IT'S ALIVE:
AN EXAMINATION OF BRAND HUMANIZATION ON LULULEMON'S INSTAGRAM

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Abstract

In an increasingly saturated market economy, creating a ‘human’ brand is imperative to the sustained salience of a company over time. Today and in prior years, successful brands are able to foster a relationship with consumers that resembles one between humans— at times influencing consumers’ anthropomorphized perception of brands. Online media have changed the way humans are perceived as being ‘present’ and ‘real’ in digital contexts, forcing brands to adapt their effort to create affective and humanized content. Through a case study of Lululemon Athletica, this Major Research Paper (MRP) examines how empirically tested strategies from brand humanization research apply to a previously under-examined domain— Instagram. The latter half of this study examines how user comments on Lululemon’s Instagram platform reflect a human-like brand-consumer relationship bond— that which may, in some ways, reflect an anthropomorphized perception of Lululemon. While the aim of this study is not to prove a humanized perception of Lululemon, the quality of engagement in posts’ comments frequently mirrors dialogue that would occur between humans, and further mirrors a human-like relational bond between the consumer and brand. Findings emphasize the value in brands depicting meaningful identity narratives that represent ‘deeper’ beliefs and values, engaging users in an interactive dialogue, and portraying relatable human experiences for users to identify with, internalize, and aspire.

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Dedication

To my dad,

For being a phone call away.

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1. Introduction

Brands are lifeless constructs designed to appear to have life; our perception of companies in the digital era can depend on their ability to seem *human*, like a close and personal friend. By adopting strategies that ‘humanize’ a brand, companies have the potential to strengthen consumer relationships and build affinity with consumer publics (Fournier, 1998), something valuable to the sustained salience of a brand over time. While marketing research has long examined humanized branding for its impact on consumers (Fournier, 1998; Hede & Watne, 2013; MacInnis & Flokes, 2016; Stinnett & Waters, 2013), social media has newly affected, transformed, and enhanced the way brands are brought to life.

An examination of brand humanization on social media must consider the challenge of online communication— facilitating *human connection* despite the absence of close physical proximity and paralinguistic cues. Screens separate us from each other, directing the need for media to facilitate a *sense* of intimate proximity and affiliation between communicators. The ‘sense of being with another’ in an online interaction is termed *social presence*, a theory that speaks to how communication can be made intimate, immediate and indicate one’s *human presence* in an online context (Biocca, Harms, & Burgoon, 2003). Individuals may unknowingly incorporate social presence cues into the fabric of their everyday communication, while some media build these cues into the infrastructure of their platform. These cues, in effect, facilitate intimate and immediate interactions, and help establish affective relational bonds between users. Companies in the twenty-first century may benefit from mobilizing *social presence* in their social media communications to increase the *human* presence of their brand, and consequently facilitate stronger relational bonds with consumer publics.

Authors have examined social presence in brand communications, but few have analyzed social media in this effort. While the multimodal and primarily visual social platform *Instagram* has not been studied extensively in the social presence domain, it may be a rich site for social presence to occur. Instagram is recognized for its ability to evoke intimacy between users (Pittman & Reich, 2016), and present narratives of selfhood (Serafinelli, 2018), but despite the platform's current popularity in the marketing domain, it has not been studied widely for brands' effort to *humanize*. Instagram is inherently interactive, allowing users to 'comment' on posts and engage with companies like friends. The intimacy, interactivity, and emotionality afforded by the platform warrants further consideration, particularly for its potential to humanize company content, evoke social presence, and forge affective relational bonds between brands and their followers. To this end, this study aims to uncover the social presence cues embedded on Instagram—those which reflect and mediate the process of brand humanization. This MRP will respond to this inquiry by exploring Instagram as a pertinent site for brand humanization, in addition to the quality of user engagement that reflects meaningful and 'human-like' brand-consumer bonds.

1.1 Case Study - Lululemon Athletica

To explore Instagram as a pertinent site for brand humanization, this MRP will examine Lululemon Athletica's Instagram platform— an international athleticwear retailer originating in Vancouver, British Columbia (Korstrom, 2018). The company was founded in 1998 by Chip Wilson and has since established their passion for promoting yoga-inspired athletic fabrics, self-esteem empowerment, and the ambassadors who embody their brand (Lavrence & Lozanski, 2014; Wishpond, 2011). The brand is widely recognized for their image—one that maintains “a

consistent and active narrative that combines themes of social responsibility and self-optimization” to achieve their community-driven ends (Lavrence & Lozanski, 2014, p. 77). Their corporate ethos is defined by scholars as “the consumption of high-end yoga attire as social and spiritual activism rooted in bodily improvement and self-transformation” (Lavrence & Lozanski, 2014), lending emphasis to the *self*-focused nature of this brand. The following statement from Lululemon’s former CEO encapsulates the brand’s image, noting that although the company is proud of their growth record:

far more important than the number itself are the beliefs, values, culture, and *people* that achieved it. We really are so much more than our numbers; it is the everyday actions of our dedicated team that translates into an unparalleled guest experience and allows us to achieve our ultimate goal of elevating the world (Lavrence & Lozanski, 2014, p. 77)

In this vein, the brand is recognized for exhibiting a prominently *human* image, primarily by their objective to foster a community around the brand (Wishpond, 2011). The brand employs “stealth” marketing tactics (Holt, 2002, p. 85) by promoting athletes and yoga teachers as ‘Lululemon ambassadors’, who are encouraged to wear the brand’s clothing and teach classes in local communities (Lavrence & Lozanski, 2014). In former years, Lululemon stores featured large photographs with biographical content about their local ambassadors (Lavrence & Lozanski, 2014); today, social media provides a new avenue to promote these people who prominently *personify* the brand. To this end, Lululemon is a rich prospect for maintaining a particularly humanized brand presence online. This MRP will examine Lululemon’s Instagram platform for the extent that it humanizes the brand, in addition to whether it facilitates a human-like connection with users. User comments will be examined for their potential reflection of a human-like relational bond, extending and validating core conceptual dimensions of social presence theory, and drawing conclusions about effective communication tactics in the brand humanization domain.

2. Literature Review

To establish the theoretical foundation of this MRP, the literature review will draw from the following four topics: (1) Brand Humanization, (2) Brand Relationships, (3) Social Presence Theory, and (4) Instagram. The first section will explore qualities that allow brands to humanize, while the second section will review consumer qualities that reflect a humanized perception of brands. The third section will review theory for observing the salience of human presence online, and the final section will review Instagram as a pertinent site for humanization, specifically in the context of brand communications.

2.1 Brand Humanization

The premise that brands can embody human qualities has been studied extensively for its impact on consumer relationships (Fournier, 1998; Hede & Watne, 2013; MacInnis & Flores, 2016; Stinnett & Waters, 2013). The term ‘anthropomorphism’ is used in consumer psychology to define the process whereby non-human entities are attributed with human-like mental states, intentions, emotions, and values (Aggarwal & McGill, 2007; Epley, Waytz, & Cacioppo, 2007). Kim and McGill (2011) believe there are two forms of brand anthropomorphism, the first which is analogical; schematic indicators can facilitate cognitive associations with human characteristics, as when a brand takes on the quality of trustworthiness from meeting consumer expectations. The second form of anthropomorphism involves the consumer actually believing the brand is human, with goals and desires of its own—making it possible for the brand to forge a relationship with the consumer that mimics a living friendship (Fournier, 1998; Kim & McGill, 2011; Malone & Fiske, 2013). While many authors have explored the effect of humanized branding for its ability to foster strong emotional bonds with consumer publics (Hede & Watne,

2013) and motivate consumers to engage with organizations (Stinnett & Waters, 2013), others have explored brand humanization as being potentially dangerous for consumers' tendency to attribute a higher degree of blame to 'human' brands amid their faults (Puzakova, Kwak, & Pocereto, 2013).

A common theme in branding literature emphasizes the socio-cognitive elements that contribute to humanizing a brand (Epley et al., 2007; Puzakova et al., 2013). Gray, Gray and Wegner (2007) emphasize that humanizing a non-human agent leads to the attribution of mindfulness, which correlates with one's affinity for that entity. The process of attributing human schemas and human features to a nonhuman entity is also shown to increase evaluations of the entity (Aggarwal & McGill, 2007). In the context of brand communications, Puzakova et al. (2013) discuss that this outcome is achieved as a result of the following: "(1) a greater satisfaction that results from the perceived congruity between product features and activated human schema and (2) a transfer of positive affect from a human schema toward a product" (p. 82). Similarly, MacInnis and Flores (2016) show that humanization can be activated through rhetorical devices in brand communications. Verbal and visual metaphors can be used to convey meaning that increases humanization by activating agent knowledge, or the attribution of a 'mind' to a non-human construct (MacInnis & Flores, 2016).

2.1.2 Humanized Brand Language

While many studies on brand humanization focus on the physical human characteristics associated with a brand (Hede & Watne, 2013; Stinnett & Waters, 2013; Touré-Tillery & McGill, 2015), less have focused on the specific linguistic strategies that contribute to the humanization process. Four common themes in branding literature show that the following

linguistic elements may help humanize a brand: ‘conversational’ tone of voice (Delin, 2007), informal communication (Gretry, Horváth, Belei, & Riel, 2017), assertive language and imperative verbs (Forcum, 2015; Reavey, Puzakova, Andras, & Kwak, 2018), and first-person and second-person pronouns (Chen, Lin, Choi, & Hahm, 2015; Reavey, Puzakova, Andras, & Kwak, 2018; Zhang, Tao, & Kim, 2014).

According to Delin (2007), conversational ‘tone of voice’ refers to language that “influences readers’ affinity with the brand and a willingness to associate the brand with ‘human’ qualities such as ‘warm’ and ‘approachable’” (p. 1). Other authors define the ‘conversational human voice’ as a natural and engaging style of brand communication (Kelleher, 2009), that has shown to increase consumer trust, commitment and satisfaction (Kelleher, 2009; Kelleher & Miller, 2006). Delin’s (2007) assumptions about brand ‘tone of voice’ include ‘jargon busters’ (i.e. avoiding overly formal language), well-known sayings and phrases that would occur in everyday speech, conversational devices, word play, and informal grammar. Also, conversational tone is associated with the use of conjunctions (i.e. and, or, but), sentence length of two clauses or less, and sentences beginning with connectives (Delin, 2007, p. 30). These strategies for ‘tone of voice’ are thought to evoke a higher degree of social closeness between the consumer and brand, and further associate the brand with ‘human-like’ qualities (Delin, 2007; Kelleher, 2009; Kelleher & Miller, 2006).

Some authors believe that using an ‘informal’ style of communication can foster stronger consumer-brand relationships by conveying closeness (Gretry et al., 2017; Delin, 2007). An informal communication style is associated with casual, non-official and colloquial language that is generally written like spoken discourse (Biber, 1986; McArthur, 1992). Informal styles include the use of emoticons, abbreviated expressions, clause fragments, sentences that begin with

conjunctions, informal clause structures, contractions, and informal punctuation (i.e. dashes) (Gretry et al., 2017; Delin, 2007; Zhang et al., 2014). Studies have shown that informal communication fosters trusting relationships between a brand and consumers because it helps soften hierarchical relationships of power (Delin, 2007). This idea is based on Fairclough's (1994) observation that informatization, democratization, and globalization led to the use of informal communication to strategically convey a sense of closeness between speakers and audiences.

The use of 'assertive language' is also linked to brand humanization across studies (Chen et al., 2015; Forcum, 2015; Insch, 2008; Kwon & Sung, 2011; Reavey et al., 2018), including the use of imperative verbs. Imperative verbs (i.e. come, join, share and enjoy) are shown to "cue people to act and react to other social agents" (Chen et al., 2015, p. 3) and initiate actions that are necessary for interpersonal relationships (Insch, 2008). Forcum (2015) discusses how brands' benefit from the use of assertive language, concluding that "assertive language communicates an intention to control, and intentionality is one indication of a humanlike mind" (p. v). The idea that something is perceived as having a mind when it expresses or displays intentions is formally termed 'mind attribution' (Epley & Waytz, 2009; Kozak, Marsh, & Wegner, 2006; Waytz et al., 2010b). Mind attribution is a form of humanization because only humans have minds with cognition, intention, and emotion (Kozak et al., 2006). Some authors maintain that mind attribution leads to concern and care for the entity who is perceived as having a mind; the higher degree of intentionality lent to an agent, the more people have been shown to care for the agent (Epley & Waytz 2009; Waytz, Epley and Cacioppo 2010a). The reasoning for this notion is that something with a mind is perceived to also be aware of its experiences and emotions (Epley and Waytz 2009; Gray et al. 2012). From this notion, Forcum (2015) found that mind attribution

resulting from the use of assertive language allowed consumers to feel more care and concern for brands, and also a desire to help the brand by recommending it to their peers and sharing its content on social media.

The use of first-person and second-person pronouns has also been linked to humanizing a brand and building affinity with consumers (Chen et al., 2015; Fairclough 1989; Kwon and Sung 2011; Pollach 2005; Reavey et al., 2018; Zhang et al., 2014). In their study, Reavey et al. (2018) said ‘overt human characteristics’ included a brand’s use of the first person (i.e. I, we), which was preferred by consumers when the advertisement also used assertive language. Pollach (2005) also found that using first-person pronouns (i.e. I, my, we, us, and our) forged stronger brand-consumer relationships because readers perceived the writing as being a personal belief, rather than a fact. Similarly, the use of second-person pronouns (i.e., you, your, yours) is perceived to be a direct invitation to engage consumers in interpersonal dialogue, yielding similar ‘humanizing’ effects (Pollach, 2005). Other authors agree that the use of “I”, “we” and “you” provide consumers with a personal experience in brand interactions, much like intimate interpersonal communication (Aaker et al., 2004; Kwon & Sung, 2011). Some authors go so far as to claim that people automatically perceive non-human entities with first-person language as humanlike (Landwehr, McGill, and Herrmann, 2011), mirroring the concept of ‘agent knowledge’ or ‘mind attribution’ (Forcum, 2015; MacInnis & Flokes, 2016).

2.2 Humanization and Brand Relationships

The literature reviewed thus far has focused on qualities and strategies that brands can use to humanize; the current section focuses conversely on consumer qualities that may reflect a humanized perception of brands. Fournier (1998) is a leading theorist in the domain of brand

relationships, maintaining that consumers can have relationships with brands that resemble relationships they have with humans. According to Fournier (1998), “Consumers’ acceptance of advertisers’ attempts to humanize brands and their tendencies to animate products of their own accord suggest a willingness to entertain brands as vital members of the relationship dyad” (p. 345). Thus, brand humanization is an antecedent to brand *relationships*; the brand must first be humanized in the consumer’s mind to be legitimized as a relationship partner (Fournier, 1998). However, Fournier (1998) specifies that the brand must also behave as an “active, contributing member of the dyad” (p. 345) to be legitimized as a humanlike partner; marketing actions must be interactive and addressable to consumers for the relationship to be actualized (Fournier, 1998, p. 345). This statement qualifies social media as effective platforms for the brand-consumer relationship to thrive, since these platforms are inherently interactive and addressable to vast audiences (Serafinelli, 2018).

In her study, Fournier (1998) identified a six-faceted brand relationship quality construct (BRQ), namely six relationship facets that reflect consumers’ humanized perception of brands. These ‘facets’ are human relationship qualities, namely *love and passion*, *self-connection*, *interdependence*, *commitment*, *intimacy*, and *brand partner quality* (Fournier, 1998, p. 363). The first two qualities are socioemotive attachments (love/passion and self-connection), the second two are considered behavioral ties (interdependence and commitment), and the latter two are supportive cognitive beliefs (intimacy and brand partner quality) (Fournier, 1998). The following section will describe each quality in depth, with a particular focus on brand humanization research supporting each facet.

2.2.2 Brand Relationship Qualities

The first two facets of Fournier's (1998) BRQ framework are classified as 'socioemotive attachments' and are widely researched in the brand humanization domain. Fournier (1998) identified *love and passion* as the first quality of a humanized brand-consumer relationship. Brand humanization requires a strong emotional dimension from the transfer of positive affect between a product and human schema (Puzakova et al., 2013), so many have explored brand humanization as an antecedent to 'brand love' (Rauschnabel & Ahuvia, 2014). While some individuals speak loosely about 'loving' certain brands, studies have shown that this emotional reference is more than a figure of speech (Ahuvia, 1993). Rather, authors claim that "brand love is a legitimate form of love alongside parental love, friendship love, unrequited love, and other types of love" (Rauschnabel, Ahuvia, Ivens, & Leischnig, p. 108). Carroll and Ahuvia (2006) show that the symbolic and hedonic nature of products can induce brand love, whereas others have explored how humanization, and the integration of the brand into the individual's self-concept contributes to brand love (Delgado-Ballester, Palazón, & Pelaez-Muñoz, 2017). As markets become increasingly saturated, authors believe it is important to build emotional bonds with consumers to sustain brand loyalty (Fournier, 1998; Grissafe & Nguyn, 1997).

In Batra, Ahuvia, and Bagozzi's (2012) study, the authors found that brand love manifests in a variety of ways. For instance, consumers are more prone to exhibiting love towards a brand if the brand holds "deeper" beliefs and values that consumers can identify with, like self-actualizations, cultural identities, existential meanings, and close interpersonal relationships (Batra et al., 2012). The authors also believe loved brands hold "intrinsic rewards" for consumers, which are feelings of individual achievement and satisfaction due to pleasant psychological states that connect to the brand experience (Batra et al., 2012). Finally, they

believe a loved brand will be prone to “expressing existing identities and enacting desired identities” (Batra et al., 2012), which help individuals align the brand with a human schema. Ultimately, exhibiting brand love has been tied closely to the process of humanizing a brand, especially when brands form lasting relationships with consumers (Fournier, 1998).

The second quality in Fournier’s (1998) framework is *self-connection*—a relationship quality that denotes how much a brand reflects, expresses or aligns with the consumer’s identity (Fournier, 1998). According to Aaker (1999), a brand is an “attitude object” that can mirror human personality traits and provide “self-expressive or symbolic benefits for the consumer” (p. 45). While some authors contend that products serve symbolic functions (Park, Jaworski, and MacInnis 1986; Shavitt 1990), others specify that consumers will show preference for a brand when the consumer’s personality aligns with the brand’s personality, which varies between brand-usage and self-expressive contexts (Aaker, 1999; Kassarian, 1997; Sirgy, 1982). Most notably, authors believe that brand anthropomorphism will occur when consumers view the brand or product as being aligned with the consumer’s self-concept (Aaker, Fournier, & Brasel, 2004; Fournier, 1998; Guido & Peluso, 2015). Sirgy (1982) and Aaker (1999) broadly define the “self-concept” as how consumers see themselves. Further, the “self-concept” is composed of the following four dimensions: the consumer’s ‘actual’ self-concept (who the consumer thinks they are), the ‘ideal’ self-concept (who the consumer would like to be), the ‘social’ self-concept (who the consumer believes others perceive them to be), and the ‘ideal social’ self-concept (who the consumer would like others to perceive them to be) (Aaker, 1999; Sirgy, 1982).

Ultimately, a humanized perception of brands can occur when consumers view the brand to be aligned with how they view themselves socially, ideally, or actually (Guido & Peluso, 2015). This “self-congruity” effects how consumers choose products and facilitates an affective

connection between consumers and brands, mimicking that which occurs between humans (Aaker et al., 2004; Fournier, 1998). Brand humanization, then, can be activated based on an apparent congruence between the inner qualities (mental states, motivations, and emotions) that consumers assign to brands and to themselves (Fournier & Alvarez, 2012). Studies have shown that consumers humanize brands and products due to self-brand congruence, noting that consumers interact with self-congruent brands in the same way they do with humans (Fitzsimons, Chartrand, & Fitzsimons, 2008; Aggarwal and McGill, 2012).

The following four qualities in Fournier's (1998) framework are less widely researched in the brand humanization domain but are nonetheless relevant to a discussion about humanized brand-consumer relationships. The next two qualities are *interdependence* and *commitment* (Fournier, 1998). Interdependence refers to the necessity for the brand and consumer to "collectively affect, define, and redefine the relationship" (Fournier, 1998, p. 365; Hinde, 1979). In Fournier's (1998) study, she found that interdependence was fostered and celebrated by consumption rituals. Brand rituals that are "woven into the fabric of daily life" suggest a strong and lasting relationship between the consumer and brand (Fournier, 1998). The fourth quality in Fournier's (1998) framework is 'commitment', which is the consumer's intention to behave in a way that supports the longevity of the relationship. These commitments can be investment-related or emotional (Fournier, 1998). In sum, these qualities may reflect consumers' perception that the brand is a person whom they have a relationship with.

The final two qualities in Fournier's (1998) framework are *intimacy* and *brand partner quality*. Fournier (1998) defines intimacy as "elaborate knowledge structures with rich layers of meaning that reflect durable relationship bonds" (p. 365). For example, a brand a nickname is a marker of intimacy because it reveals that the brand is personalized in the consumers' mind, like

a close friend (Fournier, 1998). Next, beliefs about superior product performance are intimacy markers, since they frame the brand as being an irreplaceable presence in the consumer's life (Fournier, 1998). Intimacy is also afforded by consumers disclosing brand relationship memories where personal associations are tied to the brand experience (Fournier, 1998). These markers of intimacy may help sustain the brand's salience over time as a humanlike relationship partner (Fournier, 1998).

The final facet of Fournier's (1998) framework is *brand partner quality*, which is consumers' evaluation of the brand as an adequate relational partner. Consumers positively evaluate brands when they experience "a felt positive orientation of the brand toward the consumer"—like when the brand makes them feel respected, wanted, listened to, and cared for (Fournier, 1998, p. 365), among other positive emotions. This section presents groundwork for observing consumer qualities that may indicate a humanized perception of brands. However, the bulk of research in the brand relationship domain is dated, calling for a new discussion about how these qualities exist today and are affected by social media. The next section helps fill that gap by providing a theory for identifying humanization in digital contexts.

2.3 Social Presence Theory

A theory that draws on perceived human schemas in digitally mediated communication is the Social Presence Theory (Biocca et al., 2003; Gunawardena, 1995; Hassan, Iqbal, & Khanum, 2018; Lowenthal, 2010; Short, Williams, & Christie, 1967; Tu, 2000; Zhang, Lu, Gupta, & Zhao, 2014). Social presence theory studies how the "sense of being with another" is shaped and affected by interfaces, including verbal and nonverbal cues that are present in digital communication (Biocca et al., 2003, p. 458-460). Short et al. (1967) define social presence as

“the degree of salience of the other person in the interaction and the consequent salience of the interpersonal relationships” (p. 65). This perceived “salience”—quality of being there—is “an attitudinal dimension of the user, a ‘mental set’ towards the medium” (Short et al., 1976, p. 65), affected by “whole constellations of cues” that moderate the perceived distance of the other (Short et al., 1976, p. 157). Some authors believe social presence exists on a continuum (Biocca et al., 2003; Lowenthal, 2010) with the emotional connection between users at one end, and a sense of being ‘present’, ‘there’ or ‘real’ at the other (Lowenthal, 2010).

Many authors use the terms ‘intimacy’ and ‘immediacy’ to describe the cognitive states where humans seem more or less present in digital contexts (Biocca et al., 2003; Gunawardena, 1995; Hassan et al., 2018; Short et al., 1976; Tu, 2000; Zhang et al., 2014). Social presence is realized when interactions are both highly intimate and immediate (Gunawardena, 1995; Pittman & Reich, 2016). According to Tu (2000), “intimacy is a function of eye contact, proximity, and topic of conversation” (p. 28), where higher levels of intimacy are realized by close proximity, maintained eye contact, smiling, and the body leaning forward (Burgoon, Buller, Hale & deTurck, 1984; Tu, 2000). Moreover, ‘immediacy’ is the “psychological distance between communicator and recipient” which is evoked verbally and nonverbally (Tu, 2000, p. 28). Social presence is mainly facilitated by intimacy, which allows immediacy to be conveyed verbally and nonverbally (Gunawardena, 1995). Pictures and facial expressions can be used to convey immediacy non-verbally; for instance, users can use emoticons to compensate for paralinguistic cues that are otherwise absent online (Tu, 2000).

Nowak (2000) used perceived *similarity* in attitudes and emotions to measure social presence (Biocca et al., 2003, p. 16). This measure of social presence focuses on the user’s perception of agents in digital contexts (Choi, Miracle, & Biocca, 2001; Nowak, 2000). This

measure, called “homophilly”, examines the user’s perception of feeling similar to the agents depicted, particularly “in attitudes, behaviours, or emotions to the other” (Biocca et al., 2003, p. 22; Nowak, 2000). This measure equates a higher perceived similarity between users to a heightened perception that the other is present and real (Biocca et al., 2003, p. 22; Nowak, 2000). Additionally, Heeter (1992) believes the “existence of the other” could *also* be measured by one’s *reaction* to the person represented. This reaction validates that “they are there” and is rooted in theories of symbolic interactionism (Biocca et al., 2003, p. 14).

Rourke, Anderson, Garrison, and Archer (1999) developed twelve indicators of social presence from prior work in the field; their framework categorized social presence cues into one of three responses: affective, interactive, and cohesive. Their *affective* category includes the following three cues: expression of emotion, self-disclosure, and humour (Rourke et al., 1999). Garrison, Anderson, and Archer (2000) believe the expression of feelings, emotions, and mood is a defining characteristic of social presence. However, expressing emotion is reduced when facial expressions, body language, and vocal intonations are removed in online contexts (Rourke et al., 1999). These authors therefore conclude that *affect* can be expressed by the use of emoticons, humour, and self-disclosure (Rourke et al., 1999). Importantly, self-disclosure is crucial for its ability to facilitate social attraction and bonding between individuals online; Cutler (1995) maintains that “the more one discloses personal information, the more others will reciprocate, and the more individuals know about each other the more likely they are to establish trust, seek support, and thus find satisfaction” (p. 17). Shamp (1991) found that self-disclosure in computer-mediated contexts led to anthropomorphism; he recommends that users exchange personal information to reduce social isolation and contribute to “individualized impressions of interlocutors” (Rourke et al., 1999, p. 7).

Further, Short et al. (1976) believe “evidence that the other is attending” is an important aspect in socially present communication; this is reflected in Rourke’s (1999) second category *interactivity*. Eggins and Slade (1997) maintain that rejoinders and responses help build and maintain relationships, express an interest to prolong contact, and facilitate interpersonal encouragement, support, and acceptance of the user. Interactivity is achieved by using the ‘reply’ function online, for example (Rourke et al., 1999). Social interaction theorists like Cooley and Mead believe human needs for self-esteem and affiliation are fundamental physiological needs, and they can only be satisfied through human-to-human interaction (Rourke et al., 1999). In this vein, social presence is fostered by interactivity between users, which is achieved through asking questions, referring to others’ messages, complementing, expressing appreciation, and expressing agreement in the online interaction (Rourke et al., 1999).

Moreover, a number of authors discuss other potential indicators of social presence. Some theories concern psychological *involvement*, where social presence is realized by one’s model of the other’s intelligence—the human body becomes “a set of cues for an intelligence that animates it” (Biocca et al., 2003, p. 15). In this vein, indicators that contribute to social presence are direction of gaze, posture, facial expression, dress, vocal and non-verbal cues (Tu, 2000, p. 2). Tu (2000) goes on to note that “Social presence is the internal image the perceiver evokes of a moving, expressive body, similar to Goffman’s ‘self-presentation’” (Tu, 2000, p. 2); other authors agree that the body’s actions provide ‘cues’ about the state of intelligence animating the body (Biocca et al., 2003, p. 16). Further, Han, Min, and Lee (2015) believe that content must be “socially realistic, authentic, and plausible” to evoke social presence (p. 949) — namely, feeling like one is socially present with another human at a ‘remote location’ (Sallnäs, Rasmus-Gröhn, & Sjöström, 2000).

2.3.2 Social Presence and Brand Communications

The social presence theory is particularly relevant to this research for its focus on how “the consciousness of another person” is realized in digital communication (Tu, 2000, p. 1). Since ‘social presence’ aims to uncover how *human presence* can be made evident online, it can therefore reflect and mediate the process of brand humanization. In fact, several authors have observed how social presence is mobilized in the context of brand communications (Hassan et al., 2018; Zhang et al., 2014). Osei-Frimpong and McLean (2018) suggest that social media platforms afford a degree of emotion to brands which inflates their value and encourages brand usage intent. These authors found that the degree of media richness on corporate social media platforms evokes intimacy between the brand and consumer and increases brand engagement (Osei-Frimpong and McLean, 2018).

Han et al. (2016) suggest that fostering social presence through online marketing depends on interactions that feel ‘human’ (p. 949). These authors hold that “if such communication is continuous and repetitive, it can even become intimate. The relationships formed in the SNS context thus are not merely one-directional and utility-driven but also interactive, multi-directional, and socially driven” (Han et al., 2016, p. 946). Social presence thus depends on a site’s capacity to transmit socially rich information, including “communicators’ facial expressions and non-verbal social cues, which can be enhanced by such attributes of a medium as cue multiplicity, feedback immediacy, and message personalization” (Han et al., 2016, p. 946). Han et al.’s (2016) study revealed that social media posts containing a “human touch”— personal feelings and thoughts from the administrators— made consumers feel psychologically connected to the brand, perceiving it as sociable and warm (p. 949). These authors maintain that “self-disclosure by corporate administrators affects social presence

formation and suggests the importance of social cues based in affective values” (Han et al., 2016, p. 949). Song and Hollenbeck (2015) also found that “social presence cues are a proxy for emotional exchanges that typically take place in face-to-face interactions, and such cues create a virtual mood” (p. 628). Their study showed social presence was evident by communicating emotionally sensitive information in a sincere and earnest way—indicating the importance of empathy and human warmth in corporate communications (Song & Hollenbeck, 2015, p. 613). These findings show that social presence cues may strengthen customers’ affinity for the company, since “adding human warmth and positivity affects interactivity perceptions and enhances satisfaction, attitude, and repurchase intention” (Song & Hollenbeck, 2015, p. 616). To this end, the next and final subsection will explore social presence’s impact on consumer engagement, namely as a result of online interactivity.

2.3.3 Social Presence and Consumer Engagement

Social presence increases users’ desire for social participation (Dunlap and Lowenthal, 2009; McLean and Osi-Frimpong, 2017; McLean and Wilson, 2016), which positively affects users’ willingness to engage with brands online (Osei-Frimpong & Mclean, 2018). Social presence occurs when content is socially informative; users evaluate media that enables them to engage in social interactions (Chang & Hsu, 2016; Herring, 2001), which in turn provides users with the opportunity to respond to company content, share consumer experiences, and establish relationships with brands online (Ashley & Tuten, 2015; Muntinga, Moorman, & Smit, 2011). Osei-Frimpong and Mclean’s (2018) study identifies a strong relationship between social presence and brand engagement on social media—something they term ‘social brand engagement’. Since social presence entices users to engage in social interactions (Chang & Hsu,

2016; Herring, 2001), Osei-Frimpong and Mclean (2018) suggest that it is highly important to establish social presence on social platforms to attract and engage consumers. With that said, the next and final section will address Instagram as a potentially rich site for social presence to occur, and consequently engage consumers in an affective manner.

2.4 Instagram

The previous sections explored qualities that brands use to humanize, consumer qualities that reflect a humanized perception of brands, and strategies that facilitate the humanization process on digital platforms; this final section will discuss the image-based social platform Instagram as a site for brands and consumers to interact and employ each of the aforementioned qualities, strategies, and humanization tactics. In the past decade, the emergence of Instagram has motivated discussion about how “the development of contemporary mediated sociality involves visuality as a new means for social connection” (Serafinelli, 2018, p. 73). Founded in 2010, Instagram can be defined as a mobile application for iOS and Android systems that “allows users to upload photographs, manipulate them using filters, share them with other Instagram users, and comment on or ‘like’ the photos of others” (Marwick, 2015, p. 142). While Instagram is primarily image-based, studies acknowledge it as a multimodal platform that combines visual and textual elements (Kruk, Lubin, Sikka, Lin, Jurafsky, & Divakaran, 2019). Users have the option to add text-based captions to accompany each Instagram image; the caption and image combine to forge a new, more complex meaning than the denotations of each image and caption alone—a process called ‘*meaning multiplication*’ (Kruk et al., 2019). To understand how Instagram can be used to humanize branded content, the following sections will

review how the image-based platform is a rich site for social presence to occur, and one that is capable of humanizing branded content.

2.4.2 Instagram and Social Presence

Authors believe Instagram is an effective platform for facilitating social presence since high levels of intimacy and immediacy can be realized on the platform (Pittman & Reich, 2016; Sundar, 2008). Literature on social presence theory draws on concepts of ‘intimacy’ and ‘immediacy’ as important markers of human salience online (Gunawardena, 1995; Short et al., 1976). Pittman and Reich (2016) discuss that image-based modalities are particularly useful for evoking intimacy, while text-based modalities are useful for evoking immediacy, making Instagram’s multimodal nature a desirable platform for the salience of both qualities. These authors maintain that users feel more social support from ‘authentic’ and ‘realistic’ content, which translates to how visual depictions mirror social closeness (Pittman & Reich, 2016; Serafinelli, 2018). According to Pittman and Reich (2016), our brains trust an image of something more than written words of the same subject matter, since visual modalities contain the ‘realism heuristic’ (p. 158). The ‘realism heuristic’ underlies the notion that pictures cannot lie, so the human mind trusts what can be seen over what is read (Sundar, 2008, p. 80-81). Instagram therefore affords users the ability to present real and authentic human imagery to audiences, decreasing social distance between users (Pittman & Reich, 2016).

Further, Pittman and Reich (2016) note that imagery is sensory-specific and is less abstract than a mental model of the same content (p. 157-158). Visual images are likely to make users experience emotions that are intended and offers a “relatively real and intimate interpersonal experience” (Pittman & Reich, 2016; Sundar, 2008; Serafinelli, 2018). Serafinelli

(2018) agrees that “photographic objects replace a certain lack and become a potent means to evoke emotional responses” (p. 154), which are integral to the humanization process, as literature on brand love suggests (Batra et al., 2012). Earlier studies have supported the use of imagery by brands to evoke affect (Miniard, Bhatla, Lord, Dickson, & Unnava, 1991; Stuart, Shimp, & Engle, 1987), and have drawn conclusions about involvement’s moderating role on pictures that convey product-relevant information (Miniard et al., 1991), and the role of classical conditioning in advertising (Stuart et al., 1987). More recently, Goh, Ang, Chua, and Lee (2009) found that images were preferred by individuals to share online, since they are able to communicate feelings and situations more effectively. Images, then, offer a highly intimate experience to users, which helps intensify social presence on visual platforms (Pittman & Reich, 2016).

In Pittman and Reich’s (2016) study, they found that Instagram users reported a decrease in loneliness, and an increase in happiness, which may be due to the social presence afforded by the platform. Their study suggests that images can evoke a feeling that someone is communicating with a real person as opposed to an object (Pittman & Reich, 2016). According to Sundar (2008), this affordance may occur “even without anthropomorphic features of the technology, although if there are cues in the interface that represent human characteristics such as voice, language, and personality, the social presence heuristic appears to be more strongly invoked” (p. 84). An image of a human is naturally able to signal to the brain that the person is really there (Pittman & Reich, 2016). Pittman and Reich (2016) concluded that text-based social platforms afford a high degree of immediacy to users, but photographs are integral to evoking intimacy and adequately replacing face-to-face interaction, making Instagram a desirable site for exploring the degree and effect of social presence.

2.4.3 Instagram, Humanization, and Consumer Engagement

Today's Instagram users are encouraged to participate in marketing practices by posting comments, engaging with products, and maintaining relationships with companies online (Serafinelli, 2018). Souza and Ferris (2015) believe that 'humanized' social media posts evoke a higher degree of consumer engagement for brands (p. 20). These authors hold that humanization is achieved through pull marketing—content that draws consumers to a brand through non-invasive methods, like using a conversational tone of voice in a text-based caption (Souza & Ferris, 2015). Other studies have explored using the 'snapshot aesthetic' to visually humanize a brand on Instagram—a type of photo that resembles a 'user-generated' or 'amateur' aesthetic, rather than a studio-quality corporate photograph (Colliander & Marder, 2018). The snapshot aesthetic mimics realistic and authentic photography styles from 'the average Instagram user', so brands are associated with 'everyday people' by means of using this this aesthetic (Colliander & Marder, 2018). Colliander and Marder's (2018) study found that the use of 'snapshot aesthetic' by a clothing brand on Instagram led to increased consumer engagement such as more likes, in addition to heightened perceptions of brand credibility, positive attitudes, and increased word-of-mouth intent, like recommending the brand to peers. Despite the advancing popularity of social platforms, Ashley and Tuten (2015) believe more attention should be paid to how brands create content that motivates consumers to engage with them online. This study aims to fill that gap by observing if certain visual and textual elements help humanize a brand on Instagram and motivate consumers to respond in a *humanized* manner.

3. Research Questions

By assessing the visual and textual elements on Lululemon's Instagram platform, and the extent to which Fournier's (1998) BRQ facets are reflected in consumers' comments, this study aims to offer insight about the extent and effect of humanized branding on Lululemon's Instagram platform. This study defines the 'humanized response' in relation to Fournier's (1998) BRQ construct, which describes relationship qualities that reflect consumers' humanized perception of brands. To this end, this MRP will answer the following research questions:

RQ1: To what extent do the visual and textual elements on Lululemon's Instagram platform humanize the brand?

RQ2: To what extent does Lululemon evince a humanized response on Instagram, and are certain visual and textual elements more effective at evincing this response?

4. Methodology

This section will describe the process that was developed to examine brand humanization on Lululemon's Instagram platform. It will explain the qualitative framework that was informed by Harrison's (2003) guidelines for visual social semiotic analysis and social presence theory. It will also describe the process whereby Fournier's (1998) six-faceted brand relationship quality construct (BRQ) was used to examine consumer comments and assess relational ties between BRQ facets and company content on Lululemon's Instagram platform. It will lastly address the data collection techniques and scoring process for assessing brand humanization in this study.

4.1 Qualitative Content Analysis

A directed qualitative content analysis and visual social semiotic analysis were conducted to analyze the visual and textual elements on Lululemon's Instagram platform. According to Hiseh and Shannon (2005), "the goal of a directed approach to content analysis is to validate or extend conceptually a theoretical framework or theory" (p. 1281). The initial coding scheme, and the corresponding relationship between codes was determined prior to coding, primarily from *Harrison's (2003) visual social semiotic analysis* framework and *social presence theory* in codebook one, and *Fournier's (1998) six-faceted brand relationship quality construct* in codebook two. This method is referred to as "deductive category application" (Hiseh & Shannon, 2005, p. 1281), and involved using prior research in the brand humanization and social presence domain to identify key concepts as initial coding categories. Operational definitions for each category were determined using the aforementioned theories, which had not been connected prior to this study. The following sections will describe each codebook and their theoretical basis in detail.

4.1.2 Codebook One - Instagram Image and Caption

The first codebook was developed to answer the first research question, concerning the extent that visual and textual elements on Lululemon's Instagram platform humanize the brand. This codebook was informed by Harrison's (2003) framework for analyzing imagery in multimodal formats, which demonstrates how text and visuals create meaning together (p. 46). As defined in the literature review, social presence theory observes how humans are perceived as being 'present' or 'real' in digital contexts (Biocca et al., 2003)— social presence 'cues' increase the salience of a human in an online interaction (Short et al., 1967). This study hereafter defines *social presence* as being synonymous with *humanization*; the two terms will be used interchangeably throughout this MRP. Social presence theory was used as a theoretical lens to determine which facets of Harrison's (2003) framework could help measure humanization on Lululemon's Instagram platform. Namely, specific parts of Harrison's (2003) framework were used to detect social presence cues in Lululemon's Instagram photos and captions, measuring the extent of humanization on the brand's platform.

Visual social semiotic analysis highlights how the image itself is a social process, where meaning is negotiated between the viewer and producer, reflecting each party's social and cultural attitudes (Harrison, 2003, p. 47). Harrison's (2003) framework is broken into three main meta-semiotic tasks that create meaning, defined prior by Kress and van Leeuwen (1996). These tasks are termed the *representational* metafunction, *interpersonal* metafunction, and *compositional* metafunction (Harrison, 2003). These three categories were used to structure the first code book, in addition to a fourth category for the *text* modality (caption) attached to each Instagram image. The full codebook developed from this framework is depicted in Table A1 in Appendix 1 and is explained incrementally in the following sections.

4.1.2.A Representational Metafunction

The first category in codebook one is the *representational* metafunction, which addresses who is represented in the image, the story it tells, or what it seems to be about (Harrison, 2003, p. 50). The people or objects within an image are called represented participants (RPs), and they can be shown in a narrative structure, where a story is depicted by ‘vectors’ of motion in the image, or in a conceptual structure, where RPs denote a concept of who or what they represent (Harrison, 2003). As noted in the literature review, *representational* measures of social presence involve the following aspects: the co-presence of a *human body* that acts as a set of cues for an intelligence animating that body (Biocca et al., 2003), facial expressions that evoke social immediacy non-verbally (Tu, 2000), a visible smile that can symbolize human warmth and positivity (Song & Hollenbeck, 2015) and evoke intimacy (Burgoon, Buller, Hale, & deTruck, 1984; Tu, 2000), and the image of a moving, expressive body (Tu, 2000, p. 2). The codes chosen for this category were derived from the aforementioned literature, and are summarized in Table A1 in Appendix A.

4.1.2.B Interpersonal Metafunction

The second category in codebook one is the *interpersonal* metafunction, involving how the image *engages* the viewer— through gaze, social distance, and perspective (Harrison, 2003). The interpersonal metafunction is particularly useful for measuring social presence due to its focus on the *intimacy* and *involvement* between the RP and viewer (Harrison, 2003)— two central facets of social presence theory (Biocca et al., 2003). High levels of intimacy are a strong indicator of social presence, which are realized by close proximity, maintained eye contact, and the body leaning forward (Argyle & Dean, 1965; Burgoon et al., 1984; Harrison, 2003; Tu,

2000). Harrison's (2003) framework similarly measures intimacy by direct eye contact and close personal distance between the RP and viewer. It measures involvement through *perspective*—the angle that the RP is positioned in relation to the viewer; if the RP is positioned frontally and is looking horizontally at the viewer, involvement is intensified (Harrison, 2003). As mentioned, psychological involvement is an important indicator of social presence (Argyle & Dean, 1965; Biocca et al., 2003). Codes for the interpersonal metafunction were derived from these concepts, and are summarized in Table A1 in Appendix A.

4.1.2.C Compositional Metafunction

The third category in codebook one is the *compositional* metafunction, relating to how the representational and interpersonal metafunctions combine to create coherent meaning for viewers—namely through information value, salience, and modality (Harrison, 2003). Han et al. (2015) maintain that content needs to be socially realistic, authentic, and plausible to establish social presence (p. 949). For this reason, modality markers in Harrison's (2003) framework were used to assess the 'realness' of the image—whether the image is in full colour, has a fully conceived background, a deep perspective, and a full representation of light and shade. Sallnäs, Rasmus-Gröhn, and Sjöström (2000) agree that social presence involves feeling like one is present with another person at a remote location, which supports the use of modality markers to measure social presence— aspects that contribute to how 'real' the image and its setting seem (Harrison, 2003). Finally, Short et al. (1976) emphasize that the 'salience' of a human in an interaction is imperative to facilitating social presence. Harrison's (2003) markers for salience were therefore incorporated into the category measure—namely the RP's ability to capture the viewer's attention. Salience markers involve an RP being large in size, in-focus, positioned in the

foreground of the image, and illustrated with strong saturated colours (Harrison, 2003). Markers for information value were also used to assess how ‘real’ and ‘important’ (salient) the RPs were in their information role (Harrison, 2003)— namely, RP’s positioned at the bottom of the image are portrayed as ‘real’, and those at the center of the image are the most important information (Harrison, 2003). A summary of the codes for the compositional metafunction are summarized in Table A1 in Appendix A.

4.1.2.D Text Modality

The final category in codebook one is the *text modality*, which combines concepts from social presence theory and brand humanization literature that can be observed in written text. Harrison (2003) emphasizes that text and imagery work together to create a coherent meaning, so the caption was assessed for its contribution to evoking social presence. The first three codes in this category were derived from social presence theory— namely interactivity, self-disclosure, and emotionality. The following four codes were derived from the aforementioned literature on linguistic cues for brand humanization— namely conversational human voice, informal communication, first and second person pronouns, and assertive language. As mentioned, these linguistic elements are supported for their ability to evoke anthropomorphism in brand texts. Codes for the text modality in codebook one are summarized in Table A1 in Appendix A.

4.1.3 Codebook Two - Comments

The second codebook was developed based on Fournier’s (1998) Brand Relationship Quality Construct (BRQ). This codebook was developed to answer the second research question, concerning the brand’s ability to evoke a ‘humanized response’. The full codebook developed

from this framework is depicted in Table A2 in Appendix 1. Fournier's (1998) BRQ construct was chosen as a lens for examining the 'humanized response' on Lululemon's Instagram because brand humanization is an antecedent to the brand relationship dyad; a brand must be humanized in the consumer's mind for humanlike relationship qualities to occur (Fournier, 1998). This study therefore measures *humanized responses* through the qualities of brand relationships. Short et al.'s (1976) definition of social presence aided the selection of this framework, since they define social presence as "the degree of salience of the other person in the interaction, and the consequent salience of the *interpersonal relationships*" (Short et al., 1976, p. 65). This definition implies that the relationship dyad is an indication of human salience perceived by others in an online interaction. Codes for consumer comments are derived from Fournier's (1998) framework, and are summarized in Table 1:

Table 1: Humanized Response Codes

Code	Definition
Love and Passion	Comments including verbal or non-verbal expressions of love, affection, warmth, passion or infatuation towards the brand.
Self-connection	Comments that reference one's identity in relation to the brand experience. This self-reference can include past, current or future (possible or desired) selves.
Interdependence	Comments that reference consumption rituals and/or suggest a relationship with brand-related activities that are woven into the fabric of the consumer's daily life.
Commitment	Comments that reference one's high level of commitment to the brand, or the intention to behave in a manner that supports the consumer's relationship with the brand.
Intimacy	Comments that explicitly or implicitly reference one's close and personal relationship with the brand. References can include brand nicknames, superior product performance, or disclosing brand relationship memories of personal associations and experiences - a narrative within which the brand plays a central role.
Brand Partner Quality	Comments that positively evaluate the brand as a relationship partner, including a felt positive orientation of the brand toward the consumer (Eg. The brand making the consumer feel respected, cared for etc.)

4.2 Data Collection

The data sample comprised 50 consecutive Instagram posts on Lululemon's Instagram platform from December 14, 2018 to May 12, 2019. Posts that used Instagram's video function were excluded from this study; the visual social semiotic framework used in the analysis applies only to images. Harrison's (2003) visual social semiotic framework aligns well with social presence theory, and the addition of video analysis would have been too complex for the relatively short time frame allotted for this study. If a single Instagram post had multiple photos attached, only the first image was coded. Instagram posts were coded until saturation was reached in the sample. This process yielded a sample of 50 images, comprising a six-month time frame. The image and caption for each Instagram post were coded using codebook one (Table A1, Appendix 1), and the first 30 comments under each Instagram post were coded using codebook two (Table A2, Appendix 1). The sample size for comments was decided after the image sample was finalized; 30 comments was enough to show varying intensities of each BRQ facet across the sample and was a manageable size for this study's time frame. Comments under each post were text-based, but also included pictorial emojis that were coded for their symbolic relevance to the facets of Fournier's (1998) BRQ framework.

Using each codebook, the data was coded manually and was documented in Excel spreadsheets. Additionally, screenshots of each Instagram image were stored in a computer folder. Images were first coded using codebook one, which was broken down into the four aforementioned categories. In each of the four categories, each individual code was assigned a value of 1, .5, or 0, based on its occurrence in the image or caption. Half values (.5) were allotted because some visual semiotic codes are inherently subjective and vary by intensity, such as observations about colour saturation and depth perspective. Each category in codebook one was

generated into a score by percentage, and each category score was averaged to generate a score for the Instagram post as a whole. These scores identified which posts had higher levels of social presence and ultimately determined the extent that Lululemon humanizes through visual and textual elements on Instagram.

After company content was coded using the first codebook, the first 30 comments on each post were coded using Fournier's (1998) BRQ framework. Each comment that reflected qualities from Fournier's (1998) framework were counted as one instance of humanization. However, due to the semantic complexity of written comments, one comment could exhibit multiple BRQ facets. For example, a comment reading "I want these green leggings! Love lulu!!!" would count as one instance of LOVE/PASSION and one instance of INTIMACY, since the quality of brand love is evident, but a brand nickname is also used, which is a marker of intimacy (Fournier, 1998). The comment would be counted as one instance of humanization, and both BRQ facets would be counted in their respective category.

In summary, individual instances of each facet were counted in codebook two, while the overall percentage reflected the total number of comments reflecting BRQ facets. These total scores identified which posts yielded the highest degree of 'humanized' consumer engagement, and more specifically, which posts yielded the highest degree of each BRQ facet. Scores were compared between codebook one and two to identify correlations between humanized content and humanized engagement, revealing which visual and textual elements may be tied to evoking each response.

5. Findings and Discussion

This section presents the data collected from the 50 Instagram posts analyzed in this study, connecting to the two aforementioned research questions. It first presents an overview of the coded data for each post, denoting levels of humanization scored by the visual social semiotic framework and Fournier's (1998) BRQ construct. An example of the highest scored image on the visual social semiotic framework is discussed, in addition to key correlations between BRQ facets and posts' visual and textual elements. The discussion will compare results to previous academic studies on social presence theory, Instagram, and brand humanization, drawing conclusions about effective Instagram marketing techniques in the brand humanization and consumer relationship domain.

5.1 RQ1

After the initial coding and scoring process was completed, results from both codebooks were compiled into a master spreadsheet depicted in Table A3 in Appendix A. This spreadsheet helped identify the highest scored posts, as well as correlations between codebook elements. The spreadsheet highlights the intensity of brand relationship qualities across the comment sample, in addition to the humanization scores for each image and caption over the past six months. An overview of the total scores for codebook one and codebook two are depicted in Figure B1 in Appendix B, which highlights the intensity and variance in brand humanization over time.

5.1.2 Temporal Results - Codebook One

As shown in Figure B1, Lululemon exhibits the lowest humanization scores in posts that are less recent, with scores increasing slightly over the six months analyzed. This temporal

increase remains evident for both the image/caption score and for BRQ facets reflected in posts' comments. While the trend is not linear, depicting significant variances where scores are lower and higher as time progresses, it is important to acknowledge the highest levels of social presence and humanization most recently. From an analysis of Table A3 in Appendix A, the eight highest scoring Instagram posts in codebook one were selected for further examination, and are depicted in Table 2:

Table 2: Top Scored Instagram Posts - Humanized Image/Caption

Image #	Total Score	Category 1 <i>Representational</i>	Category 2 <i>Interpersonal</i>	Category 3 <i>Compositional</i>	Category 4 <i>Text Modality</i>
P1	75.35%	100%	40%	90%	71.42%
P3	74.28%	75%	80%	85%	57.14%
P7	90.62%	87.5%	80%	95%	100%
P9	77.85%	75%	80%	85%	71.42%
P12	80.53%	100%	80%	85%	57.14%
P15	79.10%	75%	80%	90%	71.42%
P16	75.35%	75%	80%	75%	71.42%
P19	78.03%	75%	90%	90%	57.14%

These images score over 70% on the visual social semiotic framework; their posting dates range from March 6, 2019 to May 14, 2019, indicating a higher level of social presence in company content during the most recent three months analyzed— namely March, April, and May 2019.

The average score and temporal trend corresponding to each individual category conveys something about the brand's humanized presence over time. The *representational metafunction*—referring to whether a human is depicted conceptually or narratively in the image— yields an average score of 65.75% across the sample. This metafunction is depicted temporally in Figure B2 in Appendix B. The mid-range average suggests that Lululemon

frequently *represents* its brand through human figures and human narratives on Instagram.

Lower scores on the representational metafunction fall between P40 and P50, with select posts yielding zero percent on this metafunction. Images between P40 and P50 are posted between December 14, 2018 and December 23, 2018; not only do these posts depict less human imagery, but also conceptually dissimilar human imagery than recent posts— this finding will be addressed further in section 5.2.6. Posts after P40 primarily range from 50% to 100%, meaning moderate to high levels of human presence are depicted conceptually or narratively during the most recent five months analyzed. Specifically, human figures are frequently depicted, despite their facial expression not being visible in each instance.

Further, the *interpersonal metafunction*— referring to the high level of intimacy, involvement, and engagement between the viewer and RP— yields a 23% average across the sample. This metafunction is depicted temporally in Figure B3 in Appendix B. While many of Lululemon's Instagram posts depict a human RP, these findings suggest that RP(s) do not consistently create a strong sense of intimacy or involvement with the viewer. Unlike the representational metafunction, scores for the interpersonal metafunction vary drastically between posts; scores between December 14, 2018 and February 26, 2019 range from zero to 60%, while posts after March 4, 2019 increase, ranging from zero to 90%. These findings indicate that only select posts between March 4, 2019 and May 14, 2019 are more effective at curating intimacy, engagement, and involvement with the viewer. Temporally speaking, while Lululemon inconsistently and infrequently employs intimacy as a main avenue for humanizing the brand, the prevalence of higher scores during the most recent three months analyzed may suggest a trend toward imagery that is more intimate and engaging.

Moving on, the *compositional metafunction*— which refers to the information value, salience, and modality of the image— yields a 72% average across the sample. This metafunction is depicted temporally in Figure B4 in Appendix B. The high intensity of this average suggests that Lululemon frequently depicts the following three features on their Instagram platform: photographs that are visually realistic and lifelike, human figures that are salient due to their size, focus, colour, and foreground position, and human figures that are presented as real and important information in the image. As shown in Figure B4, scores for the compositional metafunction vary drastically between posts, much like the interpersonal and representational metafunctions. However, despite the variance represented by peaks and valleys within the graph, the compositional metafunction depicts a slight but visible trend toward higher scores as time progresses. The lowest scores for the compositional metafunction fall on December 16, 2018, and December 14, 2018, both of which sit at 20% respectively. Scores for the majority of the sample fall upward of 50%, trending higher as time progresses. Again, this finding indicates a progression toward imagery that is highly lifelike, containing human figures that are salient, realistic, and critical meaning bearers within the image.

Finally, the *text modality*— which refers to the interactivity, self-disclosure, emotion, and linguistic humanization cues present in the caption— yields a 55.33% average across the sample. This category is depicted temporally in Figure B5 in Appendix B. This mid-range average suggests that captions frequently contain a number of linguistic elements that researchers believe contribute to brand humanization and evoking social presence textually. Importantly, there are no posts that yield a score of zero on the text modality, meaning each caption has a minimum of one, or several textual elements that contribute to the post's humanization score. While the text modality does not depict a pronounced trend across the sample, posts exceeding P30 (January 16,

2019) in Figure B5 depict higher scoring intervals, with the highest score reaching 100% on April 16, 2019. Despite an indefinable trend, Lululemon employs a number of textual humanization cues in their captions over time. The text modality significantly impacts the meaning derived from the post as a whole (Harrison, 2003), suggesting that textual cues are valuable to humanizing the post at large.

While each temporal trend addressed in this section provides insight on Lululemon's humanized presence over time, it is equally important to acknowledge a model example of brand humanization on the platform. The following section will discuss the highest scoring post from the qualitative framework, assessing it as a leading example of social presence, and by extension, *brand humanization* on Lululemon's Instagram account.

5.1.3 P7 - Leading Example of Brand Humanization

Figure 1: P7

The Instagram post that scored highest on the humanization framework is P7, depicted in Figure 1; its posting date is April 16, 2019. As noted in Table 2, the post renders a total score of 90.62% on the qualitative 'humanization' framework in codebook one. With respect to the

representational metafunction, the RPs in the image are connected by bodily vectors that tell a narrative by the motion represented. The connection between the arm vectors of the RPs enforce a notion of togetherness and unity, showing a common bond between people in the photo. The text accompanying the image indicates that the theme of community is central to the meaning of the image, suggesting that the RPs depicted are the brand's ambassadors, and they are sharing a bonding experience. Social presence is intensified in the image due to the visible facial expression shown by the centermost RP, which is a marker of social immediacy (Tu, 2000). The wide mouthed smile conveys human warmth and positivity, evoking intimacy with the viewer (Burgoon et al., 1884; Song & Hollenbeck, 2015). Ultimately, the presence of intimacy and social immediacy allows the image to evince high levels of social presence, or *human presence*, for the Lululemon brand.

With respect to the *interpersonal metafunction*, the centermost RP makes direct eye contact with the viewer, causing them to feel a strong engagement with him. While the RP is not positioned at personal distance from the viewer, the centermost RP is depicted leaning forward, allowing him to intensify the sense of intimacy with the viewer. The centermost RP is also positioned frontally, allowing the viewer to experience strong involvement with him; this angle also implies that the RP and viewer are one of the same (Harrison, 2003). As mentioned, Nowak (2000) used the measure of *homophily* to measure social presence, which is the perceived similarity between communicators (Biocca et al., 2003, p. 18). Thus, the frontal angle is significant because it allows the consumer to identify with the RP. The RP is also shown looking horizontally at the viewer, creating an equal power relationship with them (Harrison, 2003). Since the medium angle is combined with the front angle perspective, *involvement* is intensified between the RP and viewer, which ultimately heightens social presence for the photo as a whole.

Regarding the *compositional metafunction*, the centermost RP is positioned near the ground or bottom of the image, being conveyed as ‘real’ and ‘down to earth’ (Harrison, 2003). The RP draws the viewer’s attention to him because he is positioned in the center of the photo, allowing him to become the most central and dominant focus of the image. The viewer can identify the brand as being aligned with the human schemas depicted by this RP, who’s large size, sharp focus, and foreground position contribute to his salience. The image is presented with strong saturated colours, a fully conceived background, a deep perspective, and a balance of light and shade; these modality markers allow the image to seem as realistic and lifelike as possible, which is significant, since content must be “socially realistic, authentic, and plausible” (Han et al., 2015, p. 949) to evoke social presence at all.

Lastly, regarding the *text* category, the three following aspects of social presence are highly salient in the photo-caption: interactivity, self-disclosure, and emotion. Concerning the first dimension, *interactivity*, the photo-caption asks users: “Have any questions for this inspiring crew? Drop them below. We’ll be getting you answers all week long.” Social presence is facilitated by communication that is socially informative, meaning consumers evaluate media that allows them to engage in social interactions (Chang & Hsu, 2016, Herring, 2000). This portion of the photo-caption enables consumers to engage in social interaction by encouraging the potential for two-way dialogue between the consumer and brand. Further, the caption reflects the dimension of *self-disclosure* in the following phrase:

Our ambassadors are the heartbeat of their communities— they live and breathe #thesweatlife every single day. This week we’re heading up to Whistler, Canada with 100 ambassadors from around the world go get our sweat on, have real conversations, and connect on the common thread that brought us all here— community.

In this phrase, Lululemon mobilizes self-disclosure— the personal thoughts, feelings, or experiences of an individual (Han et al., 2015)— in two ways. First, the brand refers to the

personal experiences of the brand ambassadors, who are central figures in the brand's community. Regarding social presence theory's dimension *psychological involvement*, these human figures may act as a "set of cues" for an intelligence that animates the brand (Biocca et al., 2003, p. 13-15). Lululemon also self-discloses its own experiences as an anthropomorphized entity—it describes that the brand itself is traveling to Whistler to sweat, have real conversations, and connect on the common thread of community. Lululemon finally incorporates the social presence dimension *emotionality* by alluding to how its ambassadors are an "*inspiring crew*." The mere reference to an emotional impact supports social presence curation, particularly in terms of Han et al.'s (2015) findings that self-disclosing content "indicates that the SNS context is significantly affected by personal and emotional aspects of communication" (p. 957).

The final four codes identified in the caption are *conversational human voice*, *informal communication*, *first/second person pronouns*, and *assertive language*—each of which supports the linguistic dimension of brand humanization. The caption is written in a natural and engaging style of communication, where the '*conversational tone*' helps evoke a higher degree of social closeness between the consumer and Lululemon (Delin, 2007; Kelleher, 2009; Kelleher & Miller, 2006). The caption also uses clause fragments throughout, which are a marker of *informal communication*. As mentioned, the 'informal' style of communication also conveys closeness (Gretry et al., 2017; Delin, 2007), due to its ability to soften hierarchical relationships of power (Delin, 2007). The brand's use of the *first-person pronoun* "we" helps it humanize due to readers' tendency to perceive the writing as one's *personal belief*, rather than a fact (Pollach, 2005). The brand's use of 'we' may also help it anthropomorphize due to readers' tendency to attribute a mind to a non-human construct by its use of first-person language (Forcum, 2015; MacInnis & Flores, 2016). Finally, the caption uses *assertive language*, which may cue

consumers to act and react to the brand's request for *interactivity*. The phrase "Drop them below" helps the brand communicate intentionality, which is an indication of a humanlike mind (Forcum, 2015, p. v). As mentioned, Kozak et al. (2006) maintain that mind attribution is a form of humanization since only humans have minds with cognition, emotion, and intention.

Overall, P7 yields the highest score on the social presence informed framework developed in codebook one, but the post does not yield the highest score for humanized engagement. This finding suggests that humanized engagement may be inspired by specific features of posts rather than posts with the highest quantity of humanized features. However, this study does identify correlations between three top-scored posts in codebook one and two; specifically, three posts that show high levels of social presence also yield a highly humanized response; P1, P3, and P7 reflect this correlation. In addition to other posts, these three images will be discussed incrementally in the following sections, namely for their visual and textual components that correlate with BRQ facets.

5.2 RQ2

To identify the extent that Lululemon evinces a humanized response from consumers, the number of BRQ facets was tallied to measure their intensity across the sample. The total number of BRQ facets is 590 (39%), meaning over one third of comments reflect a brand-consumer relationship bond. The eight highest scored posts in codebook two were selected for further examination. These posts contain the highest quantities of each BRQ facet across the sample and are depicted in Table 3. By identifying the highest quantities of each individual theme, this study identified the common visual and textual elements in posts with high intensities of that theme.

Table 3: Top Scored Instagram Posts - Humanized Response

Image #	Total Score	Love/Passion	Self-Connection	Interdependence	Commitment	Intimacy	Brand Partner Quality
P1	53.33%	16	0	0	0	2	0
P3	76.67%	18	3	2	0	3	9
P6	70%	15	0	0	6	6	3
P7	60%	10	0	0	1	9	4
P10	73.33%	10	10	3	1	3	0
P14	60%	17	2	0	1	1	1
P30	60%	4	15	0	0	1	0
P32	60%	8	10	9	1	1	0

For example, P1, P3, and P14 show the highest intensities of LOVE/PASSION relative to the intensity other themes across the sample, and to other posts containing that theme. These posts will be examined for their commonalities in visual or textual content. Overall, each individual theme is present in posts' comments, while certain themes appear more than others. Table 4 depicts the total intensity of each BRQ facet.

Table 4: Total Intensity of Individual BRQ Facets

BRQ Facet	Instances n=1,500
Love/Passion	371
Self-Connection	70
Interdependence	28
Commitment	54
Intimacy	67
Brand Partner Quality	37

Notably, the three themes that appear most often in comments are LOVE/PASSION, SELF-CONNECTION, and INTIMACY. It is significant that these themes are most salient because they not only indicate a human-like relational bond, but they are also inherently social presence cues. LOVE/PASSION and SELF-CONNECTION fit within Rourke et al.'s (1999) affective measure of social presence—the dimensions *emotion* and *self-disclosure* respectively. Also, INTIMACY aligns with the intimacy/immediacy complex that is frequently used to measure social presence in computer mediated contexts (Tu, 2000). This study uses social presence theory to measure the brand's human presence in the image/caption dimension of the post, but Heeter (1992) believes the “existence of the other” can *also* be measured by one's *reaction* to the person represented. This reaction validates that “they are there”, and is rooted in symbolic interactionism (Biocca et al., 2003, p. 14). In this vein, the prevalence of BRQ facets that reflect social presence cues may further indicate the process of brand humanization taking place; consumers may be aware that they are interacting with another intelligence by their *reciprocation* of social presence cues in the interaction (Heeter, 1992). By this logic, 508 comments in the sample reflect one of three themes that are indicators of social presence, meaning one third of all comments further reflect an anthropomorphized response to the brand.

The remaining three facets— INTERDEPENDENCE, COMMITMENT, and BRAND PARTNER QUALITY are also present in consumer comments but are less frequent than the three leading themes. These remaining themes comprise 119 comments in the sample, meaning only 7.9% of comments reflect one of these three relationship facets. While these qualities reflect human-like relationship bonds, they do not strongly correlate with visual or textual elements shared among posts. The following section will briefly describe which posts yield the highest

intensity of the three less salient themes, followed by an in-depth discussion of the three leading BRQ facets.

5.2.2 Interdependence, Commitment, Brand Partner Quality

INTERDEPENDENCE occurs 28 times throughout the sample, with the highest intensity in P32. This facet is evident in comments that discuss how brand-related activities are inexorably part of the consumer's daily life (Fournier, 1998). A full depiction of P32 can be found in Appendix D. Users in P32 disclose being frequent users of Lululemon's Strava app, participating in the "@strava #4080 challenge", and allowing the brand's activity to play a role in their daily lives. These users discuss a consumption ritual, which defines their interdependent relationship with the brand. Comments from P32 that reflect INTERDEPENDENCE are depicted in Table C3 in Appendix C. Despite the weak intensity of this facet across the comment sample, accentuating the Strava 'challenge' in P32's caption appears to inspire users to define their relationship with this challenge, and by extension, with the Lululemon brand. This finding is relevant, since the consumer and brand must continually define the relationship for it to exist at all (Fournier, 1998). This finding also suggests the value in brands depicting experiences on Instagram that users can relate to, something that may decrease social distance between the consumer and brand.

Further, COMMITMENT occurs 54 times throughout the sample. While this intensity is comparable to that of INTIMACY and SELF-CONNECTION, which yield 67 and 70 instances respectively, COMMITMENT does not reflect a remarkably high intensity within one image but is primarily dispersed throughout the sample. With that said, the post that yields the highest intensity of COMMITMENT is P6, depicted in Appendix D. P6 reflects six instances of COMMITMENT; comments involve consumers' intention to behave in a manner that supports

their relationship with the brand (Fournier, 1998). Users primarily express this facet in relation to their intention or desire to become a Lululemon ambassador— something that reflects their commitment to the brand. Comments from P6 that reflect COMMITMENT are depicted in Table C4 in Appendix C. While comments reflecting COMMITMENT do not show correlations with visual and textual elements among posts, P6's accentuation of its ambassador community inspires some users to disclose their desire to strengthen their relationship with the brand. This finding suggests the value in brands depicting identities that users can aspire toward, as it may facilitate their identification with the brand.

Finally, BRAND PARTNER QUALITY occurs 37 times throughout the sample, with the highest intensity in P3. P3 yields 9 instances of BRAND PARTNER QUALITY and is depicted in Appendix D. Responses reflecting BRAND PARTNER QUALITY in P3 primarily reference users' expressing "a felt orientation of the brand towards the consumer" (Fournier, 1998), namely that the brand makes them feel inspired or empowered. While comments reflecting BRAND PARTNER QUALITY do not correlate with visual or textual elements among posts, P3 is significant for inducing a high intensity of this response. P3's caption, which will be discussed further in the following section, conveys a sensitive personal narrative belonging to a Lululemon ambassador— noted in Appendix D. The caption, which discloses ambassador Anna's experience taking to running after losing a friend to cancer, associates Lululemon's brand-experience with a narrative of overcoming adversity. As a response, users indicate feeling inspired and empowered by this human narrative, which reflects a positive evaluation of Lululemon as relationship partner (Fournier, 1998). Comments from P3 that reflect BRAND PARTNER QUALITY are depicted in Table C6 in Appendix C. Consumers' self-disclosing *emotion* in their response is a reciprocation of a social presence cue, which further characterizes

the brand-consumer interaction as one resembling that between humans. This finding suggests the value in brands depicting identities that are emotionally impactful, something that will be expanded on in section 5.2.3.

The following sections address four key correlations that respond to the latter half of the second aforementioned research question: *are certain visual and textual elements more effective at evincing a humanized response?* To this end, this study identifies four specific visual and textual elements that tie to the three most prevalent BRQ facets across comments, reflecting and validating core conceptual dimensions of social presence theory.

5.2.3 Love/Passion and Self-Disclosure

The first correlation in the data sample connects the BRQ facet LOVE/PASSION to the social presence cue *self-disclosure*. As mentioned, comments reflecting LOVE/PASSION include verbal and non-verbal expressions of love, affection, warmth, passion or infatuation towards the brand (Fournier, 1998). LOVE/PASSION is the most frequent theme across the comment sample, with 371 instances in total. This relationship facet therefore comprises 24% of comments, meaning one quarter of all responses reflect this relationship facet. This finding suggests that users frequently engage with Lululemon in an affective and emotional manner, particularly through verbal and non-verbal expressions. Comments reflecting LOVE/PASSION are conventionally similar across the sample— users often use heart emojis in varied colours and forms, in addition to explicit verbal expressions of “love” for the brand or person depicted in the image. Other emojis that symbolize love, affection, warmth or passion are prevalent, including the ‘hugging’ and ‘heart eyes’ emojis. This finding supports prior observations that emoticons are effective tools online for conveying social immediacy non-verbally (Tu, 2000). Users’ use of

emojis to convey LOVE/PASSION reciprocates social presence to the brand; these symbols function as markers for decreasing social distance and characterize an affective form of communication that typically occurs between humans. Examples of these emojis within LOVE/PASSION comments are noted in Table C1 in Appendix C, which will be discussed incrementally in the following section.

P1, P3, and P14 yield a remarkably high intensity of LOVE/PASSION in their comment sample, both in comparison to other posts and to other intensities of BRQ facets. These images yield 16, 18, and 17 instances of LOVE/PASSION out of 30 comments respectively, meaning half to two thirds of all user comments reflect LOVE/PASSION in each post. A visual comparison of these three posts is depicted in Figure 2:

Figure 2: Comparative Example - P1, P3, P14 (Respectively)

While these examples similarly depict a female figure as the centermost and thus dominant focus of the image, a significant correlation involves the text accompanying these photographs. The captions for these three Instagram posts are compared in Table 5:

Table 5: Caption Comparisons - P1, P3, P14

Photo #	Caption
P1	Today is a day to show moms some love. We're celebrating our global yoga ambassador, @janetstone yoga, whose path to motherhood started with a boa constructor, a pelican, and a pool full of koi. Keep reading— link in bio.
P3	When her best friend died of cancer, Ambassador Anna took to running to transform her grief into gratitude. Her story— on IGTV
P14	"This body has suffered broken ankles, busted knees, asthmatic lungs and arthritis... and it's still capable of doing this." Glendale Ambassador @giveasweat is gearing up for her first marathon this weekend— more in IGTV (link in bio). #thesweatlife

The captions in Table 5 each reflect *self-disclosure*, which is coded under the *text modality* in codebook two. Put simply, the caption of each post discloses the personal thoughts, feelings, or experiences of an individual who is associated with the brand, namely three of Lululemon's brand ambassadors. With that said, this study does identify many captions that also reflect *self-disclosure* in relation to Lululemon's ambassadors; the *self-disclosure* present in P1, P3, and P14 share a further similarity. The captions presented in Table 5 convey sensitive emotional experiences that link to human hardships and frame a narrative journey around the individual depicted— @janetstone yoga's path to motherhood, Anna's transformation from grief to gratitude, and @giveasweat's battle through physical adversity to her first marathon.

Importantly, each caption depicts an identity that connects to the RP in the image. Comments in P1, P3, and P14 that reflect LOVE/PASSION respond to this identity in varied ways. Users primarily express love towards the RP, or in relation to the caption's contents— at times connecting the identity or experience to their own lives. For example, a user in P3 says “@cmdeles I can totally relate! After my mom died of breast cancer I did the same! 💕”, which discloses how the user's identity aligns with that within the caption's narrative. Comments in P14 also reflect LOVE/PASSION in this manner, with comments disclosing “@lulu.shannon:

My mom is doing that race today! GO MOM!! ❤️”— again connecting identity concerns in the post to the experiences and aspects of the user’s life.

This study’s findings confirm the findings and conclusions of the prior literature on brand humanization and brand love. Drawing on the aforementioned literature from Batra et al.’s (2012) study, these researchers similarly found that consumers were prone to exhibiting love towards a brand if the brand held “deeper” beliefs and values that consumers could identify with, such as self-actualizations, cultural identities, existential meanings, and close interpersonal relationships (Batra et al., 2012). Further, they found that a loved brand was prone to expressing identities, both existing and desired (Batra et al., 2012). In the present study, LOVE/PASSION similarly prevails among comments where the caption depicts an identity that consumers can identify with on a personal and emotional level— that of motherhood, the loss of a loved one by cancer, and physical medical adversity. However, these identity narratives move beyond the basic depiction of a ‘relatable’ identity and represent something ‘deeper’ and meaningful from a sensitive emotional standpoint. Ultimately, the data shows that Lululemon’s disclosure of sensitive and meaningful identity narratives may help evoke a humanized response to the brand. The high prevalence of LOVE/PASSION in P1, P3, and P14 confirm prior notions that *loved brands* will enact meaningful identities (Batra et al., 2012), and that the prevalence of *brand love* reflects a humanized perception of brands (Rauschnabel & Ahuvia, 2014).

These findings also align with prior research on social presence theory that accentuates how *self-disclosure* can indicate salience of another human in an online interaction. As mentioned, Rourke et al. (1999) discuss how self-disclosure facilitates bonding between individuals; disclosing personal information entices others to reciprocate, which facilitates trust and satisfaction between users. Social presence theorists recommend the exchange of personal

information to decrease social isolation and ultimately contribute to “individualized impressions of interlocutors” (Rourke et al., 1999, p. 7). As discussed, the present study similarly shows that disclosing emotionally sensitive content about one’s identity yields high intensities of *brand love* in users’ responses. The prevalence of this socioemotive quality suggests a humanized response to Lululemon and confirms brands’ *self-disclosure* as an effective social presence cue on Instagram.

5.2.4 Self-Connection and Interactivity

The second correlation in the data sample involves the BRQ facet SELF-CONNECTION and the social presence cue *interactivity*. Comments reflecting SELF-CONNECTION reference one’s identity in relation to the brand experience; this self-reference can include past, current, or future (possible or desired) selves (Fournier, 1998). SELF-CONNECTION is the second most frequent theme in the comment sample, with highest intensities in P10, P30, and P32. A visual comparison of P10, P30, and P32 is depicted in Figure 3:

Figure 3: Comparative Example - P10, P30, P32 (Respectively)

P10 and P32 contain 10 instances of SELF-CONNECTION, while P30 contains 15 instances, meaning one third of all comments in P10 and P32 reflect SELF-CONNECTION, while half of

all comments in P30 reflect this relationship facet. Noticeably, the *representational* and *interpersonal* metafunctions for these images are similar; each image depicts a human figure running across a path, who causes a low level of demand with the viewer due to the lack of eye contact and the oblique angle depicted (Harrison, 2003). Since the RP is looking into the distance rather than at the viewer, the RP is not engaging the viewer, but rather becoming an object of contemplation. The oblique angle of their body creates a sense of detachment between the viewer and RP, which potentially furthers them as an object of contemplation.

Further, P10 and P30's captions contain an important similarity—the social presence cue *interactivity*. The captions for these images are depicted in Table 6:

Table 6: Caption Comparisons - P10, P30, P32

Photo #	Caption
P10	It's time for a new perspective on running. Let's count more than pace and distance. And put more purpose into every step. Every run has its reason. We want to know, what's yours? #thesweatlife
P30	Goals come in all shapes and sizes, and even the simplest ones can help set you up for something great. @daddydarkrdc is committing himself to getting the rest he needs at night so he can go out and crush his days. What are your goals? Comment below and let us know what you're working towards. #thesweatlife
P32	The countdown is on— you've got until the end of the day tomorrow to complete your goal for the @strava #4080challenge. So, grab your favourite gear, blast some tunes and crank up that pace to log those last km's.

Captions for P10 and P30 ask the user a question. In effect, this question asks users to engage in a dialogue with the brand in the comment section of the post. Notably, users who respond directly to these questions primarily reflect the BRQ facet SELF-CONNECTION in their answer. For example, comments in P10 that respond to the question reference the user's self-concept in relation to the brand experience, whether that is the users' actual, ideal, social, or

ideal-social self (Aaker, 1999; Sirgy, 1982). An example of a SELF-CONNECTION comment from P10 is noted below:

@jessgraces: I run to conquer all...all my fears...all my stress...because law school and running a business is stressful and because running has always been extremely hard for me since I have a heart condition ❤️ I hope some day to be able to further help the community and be a Lululemon ambassador!!

Other comments reflecting SELF-CONNECTION similarly disclose why the individual engages in the practice of running— a product-related activity for Lululemon consumers. Notably, the 10 users who respond to the question tie running to personal and sensitive identity concerns of their own. While the majority of users in P10 reference their *actual* self-concept, the example noted above is unique for its additional reference to the user's *ideal* self-concept; they express a desire to align their identity with the brand by becoming an ambassador in the future. Other comments reflecting SELF-CONNECTION in P10 are depicted in Table C2 in Appendix C.

In P30, comments reflecting SELF-CONNECTION also depict users aligning their self-concept with the Lululemon brand experience, even while the caption's question differs conceptually. P30's caption asks about users' current goals; this question does not directly reference a brand-related activity or experience, yet 15 users who reflect SELF-CONNECTION in their answer do connect their self-concept to a Lululemon product-related activity or experience. For example, several comments reflecting SELF-CONNECTION in P30 mirror the following response: "@efook: My goal is to train myself up to run in this year's Seawheeze! #thesweatlife #usedtohaterunning #butnowitslife." This comment references Lululemon's marathon, Seawheeze, as aligning with the user's *ideal* self. Other comments make similar connections between users' future or desired selves and the practice of working out, running, or yoga— these comments are noted in Table C2 in Appendix C. These activities all encapsulate Lululemon's brand culture, which is referenced as being congruent with users' notion of self.

Significantly, *interactivity* evokes similar responses in P10 and P30 regarding SELF-CONNECTION, even when the question does not directly reference the brand, product, or culture of Lululemon. The *representational* and *interpersonal* metafunction of the images may help explain this finding. As noted previously, the figures in each image are depicted in a similar manner. First, each figure portrays one of Lululemon's product-related activities—marathon running. Since the RPs' forward-looking gaze makes them an object of contemplation, the viewer may contemplate the activity or *brand-experience* being represented rather than the person shown and incorporate that into their answer. Further, the sense of detachment created by the oblique angle may help portray the RP as something that is separate from the viewer's current or *actual* self, lending it aspirational value. This notion is supported by comments in P30 that largely reference consumers' *ideal* self-concept in relation to the brand experience.

Notably, this finding aligns with prior research on brand humanization and self-brand congruence, which posits that brand anthropomorphism will occur when consumers view the brand or product as being aligned with the consumer's self-concept (Aaker, Fournier, & Brasel, 2004; Fournier, 1998; Guido & Peluso, 2015). As mentioned previously, authors believe consumers interact with self-congruent brands in the same way they do with humans (Fitzsimons et al, 2008; Aggarwal and McGill, 2012), since brand humanization can be activated based on an apparent congruence between the inner qualities (mental states, motivations, and emotions) that consumers assign to brands and to themselves (Fournier & Alvarez, 2012). The present study's findings align with these prior works; users align their identity with Lululemon by *self-disclosing* personal feelings, experiences, and identity concerns—this kind of personal and intimate disclosure not only reflects self-brand congruence, but also mirrors discourse that typically occurs between humans, suggesting a human-like bond between the user and brand.

These findings ultimately show that directing a question to users is an effective social presence cue, since it inspires self-brand congruence in users' response. As mentioned, authors believe a two-way exchange between users facilitates social presence—the potential for feedback contributes to the salience of the other person in the interaction (Chang & Hsu, 2016; Herring, 2001; Tu, 2000, p. 4). By posing a question to followers, Lululemon enables users to engage in social interaction with the brand, contributing to the brands' salience as a partner in the interaction. As a result, users' response to interactivity reflects SELF-CONNECTION—a marker of a humanized response, and a relationship between Lululemon and its followers.

5.2.5 Intimacy and Homophily

The third correlation in the data sample involves the BRQ facet INTIMACY and the social presence cue *homophily*. As mentioned previously, comments reflecting INTIMACY explicitly or implicitly reference one's close and personal relationship with the brand (Fournier, 1998). References can include brand nicknames, superior product performance, or disclosing brand relationship memories of personal associations and experiences—a narrative within which the brand plays a central role (Fournier, 1998). INTIMACY is the third most frequent theme in the comment sample, with highest intensities in P6 and P7. As noted in section 5.1.3, P7 scored highest on the humanization framework. This image, in turn, reflects the most instances of INTIMACY in its comments, yielding nine instances out of 30 comments respectively.

Overall, comments reflecting INTIMACY in P7 primarily involve consumers disclosing brand relationship memories (Fournier, 1998). Specifically, these comments mainly reference the user's participation in the “Lululemon Ambassador Summit 2018”, using affective language to highlight their intimate experience with the brand. Comments reflecting INTIMACY in P7

include the following examples: “@jessicarossingfitness: #ambassadorsummit has been one of the most powerful experiences that I’ve ever had. I’m still so grateful to have gotten to be a part of summit 2018” and “@seanwiz9: This was a beautiful week. Thank you @lululemon for putting so much intention into every second of this summit. A true week of connectedness. ❤️ I am so proud to be a part of this.” Other users from P7 reference being proud to be a part of the brand’s movement or summit, with others noting that it was the best experience of their lives.

The second post with the highest quantity of INTIMACY is P6, showing six instances out of 30 respectively. The comments in P6 that reflect INTIMACY similarly reference brand relationship memories (Fournier, 1998), and more specifically, users’ participation in the ambassador summit. In line with P7, users in P6 reference being proud, grateful, and inspired to be a part of the brand’s collective, denoting the summit as ‘life changing’, and an experience of a lifetime. For example, users wrote “@drwiestmr: So grateful to be a part of this last week. The ideas, the stories, the inspiration, the humans - words can not describe the impact that was felt. Thank you @lululemon for creating such a safe space for growth & connection” and “@ashleyj_williams: These were the absolute BEST 4 days! Thank you for everything! ❤️ There are no words for the space held and inspiration given! 🙏✨.” Other comments reflecting INTIMACY in P6 and P7 are depicted in Table C5 in Appendix C.

The common visual aspects shared by P6 and P7 involve the images’ *representational* metafunction. A comparative example of both images is depicted in Figure 4. Figure 4 depicts P6 on the left, and P7 on the right. The *representational* metafunction in both images involves a similar conceptual structure—the human figures are important for who, and what they represent.

Figure 4: Comparative Example P6 and P7

The captions for these images are depicted in Appendix D; they both reference the Lululemon ambassador summit, suggesting that the RP's in the image are Lululemon ambassadors. The body vectors represented in each photograph connect RP's and connote a shared experience; the horizontal alignment of RP's in P6 suggests this meaning, whereas the connected arm vectors in P7 depicts unity and a common bond between figures. Importantly, the representational aspects of both images depict an experience that some users can relate to. As a result, P6 and P7 each reflect user comments that disclose memorable brand *experiences*, specifically those that align with the ambassador summit depicted in the image.

This study's findings confirm prior work on social presence theory that involves the measure of perceived similarity between communicators. As mentioned, Nowak (2000) used homophily — the perceived similarity in attitudes and emotions— to measure social presence (Biocca et al., 2003, p. 16). According to Nowak (2000), perceived similarity between users increases perceptions that the other is present in the online interaction; the focus is not on whether communicators are actually similar, but whether *perceived similarity* facilitates a connection that decreases social distance between users (Biocca et al., 2003, p. 22; Nowak, 2000). In a similar manner, findings in the present study show a correlation between the

following two elements: (1) visual and textual content that depicts a kind of person and experience that users can identify with and having been a part of, and (2) user responses that disclose brand memories based on the experiences depicted, indicating an intimate relationship bond. The BRQ facet INTIMACY and social presence cue *homophily* therefore correlate, suggesting that users' *perceived similarity* to the identity and experience depicted on Instagram may be of value for brands who are seeking to curate intimacy with consumer publics.

5.2.6 Temporal Engagement and 'Snapshot Aesthetic'

The fourth and final correlation in the data sample involves Lululemon's aesthetic shift over the study's time frame. The brand's Instagram aesthetic appears to change gradually from December 2018 to May 2019, moving closer to resemble Colliander and Marder's (2018) 'snapshot aesthetic' as time progresses. A comparative example of Lululemon's Instagram aesthetic from December 2018 and May 2019 is depicted in Figure 5:

Figure 5: Aesthetic Comparison (December 2018 [P48]- May 2019 [P6])

The rightmost image in Figure 5 depicts Lululemon's recent Instagram aesthetic, which embodies a 'user-generated' look. This aesthetic resembles an image that is 'snapped' and uploaded through the phone's camera by 'the average Instagram user' (Colliander & Marder,

2018). Images with the ‘snapshot aesthetic’ contain high modality, meaning that a fully conceived background and depth perspective help portray a realistic, lifelike, and candid human narrative (Harrison, 2003). Conversely, the leftmost image contains a solid backdrop, lessening its modality and yielding a staged effect. The ‘studio-quality’ aesthetic in the leftmost image appears more often during the holiday season in December 2018 and correlates with less BRQ engagement. Specifically, less of Fournier’s (1998) *brand relationship qualities* are reflected in consumers’ comments when images are less realistic and less centered around a human narrative.

To illustrate this aesthetic regression, the score for the *compositional metafunction* is depicted in Figure B5 in Appendix B, which is used to measure modality (‘realness’ of the imagery) as well as the ‘salience’ of the human narrative. As shown in Figure B5, images depict higher scores on the compositional metafunction over time. This increase represents a shift toward realistic and lifelike imagery, where human narratives are more apparent. This aesthetic shift— from ‘studio-quality’ in prior months to ‘snapshot’ more recently—is also depicted in Appendix D, where the 50-photo sample is arranged from most to least recent.

Importantly, the way images in Figure 5 portray information may also explain the extent that they humanize the brand. The “studio-quality aesthetic” in the leftmost image positions the brand’s clothing as the central focus of the photograph, which ultimately frames that clothing as the most important information in the image. A narrative is not depicted in the image, which further implies that the brand’s clothing is the dominant focus. This focus on the brand’s clothing may further Lululemon as a corporate advertiser by association. Conversely, the ‘snapshot aesthetic’ depicted on the right presents a human narrative as the focal point of the image, and therefore its dominant focus— something that may instead help associate the brand with, and as a *human experience*.

Notably, the authors note that the ‘snapshot aesthetic’ allows consumers to see the brand as more ‘personal’, since “snapshots are the norm in social photo sharing and therefore hold greater congruence with the custom of the medium” (Colliander & Marder, 2018, p. 35). In other words, the ‘snapshot aesthetic’ mirrors the aesthetic users are accustomed to seeing from their friends on Instagram. The use of this aesthetic may increase social closeness between the consumer and brand, since these images resemble something posted from a users’ friend. Importantly, social presence is also evoked by how ‘personal’ and intimate communication feels (Short et al., 1976), which may help justify why Lululemon’s increasing use of the snapshot aesthetic shows an increasingly humanized response from users.

Overall, the temporal results in this MRP align with previous research on the ‘snapshot aesthetic’ and social presence theory. As mentioned previously, Colliander and Marder’s (2018) study found that users showed an increased *liking* for images with the ‘snapshot aesthetic’, concluding that “liking is discussed as an instrumental human emotion that motivates and coincides with the development of relationships with other individuals or brands” (p. 35). In line with this finding, the present study generally shows higher intensities of comments reflecting BRQ facets when the aesthetic of posts reflects the ‘snapshot aesthetic’. This correlation may be due to the natural ‘liking’ consumers have for an authentic, user-generated aesthetic, which is thought to decrease social distance between users, and ultimately motivate the development of human-like relationships (Colliander & Marder, 2018)—something that similarly prevails in this study by user comments that reflect meaningful brand-consumer relational bonds.

6. Conclusion and Limitations

In conclusion, these findings illuminate the use and effect of brand humanization on Instagram, largely confirming the importance of *meaning multiplication* on the platform. Following Harrison's (2003) standpoint that text and imagery reinforce one another to create meaning in multimodal formats, Kruk et al. (2019) similarly point out that text-based captions combine with Instagram photos to forge a new and complex meaning. The results in this study reveal the critical and interdependent dynamic between the Instagram image and caption; specifically, findings show that users often respond to the caption's contents, which are further impacted by the *representational*, *interpersonal*, and *compositional* meaning of the image. It seems plausible that without the caption, the brand relationship would not be as salient in users' response—the caption contributes a voice (Gretry et al., 2017; Delin, 2007), intention (Forcum, 2015), and interpersonal dimension (Pollach, 2005) to the interaction, and to the meaning derived from the post as a whole. This finding confirms Fournier's (1998) initial observation that marketing actions must be interactive and addressable to consumers for the humanized relationship to be actualized (Fournier, 1998, p. 345), which confirms the importance of employing meaningful identity narratives and interactive content to engage users, forge salient relationship bonds, and humanize a brand on Instagram.

In this vein, this study contributes an understanding of how communication strategies in the brand humanization and social presence theory domain apply to and are validated on Instagram. Findings suggest that the following three Instagram communication strategies are effective for Lululemon and may benefit other brands on this platform. This study first identifies the value in brands depicting meaningful identity narratives (visually and textually) that represent 'deeper' beliefs, values, or experiences from an emotional standpoint; these depictions

consequently establish an *affective* socioemotive relational bond with users. Second, brands should consider engaging Instagram users in a two-way dialogue to build and sustain interaction and facilitate users' internalization of the brand. Finally, it may be of value for brands to depict identities and experiences on Instagram that consumers can relate to on a personal and emotional level, speaking to the value in also creating experiences offline that materialize consumers' relationship with the brand. While these three strategies may not come as a surprise to industry marketers, this MRP provides empirical insight into the *effect* of these strategies, namely their impact on garnering user engagement that reflects brand love, self-connection, and intimacy—three valuable brand-consumer relationship qualities.

To that end, this study identifies *self-disclosure*, *interactivity*, and *homophily* as effective visual and textual cues for humanizing a brand and engaging users in affective, human-like dialogue. These findings are not only significant for their potential impact on consumer loyalty and the sustained salience of a brand over time, but also for consumers' transfer of positive affect from a human schema towards a brand's product (Puzakova et al., 2013). In effect, this transfer of affect may help brands build and sustain affinity with consumer publics. With that said, a limitation of this research involves its sole focus on the photo modality of Instagram. Several of Lululemon's Instagram posts use Instagram's video function and were excluded from the scope of this study. Future work should examine posts that contain Instagram's video function, since the video format may intensify social presence due to the increased richness of the medium. Due to the current popularity of images on Instagram among other factors, photographs were chosen as the sole focus of this research. Future studies should explore Instagram's video format for its use and effect in the brand humanization domain, and for the quality of humanized engagement compared to that of images.

This MRP is a contribution to a broader understanding of the current aesthetic branding initiatives on Lululemon's Instagram platform. A common theme throughout this analysis emphasizes the depiction of meaningful and relatable identities that cause users to react in a humanized manner and disclose their internalization of the brand's personified traits. This study therefore highlights the value in (1) brands depicting identities that users can relate to, aspire towards or internalize, and (2) brands engaging users in a dialogue that facilitates interpersonal, human-like interaction. In doing so, companies may not only nurture affective and meaningful bonds with consumer publics, but they also afford themselves the potential to positively impact, inspire, and influence mass industries by the humans they embody.

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Appendix A

Table A1: Codebook One

Metafunction	Structure	Process	Code	Definition	Occurrence
Representational	Conceptual	Classificatory	Human Body(ies)	At least 1 human body is represented in the image. Represented participant(s) (RP) is/are classified by viewers as human(s)	
		Analytical	Visible facial expression	The facial expression of the RP is made visible to the viewer. The facial expression becomes an attribute of the RP and depicts identifiable emotion.	
		Symbolic	Smile	The facial expression of the RP is depicted as a smile, serving a symbolic function for human warmth and positivity.	
	Narrative	Action	Vectors (bodies, limbs)	The image contains body/limb vectors that indicate a moving, expressive body.	
					Total: %
Interpersonal	Image act and Gaze	Demand	Direct eye contact with viewer	The RP is looking directly at the viewer, causing demand. Demand causes the viewer to feel a strong engagement with the RP.	
	Social Distance & Intimacy	Personal Distance	Close proximity	The RP is positioned at personal distance (minimum distance of waist upward)	
			Body leaning forward	RP's body is shown leaning forward towards the viewer, evoking intimacy between the RP and viewer.	
	Perspective	Frontal Angle	RP presented frontally to viewer	RP is positioned frontally to the viewer, allowing the viewer to experience stronger involvement with the RP. Strong involvement implies that the RP is "one of us".	
		Medium Angle	RP looking horizontally	RP is looking horizontally at the viewer, creating an equal power relationship between the RP and the viewer. When combined with frontal angle, involvement is intensified.	
					Total: %
Compositional	Information Value	Bottom	RP positioned at bottom of image	RP is positioned near the bottom or ground of the image. RPs at the bottom of an image represent the "real", "factual" and "down to earth".	
		Center/Margin	PRs positioned in center of image	RP is positioned in the center of the image. RPs in the center of an image portray the most important information.	
	Salience	Size	RP is large in size	RP is large in size, increasing salience. The RP assumes roughly one third of image space at minimum.	
		Sharpness of Focus	In-focus	RP is in-focus, increasing salience.	
		Colour Contrast	Strong saturated colours	Colours in the image are saturated (as opposed to dull), increasing salience.	
		Foreground & Background	RP positioned in the foreground	RP is positioned in the foreground of the image, increasing salience.	
	Modality	Colour Saturation,	Full colour	Image is in full colour, increasing modality or	

	Markers	Differentiation, and Modulation		"realness" of the image.	
		Contextualization	Fully conceived background	The background of the image is fully conceived (as opposed to a solid colour backdrop), increasing modality or "realness" of the image.	
		Depth	Deep perspective	The background of the image has depth, increasing modality or "realness" of the image.	
		Illumination	Full representation of light and shade	Light and shade are represented in the image, increasing modality or "realness" of the image.	
					Total: %
Text Modality	Image Caption	Content - Semantics	Interactivity	The image caption asks Instagram users to engage in social interaction with the brand. <i>Eg. The caption addresses a question to viewers for them to answer in the comment section of the photo.</i>	
			Self-disclosure	The image caption discloses the <i>personal</i> thoughts, feelings, or experiences of an individual who is associated with the brand.	
			Emotionality	The image caption makes an explicit reference to human emotion. <i>Eg. Empathy, positivity, love</i>	
		Linguistic Cues	Conversational Human Voice	The image caption is written in a natural and engaging style of communication. <i>Eg. Well-known sayings and phrases, conversational devices, word play, informal grammar, use of conjunctions, sentence length of two clauses or less, sentences beginning with connectives.</i>	
			Informal Communication	The image caption uses casual, non-official and colloquial language that is written like spoken discourse. <i>Eg. Use of emoticons, abbreviated expressions, clause fragments, sentences that begin with conjunctions, informal clause structures, contractions, and informal punctuation.</i>	
			First/Second Person Pronouns	The image caption uses first or second person pronouns. <i>Eg. I, my, we, us, our, you, your, yours</i>	
			Assertive Language	The image caption uses assertive language - language that cues people to act and react. <i>Eg. Imperative verbs - come, join, share, and enjoy</i>	
					Total: %
					Category Total: %

Table A2: Codebook Two

Code	Definition	Examples	Instances	Score(%)
Love and Passion	Comments including verbal or non-verbal expressions of love, affection, warmth, passion or infatuation towards the brand.			
Self-Connection	Comments that reference one's identity in relation to the brand experience. This self-reference can include past, current or future (possible or desired) selves.			
Interdependence	Comments that reference consumption rituals and/or suggest a relationship with brand-related activities that are woven into the fabric of the consumer's daily life.			
Commitment	Comments that reference one's high level of commitment to the brand, or the intention to behave in a manner that supports the consumer's relationship with the brand.			
Intimacy	Comments that explicitly or implicitly reference one's close and personal relationship with the brand. References can include brand nicknames, superior product performance, or disclosing brand relationship memories of personal associations and experiences - a narrative within which the brand plays a central role.			
Brand Partner Quality	Comments that positively evaluate the brand as a relationship partner, including a felt positive orientation of the brand toward the consumer (Eg. The brand making the consumer feel respected, cared for)			
		Total instances BRQ:		
		Total Humanized Comments:		

Table A3: Master Spreadsheet: Codebook Results

	Representational	Interpersonal	Compositional	Text Modality	Total: Image	Total: Comments	Love/Pass.	Self-Con.	Interdep.	Commit.	Intimacy	Brand Part.
P1	100	40	90	71.42	75.35%	53.33%	16				2	
P2	100	20	70	57.14	61.78%	30%	6			1	2	
P3	75	80	85	57.14	74.28%	76.67%	18	3	2		3	9
P4	50	0	60	28.57	34.64%	33.33%	7	1		1	1	1
P5	50	0	70	42.85	40.71%	40%	5		1	2	2	4
P6	75	20	80	71.42	61.60%	70%	15			6	6	3
P7	87.5	80	95	100	90.62%	60%	10			1	9	4
P8	75	0	95	57.14	56.78%	26.67%	6				2	
P9	75	80	85	71.42	77.85%	26.67%	4	1		3	1	
P10	62.5	0	65	71.42	49.73%	73.33%	10	10	3	1	3	
P11	75	20	60	57.14	53.03%	43.33%	12	1		1	1	1
P12	100	80	85	57.14	80.53%	36.67%	3	2	2	1	9	4
P13	100	30	80	57.14	66.78%	15.38%	2	1		1		
P14	50	10	75	42.85	44.46%	60%	17	2		1	1	1
P15	75	80	90	71.42	79.10%	16.67%	3	1		2	1	
P16	75	80	75	71.42	75.35%	13.33%	4		1		1	
P17	50	0	55	57.14	40.53%	26.67%	6			2	2	
P18	50	80	80	57.14	66.78%	46.67%	11	2		1	1	1
P19	75	90	90	57.14	78.03%	40%	10	2		1		
P20	75	20	90	57.14	60.53%	40%	8	2		1	1	
P21	75	0	100	57.14	58.03%	36.67%	10			1		
P22	50	0	60	42.85	38.21%	23.33%	3	1		3	2	
P23	50	20	65	28.57	40.89%	50%	13				3	
P24	62.5	20	80	57.14	54.91%	46.67%	12			1	1	
P25	87.5	0	70	85.71	60.80%	43.33%	11	2		1	1	
P26	25	40	65	71.42	50.35%	30%	5	1	1	1		2
P27	100	0	80	42.85	55.71%	30%	8				1	
P28	100	0	60	85.71	61.42%	43.33%	7	2		1	1	
P29	100	20	50	71.42	60.35%	33.33%	6	3		1		
P30	62.5	0	80	71.42	53.48%	60%	4	15			1	
P31	75	0	90	42.85	51.96%	20%	5				1	
P32	50	0	70	42.85	40.71%	60%	8	10	9	1	1	
P33	75	0	85	42.85	50.71%	23.33%	4	1		1		1
P34	50	0	70	42.85	40.71%	40%	9	2	2	1		
P35	50	0	100	42.85	48.21%	26.67%	8					
P36	75	10	75	42.85	50.71%	23.33%	5		1	1	1	1
P37	50	0	60	38.21	38.21%	10%	3					
P38	100	30	65	57.14	63.03%	26.67%	7			1	1	1
P39	100	20	70	42.85	58.21%	40%	9		1	3		
P40	0	0	45	71.42	29.10%	20%	5	1		1		
P41	100	0	70	42.85	53.21%	30%	9	1			1	
P42	62.5	0	60	57.14	44.91%	26.67%	7				1	
P43	75	50	75	42.85	60.71%	16.67%	3			2		
P44	50	20	70	42.85	45.71%	30%	7	1	1		1	
P45	0	0	50	57.14	26.78%	10%	3					
P46	62.5	60	70	42.85	58.83%	26.67%	7			2		1
P47	0	0	20	71.42	22.85%	40%	4	1	3	2		2
P48	100	20	80	28.57	57.14%	36.67%	8	1		1	2	
P49	25	30	70	28.57	38.39%	26.67%	7		1			1
P50	0	0	20	57.14	19.28%	10%	1			3		
				Totals:	54.04%	35.37%	371	70	28	54	67	37

Appendix B

Figure B1: Total Humanization Scores by Percentage (December 14, 2018 - May 12, 2019)

Figure B2: Representational Metafunction Scores (December 14, 2018 - May 12, 2019)

Figure B3: Interpersonal Metafunction Scores (December 14, 2018 - May 12, 2019)

Figure B4: Compositional Metafunction Scores (December 14, 2018 - May 12, 2019)

Figure B5: Text Modality Scores (December 14, 2018 - May 12, 2019)

Appendix C

Table C1: Love/Passion Code Examples

Post #	LOVE/PASSION
P1	<p>@eyerisii: Love it ❤️</p> <p>@mjayfitness4life: ❤️❤️</p> <p>@arc.pilates: Love this photo</p> <p>@meganrunstheworld: Please please make a Scuba “hoodie” without the hood... same in every other way, zip up, high/thick neck, same fit, just no hood... 😊</p> <p>@alexmedeas: Show us some love by making body inclusive sizes ! 😊</p> <p>@marathonhelpn: I visited your store in Costa Mesa today. Left the store with 4 bags 😊</p> <p>@nina_stoecker: 💕💕💕</p> <p>@martinikko: Love you @janetstonecya ❤️🌟👉👈🦋🌸</p> <p>@muhammad_virtanen: Love mama🇫🇮🇫🇮</p> <p>@vallcarvajal: 🙌LOVE THIS. I invite u you to take a look n my architecture</p> <p>@eliiays: ❤️</p> <p>@ayden_matthews2018: Your clothes rock ❤️❤️</p> <p>@downdogcoffee: 🙌 Yes! So great to take the time out to celebrate the important mom's and women in our life ❤️</p> <p>@heyitsaishah: ❤️❤️❤️</p> <p>@nils2854: 😊</p> <p>@healthyhappyhot_fitness: 😊😊😊😊😊</p>
P3	<p>@miss.lucy.t: For me.. sometimes exercise is the best medicine! This is so inspiring ❤️❤️❤️</p> <p>@endy: Inspiring story Lulu. Thank you for sharing! 🙌💕</p> <p>@loralruns: I'm really enjoying this series on IGTV. So compelling and on brand. Anna your story is inspiring 💕</p> <p>@mvpwellness.marina: Omg so inspiring ❤️</p> <p>@marshawninspired: Love this! So inspirational 🙌🙏💕</p> <p>@e_stolt: Yesss!!! Love love love this woman!! 😊😊 So much inspiration! Love you @petiterunnermom 🙌🙌</p> <p>@karinajclark: Running is such an awesome release for anything you're holding on to; sorrow, fear, anxiety. 💕🏃🙏</p> <p>@the_pizzarunner: Running is such a gift 😊🏆</p> <p>@cmdeles: I can totally relate! After my mom died of breast cancer I did the same! 💕</p> <p>@ncrunnerjacky: Love this @petiterunnermom ❤️</p> <p>@erinstarm: 😊😊😊😊😊</p> <p>@kelljokrause: @petiterunnermom!!! ❤️❤️❤️❤️</p>

	<p>@sarahmw85: ❤️❤️ Love this</p> <p>@laceymoler: Love this so much! What shorts are these?</p> <p>@robinannclark1: Love this!!! 💖</p> <p>@redefinetheimpossible: SO MUCH YES😍 @petiterunnermom</p> <p>@nicole_ager: Love you @petiterunnermom ❤️</p> <p>@nanapopstar: 🥰🥰🥰🥰🥰 white one it's perfect !</p>
P14	<p>@ameliaatumbles: i'm in love with ur products!! i film with them for my account all the time 💖</p> <p>@kasharafox: 🙌🙌🙌🙌🙌❤️</p> <p>@lulu.shannon: My mom is doing that race today! GO MOM!! ❤️</p> <p>@yogabydaniela: Love it!</p> <p>@mia.goldent: @lululemon my grandmother gave me a \$200 gift card for my 12th birthday to your shop!! Anything you recommend ❤️</p> <p>@hiitflexandchill: ❤️❤️❤️</p> <p>@formula1006us: Yesss!!! Nothing better than lining up before the start of a marathon 🥰🙌</p> <p>@verunchik_usa: ❤️❤️</p> <p>@_calixtrolopez: @lululemon love</p> <p>@morecoffealways: Love the branding on the back! 😊</p> <p>@andrealmcewen: I see you @giveasweat ❤️🙌🙌🙌</p> <p>@julie.e.lynch: @lululemon do you have these tanks for Boston? ❤️</p> <p>@joanahwestbrook12: I want this 🥰</p> <p>@sarluhfit: I love your brand and would love to work with you guys. I do have a small following as of now , but I am working hard in the gym and on Instagram. I would love to represent your brand on my page! If you are interested DM me or you can email me link is in the bio! Thank you for your time!</p> <p>@race.with.grace: Love this outfit 🌟</p> <p>@juliafischerwellness: Amazing! 🥰</p> <p>@theshowcaseboutiquelenox: We were one of the first Lulu Lemmon dealers on the east coast, we love our relationship and the Lulu community!</p>

Table C2: Self-Connection Code Examples

Post #	SELF-CONNECTION
P10	<p>@msvitak.7: My reason ... it's a lifestyle, a Passion, a love for myself, enjoyment, time with my labs, fresh air, to appreciate all of nature & take in mother earths high vibrations, to expand life expectancy, CONFIDENCE, encourage healthy habits and pass that influence on to my children, to sweat, therapy, thought process, prayer & meditation and most of all silence time with me, and maybe just maybe the workout clothing sparks a i feel damn sexy joy. #running #runningmama</p> <p>@nguthrie86: To allow myself to have a clear mind, to be a better mom to my kids and show them that they can do anything they</p>

	<p>put their mind to! Making sure that I take them along on my runs and also have my alone time..lead by example 🍌</p> <p>@lookgood2feelgood: I exercise to feel good! It's my therapy session ❤️❤️❤️</p> <p>@wellandco1: I'm more of a jogger esp since my recent pregnancy. But the benefits I reap are the same from when I ran. It's my moving meditation; a practice that not only flushes out toxins but also flushes out any mental junk that needs to be released. My moving meditation allows me to focus on gratitude for the new day and gratitude for being able to move (my father was paralysed, so I embrace in the simplicity of movement when others can't). My jogging sessions are my soul sessions 🙏🙏</p> <p>@robinorteza: I just happy to be running again after suffering 2 years with planters fasciitis.</p> <p>@jessgraces: I run to conquer all...all my fears...all my stress...because law school and running a business is stressful and because running has always been extremely hard for me since I have a heart condition ❤️ I hope some day to be able to further help the community and be a Lululemon ambassador!!</p> <p>@hailleydooley: to gain more endurance so that I can succeed on the field without becoming tired! obsessed with everything lululemon offers i love the vision of this brand.</p> <p>@gerdajucys: To push past insecurities and doubts, to show myself I am so much stronger than I think</p> <p>@bmeamber: I started running about 2 1/2 years ago for health purposes. Never in a million years did I think I would run a marathon - in July I will be running my 6th Marathon!</p>
P30	<p>@ayjay1222: 10 chin ups by my daughter's first birthday</p> <p>@efook: My goal is to train myself up to run in this year's Seawheeze! #thesweatlife #usedtohaterunning #butnowitslife</p> <p>@mariahguerrero: Goal: #1 - Become #CRL girls 13u Champions to Punch a ticket to play in @usyouthsoccer Far West Regionals in Idaho #2 WIN @usyouthsoccer Far West Regionals By: #1 ✓COMPLETED on 1/20/19 #2 complete by 6/23/19...</p> <p>@carrieacs0420: My goal is to not get injured anymore! Two years and two injuries that has caused setbacks in my fitness level. My true goal is to train safe so that I can train for my life and enjoy the journey.</p> <p>@brittlebel: Opening my own yoga studio in April. My goal is to stay positive & focused and enjoy every minute of the wild ride!</p> <p>@rilerson: Start lifting some weights to strengthen my running 💜🏃‍♀️</p> <p>@lizzie_vitale: to workout at least 4x a week!</p> <p>@itsmrsfoster: 2 goals, lose 6 more pounds by my birthday in March, I've already lost 10; and try yoga with my 15 year old son by April.</p> <p>@treecoyen: Hit the gym 5-6 times a week to have some me time after baby!</p>

Table C3: Interdependence Code Examples

Post #	INTERDEPENDENCE
P32	<p>@parke_mel: Completed the 80K. Loved the challenge! Felt very motivated! When is the next one!</p> <p>@zgisela: Would've love to get to the 80k, but had to time time off to nurse an injury right before the challenge started. At least I made it past the 60km!</p> <p>@jessicaaneall: I crushed it 😊</p> <p>@indyanna_essential_life: I'm glad I got my 41k early. It snowed, and then I got a toothache and have been dealing...❤️🏃‍♀️🏃‍♀️#4080challenge @strava</p> <p>@erinpontoriero: @lululemon I was so excited to finally have gotten to complete 40k after attempting this challenge for 3 years and being thrown off by snow.... but my strava app just shows me as being at 40k of an 80k goal. Did I accidentally set my goal at 80k? I don't see any badges like the challenge explains but I was at 40k by the deadline??</p>

	<p>@chloe.kenn9: I wish that could be me 🍊🍊❤️</p> <p>@laura.runs.co: It's going to be close but I'm going to get to 40 today one way or another!! 🍊 Love this challenge ❤️❤️</p> <p>@fliensjen: I made it, 80km 🍊🍊❤️</p>
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Table C4: Commitment Code Examples

Post #	COMMITMENT
P6	<p>@michaelaalmonds: How would i become a lululemon ambassador!? 🍊It looks fun!</p> <p>@epicafrancis: How does one become an ambassador!?</p> <p>@dossfit31: I want to do all of this ❤️</p> <p>@boatdattino: Totally love this brand I want to be an a ambassador in the Bahamas I feel we can greatly profit #lululemonbahamas</p> <p>@sharrodsharrod7: I want to comeeeee. 🍊</p> <p>@_aysiaawilcox_: I wanna be an ambassador</p>

Table C5: Intimacy Code Examples

Post #	INTIMACY
P6	<p>@tinaj_: SO MUCH LOVE ❤️!!! Still at a lost for words... an experience of a LIFETIME 🍊</p> <p>@sassyyogi: I am so proud to be a part of this collective. Thank you for having me in this life-changing summit!! ❤️❤️❤️</p> <p>@tfitpt: Thank you SO much for the once in a lifetime opportunity ❤️</p> <p>@ashleyj_williams: These were the absolute BEST 4 days! Thank you for everything! ❤️ There are no words for the space held and inspiration given! 🍊🍊</p> <p>@schierholtz: OMG - I lived out my favorite movie of all time: The Breakfast Club. Thank you @lululemon and to all my fellow ambassadors - big ups, and a ton of love to you all #thesweatlife ❤️</p> <p>@drwiestmr: So grateful to be a part of this last week. The ideas, the stories, the inspiration, the humans - words can not describe the impact that was felt. Thank you @lululemon for creating such a safe space for growth & connection.</p>
P7	<p>@jane.erbacher: So proud to be a part of this movement ❤️</p> <p>@jessicarossingfitness: #ambassadorsummit has been one of the most powerful experiences that I've ever had. I'm still so grateful to have gotten to be apart of summit 2018.</p> <p>@seanwiz9: This was a beautiful week. Thank you @lululemon for putting so much intention into every second of this summit. A true week of connectedness. ❤️ I am so proud to be a part of this.</p> <p>@shamelessbysteph: It was the best experience of my life!! Thank you @lululemon ❤️</p> <p>@stef.rizvi: My heart is full, my levels 🍊. Summit was pure love. Thank you 🍊🍊's</p> <p>@coil_yoga: Such great memories from three years ago!! Ahhhhh what a great gift!! @hlmccann hope you had a blast! You are a great rep for our Fresno #sweatlife</p>

	@nicksgymphilly: I still interact and communicate with the amazing humans I met at Summit. Enjoy every breath, sweat drops and incredible meals. #ambassadorlove 🍌🍌
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Table C6: Brand Partner Quality Code Examples

Post #	BRAND PARTNER QUALITY
P3	<p>@miss.lucy.t: For me.. sometimes exercise is the best medicine! This is so inspiring ❤️❤️❤️</p> <p>@myrunbum: So inspiring!</p> <p>@endy: Inspiring story Lulu. Thank you for sharing! 🙌💖</p> <p>@borntobeadventurous: So empowering</p> <p>@loralruns: I'm really enjoying this series on IGTV. So compelling and on brand. Anna your story is inspiring 💖</p> <p>@mvpwellness.marina: Omg so inspiring ❤️</p> <p>@marshawninspired: Love this! So inspirational 🙌🙏💖</p> <p>@e_stolt Yesss!!!: Love love love this woman!! 😍😍 So much inspiration! Love you @petiterunnermom 🍌🙌</p>

Appendix D

P1 - May 14, 2019

P2 - May 6, 2019

P3 - May 2, 2019

P4 - April 29, 2019

P5 - April 28, 2019

P6 - April 19, 2019

P7 - April 16, 2019

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Vancouver, British Columbia

lululemon Four days, 100 epic humans—all under one roof.

Our ambassadors are the heartbeat of their communities—they live and breathe [#thesweatlife](#) every single day. This week we're heading up to Whistler, Canada with 100 ambassadors from around the world to get our sweat on, have real conversations, and connect on the common thread that brought us all here—community.

Have any questions for this inspiring crew? Drop them below. We'll be getting you answers all week long.

4w

Liked by [avery_parr](#) and 17,186 others

APRIL 16

Add a comment...

Post

P8 - April 4, 2019

lululemon • Following
Hawaii

lululemon "Mentally, yoga is a challenge, just like surfing is. If I can train my mind to stay present in yoga...or not wonder about 'what's next', I believe it will help my mind in the moment while surfing and competing."—Pro Surfer and Elite Ambassador [@maliamanuel](#)

New spring hues are here—discover the latest yoga gear, link in bio. [#lululemon](#)

Liked by [courtmann](#) and 32,513 others

APRIL 4

Add a comment...

Post

P9 - April 3, 2019

P10 - April 2, 2019

P11 - March 26, 2019

lululemon Built for light train sessions, designed for comfort—own your workout in new training gear, link in bio. #lululemon

7w

Liked by [dianaahernandez](#) and **27,510 others**

MARCH 26

Add a comment...

Post

P12 - March 24, 2019

lululemon "Should we run a marathon?" — all of us, after watching @giveasweat, @humblequis, @aringer3 and 24,000 other runners crush 26.2 in LA this morning. Whatever your reason, whatever your distance—running's always a bit sweeter when you've got a community behind you. We can't always promise cheer stations with drum lines, but our club on @Strava is pretty damn close (link in bio). #thesweatlife

11w

[jessicagillan83](#) 🤔👉 Team No

Liked by [avery_parr](#) and **26,502 others**

MARCH 24

Add a comment...

Post

P13 - March 23, 2019

P14 - March 22, 2019

P15 - March 21, 2019

lululemon • Following
Los Angeles, California

...

lululemon The best way to beat LA traffic? Outrun it. Community Lead @aringer3 knows that once a year, 24,000 runners get the best view of the city—from the marathon course that runs right through it. Catch up with Alex in our latest IGTV episode - link in bio. #thesweatlife

7w

Liked by paulinenordin and
16,974 others

MARCH 21

Add a comment...

Post

P16 - March 11, 2019

lululemon • Following

...

lululemon It's official. @nickfoles is our newest elite ambassador. He's an MVP, the most sought after free agent in football, and one of the most down to earth, community-focused, legends we've had the opportunity to work with. Football and lululemon may not be the most obvious partnership if you didn't know that Nick's been into yoga and mindful performance for 10 years. He's also been wearing the same Metal Vent Tech shirt he got in college for 10

Liked by doctorbstore and
30,363 others

MARCH 11

Add a comment...

Post

P17 - March 10, 2019

P18 - March 7, 2019

P19 - March 6, 2019

lululemon • Following

lululemon "All too often, women hold themselves back because they're afraid of failure. But men are stepping up and asking for the promotions, for the raises, for the big projects - even if they aren't qualified. We have a huge leadership gap because of this - so it's time for women to be brave, not perfect." This is what being in the work of gender equality [#theother364](#) days looks like. [@reshmasaujani](#) is a CEO, Artist, Mom and the founder and CEO

Liked by [lululemonlabyvr](#) and
21,652 others

MARCH 6

Add a comment...

Post

P20 - March 4, 2019

lululemon • Following

lululemon Gender equality is a hot (and sometimes tricky) topic. It's also an important conversation to be in. With [#internationalwomensday](#) around the corner we asked people who are in the work [#theother364](#) days a year to share a few thoughts on where to start. "We need to stop guilt and self-blame. Previously, if someone made an inappropriate comment about me or discriminated between a male artist and myself I didn't know what to do."

Liked by [melissahumanaparedes](#) and
19,329 others

MARCH 4

Add a comment...

Post

P21 - February 26, 2019

P22 - February 23, 2019

P23 - February 12, 2019

P24 - February 9, 2019

P25 - February 8, 2019

P26 - February 5, 2019

P27 - January 28, 2019

lululemon • Following

lululemon Celebrate Lunar New Year in limited-edition gear. Select pieces and prints available globally—link in bio.

Styles pictured are exclusive to Asia, Australia and New Zealand.

15w

etobillionshop
10w Reply

paywazlater Gorgeous 🥰🥰

Liked by stephaniasanquiz and 28,101 others

JANUARY 28

Add a comment... [Post](#)

P28 - January 24, 2019

lululemon • Following

lululemon "I love flicking the lights on and off in my class, knowing my leggings will light up at the perfect time and add to the mood." — @danieladibfitness, lululemon Ambassador and @soulcycle instructor. Find your ride-or-die kit—available in select North American stores, online [link in bio] and SoulCycle studios.

16w

Liked by nevinashtylla and 25,313 others

JANUARY 24

Add a comment... [Post](#)

P29 - January 17, 2019

P30 - January 16, 2019

P31 - January 15, 2019

P32 - January 14, 2019

P33 - January 9, 2019

lululemon • Following

lululemon Don't look back now—there's only seven days left to log your distance for the [#4080challenge](#). There's plenty of time to get those kilometers in—join us on [@strava](#) to get a head start on 2019 goals (and unlock a badge with benefits). Link in bio to join the club.

18w

[+](#)

sophia__andrea [@ajaneski](#) 😊😊❤️
 😊 can't wait to get my leggings so i can run like this 🙌

Liked by [marcocaminati92](#) and 49,247 others

JANUARY 9

Add a comment... [Post](#)

P34 - January 5, 2019

lululemon • Following

lululemon Stop scrolling. Start running (made easier by gear designed to hold your necessities). The [#4080challenge](#) is underway—are you in? Run 40km or 80km by Jan 15, track it on [@Strava](#), and reap the rewards. Head to the link in bio to join the challenge.

18w

[+](#)

Liked by [marcocaminati92](#) and 43,051 others

JANUARY 5

Add a comment... [Post](#)

P35 - January 3, 2019

lululemon • Following

...

lululemon Just you, your mat and an oh-so blissful practice. Soft, intricate mesh keeps air—and your practice—flowing easily.

The New Reveal Collection is here, link in bio.

#lululemon

19w

Liked by rawjuiceguru and 34,239 others

JANUARY 3

Add a comment...

Post

P36 - January 2, 2019

lululemon • Following

...

lululemon 1km at a time, sweating buckets, with your squad, until your legs can't go longer—no matter how you run it, tackle the #4080challenge like you mean it. Download @Strava today to complete 40K or 80K before January 15th to earn a badge with benefits. Sign up now through the link in our bio.

19w

anime_peter_griffin Support us in getting anime peter griffin to 10,000 likes before January 25 since that is when he comes out.

Liked by rawjuiceguru and 21,967 others

JANUARY 2

Add a comment...

Post

P37 - December 28, 2018

lululemon • Following

lululemon We'll just be here, bridging through the weird gap that is now.

Tip: Have goals? Keep sticking to them. Need goals? You don't have to wait till January 1st to start something new.

Pictured: Take a Hint 7/8 Tight + Channel Your Energy Tight.

#lululemon

20w

Liked by **sabrinagrand** and **41,261 others**

DECEMBER 28, 2018

Add a comment...

Post

P38 - December 25, 2018

lululemon • Following
Montreal, Quebec

lululemon All is calm. All is bright. The perfect time to get close with those you love—and hit the empty streets with them. #feelgoodgiving

20w

acrostaia Love this! ❤️❤️❤️

10w

Denlv

Liked by **avery_parr** and **44,608 others**

DECEMBER 25, 2018

Add a comment...

Post

P39 - December 23, 2018

lululemon • Following

...

lululemon Feel good giving is all around us, just ask our educators. They give good vibes, great recommendations, and they also happen to give really, really good gifting advice. Experience it for yourself—use our store finder for your nearest location. Link in bio. #feelgoodgiving

20w

Liked by kirstenknip and 35,468 others

DECEMBER 23, 2018

Add a comment...

Post

P40 - December 23 2018

lululemon • Following
lululemon Walnut Creek

...

lululemon Not all gifts are wrapped. A hug. A coffee and a long walk. A compliment. These moments feel so good to receive—and so good to give. What have you given to someone that made you feel amazing? #feelgoodgiving

20w

Liked by sabrinasmelko and 28,711 others

DECEMBER 23, 2018

Add a comment...

Post

P41 - December 22, 2018

lululemon • Following

lululemon We get it. You'd rather be doing anything else other than shopping. So, we'll make it easy for you. This outfit is probably on her wish list this year. Head to the link in bio to find your closest store—you'll be done before you know it.

20w

Liked by **dianaahernandez** and **25,191 others**

DECEMBER 22, 2018

Add a comment...

Post

P42 - December 22, 2018

lululemon • Following

lululemon Feeling strapped for time? On the road? Off your usual routine? We'll just leave this quick, do-anywhere workout by our ambassador [@_cedricjones](#) right here, live in our story now. You're welcome. [#feelgoodgiving](#)

21w

Liked by **doctorbstore** and **13,469 others**

DECEMBER 22, 2018

Add a comment...

Post

P43 - December 21, 2018

lululemon • Following

lululemon Oops! You forgot a gift. Don't panic—we've got all kinds of run gear for anyone on your list. Consider your shopping done.

Link in bio for full outfits and to find your nearest store.
[#lululemon](#)

21w

Liked by savannahchrisley and
16,390 others

DECEMBER 21, 2018

Add a comment...

Post

P44 - December 20, 2018

lululemon • Following

lululemon Don't know her size? No problem. This All Day Duffel is one size fits all. Designed with straps to put a yoga mat, a pocket for your laptop, and lots of room for anything else you need to carry—link in bio.

21w

Liked by zazilabraham and
18,145 others

DECEMBER 20, 2018

Add a comment...

Post

P45 - December 19, 2018

lululemon • Following
Seoul, Korea

...

lululemon Is procrastination your middle name? You're not alone. Come by and talk to our educators. They're kind of like retail therapists ready to help sort your list out. All you have to do is use our store finder (link in bio 📍) to get your nearest location. [#feelgoodgiving](#)

21w

Liked by **sabrinagrand** and **65,451 others**

DECEMBER 19, 2018

Add a comment...

Post

P46 - December 18, 2018

lululemon • Following

...

lululemon Rest-day is for wrapping yourself in ultimate comfort. New cozy essentials are here—link in bio.

Pictured: Go Forward Pullover, Plush Times Jacket & Jogger. [#lululemon](#)

21w

Liked by **ryanwach** and **18,848 others**

DECEMBER 18, 2018

Add a comment...

Post

P47 - December 16, 2018

P48 - December 15, 2018

P49 - December 15, 2018

lululemon • Following
Regent Street

...

lululemon Rushing to find the perfect gift? Don't worry. You've still got time—and we promise to help demystify the search. Don't let our dozens of tight styles throw you, we've got the perfect educator to help you find just what you're looking for. Feel good vibes guaranteed.
[#feelgoodgiving](#)

22w

Liked by **sabrinagrاند** and
19,616 others

DECEMBER 15, 2018

Add a comment...

Post

P50 - December 14, 2018

lululemon • Following

...

lululemon 'Tis the season of people at parties asking what you do for a living, to repeat your name for the fifth time, or why you're single. Beat the uncomfortable silences with our conversation starters that are designed to *really* get to know the people you're with. Save them now, and whip them out at your next holiday get together. [#feelgoodgiving](#)

22w

aktan.asli 😊😊

Liked by **sabrinagrاند** and
26,418 others

DECEMBER 14, 2018

Add a comment...

Post