Us Your ASOS Label post by ASOS (Appendices, Case 2), MiszJune expresses her inconvenience with the page lay-out; 'Why I can't see wall post in April? And also cannot post anything!' (Appendices, comment 8). Angela Powiro answered in the same post that she experienced the same problem as MiszJune (Appendices, comment 16). ASOS Casey replied to MiszJune with further instructions and solved the issue. Yet this took 9 out of 14 comments in the specific post and only 3 comments were related to the posed request by ASOS. In this sense, the way ASOS divided the Facebook wall has its consequences to the interaction that follows in the posts.

In terms of media richness (Kaplan & Haenlein, 2011), the ASOS Facebook wall allows for a rich amount of information to be processed in a given time-interval. The 16 posts are mostly spread over the time-period of analysis, however, the Instagram photo-report on the 21st of April 2012 of the Coachella Festival was posted within a timeframe of 2 minutes.

As illustrated in the cases 9-13, each of these posts still enhanced a fair amount of comments and likes, even though there was almost no moment of time in between the posts (Appendices, Case 9-13).

Looking at the actors in the Facebook space, there is a prominent actor with regards to the comments that have been analyzed. Fashion-meets-arts is a fashion blog with a fan-page on Facebook (account which is used to interact in the ASOS Facebook wall) and has its own website. Fashion-meets-art does however not explicitly promote its own blog, the interaction is focused on the topic or item which is posted. The engagement by fashion-meets-art does not always refer to commenting, sometimes the mere liking of comments by other users serves as a way of visibility (Appendices, Comment 30, 42, 49, 50, 51, 65, 67, 142, 143). Actors similar to the fashion blogger fashion-meets-art are Married with fashion, GypsyRiot, Old-but-handsome-vintage and Iworethat. All of these actors are also fashion bloggers with a Facebook account for their blog identity. Also these actors participate in the interaction on the Facebook platform through the liking of comments by other users. Apart from commenting on posts, the shared items on Facebook allow for the opportunity to re-share these items on other profile walls of users.

The number of re-shares deviates over the 16 cases, but what comes forward is that fashion affiliated actors make use of this opportunity. The online retailing stores OrangeCircle, *GLAMOUR, Hengelo, Amoni Facturing and Tennam HK have shared several items to their own Facebook wall. In this sense, the richness of the information is extended across the Facebook platform as a whole.

Of course, there is a much larger variety of actors present in the ASOS Facebook platform. Individually they vary in the frequency and goal of interaction on Facebook, yet taken on a whole they push forward a clear and more regular perspective on the direction of the interaction. Even though the 16 posts are related to the festival focus, a lot of interaction shies away from the initial topic addressed by ASOS. More than half of all selected cases (9 out of 16) include interaction about orders from ASOS by customers. An example of this kind of interaction can be illustrated by the question of Craig Li in the The Great Escape Festival photo album (Appendices, Case 8). On the 20th of April 2012, Craig asked ASOS; 'Hi ... is it possible to upgrade my shipment from standard to express even if it has been shipped out? I live in Canada' (Appendices, comment 127). Within one hour, ASOS Sarah replied to Craig with further instructions on how this issue would be processed further (Appendices, comment 129). A similar case occurred when the order of Andreea CB did not arrive. 15 minutes later ASOS Casey responded to further take care of the issue after a private message (Appendices, comment 79, 80).

Most of the interaction is orientated on issues of the like and are solved by ASOS through private messages. However, in some cases, the processing of an order affiliated problem did not go smoothly. Taking the example of customer Chiara Rossi, ASOS did not manage to solve the issue directly. At the start of the month, Chiara posed a question to ASOS in the Rain-proof and Festival album about a refund which was supposed to be made. With very specific directions, ASOS Casey explained how her case would be handled (Appendices, comment 77, 78). One week later, in the The Great Escape Festival photo album, Chiara again asks for help on the refund of her order. The pressure on ASOS increases as Chiara publically expresses her inconvenience: 'I got tired of waiting and this is not what seems to me as the great service you are offering' (Appendices, comment 123). However, the response by ASOS Danny does not reflect of any concerns to ASOS; 'Hey Chiara, I have responded to your private message. ASOS Danny' (Appendices, comment 125). In terms of consumer power (Kucuk & Krishnamurthy, 2007), a technological advantage is explored in the platform of Facebook. The ability to track the orders and contact ASOS through the social media platform increases the customers convenience as well as power, as the Web makes the issues they run into more transparent together with the response they receive to their problems. In the case of Chiara, the infringement of customer rights by ASOS which is publically seen in the Facebook post increases the legal dimension of consumer power. The expression by Chiara can be taken as a defence of her position as a customer and forces ASOS to handle the issue. Yet apart from individual cases, collective consumer power has also come forward in the Facebook platform.

In the comments on the final Instagram picture-report photo (Appendices, Case 13), the issue experienced with a discount code is raised by Jay Cheng (Appendices, comment 156). In the following 8 hours, eight other customers reported to have the same problem with the promotional code. ASOS Casey responded to each case separately; "Hi 柏明儀, I'm sorry you're also experiencing issues. Please can you send us the email you received the code in to care@asos.com with Facebook as your subject and include order details and the issues you're experiencing and we'll look in to this for you..." (Appendices, comment 156-160). This illustrates a social dimension of consumer power; by making use of the social ties within the platform of Facebook, the customers as a collective are able to pressure the organization on solving the issue.

Looking at Facebook as an ASOS community in which customers using this medium interact and affiliate with the ASOS retailing business, a few efforts of ASOS as well as the customers in creating the sense of collectivity are prevailing.

As the connecting of accounts through liking a page on Facebook results in a simultaneous link, anyone on Facebook has access to the fan-page community. Yet with over 1,5 million people liking ASOS on Facebook, it seems unlikely that all of these users are actively part of the community. As been mentioned in Chapter 3, apart from the dominant actors in a community, a large part of the online community can be latently tied to the group. As mentioned by Baym (2006) virtual communities are recognizable for their normatively regulated, hierarchal and supportive character. As been outlined previously, there are a few actors that regularly (in this analysis that is at least every two weeks) join the interaction in the space of ASOS on Facebook. These actors can be considered as most prominent as their membership becomes more visible due to their active engagement. In this sense, a natural hierarchy is constructed naturally in the ASOS community among members and the higher level of willingness in their engagement. These are also actors whom most strongly affiliate themselves with ASOS and thereby become part of ASOS online identity (Child & Rodriques, 2005). In the Facebook space of ASOS, the most prominent actors are individual fashion bloggers and it thereby seems that online fashion reporting is a mutual venture, which can be added to the character of both ASOS and its customers. The affiliation with fashion is a shared passion by both sides, ASOS as well as the prominent actors tend to engage themselves in.

The sense of community can also be brought about by a supportive attitude among the members within the space. This can be illustrated by the way customers solve problems together and thereby built a mutual understanding within the space leveraged by ASOS. In the second Coachella-album picture, five users commented positively on the dress which was worn on the picture. The dress was much cheered for (Appendices, comment 42-45, 47) and consequently Naama Freedman answered that it was from the Dolce and Gabbana Spring collection (Appendices, comment 46). Yet more specific examples can be found, in the same album in the third picture the top worn in the picture is mentioned by several users (Appendices, comment 49, 52-54). Peiling Zheng does not only replies to these comments with where the top is from (Juicy Couture in this case), she also provides the others with a direct link to the ASOS shop where you can buy the item (Appendices, comment 55). The same occurred in the fourth Rain-proof and Festival ready photo album picture where Stephie Grapes asked the other users; 'Luv these shoes, help me to find them!' (Appendices, comment 105). Taylor Bufkin replied; 'Stephie, they look like DV's.' (Appendices, comment 106) and also provided Stephie with the link to the ASOS shop. What is noted here is that the reply by Taylor is liked by Stephie, which illustrates a way of thanking for the response to her question.

On the behalf of ASOS, the supportive character concerning the orders of its users has previously been mentioned. This can also be seen as contributing to the sense of collectivity within a virtual community. Yet also apart from order affiliated questions, ASOS interacts with the users about other issues. Questions about items concerning the post such as participation in the contests for festival tickets are answered within hours by ASOS (Appendices, comment 18, 20, 24, 25). Also requests for information by customers are handled by ASOS, such as questions about new brands (Appendices, comment 163, 164). However, it must be noted that not all questions posed by users are answered by ASOS. In some cases, for the mere reason that it is a negatively put connotation in question, as when Dominica Lovell noted in the Emma Roberts picture post; ‘I’m pretty sure that not Emma Roberts. Are you guys just taking pictures of randoms?’ (Appendices, comment 162). Thus in other cases, answering the questions posed by customers could even be beneficial for ASOS to answer. This was the case of the second picture of the Rain-proof and Festival Ready photo-album, where Cloe Hayes and Louisa Thomas Sleight specifically asked for the price and the link to the item in the online ASOS store (Appendices, comment 98, 99). In the same photo-album, but in the next picture, Cas Frazer asked if the item was still in stock (Appendices, comment 103). In these posts however, the information about the products was provided by ASOS beforehand in the captions of the photo’s and included the links to the online shop. Yet cases in which the customer is left without any information also occurred. During the Instagram report of the Coachella festival, both Chess Teugels and Ginny Wilson asked about the products that were worn in the picture (Appendices, comment 151, 152). Neither of them were answered by ASOS, however, they both received 9 likes on their comments, which can be explained as a support by other users when they asked for this information. The same occurred when the winners of the Camden Crawl Contest were announced (Case 7). Winners and their friends commented on their luck first and shortly after wondered what happened next with the tickets. Even though ASOS was active in the post and the comments, it did not respond to their question. The winners separately discussed the matter; Mary Burt Rouillon asked: ‘What happens now then?’, to which Poppy Scarlett Lepora answered: ‘Yesss, how do we get our tickets?’ (Appendices, comment 119, 120). In this sense, even though ASOS does not always enhance the supportive characteristic of a community, in order to create a feeling of collectiveness, this again can lead to reciprocal support among customers. It seems that ASOS primarily focuses its problem solving comments on questions affiliated with orders by customers. The other typed of questions it has been confronted with may be obsolete to answer (information can be found by the customer itself) or to agitating (the question has a negative connotation to it, see previously mentioned comment by Dominica Lovell).

However, ASOS did answer to Chiara and her dissatisfaction about the behaviour of ASOS, therefore it seems to be the case that ASOS simply focuses on order affiliated issues rather than other customer confusion.

A different approach by ASOS to enhance the sense of collectivity is the way it presents itself in the space of Facebook. In terms of collectivity, ASOS addresses its customers in a playful and open way (Appendices, Case 1-16). The format of Facebook does not allow for a selection in connection to customer accounts; when someone likes ASOS on Facebook, the connection to the ASOS fan-page is mutual in appearance (ASOS on the user wall and the user in the ASOS wall). Everybody can like the page and with over 1,5 million connected users, it is impossible to keep track of every single individual. Different from other platforms, the task for ASOS to design an online identity and prominently affiliate itself with the right individuals it wants to be affiliated with, heavily draws on the attracting of these individual to become active member of the community (Child & Rodriques, 2005). In the Camden Crawl Contest post with examples of submissions (Case 4), ASOS selected a few submissions to encourage other customers to follow their lead. This pre-selection can be taken as what they feature as best effort. The same encouragement can be found in the The Great Escape Festival – My Festival Photo contest (Case 14). ASOS lets the customers know that ‘As usual, you lot haven’t disappointed us in the hunt for awesome photos. We’ve had hundreds of entries so far but here are 3 of the best to give you some inspiration..’. In this sense, a certain direction is given to the content that will be submitted and the users whom will participate. This again builds and contributes to the core community of ASOS. Furthermore, by featuring and highlighting certain looks of celebrities and random street-style, ASOS portrays a certain look, perspective and idea of fashion with which the core of their community will most likely identify itself with. For instance in the Coachella photo-album (Case 5), ASOS explicitly underlines for their customers to ‘check out what they wore, and if you want a piece of the action, you can shop festival fashion here: <http://asos.to/J5GsBV>’. Thereby, ASOS is indirectly identifying itself to certain fashion looks of celebrities and shaping the identity of the Facebook space by arranging the wall with posts and concepts. In the third album photo, ASOS places a subtle focus on must-have items through a similar caption; ‘Harley Viera-Newton joined Kate Bosworth and Sky Ferreira in their thinking that denim shorts make a festival outfit. Shop denim shorts: <http://asos.to/HMykYk>’ (Appendices, Case 5B). To illustrate that this approach is effective, in the comments by users on this photo, a redirection to the worn clothes can be found in an embedded link (Appendices, comment 55). Simultaneously, this post with a highlighted outfit is also commented on by one of the more prominent actors; fashion-meets-art, engages oneself which illustrates the identification in style by the user.

All in all, by posting fashion examples with embedded web-shop links, ASOS portrays an identity with which users can affiliate themselves with and thereby contribute to sense of collectively. This feeling of belonging is also visible by prominent actors whom engage in these posts and can be seen as the actors ASOS is affiliated with by other users online. It therefore becomes an ongoing process of attracting the right main actors and shaping the space in order to achieve an identity coherent with what ASOS wants to portray.

Twitter

Different from Facebook, Twitter has more restrictions in content which can be shared among users. Photo uploads and short, 140 character messages can be posted on the timeline in this platform. Yet the posting of YouTube videos is not supported by the format of Twitter, only the mere link of the videos can be embedded (these can however directly be accessed through the Web-browser). The simplicity and compactness in its design has lead for Twitter to be known as a micro blog, with clear-cut and regular updating features (Thoring, 2011). Thus in terms of media richness (Kaplan & Haelein, 2010), Twitter is not the most facilitating platform. The amount of information is limited, yet the posted tweets are high in personal representation, as every post of interactive nature is individually directed. This also puts forward another limitation for research; consumer to consumer interaction cannot be analyzed through the ASOS Twitterfeed, as the (mutual) mentioning of users other than ASOS is not displayed in the feed. The Twitter account of ASOS has 328.528 followers and follows 432 users on this platform. Looking at the position of ASOS with regards to effective Twitter usage for businesses, a comparison to the study of Thoring (2011) can be made. Twitter usage for business is most successful for medium sized organizations whom can foster benefits through Twitter interaction. The ideal position in which businesses can be with regards to followers and followees is to have the freedom to choose which individuals (or other organizations) to follow on Twitter and still have a significant number of followers to get business messages across. Exactly this position is allowed for by ASOS, the organization has more followers than followees, indicating to be selective in its personal timeline. The accounts that ASOS has selected (followees) are all affiliated with fashion.

Moreover, apart from brands, magazines and hip locations or events, a fair share of fashion bloggers is being followed by ASOS. Therefore different from Facebook, the prominent actors are made more visible in the selection by ASOS. During the time period of analysis, no coherency could be found in the users engaging on Twitter with regards to the case-study focus (Appendices, comment 179-183, 186-199, 202-205). Prominence of actors other than the accounts selected by ASOS its Twitter account should become prevalent through re-tweets, mentioning of ASOS or being mentioned in tweets by ASOS.

The allocation of members engaging in the Twitter platform provided by ASOS therefore seems loose and equal, rather than hierarchal.

This non-hierarchal division of Twitter users connecting to the ASOS account, excludes the hierarchal characteristic of a virtual community (Baym, 2006). This implies that the sense of community is brought through different factors. As been outlined by Baym (2006), the other features of a virtual community include a normative regulation and supportive character. Due to the format of Twitter, users cannot react to posts with a different topic than initiated by ASOS as was the case for Facebook (see previous section). Thus if ASOS posts a tweet, it does not mean that the response through a mention of ASOS will include an answer to a posed question or issue of the particular tweet by ASOS. However, during the time-span of the case-study festival focus, some customer interaction is noted for analysis. The natural way that interaction is normatively regulated being brought about can be illustrated by the playfulness in this interaction. Instead of solely ASOS sending out a post that allows for interaction (see Facebook section), in the Twitter platform it is allowed for a reversed approach as well. As Megan Gaffey tweets: '@ASOS magazine pops through the letter box and I've just been paid, this is dangerous'. The mention by Megan is replied by ASOS: '@_MegGaff Uh oh! Are you gonna indulge in something special?' (Appendices, comment 171). In this sense, the customer engages oneself with ASOS from a personal initiative. Another example can be taken from the mention by Audrey Rogers: 'Just bought this from @ASOS – been wanting this one for so long', to which ASOS replies: 'So cute!' (Appendices, comment 173). What is noteworthy about this interaction, is that the reply by ASOS is re-tweeted by Audrey, which can be interpreted as an action of appreciation for the response given by ASOS. Also the supportive character of a virtual community is being enhanced by ASOS in the Twitter space. Apart from handling order affiliated interaction by forwarding the customers to the ASOS Here To Help Twitter account (Twitter account that collects the problems encountered by ASOS customers) (e.g. Appendices, comment 176, 177), ASOS interacts with its customers about other issues as well (e.g. Appendices, comment 178, 201). Taking the example of Siobhan Turner, she asked ASOS to help her find a certain item from a picture.

ASOS replied to her: 'We don't have that exact one, but how about this one? Pretty similar. Bit.ly/HMUHvk' (Appendices, comment 174). Another question, posed by Faye Jones asked ASOS the following: '@ASOS hi do you know if your getting any more of the yellow and black brush stroke bodycon dresses in? Xxx' and was answered by ASOS the same day (Appendices, comment 201). This illustrates the effort of ASOS in a supportive attitude towards its customers. Within the case-study focus, only one festival post raised a question by an user.

Jennie D asked after a Camden Crawl Festival tweet by ASOS what was exactly meant by the instructions given to participate in the contest. The response by ASOS; '@alia_kel_aderon Yep that's correct! Check out this link for full details bit.ly/HwXACH' (Appendices, comment 181). The response by ASOS was made favourite by Jennie (this means it is listed as favourite tweets on her Twitter account), which can be interpreted as appreciation for the help. The re-tweeting and favoriting of tweets by ASOS leverages extra online recognition and strengthens its participation in the community, thereby contributing to the sense of collectivity. The before mentioned selectiveness in followees can also be linked to identification process which leads to a sense of collectivity. The accounts ASOS selects to appear in the Twitter feed are the type of customers ASOS wants to be identified with. This practice leverages beneficial activity, bloggers mention ASOS products in their tweets about blog-posts as was the case of fashion blogger Clare Astra (Appendices, Comment 172). Also the ASOS US reporter Indigo Clarke mentioned ASOS during tweets about her reporting of the Coachella Festival. Indigo mentioned ASOS in reference to must-have items; 'Denim cut-offs as far as the eye can see, in every possible style, at Coachella - @ASOS community' (Appendices, comment 202). The tweet by Indigo was re-tweeted 7 times and favorited once, this illustrated the affiliation of the customers, which again contributes to a sense of collectivity.

Building on the characteristics of Twitter, the format does not allow much for certain dimensions of power on behalf of the consumer. The social dimension through which customers can pressure ASOS by a joining in e.g. discussion to strengthen the consumer position within the community is difficult in the platform of Twitter as the Twitter feed of ASOS does not display the discussion going on between customers. Therefore, in supporting each other on joint issues, customers cannot bond and express this strength within one space. Either way, the tweets are personally sent and directed to ASOS and even if experience on certain problems is shared, it is not visible on the ASOS feed unless @ASOS is mentioned. It is not impossible, yet the 140 character restriction makes it highly unlikely, as all the characters in the @-accounts are part of the limit. What we see in the Twitter platform however, is a conversion of the dimensions in consumer power. The most evidently exercised dimension of consumer power on Twitter, is the technological empowerment to customers. The access to the platform of Twitter generates a direct and personal link to the business of ASOS and provides for a one-to-one interaction. The possibility for customers to track and check their orders online gains a new addition to their power as they can socially interact and engage in Twitter whenever they run into unforeseen issues.

Cassie Naughton expressed her inconvenience when her order did not go correctly; 'I can't believe it! First time round my @ASOS top doesn't arrive, then a replacement was sent out and delivered and it's the wrong colour!' (Appendices, comment 177). The technological empowerment of the customer, in this case Cassie, gains a social dimension as her tweet was not directed as a complaint or question to ASOS. The @ASOS mention in this case can be taken as a public review of experience. In other words, by connecting to the ASOS account on Twitter (@ASOS), Cassie shares her knowledge and experience, thereby extends her position as customer through both a social and technological dimension as her input is visible to all users engaging in the Twitter space of ASOS. This kind of empowerment can again be linked to creating a community, the knowledge of one individual is being sent out for other members to gain and learn from.

Pinterest

On the social media platform of Pinterest, ASOS has 7066 followers and 19 followees. As in the space of Twitter, ASOS can make optimal use of its position by being selective in following other users (Thoring, 2011). As with Twitter, the accounts ASOS selected to follow are affiliated with fashion, such as ELLE UK or Dazed and Confused, both fashion glossy magazines and several bloggers. The Pinterest board related to the case-study focus is the Your Favourite Festival board of ASOS in which pictures by users participating in the The Great Escape Festival contest are uploaded. This particular board account for 5732 followers, meaning that the pictures pinned by ASOS are integrated in the Pinterest feed of these users. In terms of media richness (Kaplan & Haelein, 2010) Pinterest is limited in the amount of information it can submit. The pinned items can be taken from the Pin-market (gathering of existing pins on Pinterest), be pinned from external websites to Pinterest with the pin-button application on web browsers or be uploaded by a user. The pins from Pin-market and items pinned from other websites always embed the link of the original web-source, the uploaded pin however do not. Since the customers participating in the The Great Escape Festival contest have submitted their pictures by e-mail, ASOS has uploaded all the pins to this board separately. Therefore, the richness of the information on the festival board is limited to the Pinterest platform and do not forward customers to another website. The pins and pinboard as a whole can be shared to Twitter and to Facebook, however, this option was not used for the pins and for the whole board, it has been shared to Facebook 6 times (of which once by ASOS itself). The second Pinterest board is the Festival Style pinboard and has 5788 followers. This board has not been shared at all and nor have the individual pins to this board.

Different from the other board, the pins in this pinboard were pinned from the festival style guide Fashion Finder section on the shop-website of ASOS. The customers are redirected to this section of the website when they click on the pins.

What must be noted, is that there almost has not been any interaction on both boards. The Your Favourite Festival board had two pins (out of 102) on which were commented. The picture by Laura Gill submitted for the competition was repinned once by herself and she also was the only one to comment on it; '@Kat Meadows yeaah' (Appendices, comment 170). Apart from this comment, Sparkles Tam commented on the picture submitted by Jenna Foxton; 'this is brilliant' (Appendices, comment 169). On the Festival Style pinboard there were comments to the pins at all. The opportunity for interaction on Pinterest is there, as the options are comparable to Facebook. The pins can be shared (re-pinned), liked and commented on, yet this did not occur during the case study focus. This given seems to reject consumer power in this platform. However, it can also be taken as an illustration that consumers do not perceive Pinterest as an effective platform to empower their position pertaining to ASOS. The same perspective can be used with regards to the sense of collectivity. With the comment of Laura Gill being an exception, there is no customer to customer nor business to customer interaction. Also, the number of re-pins and likes are relatively low, the larger part is not re-pinned or liked at all and only 11 pins from both case study boards had 4 or more re-pins or likes (Appendices, comment 17A-F, 20A-D). The sense of collectivity thereby does not seem to be enhanced, not by the customers and neither by ASOS. The facilitated platform allows for identification through liking and re-pinning the content found on the boards of ASOS. However, as been mentioned before, the activity in the Pinterest by a few out of almost 6000 subscribed accounts seems to indicate that Pinterest is a dead social space.

Instagram

The Instagram mobile phone application does not seem as a SNS at first sight. It is a platform that filters and frames photos after being taken on a Android mobile phone and shares it in a social feed. The posts can be shared to Facebook and Twitter, however, the posts of other users cannot be shared to one owns profile nor to other platforms. When a personal post is shared to another platform, a small link is embedded in the post, forwarding to the website of the mobile application. However, the profile cannot be updated through the website and it does not allow for uploading pictures either. This makes Instagram a unique type of SNS, it is accessible through the Web, yet to engage in the platform as well as with others one must be connected through a mobile device. A lot of features of Instagram include characteristics of other SNSs, photos can be liked and commented on and accounts can be followed.

In terms of actors, ASOS does not have any followees on Instagram. With 78057 followers on Instagram, ASOS is in a unique position compared to its accounts on other platforms. Looking at prominence in the actors engaging in the Instagram platform, it is hard to distinguish a hierarchy. As ASOS did not select users it wants to be affiliated with (like the fashion affiliated followees it connected to in Pinterest and Twitter), actors themselves need to make themselves more visible and prevailing. However, the photos posted by ASOS sometimes take up to 6140 likes and 165 comments (Appendices, comment 225) and these posts do not push forward a clear pattern of actors engaging more than others.

Yet the sense of collectivity, can also be brought about by a feeling of belonging to the community on Instagram. The expression of this feeling by users through the platform of Instagram evolves mainly about liking the posted photos and sharing their opinion on a joint matter. For instance the photo of the Dr. Dre performance on Coachella Festival illustrated the affiliation with the captured moment by the customers; modernglitchplan comments with envy: 'I envy you so bad!!!!' and _rossee: 'that's my dream concert!! So jealous' (Appendices, comment 208). The same occurred when ASOS reported on the Snoop Dog concert and the The Weeknd concert. Several users expressed their affiliation, such as cecilecbrt: 'Snoooooop' (Appendices, comment 209) and fashionology_x: 'Damn i wish i got to see the weeknd' (Appendices, comment 212). The reactions to the post can be interpreted as a shaping process by ASOS, the pictures ASOS selects to post to Instagram indicates what kind of culture they want to be identified with. Thereby, the actors engaging themselves in the posts, either by liking or commenting on the photo, are the actors ASOS would want to feel triggered and belong (thereby shape) the identity of ASOS. The interaction by the customers in Instagram demonstrates not only affiliation with ASOS, they also concern themselves for the community as a whole. A good example of this can be found in the comment by hayleyuk: 'So asos what is all this Instagram flood of crap where is the fashion the clothes shoots etc >.>' (Appendices, comment 221). There are certain expectations by the customers affiliating with ASOS and this given itself indicates a strong a sense of collectivity, as the customers concern themselves with what they can engage with and how they perceive ASOS; in this case how they cannot see the connection of the posted item to their perception of ASOS its identity. However, from the perspective of ASOS, a customer that cannot identify or appreciate music, is less likely to be the type of customer they would like to be affiliated with. The second factor for a sense of community can be seen in the interaction around a photo taken from the ASOS reporter on Coachella day three. The dress worn in the photo was discussed among customers, mackenziefick commented: 'Is that perfect dress from asos?' and more directly posed to ASOS, ameliasalt asked: '@asos where can i get this dress?'

ASOS did not reply, however, delphinaish gave a detailed answer; 'zara made a similar one a few seasons ago and if I'm not mistaken, this one is from topshop this season'. Her insight then got confirmed by other customers, evangelineyan: 'Dress from Topshop!!' and even more updated support by misschoo: 'Topshop!! It's sold out guys' (Appendices, comment 222). Even though ASOS did not participate any further in the interaction between the customers, this conversation does capture the supportive nature in communication through the platform of Instagram. Instagram therefore does seem to leverage a community sense to the customers of ASOS interacting within this platform.

Blogs

The blogs by ASOS; Press Play, Spotted, Medium Rare and Kate's Closet, were not all active during the case study focus. Only the blogs Medium Rare and Spotted interplayed with the festival contests or festival affiliated topics, Press Play and Kate's Closet are therefore disregarded. The blogs are all however constructed identically, they can be found through the ASOS website and provide identical features, these being; a Really Simple Syndication (hereafter RSS) feed, comment space and a Facebook-, Pinterest-, Twitter-sharing option. The RSS feed of the ASOS blogs provides customers a blog-update in computer reader applications, these are applications in which customers can 'subscribe' to the blog and read the latest post in a special inbox on their computer. In terms of media richness, the blogs provide a rather limited information feed, solely posts by ASOS its bloggers are allowed in the platform. These posts however can contain embedded YouTube content and photo's, yet the comment option on the blogs are intended for the post as a whole (no commenting on separated post items). As for prominent actors, the bloggers mentioned in the blog captions are the only reoccurring users. Even though there is some activity in the space by other users, it seems rather random and most of the time there is not activity at all. Therefore the sense of collectivity nor the prosecution of consumer power cannot be evaluated. Potentially, consumers can comment on the blog posts by ASOS in which they could engage with the content presented to them. However, given the lack of activity of consumers and the low frequency of blogs posts with regards to ASOS, it seems that the blog platforms are mere dead spaces. Since there are no comments added during the case study festival focus, the analysis of interaction on the blog platforms cannot be conducted.

6.2 Analysis of interaction

Going through the comments of both customers and ASOS in various social media platforms, a labelling process has been conducted. Several reoccurring themes have been distinguished, these being; Spelling (SP), Personal (P), Post Related Answer (PRA), Order Affiliated Problem (OAP), Order Affiliated Problem Solving (OAPS), Problem Affiliated (PA), Problem Solving (PS), Personal Promotion (PP), Ending Discussion (ED), Post Affiliated Problem (PAP), Post Affiliated Problem Solving (PAPS), Organizational Problem Solving (OPS), Post Related Direct Discussion (PRDD), Post Related Discussion Solving (PRDS) and Unintended Interaction (UI). These labels have been assigned to comments under the following criteria:

Table 5 – Overview of Labels and definitions.

Label	Abbreviation	Definition
<i>Spelling</i>	SP	Comment includes remarks on wrong spelling, either by oneself or by ASOS
<i>Personal</i>	P	Comment includes a personal reference to a friend which cannot be understood as a contribution meant for the whole community
<i>Post Related Answer</i>	PRA	Comment includes remarks on the posted topic
<i>Order Affiliated Problem</i>	OAP	Comment includes remarks or questions on a personal order placed at ASOS
<i>Order Affiliated Problem Solving</i>	OAPS	Comment includes ASOS admin responding and solving an order affiliated problem
<i>Problem Affiliated</i>	PA	Comment includes remarks on a problem other than order affiliated and other than related to the posted topic
<i>Problem Solving</i>	PS	Comment includes effort by ASOS on solving a problem other than order affiliated
<i>Personal Promotion</i>	PP	Comment includes remarks or content for personal promotion by the users
<i>Ending Discussion</i>	ED	Comment includes an indication of closing an ongoing discussion
<i>Post Affiliated Problem</i>	PAP	Comment includes problem raised on the posted topic
<i>Post Affiliated Problem Solving</i>	PAPS	Comment includes effort by ASOS solving a post affiliated problem
<i>Organizational Problem Solving</i>	OPS	Comment includes effort by users on solving a raised issue
<i>Post Related Direct Discussion</i>	PRDD	Comment includes directly user-to-user discussion remarks

<i>Post Related Discussion Solving</i>	PRDS	Comments includes effort by ASOS on solving ongoing discussion
<i>Unintended Interaction</i>	UI	Comment includes interaction which was not intended to be enhanced

Facebook

Taking the overview of all the cases on Facebook, certain patterns in narrative pushes forward. There are two main natures for interaction; the first one is post related commenting and the second one is order problem affiliated dialogue. Post related comments mainly concern customers expressing themselves on the posted topic by ASOS, as was the case in the first post on the Camden Crawl Contest, where both Marie Black and Jenna Wright comment on the fact that they need to show the ASOS label on a photo in order to participate; Marie: 'but i always cut the labels out :(' and Jenna: 'Me too. Labels - awkward' (Appendices, comments 4 & 5). The same occurred in the case of the third album photo of the Coachella album, where seven members commented positively on the look which was presented and which even resulted in organizational problem solving narrative when Peiling Zheng left the other member with a direct link to the discussed item (Appendices, Case 5B). What may be more interesting, is that the second most prominent narrative by ASOS and the customers is order affiliated. About half of the posts contain comments by users and ASOS admins that discuss problems with orders from the web-shop, regardless of what was the intended topic in the post. A particular example to illustrate this is the case of the Festival Ready photo album (Appendices, Case 6). Nine out of ten comments on the photo album included questions and answers on order issues experienced by customers. Apart from the prominent narratives in the platform of Facebook, there were also two cases that resulted in a personal discussion between customers. One of them was caused by the Coachella Festival photo of Hanne Gaby. One of the first comments was made by Evie Stothert; 'i bet nobody would comment on a photo like this saying 'ew, shes so fat', so why make equally damaging comments about thin girls? she has great style, and that what the photo is supposed to be focussing on...' (Appendices, comment 56). This comment received 48 likes by other members, which can be interpreted as a support and agreeing to her vision. However, Kasia Ferner replies; 'eviestothert - style no doubt but some health problem as well.' (Appendices, comment 57). Thereafter, the discussion got so intense that ASOS felt the urge to break in and calm the matters; 'Hey guys, we love that you all have your own opinions but lets keep all comments respectful of others' (Appendices, comment 69). A final prevalent given is the personal promotion of members; in several posts, users left links in order to promote personal information.

An example of this is Sabir Khan, promoting his advertising agency: 'Hi we create great advertising ideas, so that our clients create their great brands. we offer CMS website design and dev including hosting. Just \$300.' (Appendices, comment 41). Whereas Sabir promotes its own business, a more community-sensed request was posted by Joan Carcia. Joan asked the other members: 'Hi guys, can you help my friend win a free trip to NY? Just give a like, thank you so so much! XOXO' (Appendices, comment 153).

Overall, the dialogue by the customer as well as ASOS is friendly and playful. This can best be illustrated by the way ASOS and the customers address each other, for instance when Misz June asked ASOS for help on her order, she thanked ASOS for the reply, on which ASOS answered 'No worries Misz! ASOS Casey). Even in the problem solving narrative, ASOS as well as the users remain in a friendly dialogue. Going back to the discussion triggered on Facebook, users can get 'ugly' in their communication, not only in commenting on ASOS posts, also towards each other. Returning to the case of the photo of Hanne Gaby (Case 5B), Em Rose commented; 'She would make a very stylish stick insect!' (Appendices, comment 64) as did Sarah Breheny: 'please someone feed her. now.' (Appendices, comment 68). This tone can also be found in the Sky Ferreira photo of the same album (Case 5D), where Vicky Quaknine commented: 'semi-morte?' (Appendices, comment 70), a comment which received 39 likes as support by other members. In that same posts, also other comments were made such as 'Dug up!!!' and 'Has she seen Daylight... or Dinner? haha' (Appendices, comment 72 & 74). Taking a different case, Tess Roosenstein commented on the first album photo of the Rain-proof and Festival Ready case; 'exusez-moi but this model is way too thin' (Appendices, comment 89) and received 15 likes. Interesting here, is that she used the likes on her comments as defence, when Taylor Bufkin shared a different opinion; '@taylor bufkin.', 'the 'likes' on my comments don't lie :)' (Appendices, comment 93 & 94). This type of dialogue fits with the informal character of the Facebook space. Also the liking on comments with a 'ugly' tone by other members illustrates that a certain level of rudeness is accepted within the community.

The type of interaction on the platform that goes on in the platform of Facebook measures multiple levels of interactivity. As indicated in the previous chapter, there are three levels of interactivity; sensory, semantic and behavioural. Overall, the interactivity on Facebook is of a semantic to behavioural level. The posted items are engaged in by the members of the Facebook community, the likes and comments indicate that they assign meaning to the information they receive. By nature, the organized contests are of a behavioural level, as they encourage customers to undertake an offline action (send a festival picture or take a picture of their garments with the ASOS logo).

However, also without ASOS giving an indication for further behavioural action, it is found that members themselves can direct each other into actions beyond the Facebook medium. This can be illustrated by the cases from the previous section from this chapter, in which customers redirected other members to the ASOS web-shop to find portrayed posted items. The semantic level can be illustrated with the case of the Camden Crawl contest winner (Case 7). The winners expressed their joy (Appendices, comment 106, 110, 111, 115, 116) and then Poppy Scarlett Lepora asked for further directions of what happened with the tickets (comment 117), which was followed-up on by other members (comment 119, 120). This shows that the interactivity that takes place includes multiple users engaging in a topic, thereby enhancing the reciprocal feature of semantic interactivity. The only post which was of sensory level was the My Festival post (Case 14), which did not receive any comments, indicating that users acknowledge the post as sensory information, which is confirmed by the fact that this post did receive 217 likes.

Twitter

The overall dialogue on the Twitter platform is signified by unintended interaction between customers and ASOS. Due to the format of Twitter, tweets can be constructed in such a way that ASOS is mentioned, even though the actual tweet is not directly posted to the company. This can be illustrated by Megan Gaffey, who mentioned the ASOS Twitter account in her tweet about receiving the ASOS magazine. Still, ASOS replied to her, asking her: 'Uh oh! Are you gonna indulge in something special??' (Appendices, comment 171). Another example of this can be found in the tweet by Audrey Rogers: 'just bought this from @ASOS - been wanting one for so long', to which ASOS replied: 'So cute!!' (Appendices, comment 173). However, it does not necessarily mean that the unintended interaction is not appreciated by the user. In fact, for the case of Audrey, the response by ASOS was re-tweeted by Audrey herself which can be taken as an acknowledgment of this effort. This appreciation through re-tweets can also be found in tweets concerning order affiliated problems, the replies by ASOS with a redirection to the @ASOS_hereto help account have been retweeted by users.

The dialogue in the Twitter medium overall very playful. Even when the unintended interaction mentions them with a negative connotation, ASOS still replies in a friendly tone: 'Ohh no!! Let @ASOS_hereto help know and they will get it sorted right away!!'. Also the response to Clare Astra and her tweet on wearing '...@ASOS dip-die skirt' (Appendices, comment 172) was replied to in a playful tone; 'Pastel perfection.' (Appendices, comment 172). The comments of ASOS to tweets by its customers are in the same discourse as they are being addressed; there is no superior tone in their replies and the comments are acknowledging to their customers presence and can be interpreted as appreciative for the interaction they provide.

The level of interactivity in the platform of Twitter is mostly sensory. Keeping a focus on the posts concerning the festival contests, only one tweet answered the post send out by ASOS. Jennie D asked ASOS: 'Do you literally mean a picture of the ASOS label inside an item or clothing??' (Appendices, comment 181). This has been the only moment of an occasion in which interaction is following from a topic initiated in a posted tweet by ASOS, instead of vice versa. Analyzing other tweets posted by ASOS concerning the festival focus, the level of interactivity remains sensory. The posts encouraging participation in the festival contest did receive multiple re-tweets and were favorited among users. However, it must be noted that a share of these re-tweets and favoriting was done by the Twitter accounts of these festivals, as well as companies with personal interest in these festivals. The Instagram report of the Coachella Festival also illustrates this level of interaction, the posts are acknowledged by the actors within the space of Twitter through re-tweets and favoriting, even in high frequencies. Thus this interactivity does not move towards a reciprocal engagement after the sensation of experiencing the posted item.

Instagram

The overall interaction in the platform of Instagram are found in post related comments, meaning that in almost all cases the responses contained opinions on the posted photos. What is recognizable for the dialogue in these comments, is that they are rather short and compact such as in the Ferris wheel post (Appendices, comment 215). The comments which were posted were in the line of 'Nice', 'Sick.', 'Nice shot.', 'amazing :)' and 'Wheeee' (Appendices, comment 215). Of course, this can partly be assigned to the format of the medium; it draws heavily on the use of a mobile phone device, this narrows the use of this medium and makes it more likely that it is used on the go. However, more extensive interaction was also found in this platform such as the organizational problem solving narrative as been discussed in the previous section of this chapter. Some of the interaction on Instagram even led to personal directed discussion, as was the case in the Long haired beauties at Coachella post (Appendices, comment 223). Januaryjig agitatedly expressed a negative opinion the Chanel bag which was worn by one of the girls in the picture, which was the start of the discussion. D_khounnoraj enters with a reflective comment: 'Chanel makes three types of quilted purses with chain straps. The chick in the picture has a should version and is trying to wear is as a crossbody bag'. Januaryjig replies: 'I get this breakdown but dont understand how anyone thinks its OK to wear a shoulder bag under your armpit #tacky' with which d_khounnoraj agrees: '@januaryjig well its a bunch of west coast LA girls who thinks this shit looks good #barf'.

Interesting to see is that kathmollow also joined the discussion, calming the matter down: 'She's at a festival idiots...who cares how she wears it as long as she dont lose it??!', to which two other users agree in posts that follow thereafter (Appendices, comment 223). As with Facebook, the dialogue in Instagram can get to a certain level of rudeness. This illustrates that this type of commenting is not always appreciated by other members of the community, meaning that not all types of interaction that are naturally constructed within community are fully accepted. The final type of narrative that has been accounted for in the platform of Instagram is personal promotion, which was prevalent in about half of the posts. Other than Facebook, users do not promote a certain good or service, but attempt to gain more followers on their personal profile in Instagram. An example of this can be taken from the Panorama photo post (Appendices, comment 221), where chirico93 comment: 'Awesome! Like creative photo's, take a look at mine :)' and in the same post, a comment from isabellemaris56: 'A beautifull followee for a followee?? Please everyone, i'll do it' (Appendices, comment 221). This also occurred in the Mulberry pool post (Appendices, comment 226), where infinity_summer commented: 'Amazing photo. Please follow me, I always follow back <3 x.X' (Appendices, comment 221). As these types of post were prevailing often, the personal pursuit for gaining more followers is a practice which signifies part of the practice on behalf of the users in the Instagram platform.

The level of interactivity in the platform of Instagram is of a medium semantic level. All posts received comments which reflected upon the opinion of the users engaging themselves in the post. This indicated that the object which were being send out (in this case the photos) were acknowledged by the users and moreover, the users assigned meaning to the perceived items. As they also engaged with each other, the users in the Instagram medium also illustrated the reciprocal way of interaction which is a characteristic to this level of interactivity. There were also a occasions in which users did assign meaning to the perceived object which were expressed in comments, but which did not enhance the reciprocal aspect of semantic interaction. This means that they did actively received the posted photo, but which did not make them interact with another member within the space by addressing them separately or posting a follow-up comment. This occurred in slightly less than all Instagram cases, which makes the interactivity on this platform medium to strongly semantic.

Pinterest and blogs

As Pinterest only fostered 2 comments over the whole analysis span, the interaction in this space is not to be called significant. Also the blogs Spotted and Medium Rare, did not enhance any comments at all. The activity that occurred in both spaces are therefore considered to be of a low sensory level; the items which were posted on the platforms gained some sensory interaction (the few likes, pins, tweets and posts) but overall served as mere perceived objects. Due to the lack of data for interactivity in these platforms, dialogue cannot be analyzed. Also, the little interactivity that could be found in sharing content to different platforms does not seem to indicate that there was a large acknowledgement and sensory appreciation for these posts. Therefore, the type of interaction taking place within these platforms, is considered to be from a low sensory level.

6.3 Interconnectedness of platforms

To illustrate what is meant with interconnectivity of platforms (Chapter 2), a focus is placed on the Instagram photo report of the Coachella Festival. These photos were reoccurring in every social media platform by ASOS during the case study focus.

Each platform allows for a different kind of interaction, sometimes due to format and sometimes due to the culture of the space. For instance the Twitter space does not allow for multiple actor discussion in the same way that Facebook can foster discussion grouped together in one post through comments. As been put forward in the previous section of this chapter, the Twitter posts initiated by ASOS did not foster much interaction in the form of tweets. However, the posted Instagram pictures were re-tweeted and favorited multiple in this space, which can be taken as a form of interactivity significant for Twitter. The photo that fostered the most interaction was the Sky Ferreira picture with 30 re-tweets and 14 being favorited 14 times (Appendices, comment 195).

On the Pinterest Festival Style pinboard the Instagram pictures were also posted. Even though this board has a lot of followers, the photos have barely been re-pinned or commented on (Appendices, Case 20A-D). The photo that was re-pinned and likes the most was the Daisy Chains photo with 14 likes and 5 re-pins (Case 20C). The photos of Sky Ferreira and Hanne Gaby (Case 20 A & B) both received 3 likes and 3 re-pins. The Spotted blog also featured the Instagram pictures in separate posts. Out of the six posts in total, four were not re-shared through any medium at all. The most significant post was the photo of the trucker hat trends, which was shared to Facebook by 52 users. In the platform of Facebook, the Instagram photos received a lot of likes and comments.

The album as a whole received 554 likes and was shared 15 times, yet focussing on individual photos; the most popular one of Harley Viera, with 383 likes. The Sky Ferreira photo (Case 5D) received 139 likes and Hanne Gaby 89 likes (Case 5C). The Ferris wheel photo (Case 9) received 806 likes and was shared 29 times and the PULP photo was also popular, with 216 likes and 3 shares (Case 11). In the Instagram space itself, the photos gained very much activity by the users. The Ferris Wheel photo was the most popular, with 6410 likes and 158 comments (Appendices, comment 225). Looking at the photos which were featured on the other platforms as well, the Sky Ferreira picture received 2798 likes and 46 comments (Appendices, comment 232) and the Hanne Gaby photo gained 979 likes and 10 comments (Appendices, comment 214).

Putting this all into perspective, what can be identified is that the content which is placed on one medium, fosters different amounts of activity in the other. The largest contrast can be made with the Spotted blog and Pinterest board versus the Instagram, Twitter and Facebook spaces. Whereas the photos did not enhance much or no interactivity at all in the first two spaces, in the remaining platforms they showed to be rather popular. What is important to note here, is that the interactivity in the active platforms was not identical. Taking a closer look at the Sky Ferreira picture in the space of Facebook and Instagram, the dialogue in the comments it received in the Facebook post (Case 5D) were resulting in direct discussion among members, which also included certain rude comments such as 'Member of the Adams Family?' (Appendices, comment 75). In the Instagram platform however, the photo was popular in a more positive sense; almost all comments were related to the posted photo and illustrated remarks as: 'Love it!', 'Awesome :)' and 'Effing fabulous :)' (Appendices, comment 232).

Not only the dialogue was different, also the level and kind of interactivity that the photos enhanced were different in the social media platforms. Whereas the photos triggered heavy discussions and thereby semantic interaction in the Facebook platform with regards to the Hanne Gaby and Sky Ferreira picture (Case 5 C & D) , the same photos only received sensory interaction in the spaces of Twitter, Pinterest and the Spotted blog (Appendices, comment 195; Case 20 A & B). However, it is important to note that the sensory level in Pinterest and the Spotted blog is different from that of Twitter; even though the Twitter medium did not enhance engagement in the form reactions to posted tweets initiated by ASOS, the reoccurring fact of tweets being re-tweeted and favorited by users illustrates a active acknowledgement of the received objects. This does not seem to be case for Spotted and Pinterest, the interactivity which was fostered seem rather random than actively perceived and acknowledged; there was no constant activity to be found in re-pins and likes, nor the sharing options of the Spotted blog.

Also Instagram fostered a different level of interactivity with the Sky Ferreira (Appendices, comment 232) and Hanne Gaby shot (Appendices, comment 214). The interactivity in the Hanne Gaby photo enhanced semantic interactivity, as a follow-up informational comment was made by daggy_: '@swimwest that guy is drummer Matt Helders' to which valerie_morena added: 'artic monkeys!'. The Sky Ferreira photo on the other hand did not enhance discussion among multiple members, however, with 2798 likes and 46 comments, the sensory acknowledgement of this photo was relatively high (Appendices, comment 232).

All in all, the photos fostered interactivity at several levels and resulted in different kinds of dialogue over the variety of platforms. This characterizes both the culture of the space as well as it puts forward that 'interactivity' is a concept with multiple dimensions. The Coachella photo report cannot be called mere 'interactive', on some platforms it fostered strong interactivity whereas in other spaces it resulted in being a passive item. The interconnectedness of platforms therefore does not mean that the re-sharing of the same content promises a coherent amount of success. Moreover, it seems that in order to be successful in reaching a high level of interaction, ASOS leveraged the items in all its social media platforms and spread the chances of where it would prevail most productively.

7. Results

The previous chapter has presented the analysis of all the used social media platforms during the case study focus. The analysis was two-fold, first an extensive outline of the space was given and second, the interaction that took place during the case study focus has been examined. During analysis, the sensitized concepts designed in Chapter 5 of this thesis, have served as guiding perspectives. In this chapter, the findings resulting from analysis are outlined.

7.1 Actors and activity

The variety of social media platforms used by ASOS encountered a wide range of users. The number of subscribed users to these platforms goes up to thousands, even more than a million on Facebook. Analysis looked upon the separate platforms as individual communities, in which a sense of collectivity could be enhanced. One of the key characteristics of virtual communities according to research, is the feature of a hierarchy in the group a larger social whole (Baym, 2006). Findings in the Facebook platform showed that there could be a prominent actor distinguished; the blogger fashion-meets-art was reappearing in several posts during April 2012, either through liking posts of other users or through comments. Other platforms however did not push forward prominent actors during the full case study focus. Still, a result can be taken from comparing the findings in the different platforms. Starting with Facebook, the main actor fashion-meets-art only prevailed itself in the posts which were affiliated with styling and what-to-wear topics. During the case study focus, there were also posts that revolved around the organized contests for festival tickets, yet fashion-meets-art did not interact in these posts. Given that fashion-meets-art is a fashion blog concerning itself with portraying a certain style and sharing this information publically for others to engage with, the higher visibility in the festival style posts by ASOS can be explained through a higher affiliation with the posted item. The ASOS community is a type of community that allows for interplay of multiple dimensions to its main shared overarching venture 'fashion', in this case fashion and festivals. This resulted in having a range of multiple topics which are discussed in the social media platforms, all attracting different types of actors. As this case study had a festival focus, the actors that prevailed itself in the post may well be more affiliated with music or the portrayed style ASOS has send out through clothing and celebrity icons. The significance of affiliation can be strengthened by findings in the Instagram analysis where a user expressed dissatisfaction about the non-fashion related posts by ASOS during the Coachella festival report. In the same post, some 100 other comments illustrated positive reactions to the panorama photo view, thus illustrated that the sense of collectivity does not need to be enhanced due to full agreement among members (Appendices, comment 221).

Multiplicity in opinions is even appreciated by ASOS, for instance in the Facebook medium ASOS asks for the perspectives of its users on specific products (Case 5F). Even when matters resulted in direct discussion among members in an agitated dialogue, ASOS explicitly underlines that it values the variety of opinions as long as they are respectful of others (Case 5 C & D). This intense engagement by certain actors in specific posts illustrates that the item served as an emotional trigger for these members in having their say. Therefore, the loose construction of a variety of topics in posts, may not have indicated a pattern of prominent actors throughout all social media platforms of ASOS. Moreover, an indication can be found for hierarchy within specific posts itself. Apart from an emotional trigger for interaction resulting in discussion, also informational comments about the presented items were provided by users. Such comments were notifications of whom was in the picture, where the worn garments were from or even adding information about the presented concert depicted in the photo (Case 5 A & B, 6C,19). In this sense, hierarchy in a community is not found throughout posts, but within posts separately. Within posts, the sharing of knowledge among members fosters a natural hierarchy, thereby having the person with the most needed or most adding information in that particular post being the most prominent one. All in all, actors which are prominent in one post, are not necessarily active throughout all posts by ASOS in a certain platform. Thereby prominence can be per post and not throughout all posts. The communities built through the social media platforms of ASOS, seem to have interest groups within the community as a whole.

The ASOS community also enhances the sense of collectivity through its supportive attitude towards its customers. Analysis showed that the Facebook interaction heavily draws on order affiliated problems and this also occurred in the platform of Twitter (see section 6.2). All of the cases of encountered issues with orders by customers were dealt with individually by ASOS, even if it took multiple comments due to follow-up questions by customers (Case 2). As ASOS is the initiator of all the platforms, this attitude can be explained through its thereby responsible position. In the cases that discussion reached a rude level of dialogue, ASOS also stepped in and felt the need to take responsibility for the interaction taking place within its space. This occurred in the Facebook medium, in which discussion reached a disrespectful narrative about celebrity appearances portrayed in posted photos (Case 5 C & D). However, this responsibility was shared with other members of the community, as not everyone approved of the direction that the discussion had taken. Several comments made the dominant actors within that post and demanded a softer tone of discussion (Appendices, comment 66 & 71). Analyses showed that when this responsibility was not taken, for instance in the medium of Instagram, other members themselves felt the need to step in (Appendices, comment 223).

The finding that in multiple occasions other members felt the need to organizationally solve problems, is another indication of a strong sense of community. This situation only occurred in the platforms of Facebook and Instagram, however, these were the strongest spaces in terms of activity and media richness and therefore the supportive attitude of both ASOS and the members is representational for the ASOS community as a whole.

7.2 Nature of communication

The communication that was leveraged in the range of social media platforms by ASOS encountered a variety of narratives. Analyses however showed a pattern of two dominant narratives throughout all social media platforms of ASOS. The most prominent dialogue prevalent in the social spaces covered opinions and perspectives of the customers on by ASOS posted items (see section 6.2). These opinions ranged from being small remarks or informational contributions to wider, to more personally directed discussions. Small remarks on posted items posted by ASOS included opinions by the customers. What should be noted here, is that findings of the platform of Instagram showed a short and more compact dialogue, whereas the commentary in the Facebook medium was more extensive. For instance the photo of Sky Ferreira in Facebook received extensive comments and resulted in discussion (Case 5D), whereas the same picture in the Instagram received shorter remarks ('Love it!', 'Awesome!') and also the tone was almost opposite in these comments with regards to the medium; Facebook being negative and Instagram overall positive (Appendices, comment 232). Furthermore, opinions were not only regarding the portrayed models or celebrities. Especially the style and the garments which were worn in the posted items received a lot of attention by the users. This appreciation and expression through the medium of Twitter was however expressed differently; especially the amount of re-tweets and favorites served as a measurement of popularity. The higher this kind of activity happened during a post by ASOS, the more likely it is that users felt positive affiliation with the item (Appendices, comment 184, 188, 194, 195, 205). Also the informational contributions to posts deviated in their nature, on Instagram for instance, users complemented the post by leaving a remark of which band it was and which specific person was in the picture (Appendices, comment 214). Informational contributions could also prevail in the form of a notification of the worn brand in the posted photo, both on Facebook and Instagram (Appendices, comment 46, 222, 223).

Apart from the opinionated narrative, the second strongest nature of communication could be found in the order affiliated commentary. Even though the posted items by ASOS did not concern order affiliated topics, the communication leveraged by the posts still enhanced a fair amount of comments on order issues.

In the case of Facebook, this given can partly be explained by the format of the space, as findings showed that customers appear to be confused where to post their questions (see section 6.1). In the Twitter medium, customers were individually redirected to the @ASOS_heretohelp (Appendices, comment 176 & 177). However, what is interesting here, is that in the space of Facebook, customers were not redirected to the ASOS Here To Help account on Facebook, but were in most cases asked to send a direct private message concerning their order issue. Also, in some cases it took multiple comments to solve the issues customers encountered, all patiently and individually handled by ASOS (Appendices, Case 2, 3, 5-8, 13-15). Concerning the dialogue in these posts, significant differences can be identified between the platforms of Facebook and Twitter. The order affiliated problems by customers interacting in the Twitter platform, did not always directly address ASOS with their issues. The @ASOS mention which lets the tweet appear on the ASOS feed, does not have to be a directly posted question or remark (Appendices, comment 177). Still, ASOS handled all the cases individually, as if being directly addressed. Contrasting to this, throughout all cases in the Facebook platform, customers always personally address ASOS. Also the tone in the replies of ASOS is different in the two spaces. Findings in the Twitter space illustrate a slightly more playful dialogue on behalf of ASOS ('Uh oh!..' Appendices, comment 177) when compared to the more serious tone in the Facebook replies ('Hello Maurice, I'm sorry to hear that... Thanks, ASOS Casey' (Appendices, comment 32)). Yet overall, the tone during the order affiliated narrative was friendly and playful with regards to the whole of comments concerning this topic.

Apart from the two dominant narratives in the communication on the social media platforms, another type of dialogue appeared multiple times throughout these spaces. The personal promotion of individuals in the commentary on posted items by ASOS was prevailing through almost all platforms. The personal promotion could be found in the direct posting of promoting comments (Facebook and Instagram) and through a mere visibility in the comments such as liking the comments of other users (Facebook) or make use of the @ASOS mention (Twitter). In the Facebook space, the personal promotion especially concerned bloggers in style related posts, trying to gain more followers and companies, promoting its own products and pages in random posts (Appendices, comment 19,41, 54, 107, 108, 153, 154). In the Twitter space, the @ASOS mention leverages a visibility on the ASOS Twitter feed. It was often used in-sentence in a tweet and when done so by a blogger, this visibility leverages an extension of online appearance. However, the personal promotion in the Instagram space, has a complete different nature. The requests in comments for followers are personally promoting, however, they seem to be random.

The pursuit for more followers lies in quantity, rather than quality or having a venture in common (Appendices, comment 221, 226, 229, 230).

Throughout all social media spaces of ASOS, the level of interactivity was varying over platforms and even within one platforms, multiple types of interactivity could be prevailing. The sensory level of interactivity was found in all social media platforms, yet was of an extremely low level in the platforms of Pinterest and the blogs Spotted and Medium Rare (see section 6.2). The Twitter platform also leveraged sensory interaction, however, this interaction had a constant level of re-tweets and favoriting, making the interaction on Twitter more interactive than the Pinterest and blog interactivity (Case 18). The Instagram platform fostered two kinds of interactivity, both sensory and semantic types of interactivity could be identified in the comments. The sensory interaction was of a very high level, going up into thousands of likes. The semantic level included members discussing the items or celebrities portrayed in the posted items, thereby assigning meaning to the post and constructing a reciprocal way of communication among multiple users (Case, 19). This multiplicity in levels of interaction is best illustrated in the platform of Facebook, in which the posted items by ASOS gained different levels of interaction. Even if the nature of the post was similar to a post which received a higher level of interaction, it did not mean that it would receive the same level of interaction (e.g. Appendices, Case 6B & 6C). All in all, the social media platforms by ASOS are not signified by the highest form of interactivity, moreover, they are signified by the variety and interplay of different levels of interactivity, fostering different types of dialogue (see section 6.3).

To conclude on this part of the findings, it is important to note the significance of likes and re-tweets in the dialogue of the social spaces. Especially in the space of Facebook, the format of the SNSs allows users to like each other's comments. This already has been interpreted as an indication of agreement and support in analysis and can be confirmed by the comments of users, in which the number of likes on their comments was used as argument in discussion (Appendices, comment 94). Compared to the re-tweeting activity in the space of Twitter, it can be noted that this type of action as well as the favoriting can be interpreted the same. The likes of posts can be used as a measurement of the popularity and affiliation customers have when sensory acknowledging the posted items. Apart from strengthening and supporting comments and posts, it can also be used as an indication for the level of sensory interaction. The sensory interaction in Pinterest and the blogs for instance encountered none to an occasional 50 likes on a post, whereas the likes on Instagram posts could go up in thousands, thereby distinguishing a much more interactive character to the sensory activity by users.

It is important to understand that this silent way of expression most definitely is part of the dialogue and communication in the social media spaces of ASOS.

7.3 Platform characteristics and interconnectedness

Each of the social media platforms facilitated by ASOS were different in characteristics as well as the previously discussed interactivity they leveraged. From the findings, a character and culture for each of the platforms can be identified.

Starting with Twitter, due to its format and design, it is the only platform facilitated by ASOS which does not provide for an opportunity to group several comments in one post. This makes Twitter unique in its media richness, it is compact and limited in the amount of information it can transfer. However, compared to Pinterest and the blogs, it is still a platform high with a high level of sensory interactivity. The overall coherent form of interactivity may also lie in this unique format; discussion in the platform of Twitter is more limited than it is in the other SNSs, thereby the sensory interactivity is more likely to occur on this platform. The playfulness and supportive tone in the dialogue of both ASOS and the users are signifying the Twitter space. ASOS welcomes all tweets by its customers and replies with additional remarks. This contrasts the other spaces, in which the separate post related commentary was not individually answered to by ASOS. This provides an intimate connection to the customer, which is thereby the strongest characteristic of Twitter.

The Facebook space of ASOS is by far the most interactive one and is also space that leverages the most valuable information. Of course, in terms of media richness, Facebook allows for multiple sharing options, ranging from YouTube videos to photo-albums or single picture uploads and mere status updates. The format of Facebook allows for grouped comments and members discussion, which also was prevalent in the dialogue in the medium. The overall dialogue in Facebook is friendly and informal, being more serious when encountering order affiliated issues or when interfering to calm rudeness in discussion among members. The variety of interaction and the alternation in users being prominent in the posted items is one of the main characteristics of the space. The culture of the space is also very supportive, not only in the problem solving sense of ASOS, but also on behalf of customer to customer support. Exactly this feature leverages the strongest characteristic of Facebook, the origin of business benefits. Surely, the opinions and perspectives by customers in the commentary of the posts is valuable in a sense that it can provide marketing directions for ASOS as the transparency of the medium reveals the preferences in demand.

Yet moreover, the situations in which the comments of users resulted in organizational problem solving narrative; ASOS gained the ultimate marketer position; without doing anything else but initiating a topic, customers themselves redirect each other to the ASOS web-shop. This thereby covers the strongest characteristic of the ASOS Facebook space; the leverage of business benefits.

The Instagram platform of ASOS is not as strong in media richness as the other platforms for the posted content is limited to the Instagram space and cannot be re-shared by other members within that same space or to other platforms. Solely the user uploading the photo has the opportunity to forward the photo to Facebook or Twitter. Yet this limitation did not seem to affect the amount, nor the level of interaction that took place within this medium. What must be noted here, is that ASOS itself did not participate in any of the discussions found in the commentary, not even when customers directly posted questions within the space. The overall interaction in the Instagram space was playful, especially the dialogue that took place when customers felt affiliated with the posted item. Only a few occasions of negative connotations revealed in the platform, however when put in perspective of the overall interaction that took place in the medium, these were exception rather than comments signifying the space. The dialogue in the platform of Instagram is also part of its strongest feature as the interaction that took place was of a very high sensory level and medium semantic level. The users interacting in the space of Instagram only seem to interact when triggered by a positive affiliation with the portrayed item. The high level of sensory interaction is indicated by the likes on the photos which can go up into thousands. This illustrates that even though the format is rather limited in terms of media richness, the medium can still be rich of interaction. Therefore, the use of Instagram is optimized by ASOS and its strength can be found in the number of users interacting in this limited medium.

Lastly, the Pinterest and the blogs Spotted and Medium Rare showed to be from an extremely low level of interaction, even though the formats of both types of platforms allow for comments, likes and re-sharing to other platforms. The items posted on these platforms fostered sensory interaction, which however seemed to be random rather than constant. As there was no dialogue that took place, apart from two comments, the overall culture of space could not be identified. Furthermore, the platforms of Pinterest and the blogs seemed to be dead spaces and served as a mere addition to the online visibility and reach of ASOS in terms of social media platforms.

All in all the social media platforms of ASOS have a lot of features in common, yet they all have strong characteristics of their own and do differentiate in the interactivity they foster.

The same content can be shared among platforms, yet in different ways of posting the content as was the case with the Instagram Coachella Festival photo report (see section 6.3). Interconnectedness does not necessarily need to be found in identical content. For instance the Facebook post on the Camden Crawl contest redirects the Facebook users to the Medium Rare blog, for further information on participation (Case 1 & 2) and the same occurred for the The Great Escape Festival (Case 8). This was also the case for the festival style photo album, which redirected the users to the Spotted blog for a full overview of all the spotted trends during festival season (Case 5). This practice serves as a circulation of users through all the social media platforms which were leveraged by ASOS, in which the chances in enhancing or increasing interactivity over social media platforms are spread. Especially in the case of the blogs, this redirection could be useful, as the blogs itself did not foster intense interaction individually. The interplay and combination of platforms, is what illustrates the interconnectedness between platforms.

8. Conclusion

The final chapter of this MA thesis will conclude on the results from the findings in analysis and will answer the pre-designed model of research questions. Also, this chapter will critically reflect upon the process of research in this study and discuss its strengths and weaknesses.

8.1 Comparing sensitized concepts

This thesis has made use of sensitizing concepts derived from current academic literature to serve as guides through the conducted content analyses. Before concluding on the study as a whole, the concepts are addressed separately in order to identify similarities or contributions to existing perspectives.

“Interactivity”

As been outlined in Chapter 5 in this thesis, interactivity can be triggered by multiple determinants and when being fostered, the degrees of interactivity can vary. This study strived to gain an in-depth perspective on the concept of ‘interactivity’ by distinguishing different levels and follow the work of Sohn (2011) in the sensory, semantic and behavioural levels of interactivity. By taking this approach, interactivity has been analyzed per social media platform and thereby certain interaction can signify a certain platform of ASOS. What findings revealed was that the posted items within social media platforms could foster several levels of interactivity. Instead of having the level of interactivity signifying a specific social media space, specific social media spaces turned out to represent what kinds of interactivity they could foster. Resulting from analyses in this study, Facebook enhanced all levels of interaction, Instagram the sensory and semantic level and Twitter, Pinterest and the blogs Spotted and Medium Rare enhanced the sensory level, with Twitter (as well as Instagram and Facebook) having a much higher intensity of sensory interaction.

“Media richness/ social presence and self representation/ self-disclosure”

The second sensitized concept was derived from the study by Kaplan and Haenlein (2010) and the categorization of SNSs by social presence, media richness, self representation and self-disclosure. This model allowed for a more narrow perspective on ‘social media’ as a broad concept and proved useful as a guide through the formats of the analyzed spaces. The conducted analyses has especially drawn from the media richness aspect of the model and this aspect was thereby used to identify the strengths and weaknesses of each platform. In terms of media richness, Facebook was by far the richest medium, followed by the blogs and Pinterest and then Twitter and Instagram. Interesting here is that even though Instagram and Twitter were more restricted due to format limitations, they did prove to be much more interactive than the blogs and Pinterest.

Also the correlation emphasized by Kaplan and Haenlein (2010) on high social presence and high media richness leading to a higher impact on behaviour can be demonstrated by the behavioural level of interactivity being enhanced in the richest social media platform Facebook.

Combining the first two sensitized concepts, a new syntactic model can be identified, according to the findings of this research. This model is based upon the division in media richness found in the social media spaces leveraged by ASOS, thereby disregarding the virtual social worlds and virtual gaming worlds which were included in the research of Kaplan and Haenlein (2010).

Table 6 - Overview of combined sensitized concepts 1 & 2.

	Low MR	Medium MR	High MR
Sensory interactivity	Instagram	Twitter	Facebook, Spotted, Medium Rare, Pinterest
Semantic interactivity	Instagram		Facebook
Behavioral interactivity			Facebook
<i>*MR = Media Richness</i>			

“Consumer power”

As been designed in the method chapter of this thesis, consumer power has empowered users in terms of access and influence, consumers have moved towards a more powerful position in the market place (Kucuk & Krishnamurthy, 2007, Table 1). As with many other hypothetical expectations, the question to how much of this opportunity is used by the customer rises. This study revealed that even though the opportunities for all the dimensions of consumer power were present in the social media platforms of ASOS, however, it did not mean that these opportunities were seized. The richest platform Facebook prevailed all the dimensions of consumer power, whereas Twitter revealed the social and technological dimension. As there was a lack of interactivity on the platforms of Pinterest and the blogs, there was no consumer power seized within these spaces. Also the platform of Instagram did not prevail any dimension of consumer power, which can also be explained through its format and the type of interactivity the platform fostered.

“Sense of collectivity”

The final sensitized concept concerned itself with the concept of collectivity. This sense of belonging to a community allows for individuals to interact and remain engaged with the business providing this space.

The more a person is affiliated with the business, the more likely the chance that this person will continue to participate in the collective space (Child & Rodrigues, 2005). The analyses has first taken the SNS accounts separately in order to see if certain platforms prevailed a higher sense of collectivity than others. The strong virtual community is known for its normatively regulated, hierarchal and supportive characteristics which all are being constructed naturally by the members of the community (Baym, 2006). All the platforms which enhanced an active level of interaction, were also prevalent of the characteristics that enhanced the sense of collectivity. This was mainly done through the supportive character of space on the behalf of both ASOS and the customer (this was the case for Facebook, Twitter showed support on behalf of ASOS and Instagram on behalf of the users), the hierarchy which could be identified through separate posts and the natural construction of norms and values prevalent in the dialogue among members and ASOS. Thereby the Pinterest, Spotted blog and Medium Rare blog again were excluded of this part of analysis, as they did not enhance an analyzable amount of interaction.

8.2 Discussion

The conducted research encountered multiple limitations. Starting with the research design, the chosen festival focus excluded other events from the April 2012 time periods. During this period, there were two other organized events which put the significance of certain platforms in a different position. For instance, ASOS organized a small Twitter competition that requested customers to tweet their worst start of the week in order to win a Cheap Monday brand jeans. Also, a contest was run for customers to pin their favorite sale-items to a special ASOS pinboard on Pinterest in order to win a £ 200 ASOS voucher. Adding to that, the same contest covered a YouTube component, which requested the users to design a hauler video of their 'scored' ASOS sale-item (Case X 5 & 6). In other words, the significance of certain social media platforms would not have been excluded when the case study focus was different and the prominence the platforms as well as the interaction they fostered could have lead to other end-results.

Secondly, the Twitter and Instagram platforms provide the opportunity of topic search through hashtags, meaning that when going to the search option in these medium the # + -topic- will show the results of all tweets labeled with the topic in that hashtag. This research excluded the use of hashtags, for these tweets are not displayed in the actual feed and thereby do not fully connect to the interaction taking place in the social media platform leveraged by ASOS.

Finally, a few limitations are found with regards to the settings of certain user profiles on the social media platforms. Especially in the Twitter space, tweets by users having their profile settings on private are not displayed in the Twitter feed of ASOS. Therefore, it may well be that there is a share of excluded tweets which would contribute to the conducted research. The same goes for the Facebook and Instagram user accounts, when the settings are private, it is not possible to view the profile of the users or the public information does not provide a full background or demographic insight to the user. Therefore, in-depth user background analyses has been excluded from this research.

8.3 Conclusion

The results and findings in the previous two chapters have provided a framework with which the research model of this MA thesis study can be answered.

Answering the first sub-question of this study; *'What is the range of used platforms and how do they connect?'*, the case study focus identified two forms of interconnectedness during April 2012. The first one being the Instagram photo report of the Coachella Festival and the second being the redirection to the blogs Spotted and Medium Rare with regards to participation in the contests for the The Great Escape and Camden Crawl festival. What the results illustrated was that in the case of the Instagram photo report, the content was shared over all social media platforms included into this study. However, the content was each time shared and presented differently over the social media platforms. In the space of Facebook, customers were presented a separate photo-album as well as individually posted Instagram photos, thereby the opportunity to interact in this space was larger compared to the other platforms. The interactivity in fostered in the platform of Twitter concerning the re-sharing of the Instagram photo revolved about the re-tweeting and favoriting of the posted items. Even though this interactivity was of the same kind as was identified in the platform of Pinterest and the blogs, the Twitter sensory interaction was much stronger and constant. Moreover, findings illustrated that the dialogue which took place with regards to the posted items, varied over platforms. Especially when looking at specific photos, a distinction can be made between the tone and amount of communication which was enhanced after posting by ASOS. The discussed cases in the analyses of this thesis showed that the Facebook medium and Instagram contrasted each other with negative and positive reception of the photos.

Also, the Pinterest board and the blogs contrasted the other platforms by enhancing none to little interaction concerning the same photos which fostered a higher and constant level of interactivity in Facebook, Twitter and Instagram. The second form of interconnectedness was found in the redirection from the Facebook platform to the blogs. However, looking at the findings with regards to the blogs, this redirection did not seem to influence or enhance interactivity on the platforms of Spotted and Medium Rare.

Therefore, coming to an answer of the first sub-question, the social media platforms leveraged by ASOS interconnect through the re-sharing of content as well as the redirection from one platform to the other. Also, the interaction that thereafter is enhanced is different for every medium in terms of level and amount of interactivity as well as tone in dialogue.

The second sub-question: *'What is the nature of the interaction between the users and ASOS?'*, can best be answered through the variety of narratives which have been encountered in the findings. Two main narratives have been distinguished after a labeling process of the data collection of comments from the ASOS social media platforms, these being: post related comments and order affiliated dialogue. Apart from these narratives, there was also a smaller pattern for interaction concerning personal promotion by members and organizational problem solving. The post related comments were prevalent throughout all social media platforms with the exception of the blogs Spotted and Medium Rare. However, only in the platforms of Facebook and Instagram these comments occasionally resulted in personally directed discussion, which would reach a certain level of rudeness in the commentary. The second narrative which was dominant throughout all the posts, was the order affiliated narrative. This narrative was prevalent in the Facebook platform as well as the Twitter space. ASOS handled the encountered order issues by its customers separately in both platforms, however redirecting them to the @ASOS_hereto help account in the case of Twitter and solving the problems in the post in which the order affiliated question was posted itself in the case of Facebook. The personal promotion by users was prevalent in the platforms of Facebook, Instagram and Twitter. Interesting to note here, is that the kind of promotion varied over the platforms. In the platform of Facebook, specific products, companies or blog were explicitly promoted, whereas in the platform of Twitter, the @ASOS mention was used by bloggers to gain more visibility in the Twitter space. Moreover, the Instagram platform only included promotion of the personal profiles of individuals, regardless of what type of followee they would gain through their comments. The final type of narrative that was encountered for several types, is that of organizational problem solving narrative. Both in the spaces of Facebook and Instagram, situations in which customers helped each other with encountered issues occurred.

This could be in the sense of answering a post related question, but more beneficial to ASOS, could result in the redirection to certain items from the ASOS web-shop.

Before answering the second sub-question as a whole, a small focus with regards to dialogue must be placed. Throughout the platforms of Facebook, Instagram and Twitter, users are provided with the opportunity to like posted items. As the likes per photo on the platform of Instagram can go into thousands, the appreciation of these items contain a high level of sensory interaction. More specifically, in Facebook comments by other users can be liked individually and in the Twitter platform, tweets by ASOS can be re-tweeted and favorited. The constant re-tweeting and favoriting of tweets posted by ASOS can be interpreted as appreciation of the posted items and especially as the re-tweets appear on the user time-line, thereby the content by ASOS is extended. The same goes for the liking of comments by other users in the platform of Facebook. These likes can go up high in amounts per comment, thereby the appreciation of other users is expressed and the specific comment can be interpreted as valuable and illustrative for a larger amount of community members. In this sense, certain comments and thereby certain members become more dominant in specific posts. This study prevailed a strong indication for this type of silent interaction to be a significant one, as the value of likes can also be translated as interaction.

All in all, the nature of interaction in the social media spaces of ASOS is diverse and varies over the platforms. The sharing of opinions was prevalent throughout the platforms and the problem solving narrative with regards to orders was significant for Facebook and Twitter and the solving narrative with regards to organizational issues was significant for the Facebook and Instagram platforms. The personal promotion on behalf of the customers indicate that the active spaces of ASOS leverage a beneficial space to individuals, in which they can make use of the interactivity of these spaces. As the Pinterest and blog platforms have previously been discussed as being mere dead spaces, they are contrasting the other platforms mainly due to the lack of interaction going on in these spaces. Overall, the main shared affiliation with fashion seems to be the drive for multiple types of interaction narratives in the social media spaces by ASOS.

The final sub-question: *'What is the culture of ASOS' social media spaces?*, can best be answered by the sense of community which was enhanced in the social media spaces of ASOS. All the social media spaces together built the ASOS community as a whole, something which is strengthened by the previously discussed interconnectedness of the platforms. The main elements which were enhanced in the ASOS space were the supportive nature of space by both the customers and ASOS, the normative regulation of the space and the hierarchy in actors within the space.

Before discussing the other platforms, Pinterest and the blogs are again excluded from this answer as they did not foster as much and as valuable interaction when compared to the other platforms. Throughout the platforms of Twitter, Facebook and Instagram, the nature of the spaces were supportive. The space of Facebook was signified by a supportive attitude on behalf of both the customer and ASOS, whereas Twitter was signified by a supportive character on behalf of ASOS and Instagram was signified by a supportive character on behalf of the members themselves. Moreover, the normative regulation of the spaces resulted in a playful dialogue signifying the spaces which was interfered with and thereby shaped by the users as well as ASOS when the tone was found to be too offensive. The overall identification with ASOS and the fashion affiliated character of the company can be outlined by the number of followers ASOS has throughout the platforms and more importantly the followees ASOS selected to be affiliated with. Also the by identifying a hierarchy in posts rather than the platforms as a whole, allows for encompassing all prominent actors from different interest groups within the community. All in all, the social media spaces of ASOS are signified by a playful culture within a strong community of active actors from several interest groups, open for a friendly way support.

Coming to an answer to the research question of this MA thesis: *'What is successful social media usage for business?'*, it seems that the ideal social media usage for business should encompass for five crucial factors. Firstly, a strong sense of community needs to be built in order to provide a space in which the beneficial interaction can originate. This should be done through a supportive attitude towards the customers, which also is the second factor for the practice in social media use. Users that strengthen the sense of community are users that can affiliate themselves with the business as well as with each other. Therefore, it is important to be selective in which accounts to connect to within social media platforms and this serves as the third factor. These followees will be a reflection of what the business wants to be affiliated with and will also built a stronger community as this stronger identity attracts the right users in the platforms. The fourth factor can be found in the allowing and appreciating of multiple opinions. Discussion is not something which should be avoided, as it can leverage valuable information. However, it must be managed and shaped in such a way which is consistent with the vision and norms and values of the business. The fifth and final factor for successful social media use for businesses can be found in the understanding and acknowledging of the strengths and weaknesses of all the used social spaces. Only then, the business will have the capacity to circulate the content over the platforms in such a way that it will maximize the interaction in each specific platform and redirect to other platforms which do not foster a beneficial level of interactivity themselves.

Furthermore, also social media spaces which do not seem to enhance a lot of interactivity should still be included in the interconnectedness of platforms in order to spread chances for an occasional higher level of interactivity and to maintain the broad scope of online visibility of the business. In doing so, the business will built the practice of being active, up to date and consequent in social media usage and will recognize which platforms match certain marketing campaigns best, thereby also constructing a practice that allows platforms to complement each other, rather than being separate business spaces.

Final comments

The current academic field did cover the connection of social media as embedded tools in business models and the social aspects which are grounded in these platforms. It therefore became the intention to study the communication between customers and business as well as customers to customers in order to construct a deeper understanding of how the practice of integrating social media as a tool for businesses comes about. This study aimed to provide clearer distinctions between platforms with regards to the broad concept of 'social media'. The classification of social media often neglects limitations due to format and differences in terms of interactivity and dialogue.

This study has provided an insight into the successful social media usage by ASOS, thereby signifying the social media platforms in accordance of culture of space, tone in dialogue, nature of interaction and key format related characteristics. The results of this study provide for a social framework leveraged by the data collection of comments throughout the variety of platforms with which the strengths and weaknesses could be signified per social media space. Furthermore, five key characteristics of best practice have been pushed forwards through analyses. Overall, this study is a contribution to the field of social media as being integrated into marketing and businesses. It has illustrated the significance of the users interacting in the leveraged space and has indicated that the business benefits will not be gained by simple participation in social media. It is a practice which is more about the intimacy towards customers and the right combination in interconnectedness of platforms, thereby recognizing and acknowledging both the strength of the users as well as the social media platforms.

Further research should strive to extend the analyses of dialogue and compare and contrast content shared over multiple platforms by businesses. Only then the field of social media as a tool for business and the field of social media as social spaces encountering individuals can be brought closer together to redefine the most important aspects what serves as best practice.

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Appendices

Case 1 – Facebook-post 1

7th of April 2012, 18.00. 91 likes.

Men, women, lovers of live music, a forewarning about a competition for Camden Crawl tickets landing on site next Tuesday. We want you to send in pics of you and your Asos label and if your luck's in, you might be one of the 5 lucky winners of a pair of tickets. So get ready to Show Us Your Asos. More details on Tuesday.

In the meantime, check out the lineup here <http://www.thecamdencrawl.com/line-up>

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
1	07/04/12 18.31	Darby Nash	*You're	1	SP
2	07/04/12 19.08	Ellen-Louise Crocker	'You're' means 'you are'... Awkward	16	SP
3	08/04/12 04.11	Inis Saito	VaiTalitaSaito?	1	P

Case 2 – Facebook-post 2

10th of April 2012, 18.03. 78 likes, shared twice.

Show Us Your ASOS Label // WIN TICKETS

Our Camden Crawl competition is underway. Show Us Your ASOS Label and a picture of your fine face to win tickets to the whole weekend of live music, just down the road from ASOS HQ.

Email your pics to myasoslabel@asos.com

Check out the men's blog, Medium Rare, for more details: <http://asos.to/MediumRareCamdenCrawl>

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
4	10/04/12 18.14	Marie Black	but i always cut the labels out :(2	PRA
5	10/04/12 18.53	Jenna Wright	Me too. Labels = awkward scratching!! X		PRA
6	10/04/12 20.37	Marie-Louise RosengaardEisenhardt	Hi ASOS 2 weeks ago I send back 6 items, but i have only received mails on 3 of the		OAP

			items, what about the 3 last items ? Regards Marie-Louise		
7	10/04/12 22.06	ASOS Chris B.	Hey Marie-Louise RosengaardEisenhardt, You're welcome. Any further problems with this, just get back in touch, ASOS Chris B.		OAPS
8	11/04/12 10.17	MiszJune	why i cannot see wall post in april?and also cannot post anything!		PA
9	11/04/12 10.28	ASOS Casey	Hey Mizz, what post are you trying to view? ASOS Casey		PS
10	11/04/12 10.29	Misz June	all post in this april..ica'tview..why?		PA
11	11/04/12 10.32	ASOS Casey	Hmm, this is strange Mizz. We're able to view all posts, and I can personally view these too. Have you liked this page? ASOS Casey		PS
12	11/04/12 10.58	Misz June	yes..already..i just want to view my older post....but cannot view all post in april..just want to check my goods status only.		PA
13	11/04/12 10.59	ASOS Casey	Hi Mizz, I can see that you've posted on our wall. We'll get back to you on this post and advise you further. ASOS Casey	1 – by Misz June	PS
14	11/04/12 11.00	MiszJune	thanks		ED
15	11/04/12 11.00	ASOS Casey	No worries Mizz. ASOS Casey		ED
16	11/04/12 13.55	Angela Powiro	loli also post something here on wall but i will not able to see it.		PA

17	11/04/12 13.55	Angela Powiro	i think i never have problem with label. but this is good advise to find better label :)		PRA
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Case 3 – Facebook-post 3

11 april 2012, 18.38. 65 likes, shared twice.

Show Us Your ASOS Label // Win Tickets

Want to blag free tickets to the Camden Crawl?

Simply send us a picture of your fine face with an Asos label in the same pic for a chance to win tickets to Londons coolest weekend of live music. The more labels, the more chance you have of winning.

Email your pics to myasoslabel@asos.com

Check out the men's blog, Medium Rare, for more details: <http://asos.to/MediumRareCamdenCrawl>

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
18	12/04/12 04.16	Mark Dorzheev	Is it valid for Russia?		PAP
19	12/04/12 09.06	MumtazBano	like and join our page http://www.facebook.com/pages/Mumtaz-Inspirations/328382280541625		PP
20	12/04/12 09.58	ASOS Kym	Hey Mark Dorzheev, Camdem Crawl 2012 is in London. There's nothing to stop you entering but you would have to make your way to London if you want to enjoy the prize. ASOS Kym		PAPS
21	12/04/12 09.59	ASOS Kym	Hey Jun Kamehameha, can you send this query straight over to us in a private message? We'll get tosortedforyou. ASOS Kym		OAPS

Case 4 – Facebook-post 4

13th of April, 17.20. 66 likes, shared once.

Show us your label // Win Festival Tickets

Think you can beat these guys to win tickets to the first major music festival of the year? Simply send through a pic featuring your fine face with your ASOS label and the more you send in, the more you chance you have of winning. Email your pics to myasoslabel@asos.com

Check out the men's blog, Medium Rare, for more details: <http://asos.to/MediumRareCamdenCrawl>)

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
22	13/04/12 17.20	Adelaide Jephson	I don't get it why everyone picks Niall Horan as the least Favorite		PRA
23	13/04/12 17.28	Sara Watson	Omg. I have just bought the most amazing two dresses off you for my hen weekend :) they are beaut!!! Can'twaittowearthem. Thankyooooo!!!! Xx	1 - ASOS	P
24	13/04/12 17.54	Rose Curtis-Marof	When does this end? x	1 – fashioninside, fashion blog	PAP
25	13/04/12 18.34	ASOS	Hi Rose it ends on the 18th April, happy snapping.		PAPS
26	14/04/12 11.43	Vinayaki Khan	The boy in glasses looks like justinbeiber :p	1 – Reecn, online fashion store	PRA
27	16/04/12 05.47	Rafael Galan	awesome collage!!!	1 – Reecn, online fashion store	PRA
28	28/04/12 11.06	PabloDelgadillo	What are thoseeyebrows?		PRA
29	04/05/12 12.00	Florian Gauthier	Skrillex, is thatyou ?		PRA

**Case 5 – Facebook-post 5. Coachella photo-album
 16th of April 2012, 19.13. 554 likes, shared 15 times.**

Shared by: *GLAMOUR, fashion Facebook-wall (not much active), Hengelo, clothing store in Haslemere (active wall) and The Student Stylist, fashion blog (active wall).

Coachella Festival // What they wore

We were out in the field - or should that be desert - spotting the trends festival revellers were loving at Coachella festival, in California, this weekend (FYI, trucker hats and denim cut-offs were majorly popular). Check out the style setters we snapped over on our street style blog, Spotted <http://community.asos.com/spotted>. Coachella's sunshine state of mind seduced a host of celebrities away from their day jobs, while those that were on the festival bill made sure they got in on the after-party action. Check out what they wore, and for those of you who want a piece of the action, you can shop festival fashion here: <http://asos.to/J5GsBV>

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
30	16/04/12 19.37	QasimAmin	yo	2 – fashion-meets-art, fashion blog	P
31	16/04/12 20.44	Fashion-meets-art	Wonderful looks.		PRA
32	16/04/12 20.53	ASOS Casey	ASOSHey Maurice, I'm sorry to hear that. Send us a private message with your order number and full query, and we'll have a look at this for you. Our message tab is just below our cover photo at the top of our timeline. Thanks, ASOS Casey	1 – Married with fashion, fashion blog	OAPS
33	16/04/12 21.18	ASOS Casey	Hey Ljiljana, sorry to hear this. Can you send me a private message with your above query and order number and I'll check this out for you. Our message tab is just below our cover photo at the top of our timeline. Thanks, ASOS Casey		OAPS
34	16/04/12 21.23	JaninaZipperer	hello asos is ther any problem wirh the saved items option?? it doesn` t work the last 3 days??Please give me an answer		PA

35	16/04/12 23.34	fASOS Chris B.	Hey JaninaZipperer, please could you try and different web browser other than the one you are currently using such as Chrome or Firefox? Failing that, please try deleting any web cookies, I hope this helps, ASOS Chris B.		PS
36	17/04/12 00.01	Felicia Chaa	Hi Casey, could u pls help check my order? 45667775. Did it went missing again? :(Thanks! Felicia		OAP
37	17/04/12 3.33	ASOS Chris B.	Hey Felicia Chaa, Thanks for getting in touch. I have checked your parcel and can confirm that since it has passed the delivery timeframe it has now been deemed as lost. Please could you advise whether you would like a replacement (subject to stock) or refund? I look forward to hearing back from you. ASOS Chris B.		OAPS
38	17/04/12 07.56	Felicia Chaa	Couldyoupleaserefund?		OAP
39	17/04/12 09.24	ASOS Nicola	Hey Felicia, not to worry your refund has now been processed for you. ASOS Nicola		OAPS
40	10/05/12 18.00	JescaMoshi	I LYK THEM!		PRA
41	14/05/12 20.07	Sabir Khan	Hi we create great advertising ideas, so that our client create great brand, we offer CMS website desing and dev including hosting Just \$300		PP

Case 5A – Facebook-post 5. Coachella photo-album – photo A
Second album photo, 139 likes, shared twice.

Crop tops got two thumbs up from celebs this weekend, as seen on Dree Hemingway, Rihanna and model Hanne Gaby.
 Shop crop tops: <http://asos.to/IrsKr2>

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
42	16/04/12 19.23	Renee Burger	Love!	1 – fashion-meets-art, fashion blog	PRA
43	16/04/12 20.45	Fasion-meets-art	flower power :)		PRA
44	16/04/12 21.31	Marta SanchoAbajo	Flower power? Pepper power rather...	1 – NaamaFreedman	PRA
45	16/04/12 23.38	Rebecca Martin	best outfit maybe ever		PRA
46	17/04/12 11.45	NaamaFreedman	it's Dolce &Gabbana spring		OPS
47	21/-4/12 09.49	Fiona Zhao	awesome!!!!		PRA

Case 5B – Facebook-post 5. Coachella photo-album – photo B
Third album photo. 383 likes, shared once.

Harley Viera-Newton joined Kate Bosworth and Sky Ferreira in their thinking that denim shorts maketh a festival outfit.
 Shop denim shorts: <http://asos.to/HMykYk>

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
48	16/04/12 19.17	Leonora Maas	Love the red lips!	4 - fashion-meets-art, fashion blog	PRA
49	16/04/12 19.18	Dana Petre	howabout the top? ♥	10 - fashion-meets-art, fashion blog	PRA
50	16/04/12 19.31	MagdalenaWawrzyniak	śłodko ;D	2 - fashion-meets-art, fashion blog	PRA

51	16/04/12 20.26	Anna Elise Stoodley	♥	1 - fashion-meets-art, fashion blog	PRA
52	16/04/12 20.46	Fashion-meets-art	Pretty!		PRA
53	16/04/12 21.23	Stephanie Seid	such a cute top ♥		PRA
54	16/04/12 22.07	GypsyRiot – Fashion blogger	oh yes so hot...@gypsyriot		PRA
55	17/04/12 11.01	PeilingZheng	the top is a swimsuit from juicy couture http://www.asos.com/Juicy-Couture/Juciy-Couture-Cherry-Print-Swim-Dress/Prod/pgeproduct.aspx?iid=2018934		OPS

**Case 5C – Facebook-post 5. Coachella photo-album – photo C
 Ninth album photo. 89 likes, shared twice.**

Hanne Gaby

Check out what they wore, and for those of you who want a piece of the action, you can shop festival fashion here: <http://asos.to/J5GsBV>

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
56	16/04/12 19.21	EvieStothert	i bet nobody would comment on a photo like this saying 'ew, shes so fat', so why make equally damaging comments about thin girls? she has great style, and thats what the photo is supposed to be focusing on...	48	PRA
57	16/04/12 19.26	KasiaFerrer	eviestothert - style no doubt but some health problem as well.		PRA
58	16/04/12 19.32	עדיזמיר	agreewithevie	1 – EvieStothert	PRA
59	16/04/12 19.38	Samantha Musket	omgi have no idea who she is, but someone get the gal to an eating clinic pronto	2	PRA

60	16/04/12 19.39	Joe Simpson	OMG she's freaking me out !! she's so weird!! O_O		PRA
61	16/04/12 19.41	AnnahLégume	@evie, people would never comment about someone being fat on this kind of media because there is never, ever anyone over a size 10 shown. style isn't about size. it's about looking good, regardless of style. and in my opinion, this does not look good, nor healthy.	9	PRDD
62	16/04/12 19.42	Dari Goldman	I know the fashion powers that be absolute adore this girl's personal style. But I cannot. Nothing about this is flattering. She may be thin, but she's thin and looking homeless and drugged out. That's never a good look.	3	PRA
63	16/04/12 19.43	Joanne Goddard	No jealousy. So glad I ain't young and impressionable. This is warped that anyone could promote this look as a thing to aspire towards. Basically looks like a concentration camp victim age 14 wearing fashionable clothes. The message says: starve and you too can be famous.	2	PRA
64	16/04/12 19.53	Em Rose	she would make a very stylish stick insect!		PRA
65	16/04/12 19.53	Mette Gorm Petersen	@ Evie, I SOOO agree with you. People never criticise fat girls because it's offending. It can be just as offending when people criticise thin girls!! You know, some of us cannot gain weight. I would like to gain 10 kilos, but I can't and I eat a lot and also fast food, and I'm almost as skinny as she is ;-)	5 – EviStothert + fasion-meets-art, fashion blogger	PRDD
66	16/04/12 20.04	Bethany Rose Fox	Yes, maybe she would be classed as unhealthily skinny and fair enough if you are concerned (even though, to be honest, it's none of your business what her weight is) but saying things like 'ew', 'she looks like an alien' and 'terrifying' ar...	4 - EviStothert + fasion-meets-art, fashion blogger	PRDD
67	16/04/12 20.11	EviStothert	i agree that she does not look healthy annah, but what i'm trying to express is that criticising someone's weight negatively is damaging regardless of whether they're being labelled 'too fat' or 'too thin'. i also agree	4 - fasion-meets-art, fashion blogger + Bethany Rose	PRDD

			that style is not about size, which is why i pointed out that these images were uploaded so we could observe style, not critique body weight.	Fox	
68	16/04/12 20.25	Sarah Breheny	please someone feed her. now.	1 – Joe Simpson	PRA
69	17/04/12 11.15	ASOS	Hey guys we love that you all have your own opinions but lets keep all comments respectful of others x		PRDS
70	17/04/12 18.38	Joe Simpson	She makes people talk together that's a good point !!! lol (sorry for my english!mfrench !) XOXO	1	PRA

Case 5D – Facebook-post 5. Coachella photo-album – photo D

Twelfth album photo. 139 likes, shared once.

Sky Ferreira

Check out what they wore, and for those of you who want a piece of the action, you can shop festival fashion here: <http://asos.to/J5GsBV>

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
70	16/04/12 19.19	Vicky Ouaknine	semi-morte?	39	PRA
71	16/04/12 19.56	GrazielleJoyebPagute	disrespectful people.. it's posted here because she's got style and you guys, never appreciate different kinds of beauty..		PRA
72	16/04/12 19.26	Anna Elise Stoodley	Has She seen Daylight.. Or Dinner? haha		PRA
73	16/04/12 22.09	GypsyRiot	vampireeeee		PRA
74	16/04/12 22.19	Helen Redhead	Dug up!!		PRA
75	17/04/12 01.18	Jessica Santiago	Member of the Adams family?		PRA

76	17/04/12 11.18	ASOS	Hi Guys everyone is free to have their own personal view but lets remember these are real people and we're talking about the clothes. X	2	PRDS
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**Case 6 – Facebook-post 6. Rain-proof and Festival ready photo-album
 17th of April 2012, 18.41. 159 likes, shared once.**

Rain proof your wardrobe // Get festival ready

The awesome line-up, the sunshine; have the pictures from Coachella sent you into a fury to snap up festival tickets? Well let's not kid ourselves, UK festivals are never without their fair share of rain so why not get ahead and pick up your rain-ready festival outfit via the sale and - bonus - stay dry on this particularly wet week too.

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
77	17/04/12 19.26	Chiara Rossi	order nr. 45192298 Good morning, rose more than 1 week and still I see no money order repayment of the above. Plus I write on e-mail the site and do not receive answers .. can we so much want to credit the money or respond with a link to verify that the reembursment has been made??!is April 17 th and still got nothing.. No I do not think possible timelines are so long. I would get something stating that the refund was made. As soon as possible. thanks		OAP
78	17/04/12 20.26	ASOS Casey	Hey Chiara, I'm sorry about this. Can you drop me a private message with the above post and I'll have a look at this for you. Our message tab is just below our cover photo at the top of our timeline. Thanks, ASOS Casey		OAPS

79	17/04/12 20.26	Andreea CB	Hi Asos, my order no. 46808200 hasn't arrived yet. Can I get some help please?		OAP
80	17/04/12 20.44	ASOS Casey	Hey Andreea, If you can also drop me a private message with your order number and full query, I'll look in to this for you. Thanks, ASOS Casey		OAPS
81	17/04/12 21.12	Roxy Smeets	The animal print boots are sooooo lovely		PRA
82	18/04/12 20.26	Verity Long	Hi Asos, I recently purchased an item (05/04/2012) and am considering exchanging for a different size. It was bought for a friend and as I gave as a present, I did not keep the packaging - the item, however, still has its tag. Would this be OK for an exchange, as the tag is still on, I just do not have the original asos packaging that it came in? Thanksverymuch.		OAP
83	18/04/12 21.55	ASOS Jonathan	Hey Verity Long, that's fine. Please note that we can only send the exchanged item to the original address selected for delivery and your friend will be emailed about the exchange (just in case it was a secret!). Please let us know if you need anything else. ASOS Jonathan		OAPS
84	18/04/12 22.00	Verity Long	That's great - thank you. Would it also be OK for a refund too if she so wishes? XX		OAP
85	18/04/12 22.04	Verity Long	Oh The item - ASOS Lace Bow Playsuit in Black (Size 6) is now no longer in stock.. :(Do you know if you will be getting more in? Thanks.		OAP
86	19/04/12 00.25	ASOS Chris B.	Hey Verity Long, if you wish to receive a refund, as long as the item is still in a saleable condition, this should still be ok. With regard to the ASOS Lace Bow Playsuit in Black (Size 6), sadly, we do not tend to		OAPS

			restock items once they'...		
87	18/04/12 10.09	Verity Long	Thanks for your help. I see it now says you have it in stock - So I have just ordered the size 6 - rather than doing an exchange, as they may not be in stock by the time it gets processed for an exchange.. Then when it arrives, I will get my friend to try it and then return the other one, which should still be in the 28days return policy :). Thankyou.		ED

Case 6A – Facebook-post 6. Rain-proof and Festival ready photo-album, photo A

First album picture, 54 likes.

Religion Fever Leggings

WAS £68 NOW £35

<http://www.asos.com/Religion/Religion-Fever-Leggings/Prod/pgeproduct.aspx?iid=2221421&cid=1928&sh=0&pge=0&pgesize=20&sort=-1&clr=Jet+black>

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
88	17/04/12 18.41	Lovely Fashion By Monika Basiaga – fashion blogger	Cool legginsandhandbag (:		PRA
89	17/04/12 18.44	Tess Roosenstein	excusez-moi but this model is way too thin.. !	15	PRA
90	17/04/12 18.48	Kelsey Hutton	Was lead to believe there was no weight restriction?	1 - Taylor Bufkin	PRA
91	17/04/12 18.48	Taylor Bufkin	Naturally thin, not sickly.	2	PRDD
92	17/04/12 19.13	Tess Roosenstein	well.. i think that almost eveyone who has a normal, healthy body, can agree with me that a gap like this, is too thin.. really. when I stand like that i don't have a gap like that. and all my friends have that neither.	3	PRDD
93	17/04/12 19.13	Tess Roosenstein	@taylorbufkin		PRDD

94	17/04/12 19.14	Tess Roosenstein	the 'likes' on my comment don't lie ;)	1	PRDD
95	17/04/12 19.18	Taylor Bufkin	If you haven't noticed, most of the world is overweight. Just worry about your own body and no one elses.	3	PRDD
96	17/04/12 19.21	Tess Roosenstein	hahai will stop to discuss about this. ;) if you want to say me: she's not thin. ok. ;) and the bag is pretty awesome.	1 - Taylor Bufkin	PRDD

Case 6B – Facebook-post 6. Rain-proof and Festival ready photo-album, photo B

Second album picture, 85 likes.

Vila Festival Cape

WAS £60 NOW £35

<http://www.asos.com/Vila/Vila-Festival-Cape/Prod/pgproduct.aspx?iid=2194352&cid=2110&sh=0&pge=0&pgesize=200&sort=-1&clr=Sand+shell>

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
97	17/04/12 18.43	Chloe Hayes	How.much? X	1	PAP
98	17/04/12 19.12	Louisa Thomas Sleight	Can't find this on website any more info please?c		PAP
99	17/04/12 21.23	AbiodunKabiruBabatunde	its nice coat let m see men cloth		PRA
100	18/04/12 09.40	Angel Angele	cOOl cut:)		PRA

Case 6C – Facebook-post 6. Rain-proof and Festival ready photo-album, photo C

Third album picture, 63 likes.

Chinese Laundry Raindrop Zebra Wellies

WAS £45 NOW £20

[http://www.asos.com/Chinese-Laundry/Chinese-Laundry-Raindrop-Zebra-](http://www.asos.com/Chinese-Laundry/Chinese-Laundry-Raindrop-Zebra-Wellies/Prod/pgeproduct.aspx?iid=1955151&cid=1931&sh=0&pge=0&pgesize=200&sort=-1&clr=Black%2Fwhite)

[Wellies/Prod/pgeproduct.aspx?iid=1955151&cid=1931&sh=0&pge=0&pgesize=200&sort=-1&clr=Black%2Fwhite](http://www.asos.com/Chinese-Laundry/Chinese-Laundry-Raindrop-Zebra-Wellies/Prod/pgeproduct.aspx?iid=1955151&cid=1931&sh=0&pge=0&pgesize=200&sort=-1&clr=Black%2Fwhite)

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
101	17/04/12 18.44	CarlyOd	'MoniicaAlvizuresvoos no tegustarianunasbotaasasi :? haha	1 - MoniicaAlvizures	P
102	17/04/12 19.17	LuísaFarina	LOVE IT!!	1	PRA
103	18/04/12 14.01	Cas Frazer	are these still in stock ?		PAP

Case 6C – Facebook-post 6. Rain-proof and Festival ready photo-album, photo C

Fourth album picture, 31 likes.

ASOS Nylon Shopper Backpack

WAS £15 NOW £7.50

<http://www.asos.com/ASOS/ASOS-Nylon-Shopper-Backpack/Prod/pgeproduct.aspx?iid=2044844&cid=9714&sh=0&pge=0&pgesize=200&sort=-1&clr=Yellow>

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
104	17/04/12 19.37	KathrynSlater	love this model. I'd love to look like her.		PRA
105	17/04/12 21.22	StephieGrapes	luv these shoes. please, help me to find them		PAP
106	17/04/12 22.56	Taylor Bufkin	Stephie, they look like DV's. http://www.asos.com/search/Dv?hrd=1&q=Dv	1 - StephieGrapes	OPS

Case 7 – Facebook-post 7. Camden Crawl winners

18th of April 2012, 19.13. 58 likes, shared twice.

Shared by: Dathangquocte.com – online fashion store recommender on Facebook.

Camden Crawl Winners

People of Camden, and in fact, the wider world, it's time to announce the winner of our Camden Crawl ticket giveaway. Competition was fierce, as were some of the faces you pulled, but we've picked our top five.

If one of these faces belongs to you, congratulations, you've won. If your face is not one of these, fear not, we've got a whole summer of amazing festival tickets to give away. Watch thisspace.

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
106	18/04/12 19.35	Cat Mears	That's my fella with the shoe on his head! Thanks ASOS :D		P
107	18/04/12 19.58	Yasmin Khan	https://marketplace.asos.com/search?q=Berrie Official		PRA
108	19/04/12 06.00	Reecn Chic Destination - online fashion retailer	Like Reecn's page: http://www.facebook.com/pages/Reecn/357942980907818 Can earn \$5 coupon easy as pie!! Do it now!!		PP
109	19/04/12 09.09	Mattias Scott	Hi, Asos. My order 47223722 has been held in the hub for a week. But I need the bags for holiday. Could u ask the courier to deliver faster? Thankyou do much.		OAP
110	19/04/12 09.23	Joe AllstarShyna	wooooooooop! i won!!!!!!!		PRA
111	19/04/12 09.23	Joe AllstarShyna	thankyouasos!		PRA
112	19/04/12 09.26	ASOS Nicola	Hey Mattias, not to worry I can see that your order is on its way to you and can take up to 11 working days to arrive. It may take a while for your order to clear customs due to value. ASOS Nicola		OAPS
113	19/04/12 12.15	Hadiya J. Usta	Hey I just bought two dress dresses and ihavent received my confirmation email yet. This is the first time it has happened to me.. my order number is 47778317.. youguys r		OAP

			usuallyquicker!		
114	19/04/12 12.55	ASOS Kym	Hey Jadiya, we've replied to your wall post. ASOS Kym	1 - Hadiya J. Usta	OAPS
115	19/04/12 13.01	PoppyScarlettLepora	oh that's me!	2 – Kat Robins	PRA
116	19/04/12 13.08	Kat Robins	its YOU	1 - PoppyScarlettLepora	P
117	19/04/12 13.09	PoppyScarlettLepora	whathappensnow? ha		PAP
118	19/04/12 16.25	Marie Burt Rouillon	YAAAAAY !!! THANK YOUUUUU !!		PRA
119	19/04/12 16.33	Marie Burt Rouillon	Whathappensnowthen ? :)		PAP
120	20/04/12 14.15	PoppyScarlettLepora	yesss how do we get our tickets?		PRDD
121	20/04/12 18.36	Louise Hamilton	Claire Barrow, is that you??		P
122	21/04/12 13.11	Dan Hatton	Yeh I won haha cheer		PRA

**Case 8 – Facebook-post 8. The Great Escape photo-album
 19th of April 2012, 19.39. 80 likes, shared twice.**

Shared by: Blowfish Malibu, online fashion retailer.

Yes people, there's more festival tickets to be won! Simply send us your favourite festival photo at myfestival@asos.com and tell us why it's so special to you. We'll pick the 5 best and if it's you, there'll be a pair of tickets to The Great Escape (Brighton's answer to South by Southwest) winging their way to you.

Here's our best efforts. You can do better though, right?

For more details visit our swanky new blog, Medium Rare.

<http://community.asos.com/medium-rare/Post/the-great-escape>

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
123	19/04/12 19.55	Chiara Rossi	order nr. 45192298 hello ... as agreed'm expecting a refund for the shoes resituite April 3 ... the deadline for repayment was several days ago but I was repeated several times that for time bank could reach me no later than today ... to date, I have not seen the money ... and even several times a document required to certify that the reimbursement was actually done ... I know when I have because I got tired of waiting and not what it seems to me a great service you are offering .. especially since I request information to your e-mail and they told me only until it was to tell me if the money had been refunded to me or not ... waiting for news and possible certification for reimbursement immediately (and money short). with clear		OAP
124	19/04/12 22.53	Fashion-meets-art - fashion blogger	amazing!		PRA
125	19/04/12 23.03	ASOS Danny	Hey Chiara Rossi, I have responded to your Private Message. ASOS Danny		OAPS
126	20/04 09.30	Le Anh	Hi! I get a promotion code from use "20ASOSUSA". You said that i get 20% off when I enter this code. And it valid to 15/05. But why when I enter to my order this code said has experied.		PA
127	20/04 10.57	Craig Li	hi ... is it possible to upgrade my shipment from standard to express even if it has been shipped out? I live in Canada		PA
128	20/04 12.58	ASOS Sarah	Hey Le Anh, ohh no! Please send us a private message and we will look into this right away. ASOS Sarah		PS
129	20/04 12.58	ASOS Sarah	Hey Craig, please drop us a private message with the order number and we will take a look. ASOS Sarah		PS

130	22/04 22.53	Laura Fox Gill	excellent! can we enter more than once?		PAP
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**Case 5F – Facebook-post 5. Coachella photo-album – photo F
 Fifth album photo. 139 likes, shared once.**

Katy Perry's festival shoe of choice was a pair of brothel creepies, while Florence Welch opted for flatforms. Thoughts on these - yay or nay?

Shop flatforms: <http://asos.to/HMyE9M>

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
131	16/04/12 19.14	Anouk Arends	yayyyy		PRA
132	16/04/12 19.14	Rhiannon Jones	This looks soforced.	45	PRA
133	16/04/12 19.15	Juliana Lee Mei Yen	she's having a tough time after the divorce	8	PRA
134	16/04/12 19.15	Holly Elizabeth Morris	I think she looks gorgeous!	5	PRA
135	16/04/12 19.15	Kayleigh Gemma Laing	Nay.	10	PRA
136	16/04/12 19.16	Rebecca Dawn Borthwick	I love katy but nayyyy. I think creepers are horrid!	2	PRA
137	16/04/12 19.16	Laura M. Oresen	nay ♥	1	PRA
138	16/04/12 20.17	Sophie Steveson	no creepers are hell		PRA
139	16/04/12 21.23	Carmen Dorame	yay		PRA

**Case 9 – Facebook-post 9. Coachella festival
 21st of April 2012, 13.01. 806 likes, shared 29 times.**

Shared by: Amoni Manufacturing, garment manufacturing company and Tennam HK, fashion retailer in Hong Kong.

With Coachella round two taking place this weekend, it got us thinking about what a blast we had over the first weekend. Check out our picture diary here...

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
140	21/04/12 14.24	Lorna Andrews	ASOS great shot I saw I on your instagram the other day and thought you should but it on tshirts bags etc	3	PRA
141	21/04/12 14.27	Lorna Andrews	Put*** doh	2	SP

**Case 10 – Facebook-post 10. Coachella festival
 21st of April 2012, 13.02. 724 likes, shared 15 times.**

From the drive in from LA to the beautiful Palm Springs desert dotted with palm trees, we had a feeling we were in for a fashion-and-music-filled good time... And we weren't let down!

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
142	21/04/12 13.06	DaisyChapman	♥♥♥	1 – Married with fashion, fashion blog	PRA
143	21/04/12 13.06	DoreenKasim	London fashionistas in Coachella!! Ourhai TChantel Michael Bernadette JosephMariam Issac You should soooooo get them into VIP to help you represent Landannnnnfashaaann!! :)	– Married with fashion, fashion blog	P
144	23/04/12 22.12	Victoria E Walson	Amazing image. Veryimpressed!		PRA

**Case 11 – Facebook-post 11. Coachella festival
 21st of April 2012, 13.02. 216 likes, shared 3 times.**

Shared by: Amoni Manufacturing, garment manufacturing company.

PULP played Friday night, and Jarvis won the crowd over with his suggestive swagger - even humping the stage at one point!

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
145	21/04/12 14.55	Edith Reynolds	I saw him thurs....and oh boy. What. A. Treat! Xoxo		PRA
146	21/04/12 15.03	Vicky Fisher	Would		PRA
147	21/04/12 15.04	Vicky Fisher	Love to see pulp x		PRA

**Case 12 – Facebook-post 12. Coachella festival
 21st of April 2012, 13.02. 603 likes, 38 comments, shared 11 times.**

Shared by: Amoni Manufacturing, garment manufacturing company.

Photographer Cara Stricker did an amazing job shooting killer Coachella street-style for us all weekend (looks we loved: cut off denims, daisy chain hair action, all-over prints and trucker hats!).

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
148	21/04/12 13.04	ŠárkaHoráková	unsexy and ungirlish, dont like at all:/	29	PADD
149	21/04/12 13.06	KiriKaragiannis	it doesn't have to be sexy or girlish. they can dress however they want.	59 – wilddd.com, fashion blog	PADD
150	21/04/12 13.07	Katie Louise Worthington	i love this look :) only thing idont like are the caps and the shoes on girl on the right		PRA
151	21/04/12 13.09	Chess Teugels	R U kidding, the shoes on the right are awesome hehe (can I find them on the ASOS site onlineshop yet?)	4	PAP/PADD
152	21/04/12 13.18	Ginny Wilson	Where Is the skull singlet from?	5 – Orange Circle Clothing, online fashion	PAP

				retailer	
153	22/04/12 12.37	Joan Garcia	Hi! Can you help my friend to get a free trip to NY? Just give a like, thank you so much XOXO http://www.facebook.com/photo.php?fbid=294067084003676&set=a.294066607337057.67897.109985155745204&type=3&theater		P/PP
154	22/04/12 13.47	Nicole Marley	http://floralleopard.blogspot.co.uk/2012/04/asos-wishlist-april-2012.html		PP

**Case 13 – Facebook-post 13. Coachella festival
 21st of April 2012, 13.03. 368 likes, 31 comments, shared 3 times.**

We ran from fashion parties like the Mulberry pool party, shin-digging with celebs like Kate Bosworth, Sky Ferreira and Atlanta de Cadenet and drinking cocktails, then racing back to check out our fave acts The Shins, Justice, DJ Shadow and Zack de la Rocha - but we lost it completely when Dre, Snoop, Eminem and a hologram Tupac hit the stage! Coachella you rock - until next year, we love you!

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
155	22/04/12 14.13	Fashionbox - online fashion retailer	sweeeet		PRA
156	23/04/12 04.19	Jay Cheng	I get a discount letter with promo code which valid until 1st May, however when I check out, here's the information pops out「the discount code "" has already been used and is no longer valid」. Couldyou fix thisproblem?		PA
157	23/04/12 04.29	Adeline Sim	same problem, the discount code doesnt work. is the link broken?		PA
158	23/04/12 05.47	柏明儀	sameproblemhere		PA
159	23/04/12 06.31	Winnie Fong	hi asos, the promo code is not working for me too. i've placed the order (Order number: 47960134). please refund the discount after you verify it. thanks.		PA
160	23/04/12 07.26 08.57 10.38	ASOS	- taking care of all the issues in individual-tagged posts - e.g. ; Hi 柏明儀, I'm sorry you're also experiencing issues. Please can you send us the email you received the code in to care@asos.com with		PS

	10.41 11.04 11.51 11.53		Facebook as your subject and include order details and the issues you're experiencing and we'll look in to this for you. Thanks, ASOS Casey		
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**Case 14 – Facebook-post 14. My festival
 23rd of April 2012, 16.58. 217 likes, shared twice.**

Shared by: Amoni Manufacturing, garment manufacturing company.

My Festival // Great Escape Festival

As usual, you lot haven't disappointed us in the hunt for awesome photos. We've had hundreds of entries so far but here are 3 of the best to give you some inspiration...The competition closes 2nd of May so keep sending them to myfestival@asos.com to be in with a chance of winning some free tickets.

**Case 15 – Facebook-post 15. Emma Roberts spotted on Coachella photo-album
 23rd of April 2012, 18.23. 261 likes, shared three times.**

Emma Roberts does retro-cool at Coachella

Wearing a retro knicker short onesie from ASOS, Emma Roberts injected her look with a little bit of current-day cool with some round sunglasses and converse. Get her look here.

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
161	23/04/12 19.14	The Fashionship	just love		PRA
162	23/04/12 21.07	Dominic Lovell	I'm pretty sure that not Emma Roberts. Are you guys just taking photos of randoms?	1	PAP
163	23/04/12 22.52	Linda Rose	Hello Asos, When did you get new "Goldie London" stuff ?		PA
164	24/04/12 07.09	ASOS Chris B	Hey Linda Lose, thanks for your post. We are always looking into sell the latest brands here at ASOS, so please just keep an eye on our website and of course our facebook page for the latest news on this. I hope thishelps, ASOS Chris B.		PS
165	24/04/12 10.15	Clothes on Trees - Fashion Blog	Love it!		PRA

**Case 16 – Facebook-post 16. Lea Michele photo at Coachella
 24th of April 2012, 17.07. 561 likes, shared 20 times, 41 comments.**

Shared by:

Looking good! // Lea Michele in Aldo wedges

Check out Glee's Lea Michele at Coachella wearing a classic pair of espadrille wedges. Love them?

They're by Aldo and available in this sand colourway as well as black and coral.

Shop toit! <http://asos.to/LeaMichelleAldoWedge>

Commentnumber	Date + time	Actor	Comment	Comment - liked	Label
166	24/04/12 17.08	Fashion-meets-art - fashion blog	love this look. the wedges ♥	5 - Old-But-Handsome_Vintage, online vintage fashion retailer & I Wore That, fashion blog	PRA
167	24/04/12 17.09	Fashion-meets-art - fashion blog	perfect look!	4 – Old-But-Handsome_Vintage, online vintage fashion retailer & I Wore That, fashion blog	PRA
168	24/04/12 17.14	Phoebe Keung	♥ the wedges!	1 - Old-But-Handsome_Vintage,	PRA

**Case 16 – Facebook-post 16. The Great Escape Festival contest update
 25th of April 2012, 13.33. 85 likes.**

The Great Escape Festival Competition

Our Great Escape Festival competition rolls on, with a pile of new entries arriving by the hour. Our favourite today is Ruth Cawley's shot from last year's Global Gathering. Will it be good enough to win the entire comp? Who knows?

I took this on my disposable camera while in one of the tents at Global Gathering last year. It was my first time there, and was having such a good time in the crowd. With such amazing live music and such an atmosphere, I had post Global blues for weeks after. I only came across the photo a few months ago when I finally got the camera developed. Roll on Summer 2012!!

Post global blues 'ay Ruth? We hear you....

Keep sending your entries to myfestival@asos.com to be in with a chance to win free tickets to The Great Escape.

Case 17 – Pinterest board: ASOS // Your Favourite Festival.

Think you can do better? Visit our festival hub to win tickets to this year's best festivals: <http://asos.to/M3Z2Ck>

Followers: **5739**

Pins: 102

Liked and shared on Facebook: 6 times.

Case 17A – Pinterest board: ASOS // Your Favourite Festival – photo A

Jenna Foxtan // It sums up the Saturday vibes really well - being surrounded by 30,000 people in fancy dress, all there for the same reason! Galvanisation at its best. That night I danced with Spongebob and shared a bubble tea with Elmo. Mega cake.

Re-pins: 3

Likes: 2

Commentnumber	Actor	Comment	Label
169	SparklesTam	this is brilliant	PRA

Case 17B – Pinterest board: ASOS // Your Favourite Festival – photo B

Laura Gill // This photo was taken earlier this year at All Tomorrow's Parties at Butlins curated by Jeff Mangum: highlights included recovering from heavy nights in the jacuzzi, the lovely Yamantaka Sonic Titan crawling through our chalet window to hang out and when this really apocalyptic fog surrounded us at the beach--you couldn't see the sun. We nearly died driving home through the fog with a broken clutch--this photo reminds me it was worth it!

Re-pins: 1

Likes: 4

Commentnumber	Actor	Comment	Label
170	Laura Fox Gill	@Kat Meadowsyaaaah	P

Case 17C – Pinterest board: ASOS // Your Favourite Festival – photo C

Ben Cork // Secret Garden Party 2010 - The annual paint fight took place but I forgot I had a one-on-one exam the day after the festival and didn't have time to wash in between. I sat down for my discussion with the examiner and malted red and blue paint all over her shiny M suit - FAIL! These are my two friends Eliza & Issy during the paint fight!

Re-pins: 8

Likes: 5

Case 17D – Pinterest board: ASOS // Your Favourite Festival – photo D

Sambo // I own this photo, it was taken on my iphone4, all my friends say it is absolutely amazing and im sure you will agree! It was taken at Swedish House Mafia at ally pally in 2011

Re-pins: 4

Likes: 9

Case 17E – Pinterest board: ASOS // Your Favourite Festival – photo E

Becks O Keeffe // It's was at Oxegen 2011. There was 100 scouts there helping people "get it up"(their tents that is) and raising money for charity while doing so :)

Re-pins: 4

Likes: 6

Case 17F – Pinterest board: ASOS // Your Favourite Festival – photo F

Tom Wilson // This is me at an extremely muddy T in the Park last year. I was standing there soaking in the sounds of Friendly Fires as well all the rain and just thought to myself "F**k it, let's go" and took the plunge. It was the best idea I had ever had, the feeling of total freedom and feeling like a kid again...well at least for 5 seconds until I realised I wouldn't get a shower for at least another 24 hours and spent the rest of the night freezing my t*ts off.

Re-pins: 0

Likes: 5

Case 20 – Pinterest board: ASOS // Festival Style.

Featuring street style looks from the big name festivals - from LA-based Coachella to Barcelona-bound Sonar. Plus, don't miss pictures of celebrity festival style and what to wear suggestions from asos.com.

Followers: **5788**

Pins: 39

Liked and shared on Facebook: 6 times.

Case 20A – Pinterest board: ASOS // Festival Style. – photo A

ASOS at Coachella // Sky Ferreira

Re-pins: 3

Likes: 3

Case 20B – Pinterest board: ASOS // Festival Style. – photo B

ASOS at Coachella // Hanne Gaby

Re-pins: 3

Likes: 3

Case 20C – Pinterest board: ASOS // Festival Style. – photo C

ASOS at Coachella // Spotted: Daisy Chains

Re-pins: 14

Likes: 5








Case 20D – Pinterest board: ASOS // Festival Style. – photo D







ASOS at Coachella // Spotted: Harley Viera-Newton




Re-pins: 6








Likes: 4

Case 18 – Twitter Timeline. April 2012

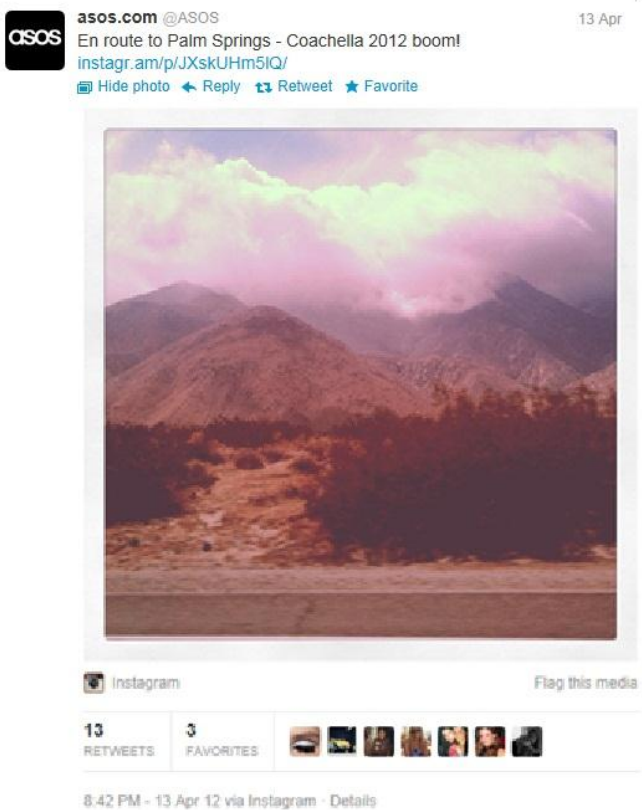
Comment number	Actor + Comment	Date (in comment)	Re-Tweets	Favorite add	Label
171	 Megan Gaffey @_MegGaff 2 Apr @ASOS magazine pops through the letter box and I've just been paid, this is dangerous Expand		-	-	UI
	 asos.com @ASOS 2 Apr @_MegGaff Uh oh! Are you gonna indulge in something special? Hide conversation Reply Retweet Favorite 1:55 PM - 2 Apr 12 via TweetDeck · Details				
172	 clare astra @rainbowsnfairyd 3 Apr Latest Blog Post : wearing my @ASOS dip dye skirt ... bit.ly/A0tjtJ Expand		-	-	UI
	 asos.com @ASOS 3 Apr @rainbowsnfairyd Pastel perfection. Hide conversation Reply Retweet Favorite 10:48 AM - 3 Apr 12 via TweetDeck · Details				
173	 audrey rogers @audreyleighton 3 Apr just bought this from @ASOS - been wanting one for so so long: asos.com/ASOS/ASOS-Appl... Expand Reply Retweet Favorite		1	-	UI
	 asos.com @ASOS 3 Apr @audreyleighton So cute! Hide conversation Reply Retweet Favorite 1 RETWEET  1:31 PM - 3 Apr 12 via TweetDeck · Details				

174	 <p>Siobhan Turner @siobhantea 3 Apr @ASOS do you sell the skirt that's on this photo, can't seem to find it? asos.com/ASOS/ASOS-Top-... Expand</p>  <p>asos.com @ASOS 3 Apr @siobhantea We don't have that exact one, but how about this? Pretty similar. bit.ly/HMUHvk Hide conversation Reply Retweet Favorite 2:59 PM - 3 Apr 12 via TweetDeck - Details</p>	-	-	PA + PS
175	 <p>asos.com @ASOS 3 Apr Our @instagram fans LOVE the sweet-treat printed dress @MarinasDiamonds wore at the #asosmusicshoot today. Do you? goo.gl/1FBh0 View photo</p>	-	-	-
176	 <p>asos.com @ASOS 4 Apr @Chandoodley Please give @ASOS_HeretoHelp a tweet and they will take a look for you. View conversation Reply Retweet Favorite</p>	-	-	OAPS
177	 <p>Cassie Naughton @cassienaughton 10 Apr I can't believe it! First time round my @ASOS top doesn't arrive, then a replacement was sent out and delivered and its the wrong colour! Expand</p>  <p>asos.com @ASOS 10 Apr @cassienaughton Ohh no! Let @ASOS_HereToHelp know and they will get this sorted right away View conversation</p>	-	-	UI + OAPS

178	 <p>satsun82 @satsun82 10 Apr @ASOS Nice to meet you. I go to Singapore next month, Do you have a store? Expand</p> <p>asos.com @ASOS 10 Apr @satsun82 We don't have any stores...we're purely online :) Hide conversation Reply Retweet Favorite</p> <p>12:55 PM - 10 Apr 12 via TweetDeck · Details</p>	-	-	PA + PS
179	 <p>asos.com @ASOS 11 Apr Win tkts @theCamdenCrawl music fest. Just send us a pic of an @asos label& your fine face to myasoslabel@asos.com bit.ly/lk7vvz Collapse Reply Retweet Favorite</p> <p>7 RETWEETS 1 FAVORITE</p> <p>10:38 AM - 11 Apr 12 via TweetDeck · Details</p>	7	1	-
180	 <p>asos.com @ASOS 11 Apr Fancy winning tickets to @theCamdenCrawl music fest? Email us a photo of your face and an @ASOS label to myasoslabel@asos.com Collapse Reply Retweet Favorite</p> <p>7 RETWEETS 2 FAVORITES</p> <p>1:41 PM - 11 Apr 12 via TweetDeck · Details</p>	7	2	-

181	<p> Jennie D @alia_kel_aderon 11 Apr @ASOS @theCamdenCrawl Do you mean literally a picture of an ASOS label inside an item of clothing? Expand</p> <p> asos.com @ASOS 11 Apr @alia_kel_aderon Yep that's correct! Check out this link for full details bit.ly/HwXACH Hide conversation Reply Retweet Favorite</p> <p>1 FAVORITE </p> <p>2:59 PM - 11 Apr 12 via TweetDeck - Details</p>	-	1	PAP + PAPS
182	<p> asos.com @ASOS 11 Apr Fancy winning tkts to @theCamdenCrawl music fest? Email us a pic of an @asos label and your face to myasoslabel@asos.com. Collapse Reply Retweet Favorite</p> <p>3 RETWEETS 3 FAVORITES </p> <p>6:05 PM - 11 Apr 12 via TweetDeck - Details</p>	3	3	-
183	<p> asos.com @ASOS 11 Apr Would you make the cut? These girls did goo.gl/W43xZ Collapse Reply Retweet Favorite</p> <p>3 RETWEETS </p> <p>6:05 PM - 11 Apr 12 via web - Details</p>	3	-	-


184	 asos.com @ASOS 12 Apr On @pinterest ? Pin your favourite sale picks for a chance to win a £200 voucher asos.to/StealPinterest Collapse Reply Retweet Favorite <hr/> 15 RETWEETS 9 FAVORITES  <hr/> 11:44 AM - 12 Apr 12 via web · Details	15	9	-
186	 asos.com @ASOS 12 Apr Want to win tickets to @theCamdenCrawl music fest? Email us a pic of an @ASOS label and your mighty fine face to myasoslabel@asos.com Collapse Reply Retweet Favorite <hr/> 3 RETWEETS 2 FAVORITES  <hr/> 6:21 PM - 12 Apr 12 via TweetDeck · Details	3	2	-
187	 asos.com @ASOS 13 Apr On the road to Palm Springs for Coachella! Check out our festival-long instagram action and get your California dreaming on #coachella2012 Collapse Reply Retweet Favorite <hr/> 4 RETWEETS 1 FAVORITE  <hr/> 8:37 PM - 13 Apr 12 via Twitter for iPhone · Details	4	1	-

188	 <p>asos.com @ASOS 13 Apr En route to Palm Springs - Coachella 2012 boom! instagr.am/p/JXskUHm5iQ/ Hide photo Reply Retweet Favorite</p> <p>Instagram Flag this media</p> <p>13 RETWEETS 3 FAVORITES</p> <p>8:42 PM - 13 Apr 12 via Instagram · Details</p>	13	3	-
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189

 **asos.com** @ASOS 14 Apr
California dreaming in my favorite @SomethingElseNW dress about to
hit Coachella [instagr.am/p/JYEnRYG5gd/](https://www.instagram.com/p/JYEnRYG5gd/)
[Hide photo](#) [Reply](#) [Retweet](#) [Favorite](#)



 Instagram Flag this media








7 **1**
RETWEETS FAVORITE 







12:12 AM - 14 Apr 12 via Instagram · Details







7

1

-

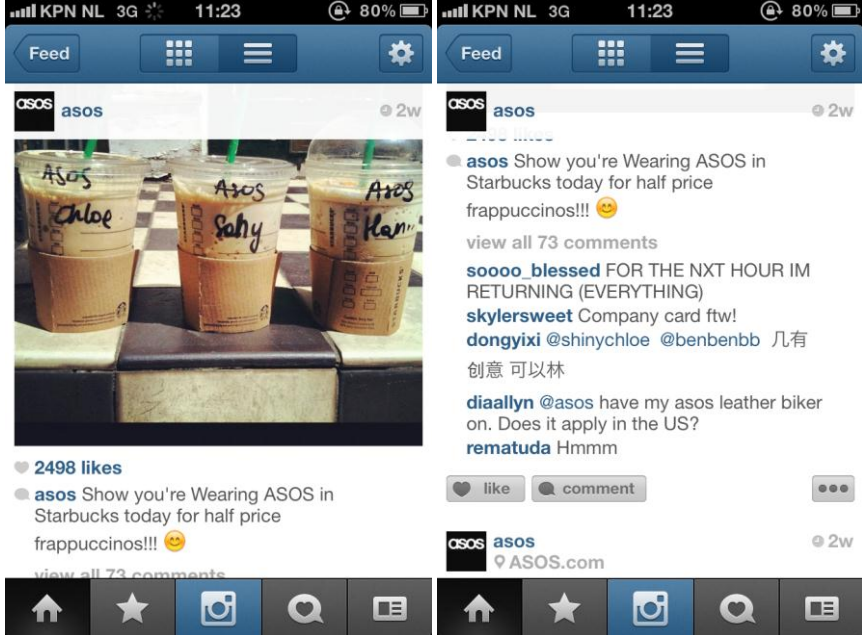
190	 asos.com @ASOS 14 Apr Oh Jarvis!!!! #coachella2012 Collapse Reply Retweet Favorite <hr/> 6 RETWEETS 2 FAVORITES  <hr/> 5:00 AM - 14 Apr 12 via Twitter for iPhone · Details	6	2	-
191	 asos.com @ASOS 14 Apr Good morning Palm Springs... Getting ready for day 2! #coachella2012 instagr.am/p/JaNTCwG5uV/ View photo	4	5	-
192	 asos.com @ASOS 15 Apr At the Mulberry bash at the Parker Hotel #coachella2012 instagr.am/p/JasqQhm5sX/ View photo	3	-	-
193	 asos.com @ASOS 15 Apr The gorgeous Atlanta De Cadenet at Mulberry's pool party #coachella2012 instagr.am/p/Jatk7OG5sv/ View photo	4	6	-
194	 asos.com @ASOS 15 Apr Kate Bosworth looking cuuuute at Mulberry's bash #coachella2012 instagr.am/p/JattCsm5sz/ View photo	14	10	-
195	 asos.com @ASOS 15 Apr Sky Ferreira rocking it at Mulberry #coachella2012 instagr.am/p/JauPSjm5tF/ View photo	30	14	-



196	 asos.com @ASOS Lazy Sunday #coachella2012 instagr.am/p/JdkeI4m5mj/ View photo	16 Apr	5	1	-
197	 asos.com @ASOS Ferris wheelin' #coachella2012 instagr.am/p/JdkzxaG5ms/ View photo	16 Apr	2	1	-
198	 asos.com @ASOS Stars / stripes / rock / roll #coachella2012 instagr.am/p/JdpALAm5oX/ View photo	16 Apr	9	3	-
199	 asos.com @ASOS Justice rulzzzz #coachella2012 instagr.am/p/JfGu98G5uh/ View photo Reply Retweet Favorite	16 Apr	8	3	-
200	 Kirstie Threlkeld @KirstieThrelks How long does the ASOS style saver free delivery usually take? Collapse Reply Retweet Favorite 3:45 PM - 17 Apr 12 via Twitter for iPhone - Details	17 Apr	-	-	PA + PS
	 asos.com @ASOS @KirstieThrelks It's 6 working days and it's completely free. ASOS Premier offers free next day delivery all year round, for only £14.95. Hide conversation Reply Retweet Favorite 3:53 PM - 17 Apr 12 via TweetDeck - Details	17 Apr			

201	<p> Faye Jones @Faye_Jones 17 Apr @ASOS hi do you know if your getting any more of the yellow an black brush stroke bodycon dresses in? Xxx Expand</p> <p> asos.com @ASOS 17 Apr @Faye_Jones We don't have any plans to restock at the moment, sorry. Hide conversation Reply Retweet Favorite</p> <p>4:42 PM - 17 Apr 12 via TweetDeck · Details</p>	-	-	PA + PS
202	<p> Indigo Clarke @IndigoClarke 17 Apr Denim cut-offs as far as the eye can see, in every possible style, at Coachella - @ASOS community.asos.com/spotted/Post/s... Retweeted by asos.com Collapse Reply Retweet Favorite</p> <p>7 RETWEETS 1 FAVORITE </p> <p>6:18 PM - 17 Apr 12 via web · Details</p>	7	1	-
203	<p> asos.com @ASOS 20 Apr Were on the hunt for the best festival pic +story and u could be in with a chance to win tkts to @greatscapefest email myfestival@asos.com Collapse Reply Retweet Favorite</p> <p>5 RETWEETS 2 FAVORITES </p> <p>12:33 PM - 20 Apr 12 via web · Details</p>	5	2	-



204	 <p>asos.com @ASOS 22 Apr Got a great festy pic with a story? Email myfestival@asos.com. and you could be in with a chance to win tkts to @greatescapefest Collapse Reply Retweet Favorite 3 RETWEETS 3 FAVORITES 12:11 PM - 22 Apr 12 via web · Details</p>	3	3	-
205	 <p>asos.com @ASOS 25 Apr Want a Coachella-worthy tan despite these April Showers? Check out the top fake tanning tips from @StTrobezTan: goo.gl/B81Q6 Collapse Reply Retweet Favorite 12 RETWEETS 3 FAVORITES 12:00 PM - 25 Apr 12 via web · Details</p>	12	3	-



Case 19 – Instagram festival posts, April 2012





Comment number	Screenshot	Likes	Comments	Label
206		2498	73	PP + PAP



<p>207</p>	 <p>Feed</p> <p>asos 8w</p> <p>4216 likes</p> <p>asos See ya next year Coachella! Festival love</p> <p>view all 116 comments</p>	<p>4216</p>	<p>116</p>	<p>-</p>
<p>208</p>	 <p>Feed</p> <p>asos 8w</p> <p>642 likes</p> <p>asos Dr Dre is the bizness ... When Eminem joined the stage with Dre and Snoop it was epic #coachella2012</p> <p>nursulastri OMG! awesome!</p> <p>cecilecbrt Ahhhhh awesommmmmeeeeeee</p> <p>modern glitchplan I envy you so bad!!</p> <p>laurawrx HOLOGRAM FUCKING TUPAC</p> <p>_rossee that's my dream concert! So jealous!! 😍</p> <p>sfclaudia How awesome</p> <p>jkaayy_ Where is this?</p>	<p>642</p>	<p>6</p>	<p>PRA</p>



<p>209</p>	 <p>Feed</p> <p>asos</p> <p>476 likes</p> <p>asos Snoop Dog, awesome #coachella2012</p> <p>cecilecbrt Snooooop 😍</p> <p>delapooyah Wow...</p> <p>1bootsie Dog</p> <p>patricia_choa Wooh</p>	<p>476</p>	<p>4</p>	<p>PRA</p>
<p>210</p>	 <p>Feed</p> <p>asos</p> <p>300 likes</p> <p>asos Justice rulzzzz #coachella2012</p> <p>r4chie absolutely</p> <p>francisdodson I want to see Justice!</p>	<p>300</p>	<p>2</p>	<p>PRA</p>

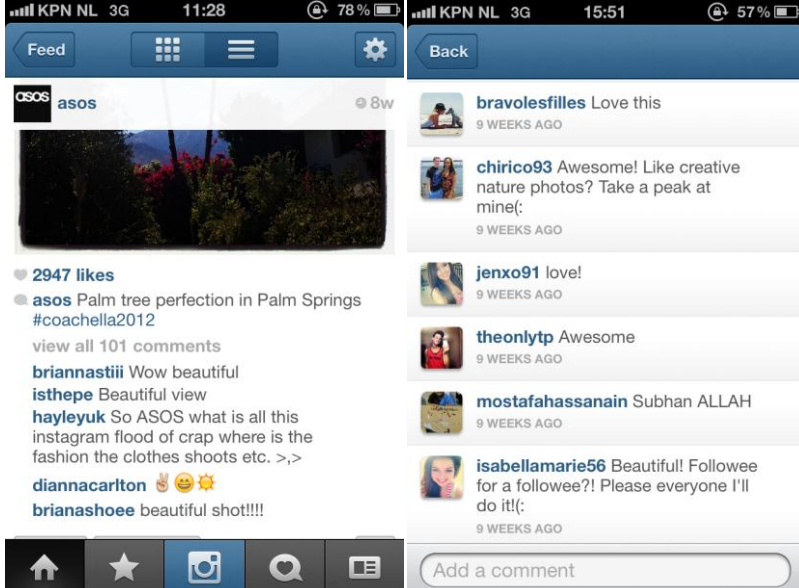
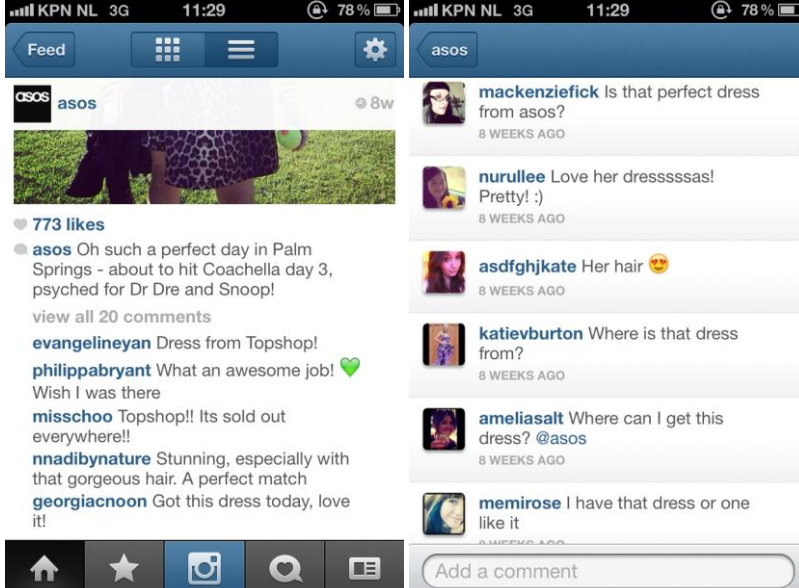
211	 <p>Feed</p> <p>asos 8w</p> <p>1452 likes</p> <p>asos Coachella by night view all 20 comments sandrasandin Amazing! emmajjohansson Nice! toviish 😊 90210_bh The dream</p>	1452	20	PRA
212	 <p>Feed</p> <p>asos 8w</p> <p>583 likes</p> <p>asos Cutie pie watching The Weeknd #coachella2012 view all 9 comments 1bootsie Pretty Lady novena 😊 thanks! mulletmagazine Darn wish I got to watch the weeknd!!! rocktheoutfit Great look fashionology_x I love the weeknd!! 😊 #ovoxo</p>	563	9	PRA

<p>213</p>	 <p>Feed</p> <p>asos 8w</p> <p>267 likes</p> <p>asos Gorgeous girls at The Weeknd #coachella2012</p> <p>ankhbyracquel @jckdvy and Chioma! x</p> <p>msbell_air Love @jckdvy's sense of style!</p> <p>missbelashah #crewlove</p> <p>yinnyang J Davey!!!</p> <p>lennygr I love @jckdvy!!!</p> <p>jennileetweets @nnadibynature lovely lady!</p>	<p>267</p>	<p>8</p>	<p>PRA</p>
<p>214</p>	 <p>Feed</p> <p>asos 8w</p> <p>979 likes</p> <p>asos Stars / stripes / rock / roll #coachella2012</p> <p>view all 10 comments</p> <p>simwest I love what the guy is wearing!</p> <p>daggy_ @simwest that guy is drummer Matt Helders</p> <p>valerie_moreno arctic monkeys!</p> <p>princess_a Have american stripes Hot Pants</p> <p>lightbrowncookie Nice jacket</p>	<p>979</p>	<p>10</p>	<p>PRA</p>

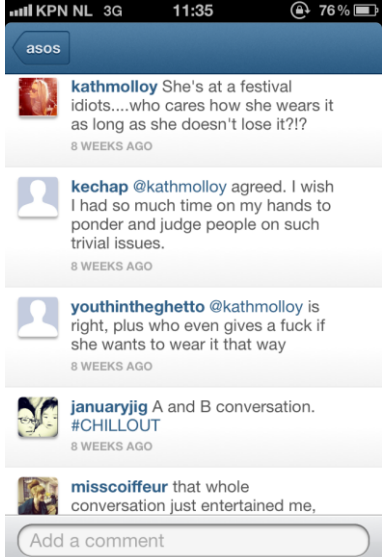
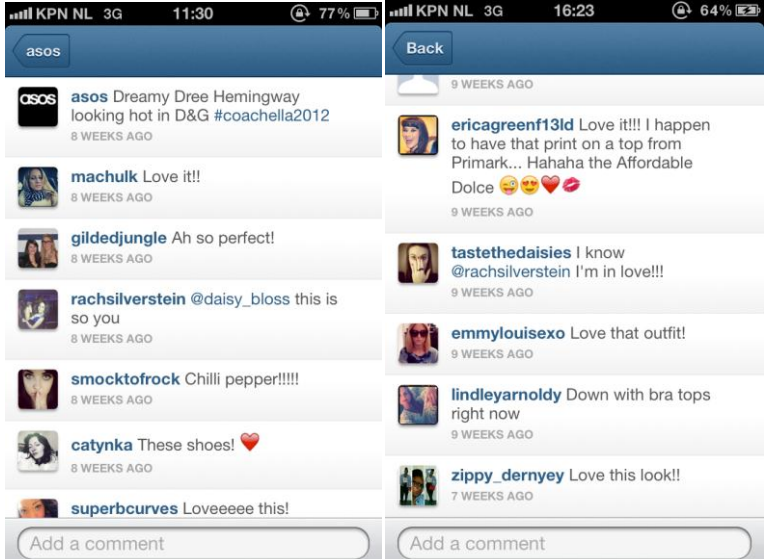
215	 <p>Feed</p> <p>asos 8w</p>  <p>4236 likes</p> <p>asos Ferris wheelin' #coachella2012 view all 116 comments</p> <p>jokesonu Sick chris_goodwin_c4 Nice shot. tingkai Amazing :) freshkidsmusic Nice erroneousmacaroni Wheeeee!</p>	4236	116	PRA
216	 <p>Feed</p> <p>asos 8w</p>  <p>448 likes</p> <p>asos Shadowing #coachella2012</p> <p>1bootsie Cool fashionnjems @obsessedwithzoe</p>	448	2	PRA


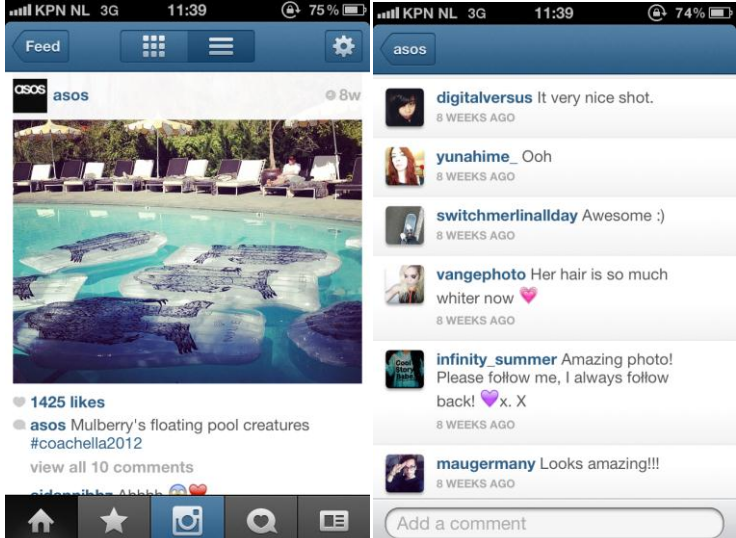
217	 <p>Feed</p> <p>asos 8w</p> <p>838 likes</p> <p>asos Lazy Sunday #coachella2012</p> <p>misschoo Looks so beautiful</p>	836	1	-
218	 <p>Feed</p> <p>asos 8w</p> <p>1425 likes</p> <p>asos Coachella love</p> <p>vialerose Rock...</p> <p>polechka_polya Cool</p>	1425	2	PRA



<p>219</p>	 <p>Feed</p> <p>asos 8w</p> <p>586 likes</p> <p>asos The Hives about to start #coachella2012</p> <p>littlebrownii @asos They are from my home town 😊</p> <p>lightbrowncookie cant wait for the summer festivals in germany</p>	<p>586</p>	<p>2</p>	<p>PRA</p>
<p>220</p>	 <p>Feed</p> <p>asos 8w</p> <p>1760 likes</p> <p>asos Most amazing dog in the world? #coachella2012</p> <p>view all 26 comments</p>	<p>1760</p>	<p>26</p>	<p>PRA</p>

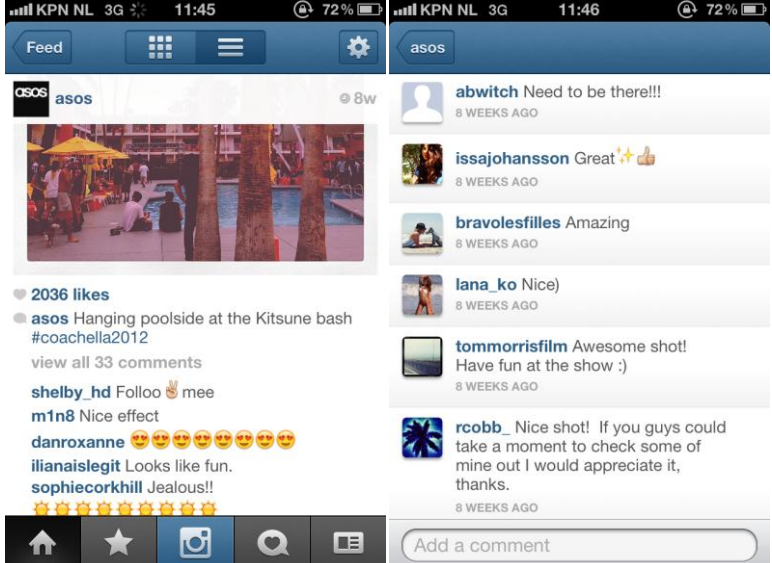
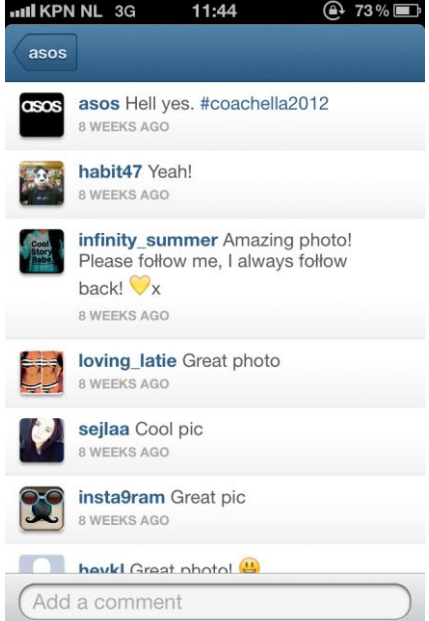
<p>221</p>			<p>2947</p>	<p>101</p>	<p>PP + PRA</p>
<p>222</p>			<p>773</p>	<p>20</p>	<p>PAP + PRA + OPS</p>

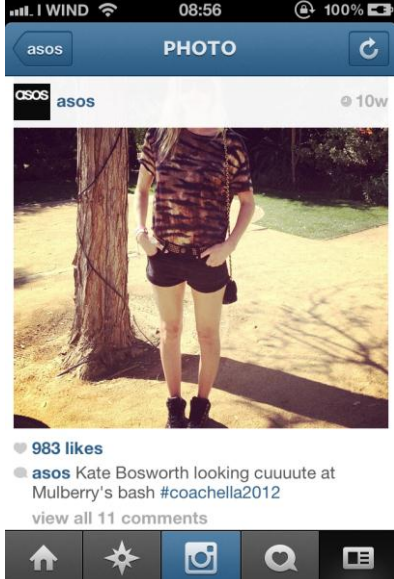
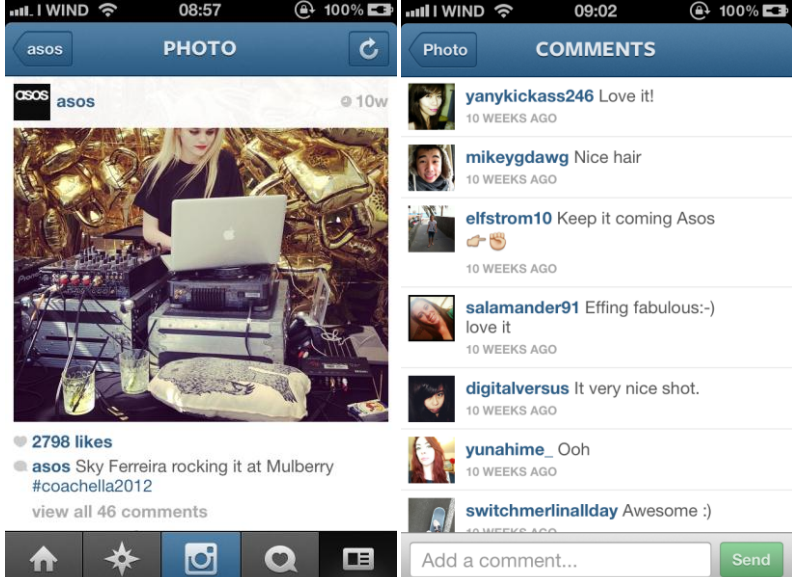
223		1086	23	PRDD + PRA

				
224		920	14	PRA + P

<p>225</p>		<p>6140</p>	<p>158</p>	<p>-</p>
<p>226</p>		<p>1425</p>	<p>10</p>	<p>PRA + PP</p>

<p>227</p>	 <p>Feed</p> <p>asos 8w</p> <p>446 likes</p> <p>asos Photographer @carastricker chowing down before Coachella day 2 :-)</p> <p>cinasmash Love her jacket, where can I buy one? @asos</p> <p>jessandthecity dream job!</p> <p>good_looking_style She has #goodlookingstyle</p> <p>glorianoto I'll be there! Leaving today:)</p>	<p>446</p>	<p>4</p>	<p>PRA + PAP</p>
<p>228</p>	 <p>Feed</p> <p>asos 8w</p> <p>694 likes</p> <p>asos California dreaming in my favorite @SomethingElseNW dress about to hit Coachella</p> <p>view all 18 comments</p>	<p>694</p>	<p>18</p>	<p>-</p>

229		2036	33	PP + PRA
230		1073	14	PP + PRA

<p>231</p>	 <p>asos PHOTO</p> <p>asos 10w</p> <p>983 likes</p> <p>asos Kate Bosworth looking cuuuute at Mulberry's bash #coachella2012 view all 11 comments</p>	<p>983</p>	<p>11</p>	
<p>232</p>	 <p>asos PHOTO</p> <p>asos 10w</p> <p>2798 likes</p> <p>asos Sky Ferreira rocking it at Mulberry #coachella2012 view all 46 comments</p> <p>COMMENTS</p> <p>yanykickass246 Love it! 10 WEEKS AGO</p> <p>mikeygdawg Nice hair 10 WEEKS AGO</p> <p>elfstrom10 Keep it coming Asos 10 WEEKS AGO</p> <p>salamander91 Effing fabulous:-) love it 10 WEEKS AGO</p> <p>digitalversus It very nice shot. 10 WEEKS AGO</p> <p>yunahime_ Ooh 10 WEEKS AGO</p> <p>switchmerlinallday Awesome :) 10 WEEKS AGO</p> <p>Add a comment... Send</p>	<p>2798</p>	<p>46</p>	

Case 20 – Medium Rare blog activity April 2012


Date	Title	Activity by sharing
27/04/12	Win tickets to Field Day and Apple Cart	+1 { 0 } Tweet { 0 } Like Pin it
20/04/12	THE GREAT ESCAPE	+1 { 1 } Tweet { 2 } Like { 5 } Pin it { 3 }
10/04/12	CAMDEN CRAWL	+1 { 1 } Tweet { 0 } Like Pin it

Case 21 – Spotted blog activity April 2012

Date	Title	Activity by sharing
17/04/12	Spotted at Coachella: Trucker hats	+1 { 0 } Tweet { 3 } Like { 52 } Pin it { 4 }
16/04/12	Spotted at Coachella: Denim cut-offs	+1 { 0 } Tweet { 1 } Like { 3 } Pin it { 3 }
17/04/12	Spotted at Coachella: Daisy Chains	+1 { 0 } Tweet { 0 } Like Pin it
17/04/12	Spotted at Coachella: Flower Bomb	+1 { 0 } Tweet { 0 } Like Pin it
17/04/12	Spotted at Coachella: Retro Bumbags	+1 { 0 } Tweet { 0 } Like Pin it
17/04/12	Spotted at Coachella: Native American Touches	+1 { 0 } Tweet { 0 } Like Pin it

Case X – Example Data

Case X1 – ASOS Tweets on ASOS Obsessive Fashion Disorder

 **asos.com** @ASOS 22 Apr
Lots of AMAZING nail pics being tweeted our way. Keep 'em coming!
[#ASOSOFD](#)
Expand

 **asos.com** @ASOS 22 Apr
Send us your nail pics, and we'll post the most serious cases of OFD
to the ASOS Pinterest goo.gl/WbQ8P [#ASOSOFD](#)
Expand

 **asos.com** @ASOS 22 Apr
Do you have an Obsessive Fashion Disorder? When it comes to nails,
the girls in the [@ASOS](#) office do goo.gl/0PohZ [#ASOSOFD](#)
Expand

Case X2 – ASOS Pinterest board on ASOS Obsessive Fashion Disorder



Case X3 – ASOS Pinterest board on ASOS Obsessive Fashion Disorder B

Do you have Obsessive Fashion Disorder? Show us your nails to find out

Like 111

Obsessive Fashion Disorder (OFD): the unstoppable compulsion to collect, style and wear to death an item of clothing or beauty product. Current epidemic: OMG nails Are your nails more styled than your outfit? Do you have more art on your fingertips than your walls? Is your stash of polish taking over every cupboard in your house? Sounds like you could have an OFD. Email us a picture of your nail designs to OFD@asos.com and the coolest and most creative pics will be to be diagnosed

asos.com Follow 6407 followers, 103 pins

Case X4 – ASOS Facebook photo-album on ASOS Obsessive Fashion Disorder B

ASOS 27 april

Do you have Obsessive Fashion Disorder? (6 foto's)

Are your nails more styled than your outfit? Do you have more art on your fingertips than your walls? Is your stash of polish taking over every cupboard in your house? Sounds like you could have an Obsessive Fashion Disorder. Check out the coolest, craziest and most creative nails to be diagnosed with OFD on the ASOS Pinterest <http://goo.gl/WbQ8P> Got better? Tweet us yours with the hashtag #ASOSOFD



Vind ik leuk · Reageren · Delen 882 41 153

Case X5 – Customer Tweet on ASOS Obsessive Fashion Disorder

 **asos.com** @ASOS 24 Apr
One word: WHOA RT @ab_staar @ASOS #ASOSOFD
yfrog.com/mgreuwoj
Hide photo Reply Retweet Favorite



 YFrog Flag this media

14 RETWEETS **1** FAVORITE 

10:56 AM - 24 Apr 12 via web · Details

Case X5

ASOS
30 aprile

Cheap Monday giveaway: #FMLMonday

Mistaking hairspray for deodorant, running late to start an internship, discovering cat poo in your shoes... These are some of today's most woeful stories from the Twittersphere. Tweet us yours using the #FMLMonday hashtag and you might just win #CheapMonday prizes with @ASOS...

See what you could win>
<http://asos.to/CHEAPMONDAYFML>

Tweet us>
<https://twitter.com/ASOS>

Visualizza traduzione



Case X6

ASOS ASOS Diario 2012 In evidenza

ASOS
24 aprile

Sale Haul of Fame and Pinterest £200 winner!
We asked four renowned hauler video personalities to show us the steals they picked up in the Mid-Season Sale. Barbara had a huge 68,919 Youtube views – entering her in to the ASOS Haul of Fame! Take a peek for some inspiration:
<http://asos.to/WhatchaGet>

Plus, we asked our Pinterest fans to create pin boards of their favourite steals from the sale, with our favourite winning £200 to spend on ASOS. The lucky winner was Cat T, view the winning board here: <http://asos.to/1kExpA>

Pick up your own steal in the ASOS sale now, with up to 70% off.
Shop Women's steals: <http://asos.to/WomensItems>
Shop Men's steals: <http://asos.to/MensItems>

Visualizza traduzione