

MPC MAJOR RESEARCH PAPER

**STORIES FROM AN (UN)LIVED PAST: APPLYING NARRATIVE THEORY,
VICARIOUS NOSTALGIA AND BRAND AUTHENTICITY TO URBAN
OUTFITTERS' INSTAGRAM ADVERTISING PRACTICES**

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The Major Research Paper is submitted in partial fulfillment of the requirements for the
degree of Master of Professional Communication

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September 3, 2015

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Abstract

This study develops a narrative-focused analytic model that assesses how a brand communicates its narrative identity by incorporating vicarious nostalgia as a branding practice. Nostalgia as a branding strategy aims to leverage affect and emotion in consumption practices. This is carried out via engagement with stories of an era primarily un-lived by the brand's targeted consumer base. In the presence of nostalgic associations, this strategy facilitates the impression of brand longevity and, thus, brand authenticity and legitimacy. This major research paper applies these theoretical discourses to a case study of the American lifestyle brand Urban Outfitters' digital advertising implementations on Instagram. A multimodal approach guided the analysis of narrative communication patterns that occurred throughout the 2014 calendar year on the brand's Instagram account. The findings indicate that Urban Outfitters uses Instagram's digital infrastructure to facilitate a cohesive brand narrative that is both temporally and causally structured. This narrative encompasses plotlines, settings, and characters of an idealized era that the brand's targeted consumer base is unacquainted with yet endeavours to elicit consumer identification with the brand nonetheless. Finally, by using an authentic mode of communication as well as cues that faithfully depict the character and culture of a former era, Urban Outfitters generates the same projections of authenticity that nostalgic brands with longstanding histories have by virtue of age. This project offers suggestions for further research including the adaptation of the study to other social media platforms, as well as expanding it to integrate user response to the social media content.

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Introduction

The advent of digital media and the plethora of available platforms enables the consumer (as the audience/interactive spectator) "to enter the narrative" of retailers' branding strategies (Koenitz et al., 2015, p. 1). There is no longer a division between the active creator and passive audience – rather, the multidisciplinary and dynamic field of Interactive Digital Narrative brings forth a new “triadic relationship” among the creator, the audience (now turned participant), and the narrative (Koenitz et al., 2015, p. 1).

Digital media has transformed the manner in which the narrative is consumed by enhancing "the experiential dimensions of human expression with multimodal manifestations, procedural generation, and novel structure" (Koenitz et al. p. 6). This study contributes to the extant research on the digital narrative by examining the application of the narrative to Urban Outfitters' digital advertising strategies over the course of the 2014 calendar year and through the lens of the digital platform, Instagram. By examining this interactive mode of communication, the larger dimensions of brand positioning reinforced by a compelling and deceptively innocuous narrative come into view. This study goes beyond an exclusive examination of a brand's use of the narrative and its structures. Instead, it investigates how Urban Outfitters consciously communicates its narrative identity including its plot structures, settings, and characters via a branding strategy known as “vicarious nostalgia” – the nostalgia for a period of time that exceeds the personal histories of its recipients. By considering both the narrative as an underlying mode of brand-to-consumer communication tactic as well as the plot elements that provide the brand's narrative with character, projections of brand authenticity are also studied. Brand authenticity, characteristically conferred to brands with longstanding

histories, contributes to consumer perceptions of genuineness, probity and more significantly, cumulates in the same type of trust consumers place in traditionally nostalgic brands.

The literature review considers three distinct areas of theoretical study that will guide the subsequent coding and analyses of data. First, the narrative and its temporal and causal organization of distinct events are studied. Then, nostalgia branding theory is reviewed, as is a particular facet of this branding tactic known as “vicarious nostalgia”. “Vicarious nostalgia”, a newly established practice within consumer behaviour and marketing discourse, is reviewed as a strategy that is incorporated within a brand’s overarching narrative. Finally, brand authenticity is examined as the product of a brand’s use of the narrative and nostalgia branding as a digital advertising strategy. In particular, the narrative is justified as an authentic mode of communication and the qualities that contribute to the impression of brand authenticity are outlined.

The methodology section outlines the design for a case study of Urban Outfitters’ 2014 Instagram narrative and details why Urban Outfitters and Instagram were selected for analysis. In brief, Urban Outfitters was selected for its practice of vicarious nostalgia, as it is a brand that partakes in the retail and creation of content that often features artisanal items and retro technologies that exceed the living memories of its targeted 18 to 30 year old consumer base. This section also explicates the sampling strategy used during the data collection period, justifies the employment of a multimodal analysis in this study, and elaborates on the purposes and functions of each coding level used during data analysis. The study’s multimodal approach analyzes Urban Outfitters’ content put forth during the 2014 calendar year on its Instagram account. This is followed by a discussion

that addresses the research questions (each of which capture elements of the three theoretical discourses introduced in the literature review).

Finally, the study concludes with a consideration of its limitations and implications. This section acknowledges the restrictions of the study and then proposes new avenues of research, notably the incorporation of consumer reception studies to Urban Outfitter's Instagram advertising strategy.

Literature Review

This project will develop a narrative-focused analytic model, which can be used to assess how a brand communicates its narrative identity by incorporating affectively charged nostalgic associations including settings, plots, and characters of an unlived past. The model will also be used to evaluate how a brand leverages a narrative as an authentic, valuable, and receptive form of communication with the consumer.

This review first examines a particular conduit of narrative theory: the temporal organization and causal structuring of disparate events, both of which enable the consumer to realize a cohesive identity. The second section validates vicarious nostalgia as a discipline in the field of consumer behavior research. It identifies how vicarious nostalgia is communicated via a brand's narrative and facilitates consumer identification with the brand via engagement with brand stories of an era largely unlived by consumers. The third section discusses different approaches to brand authenticity. In particular, this section demonstrates how brand stories create the impression of authenticity and leverage perceptions of brand genuineness.

The review presents the idea that consumer perceptions of brand authenticity will transpire when the narrative and the nostalgic-tinted plotlines, settings, characters, and

sentiments it encompasses are used as a branding strategy. Consumer identification results when a brand uses the narrative to structure its digital content. The narrative is a primal and authentic mode of human communication that facilitates a shared context and mutual understanding among consumers.

The Narrative and its Structure

This section of the literature review will clarify what constitutes a narrative's structure, how a narrative temporally and causally organizes distinct events, circumstances, and settings, and how those elements impose meaning on human life.

Temporality

Escalas maintains that a story must have a sense of structure, and the structural elements of chronology and causality make a narrative a narrative (Escalas, 1998, p. 268). A temporal dimension is present when disparate events are sequenced together over a period of time. Time in a narrative is comprised of episodic moments that have a clearly defined beginning, middle, and conclusion (Escalas, 1998, p. 268). Fisher also contributes to the dialogue on event sequencing: he maintains that within a narrative, disparate events are temporal and this demonstrates the progression of events and intelligible development of an overarching plot (Fisher, 1984).

This discussion brings forth the concept of temporality: as Polkinghorne perceives it, chronologically ordered events are constitutive of the experience of being human (Polkinghorne 1991). Drawing on Mandler's "Schematic Knowledge Structure" (1984), Polkinghorne (1991) relates the cognitive structuring of events in a story to Gestalt psychology. Disparate events within one's life gain significance from their relationship to the whole (i.e. their relationship to other events) and allow the self to be seen as complete

(Polkinghorne, 1991, p. 137). That is, humans understand their life experiences through unified and sequenced stories that are organized by time (Cunliffe, Luhman, & Boje, 2004, p. 263).

Finally, Polkinghorne uses Mandler's schematic knowledge to explain how it allows the individual to gather different elements of a story such as a scene or plotline and organize them in such a way that a relationship among these components is established and an overarching theme is realized (Polkinghorne, 1991, p.138).

Causality

Escalas's (1998) second element, "causality" (p. 268), offers a methodical framework for the ordering of the events of quotidian life. Within this framework, relationships among these life events are determined and allow for "causal inferencing" – when the elements within a narrative are defined by their relationship to one another (Escalas, 1998, p. 268). For instance, what occurs at the onset of a narrative may elicit an emotional reaction and spur objectives in the protagonist. These objectives, when put into action, bring about a particular event or series of proceedings that cumulate in a particular conclusion. "Episode schemas", conceptualized by Pennington and Hastie (1986), demonstrate this causality. Stories entail goal-oriented action-consequence sequences. Furthermore, a series of events evokes an emotional reaction and objectives in the protagonist (Delgadillo & Escalas, 2004, p. 187). These objectives are put into action and consequences subsequently follow. Given that these narrative elements are organized in a temporal sequence, Delgadillo and Escalas (2004) maintain that causal relationships are drawn: what occurs at a prior point in the sequence is directly responsible for what follows in a subsequent section. However, causal inferences are realized only because

these narrative components are systematically organized through time (Escalas, 1998, p. 268). Ricoeur (1991) also agrees with the notion of “causal inferencing”. He proposes that “emplotment” synthesizes and temporally orders “heterogeneous elements” (i.e. events) to create a logically sound story with causal inferences (Ricoeur, 1991, p. 21). It bestows the experience of time with meaning, which enables one to obtain an understanding of the narrative by “means of the act of following a story” (Ricoeur, 1992, p. 21).

The focus on the narrative’s internal structure will inform how a brand leverages the narrative in its digital advertising implementations and employs its structural components to market its digital content.

Nostalgia Branding Theory

The second section of the literature review will consider a dimension of nostalgia that is salient within the field of consumer behavior and marketing research. In consumer behavior research, nostalgia is depicted as a sociological phenomenon that induces product attitudes and choice (Holbrook & Schindler, 1991). Davis suggests that nostalgia, in the context of consumer behavior, signifies an “emotional experience”, in which one engages with a past (that may extend beyond an individual’s lived experiences) for the sake of a cohesive “identity” and a sense of “continuity” (Bennett, 2009, p. 190). For the purposes of this study, the engagement with a past that is physically unlived by individuals will be considered.

For a nostalgic moment that captures a historical period unlived by its audience and imagined within the parameters of the individual’s mind, it is fitting that such plotlines are mythological in nature, where the characters within these narratives enact

paradigmatic roles. Such whimsical plotlines, colorful settings, and quasi-mythological characters reconstruct the past as a golden era (Stern, 1992, p. 14). Davis coins the term, “simple nostalgia”, which highlights these vibrant plotlines and settings and signifies the individual’s submission to the idea that “things were better then” Goulding, 2001, p. 583).

The perception of the past as a romanticized golden age coincides with the idea that nostalgia is a process of “selective recall” – the vivification of the past and the filtering out of unpleasant memories to allow for a contrast between an idealized past and a problematic present (Havlena & Holak, 1991, p. 323). In other words, simple nostalgia implies positive events of the past. This renders it impossible for the present to compete with a fondly remembered time and place (Havlena & Holak, 1991). Ultimately, simple nostalgia recasts even the most unfavorable of events in rosy, pleasing-to-the-eye tints (Havlena & Holak, 1991, p. 325).

This retreat to a past that is superior to the present is adaptable to advertising implementations. Since simple nostalgia is surrender to fantasy, nostalgic advertising allows for identification with a previous era of desired experiences and qualities. In essence, the product is valued because it is associated with an idealized past and transports the self into a romanticized era. Nostalgic advertising turns consumption into a continual exchange of a “paradise bought and regained” (Stern, 1992, p. 15). Objects that hold the aura of a culturally cherished era enable for “verisimilitude” – a process which places the consumer in a time and space that transcends his or her own history (Stern, 1992). Verisimilitude is a reality sustained by authentically depicted “cues” associated with a particular era including (but certainly not limited to) scenery and props such as

costume, architecture, and interior décor (Stern, 1992, p. 16). These cues that are attributed to a particular era convey the place, character, culture, and time of that era.

The discussion regarding verisimilitude leads into the final topic of this section's literature review, vicarious nostalgia and how it is presented to consumers. Pioneered by Christina Goulding, vicarious nostalgia (1) is explained as the yearning for "a period outside of the individual's living memory"; (2) considers nostalgia as a constant in the consumer's experience; (3) involves individuals under the age of 40 and who are not typically linked to nostalgic advertising and consumption (p. 542). Vicarious nostalgia involves the affectively charged experience of connecting to and immersing oneself in experiences and associations from eras primarily unlived by audience members.

In this discussion of vicarious nostalgia, the idea of approximate authenticity should also be considered. A product is deemed authentic when it "approximates historical referents" – that is, whether the product successfully coincides with the consumer's mental concept of how it should be (Beverland, Lindgreen & Vink, 2008, p. 9). Approximate authenticity considers the "taste", "aura", and "mystique" of an object – "iconic cues" that create a sincere impression (p. 9). If considered within the context of advertising, approximate authenticity gives the impression that the brand is affiliated with a previous era via iconic cues. Such cues may be stylized to fit the proposed place and time of production and may separate the brand from gaudy mass-market products by way of specified color schemes, typeface, and the labeling and packaging used (Beverland, Lindgreen & Vink, 2008, p. 9). Thus, approximate authenticity garners participation in this type of advertising by the implementation of historically realistic and iconic cues that are conceivable enough to fit within a reconstructed past.

Vicarious nostalgia branding practices will be evaluated for its presence and use within the narrative that a brand constructs. Advertising offers a narrative structure that may include the nostalgic sentiments and experiences that arise when one is exposed to content reminiscent of experiences from a past. This literature review will inform which elements of vicarious nostalgia create the plotlines, settings, and characters of an era unlived by a brand's targeted consumer base and aim for consumer identification with the brand.

The Perceived Value of Authenticity in Brands

Brand stories work to project an aura of authenticity. Deemed a “cornerstone of contemporary marketing”, authenticity is necessary for the management of brand equity and corporate reputation (Brown, Kozinets, & Sherry, 2003, p. 21; Beverland, 2005, p. 1004). Authenticity is acknowledged in the arena of consumer research as “genuineness, reality or [the] truth of something” and is also described as the extent to which a brand conveys sincerity and ingenuity (Napoli et al., 2014, p. 1091).

Consumers actively negotiate a brand's significance and its authenticity in order to construct, cultivate, and realize a desired identity (Beverland, 2009, p. 7). Visconti notes that authenticity is significant because it results in consumer trustworthiness (Visconti, 2010). If a brand is to be reflective of an individual's notion of self, aid in the construction of one's identity, or used to attain specific identity objectives, individuals will place trust in brands that they perceive as authentic (Beverland, 2009, p. 24).

It is the narrative as a mode of communication that, when leveraged by brands, propagates an aura of authenticity (Beverland, 2009). As a constant present in human communication, the narrative is intrinsic to the experience of being human. Historian

Hayden White upholds that the narrative is integral to human nature: it is a “meta-code”, a human universal on the basis of which “trans-cultural messages” about “shared reality” are conveyed (White, 1980, p. 6). The sheer ubiquity of narrative prompted Fisher to perceive storytelling as integral to the human condition. This resulted in him coining the term “Homo Narrans” to emphasize the extent to which he believes the narrative is accountable for human understanding and communication (Fisher, 1984, p. 270). In the context of a brand and its narrative, the human is inclined to perceive its events narratively, and may cognitively process and store information pertaining to a brand episodically in the form of stories (Koll et. al., 2010, p. 589). Given the narrative’s presence in human understanding and communication, Beverland identifies the narrative as an authentic mode of communication, as stories offer a structure that is familiar and understood by the individual (Beverland, 2009).

As Beverland suggests, brands that leverage the narrative appeal to the human instinct to recount and listen to stories (Beverland, 2009). As a virtue of everyday reality, the narrative transcends racial parameters and so enables a shared context and mutual mode of understanding (Booker, 2004). Giddens confirms that stories facilitate the individual’s need to develop a notion of self and identity as he maintains that a person’s identity is located in their capacity to uphold and communicate a narrative (Giddens, 1991, p. 54). Here, as Beverland suggests, is where brands enter – they sustain identity narratives that consumers use and reflect on when developing their notions of self (Beverland, 2009, p. 33). Moreover, stories are an authentic mode of communication as they reflect how consumers communicate about themselves, the cultures they are immersed in, events they have witnessed, and places they have visited (Beverland, 2009,

p. 33). Brands that use stories demonstrate a candid, impromptu, raw essence as stories (as an innate mode of communication) feature individual uncertainties and anxieties, aspirations, and histories and exceed the social scripts, judgments, and sensitivities of public life (Beverland, 2009, p. 33).

Authentic brands that use narratives to structure digital content are then premised on the collection of stories they generate, obtain (from consumers), re-appropriate, and/or co-construct with consumers over time (Beverland, 2009, p. 36).

Now that there is an understanding of how the narrative facilitates brand authenticity, one must consider the elements that make brand stories genuine. Gilmore and Pine (2007) establish five parameters used by a brand to convey the impression of authenticity. These include: “naturalness” (the brand refrains from being altered, treated, or disguised); “originality” (the degree to which a brand is perceived as singular); “quality guarantee” (the handcrafted or artisanal experience of the brand); “connection to tradition or reference to the past” (the brand appears to evoke a history and affiliation with traditional cultures and philosophies); “the brand as an influencer for behavior” (the extent to which a brand exercises authority over the way a consumer acts upon or perceives a brand) (Gilmore and Pine, 2007). These reveal the underlying intricacies and particular constructions brands use to incite an impression of authenticity within their storytelling practices.

In closing, the literature review’s focus on the implications of the human instinct for storytelling will be used to understand how a brand uses stories in its digital marketing content to facilitate the impression of authenticity. In particular, the digital content collected will be assessed in terms of Gilmore and Pine’s five dimensions of

brand authenticity. This focus will later inform how and which of these dimensions are used in conjunction with vicarious nostalgia's approximate authenticity to leverage perceptions of sincerity and genuineness.

Research Questions

This project will use a multimodal analysis to assess how narrative, nostalgia, and brand authenticity theories are used together to create a temporally and causally structured, affectively charged and authentically rendered brand narrative. The analysis will address three questions that examine Urban Outfitters' digital content practices on their Instagram platform. They are as follows:

- (1) Which elements of the narrative and its structural components of temporality and causality does the brand demonstrate within the parameters of Instagram's digital infrastructure?
- (2) Which elements of vicarious nostalgia aim for consumer identification with the brand via engagement with episodic brand stories and their plotlines, settings, and characters of an era primarily unlived by the brand's consumers?
- (3) Which dimensions of brand authenticity theory coalesce with "approximate authenticity" to leverage follower perceptions of brand legitimacy and overall genuineness?

Methodology

Data was collected from Urban Outfitters' Instagram account and subsequently analyzed. Urban Outfitters is a specialty lifestyle brand that espouses an aspirational age, as evidenced by its retail of retro, vintage, and artisanal items featured on its Instagram page. It particularly draws inspiration from bohemian and vintage styles and retails

technologies and cultural artifacts like the Polaroid, record player, or even vinyl records. Its clothing articles are not dissimilar from those worn by hippie subcultures in the 1960s through to attire typically worn by young adults in the 1970s, 1980s, and up to the 1990s. The brand partakes vicarious nostalgia by targeting the millennial customer segment (18-30 year olds) and aims to construct inimitable product displays using its eclectic set of merchandise – both in-store and online – that incorporate items into “creative selling vignettes” (“Company Profile”, n.d., para 1). The use of these vignettes is logical considering Urban Outfitters’ employment of the narrative as a communication strategy.

Instagram is the preferred platform of choice, as it is noted for its capacity to narrate in reverse-chronological order and manufacture additional layers of fabricated (vicarious) nostalgia via available retro “filters”, dust specks, vintage textures, and halation effects. Given the scope of the study, Instagram was Urban Outfitters’ only social media platform analyzed.

Urban Outfitters’ Instagram account is a medium projective of its brand’s personality, and often features artisanal, handcrafted, or aged items and clothing articles, as well as technologies from an era largely unlived by its targeted consumers. The brand uses Instagram to achieve the abovementioned “creative vignettes” by presenting these items in distinct, episodic containers that include their own set of plotlines, settings, and characters. Content with nostalgic photograph filters and relics from preceding eras was sourced from various points on a reverse-chronologically ordered timeline for the purpose of understanding brand narrativity and projections of authenticity. Brand authenticity and in particular, Gilmore and Pine’s (2007) five elements of approximate authenticity were

determined within each episode and assessed for their contribution to and placement within the brand's overarching Instagram narrative.

During the data collection period, no singular or explicit campaign was considered given the objective to evaluate how the narrative is leveraged *overall* by Urban Outfitters. By considering disparate events and elements that progress over the course of a year, the consistency of the brand's storytelling efforts was noted, a perceptible beginning, middle, and end were determined within the time frame, and Urban Outfitters was recognized as a strategic brand. The scope of this research study enabled only for an analysis of how the brand *itself* communicates its narrative identity on its Instagram platform and does not include an analysis of user comments or responses to the brand's strategic efforts on Instagram.

Sampling Strategy

The sample consists of content produced by Urban Outfitters from January 1st 2014 to December 31st 2014. Specifically, the top two most liked posts¹ of each month in 2014 on Urban Outfitters' Instagram account were sourced and subsequently coded. By selecting these, one could ascertain which posts were most engaging and/or interactive enough to sustain user interest. This content perhaps could also represent pivotal moments in the brand's overarching narrative. Each of these 24 distinctive posts was analyzed as a disparate event within the brand's yearlong narrative. However, due to the scope of the MRP, only six of the 24 coded posts were included in the analyses as this was the most feasible amount of data to examine in greater detail. To reduce the sample

¹ These are the posts that were the best received by the brand's follower base on Instagram and were indicated as such by possessing the highest number of "likes" (hearts) out of all of the other posts put forth by the brand in 2014.

size required for analysis from 24 to six posts, the posts that (1) did not have an Instagram-imposed filter, and (2) failed to have a substantial amount of visuals and frozen actions for analysis were discarded after all posts were coded. Thirteen posts were discarded after failing to meet these parameters. Following the elimination of these 13 posts, six posts from different points in the year's narrative (one to two per season) that showcased elements of narrativity, authenticity, and nostalgia were randomly selected for analysis from the remaining 11 posts. No software was used during the data collection period and all of the relevant data were collected by hand.

Finally, regarding the storage of the data, each post and its relevant contents have been inserted into a Microsoft Excel spreadsheet. Each image was embedded as a link and complementing columns within the same spreadsheet included (1) the date stamp of the image, (2) the captioning text located outside of the photograph's borders and the number of likes, and (3) a brief description that contextualizes the image and its subsequent contents for quick reference and recall of the data. In the event that Urban Outfitters should have deleted any of the data pertinent to the research study, screenshots of each image and its contents were captured and saved in a different folder for reference purposes.

Content Coding

A multimodal analysis approach guided the coding of all communication relevant to the study. This type of analysis accounts for a miscellany of modes that contribute to the overall significance of a topic. It examines the meaning-making assets used in a variety of contexts (Kress, 2009).

A codebook informed by narrative, nostalgia branding, and brand authenticity theories and grounded in a multimodal approach, was developed to account for the brand's application of the three theoretical areas. Three distinct coding levels were created for the codebook. Each level includes attributes of the three theoretical frameworks and is designed to respond to the proposed research questions. The codebook moves from a general evaluation of the narrative to an examination of the visual and textual intricacies that communicate narrative and vicarious nostalgia branding practices. It also considers how these two discourses contribute to the brand's projections of authenticity. Due to the volume and density of the modes, a binary yes/no response format was assigned to each of the coded elements on all three levels.

The Coding Levels

Below, the logic behind each of the coding levels and their subsequent categories and subcategories are clarified. To view each of the corresponding tables, refer to Appendix A.

Narrative Level. The first level identified the different “modes” (channels of communication or types of media) in each of the coded Instagram posts. This level also assessed the modes present within the vicarious nostalgia branding and brand authenticity categories.

Narrative Level Coding Chart – Possible Narrative Modes (Table 1.1 – Appendix A)

Influenced by Kress (2009) and Jewitt (2009), the possible narrative modes category posits a mode as a socially created and culturally specified resource that constructs and/or contributes to the meaning and significance of a concept (Kress, 2009, p. 54). Meaning is not solely established, disseminated, received, or reconstructed via

language nor is language always at the core of interaction. Rather, language exists within a broader semiotic frame and meaning may be conveyed through alternative modes such as image, writing, gesture, gaze, perspective, layout, posture, speech that exceed language (Jewitt, 2009).

This category was selected since different meanings abound in Instagram as the filter, the content within the frame of the picture, the objects/subjects and their layout within the image, the text placed upon the photograph (and its graphic qualities), the settings, the color, and the caption serve as a purposive aesthetic and narrative choice.

Narrative Level Coding Chart – Attributes of Vicarious Nostalgia (Table 1.2 – Appendix A)

The next category – attributes of vicarious nostalgia branding – was influenced by iconic cues (Beverland, Lindgreen & Vink, 2008, p. 9). With these iconic cues, a brand reconstructs an era of the past that coincides with the Instagram follower's mental concept of how that era should appear and in doing so, successfully associates itself with that particular period of time (Beverland, Lindgreen & Vink, 2008, p. 9). This category was also informed by verisimilitude – a process that allows a follower to transcend his and/or her own personal histories and insert him or herself into an era that was unlived by them (Stern, 1992, p. 16). Verisimilitude must be sustained by iconic cues that convey the time, place, and culture of the proposed era.

This section of the coding chart also accounted for the typography and text present within or upon the photograph. One must not only account for what the text linguistically communicates, but also for the meaning its graphic assets such as font, color, size, style, effects, spacing, layout, and placement conveys (Kress, 2009, p. 55).

Narrative Level Coding Chart – Attributes of Brand Authenticity (Table 1.3 – Appendix A)

Gilmore and Pine's (2007) dimensions of brand authenticity have informed the attributes of brand authenticity category. Four out of the five proposed dimensions were pertinent to this project: (1) naturalness (the visuals are not altered); (2) originality (the qualities that make a brand singular); (3) quality guarantee (the presence of longstanding vintage or artisanal items that consumers have continually used and of which have earned their trust); (4) reference(s) to tradition or the past (the brand's affiliation with tradition). The fifth dimension, the brand as an influencer for behaviour, could not be gauged since the scope of this study does not permit for an analysis of consumer reception to the brand's content. This section informed how Urban Outfitters' display of vintage and/or artisanal items and technologies alongside iconic cues, contributes to the impression of brand authenticity.

Digital Communication Platform Level. Holistically speaking, the second level analyzed the particular narrative properties, vicarious nostalgia attributes, and the elements of brand authenticity embedded within Instagram.

Platform Level Coding Chart – Narrative Attributes (Table 2.1 – Appendix A)

The narrative attributes category assessed whether Urban Outfitters was strategic in their digital narrative strategy. Each post was analyzed for its incorporation of Escalas' (1998) temporal schema and causal framework. Spatiality was included as it holds the potential to confirm both a temporal and/or causal framework via similar backdrops or scenes between episodes.

Platform Level Coding Chart – Vicarious Nostalgia Attributes (Table 2.2 – Appendix A)

In the vicarious nostalgia attributes category, it was important to recognize how vicarious nostalgia could be communicated in a mode that is different from the conventional visuals within an Instagram post. Instagram generates additional tiers of fabricated nostalgia via light-exposure effects, historically inspired filters, and vintage textures.

This category was informed by Kress and van Leeuwen's (1996) discussion regarding how "visual structures" realize meanings that linguistic constructions cannot (Kress & van Leeuwen, 1996, p. 2). Visual elements like use of color or compositional structures like halation effects may reinforce or communicate a meaning that is dissimilar from what is expressed in language, thereby physically and figuratively imposing another layer of signification. It is difficult to disassociate Instagram's aesthetic purpose from the platform itself: the application of a filter is a deliberate narrative choice. When a filter is used, the author of the image intends to elicit a particular response from the content's intended audience. The filter is reflective of the lens the brand desires for users to view their content through and generates an anticipated reaction.

Platform Level Coding Chart – Attributes of Brand Authenticity (Table 2.3 – Appendix A)

The attributes of brand authenticity category focused on how the elements of the narrative and vicarious nostalgia that are embedded in Instagram contribute to an authentic mode of communication – the conveyance of specific types of brand stories. This category was informed by Beverland's (2009) suggestion that brands employ different identity narratives that consumers use when constructing notions of self. The emphasis was then on the identification of the stock narratives like personal histories or aspirational lifestyles that are conveyed by virtue of Instagram's embedded temporal and

causal framework and the platform's ability to manufacture fabricated nostalgia. For instance, a particular filter may convey an aspirational narrative, or the temporal and causal framework may chronicle a personal history over time.

Mode Level. The final and perhaps micro level of analysis evaluates both image and text as singular modes used to engineer Urban Outfitters' brand narrative.

Mode Level Coding Chart – Types of Modes (Table 3.1 – Appendix A)

It was important to first identify how image and text contribute to the creation and sustainment of a brand narrative, its incorporation of vicarious nostalgia, and the narrative's projections of brand authenticity.

Mode Level Coding Chart – Text (Table 3.2 – Appendix A)

To understand how the brand's narrative was communicated rhetorically, a framework that included sentence structure, pronouns and adjectives used, and loudness of text was created. These subcategories captured the syntactical devices that shape the course of Urban Outfitters' narrative as well as the brand's overall stylistic tendencies and linguistic essence. The text either supplemented the meaning conveyed by the visuals or independently produced another layer of significance.

van Leeuwen's (2009) "Parametric Systems: The Case of Voice Quality" informed the subcategory "loudness of text". The author suggests that the tonal volume and vocal quality used in a text could generate meaning. That is, a loud voice could signify a degree of social distance or detract from intimacy, as it could be used to address a larger group. Drawing on Hall (1964, 1966), van Leeuwen maintains that at a "close range", the tonal quality of a voice is naturally softer and suggests greater intimacy (van

Leeuwen, 2009, p. 71). In this study, the loudness of text was assessed by means of the punctuation and characters used in each post's caption (including hashtags).

Mode Level Coding Chart – Image (Table 3.3 – Appendix A)

The image chart is the second category on the mode level coding chart. The interpersonal relations, attitude, and type of contact subcategories were informed by Kress and van Leeuwen's (1996) discussion on possible interactive meanings and were also influenced by Harrison's discussion on the "interpersonal metafunction" of images (van Leeuwen, 2009, p. 74; Harrison, 2003, pp. 52-53). Harrison's (2003) "interpersonal metafunction" describes the actions that take place between the author, the spectator, and what Harrison (2003) calls the "represented participants" in the production and viewing of an image (p.52; p. 50). The proximity or distance between the spectator and the represented participants established by the author of the image, may lead the viewer to sense intimacy with the represented participants. According to Harrison, it may also (depending on distance), inspire indifference or the perception that the object is solely intended for contemplation.

The "attitude" subcategory involves the perspectives that the represented participants are presented at, which signify the potential for yet another level of meaning. Informed by Kress and van Leeuwen (1996) and Harrison's (2003) discussions regarding perspective, each angle may be subjectively or objectively presented. However, due to the nature of the narrative and its range of possible interpretations, a "subjective" attitude was only included in this subcategory. Both of Harrison's horizontal and vertical perspectives imply a distinct type of viewer involvement and degree of social distance.

The “contact” subcategory is contingent upon the relationship established and the perspective at which the image is presented. That is, the distance between the viewer and represented participants and the perspective determines whether there is a *demand* for the viewer to partake in the image or if it is a mere *suggestion* for participation (Harrison, 2003, p. 53).

The layout subcategory was designed for the purpose of determining the activities, states, and events within the image and how their relations with and to one another contribute to meaning (Kress, 2009). Bateman’s (2009) “static image-flow” particularly informed this subcategory as it describes how the graphical elements within an image are ordered into meaningful sequences (Hiippala, 2013, p. 463).

Overall, it was important to recognize how this diverse range of individual visual modalities work separate from or in conjunction with textual modalities to generate new significance and/or reinforce the existing layers of meaning.

Findings and Analysis

A cumulative and independent analysis of each of the Instagram posts provides a holistic overview of Urban Outfitters’ strategic narrative as well as an analysis of the subtleties that shape Urban Outfitters’ digital strategy. With cumulative results, broad-spectrum narrative trends, applications of the theoretical models, and larger plot structures may be realized. A concentrated analysis on each of the posts permits for an understanding of the narrative’s intricacies. From the linguistic or rhetorical devices that give the narrative its character to the visual structures and their relations to one another within each episode – these produce the contours that shape the brand’s narrative.

Cumulative Findings

This section includes the six images that were coded and subsequently analyzed and reviews the cumulative findings at each of the three coding levels: (1) narrative, (2) digital communication platform, and (3) mode. This analysis will reveal the brand's overall application and general practice of the theoretical concepts discussed in the literature review. To view each of the corresponding tables, refer to Appendix B.

Figure 1. Episode One – February 6, 2014.



Figure 2. Episode Two – April 11, 2014.



Figure 3. Episode Three – May 8, 2014.



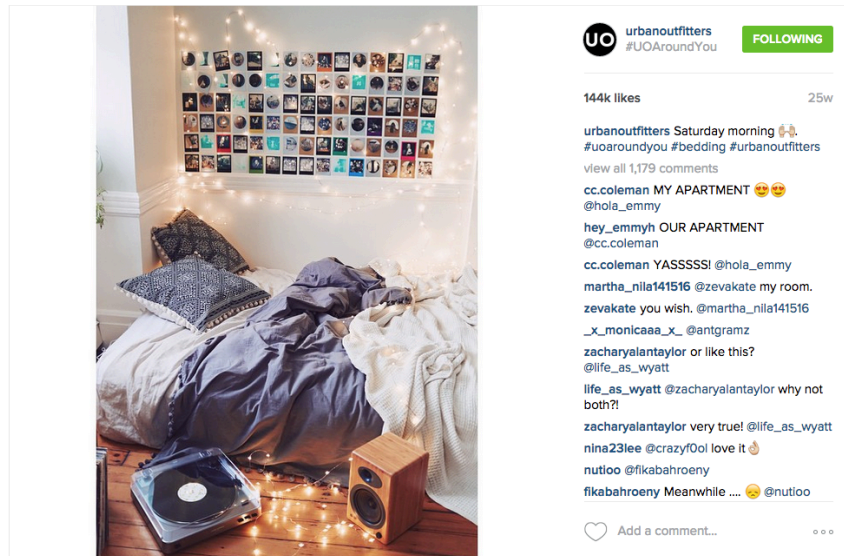
Figure 4. Episode Four – August 6, 2014.



Figure 5. Episode Five – October 23, 2014.



Figure 6. Episode Six – December 27, 2014.



Narrative Level. On this level, it is significant to identify the manner(s) in which the narrative is conveyed. Here, all six of the Instagram posts include images while two

episodes (episode three and episode four) feature text (typography) within the image. Typography is understood as less of a textual modality than a graphic quality and operates as another visual structure within the episode. It is important to note that this result does not reflect the text (i.e. caption and hashtags) that is outside of the photograph's parameters and included on the mode level.

Cumulative Results of Possible Narrative Modes Coding (Table 4.1 – Appendix B)

While the exclusive use of images (as opposed to a modality like audio-visual technology) was one of the main sampling rules, its significance as a mode should be elaborated upon here. First, it is reflective of the platform's original *raison d'être* – to foster a visual culture on the web via the sharing of uniquely edited images; second, it captures the essence of a former era when audio-visual technologies were not as readily available as they are today. As noted in the methodology section, Instagram manufactures additional layers of fabricated nostalgia via its photo editing features and Urban Outfitters is regarded for its retail of vintage technologies like Polaroid cameras and film. It follows that the most predominant type of narrative mode used (i.e. image) should retain the same type of historicity that the platform and brand's retail items convey.

Cumulative Results of Attributes of Vicarious Nostalgia Coding (Table 4.2 – Appendix B)

In this category, the findings were collected to determine the nature and usage of elements of vicarious nostalgia in the brand's advertising strategy – including products or items, frozen actions, actors, and typography graphics. To begin, the sampling strategy required for vicarious nostalgia to be present in some capacity. In terms of the visuals, every post has *at least* one vintage item or product, with artisanal items or retro products present in each of the selected posts. Here, Urban Outfitters adapts Stern's (1992)

verisimilitude in that a series of frozen actions – iconic cues – work to capture the aura of the era of the product(s) advertised. For instance, these cues range from the iconic Volkswagen logo on the front of the T2 in episode three, to the chipped paintjob on the front-right corner of the bedpost in episode five, to even what appears to be the stonewashed concert merchandise sweater in episode four. In particular, *at least* one of these iconic cues is palpable all six of the episodes. While stylized ornaments and trinkets from a preceding era are featured in each of the six images, stylized architecture and décor as well as raw, simple textures were present in five of the posts (episodes one, two, four, five, six). That is not to say however, that vicarious nostalgia branding practices are not inherent in the posts that lacked these elements. One could attribute the absence of stylized architecture in two of the images (episodes one and four) and raw textures in one of the images (episode three) to the differences in setting and plot structures in each post.

In terms of the actors, again not every post's plot and spatial structures required actors. This could also be a strategic move by the brand: in the absence of actors in episodes one, three, four, five, and six, the viewer of the image is more inclined to partake and directly insert him or herself in the brand's narrative (as opposed to passively observing the narrative of another's life unfold). This coincides with a finding on the image level (listed below) where Urban Outfitters will *demand* for the viewer to partake in the majority of the episodes (episodes one, two, four, five, and six). It is evident that a variegated plotline, made up of different elements of vicarious nostalgia coheres into an overarching brand narrative.

Cumulative Results of Attributes of Brand Authenticity Coding (Table 4.3 – Appendix B)

In this category, findings were collected to understand how Urban Outfitters' narrative (as shaped by its application of vicarious nostalgia branding practices) projects an impression of brand authenticity. Deemed necessary for brand equity and reputation management, brand authenticity is typical in a nostalgic brand, which garners consumer trust and perceptions of quality by virtue of time. The results indicate that all of Gilmore and Pine's (2007) dimensions of authenticity used in the codebook are exhibited by each of the six posts. Every post (1) appears uncontrived (organic) in its arrangement of visual structures, (2) either presents items produced and carried by the brand and/or exclusively creates its own digital content (i.e. does not use stock images in its narrative), (3) demonstrates quality by featuring vintage technologies that consumers of an older generation place confidence in after having used the product throughout their adolescent years, and (4) features at least one retro item or technology that exceeds the personal histories of those in the targeted 18-30 year old market. In the presence of the vicarious nostalgia applications, Urban Outfitters retains a raw yet, timeworn essence and demonstrates potential to garner the same consumer expectations and trust as that of a timeworn brand.

Digital Communication Platform Level. On the platform level, it is essential to identify the narrative, vicarious nostalgia, and brand authenticity properties rooted in Instagram's infrastructure. These will help to determine whether or not Urban Outfitters is strategic in its creation of a digital brand narrative and generates content that is purposively and distinctively narrative in nature. Overall, the results demonstrate that narrative structures including a temporal and causal framework are present, vicarious nostalgia is manufactured via Instagram's photo-editing feature and integrated in each

post, and both of these structural mechanisms generate authentic stock narratives that targeted followers are already acquainted with.

Cumulative Results of Narrative Attributes Coding (Table 5.1 – Appendix B)

Findings in this category were compiled to identify the brand's application of technical narrative structures including chronology and causality. Results suggest that all six posts demonstrate Escalas' (1998) structural components of narrativity – chronology (temporality) and causality. Alongside Instagram's mandate to date stamp and organize every episode in reverse-chronological order, Urban Outfitters exploits the platform's temporal affordances and creates content that fits within Instagram's chronological infrastructure. When placed along the trajectory of the 2014 calendar year, each episode is part of a sequential structure and contributes to a larger, all-encompassing plot.

Each post is coded as one of four possible types of events typical of those experienced by, attended by, and significant to the brand's targeted follower base as well as generic to the calendar year. Urban Outfitters creates seasonally appropriate episodes that coincide with the calendar year's "beginning", "middle", and "conclusion". For instance, in February episode one demonstrates the preparation necessary for an impending spring road trip, whereas in April, that destination is reached (episode two) and by May, the experience of reminiscing on that road trip is documented (episode three). Moreover, one can sense the conclusion of the year is upon him or her when the idea of taking shelter from the cold or unwinding in bed dominates the episode's scene (episodes five and six).

Mandler's (1984) Schematic Knowledge Structure is also showcased in these results: each of the episodes conveyed in Urban Outfitters' narrative is perceived as

meaningful and as an independent, yet interconnected episode when it is understood in terms of its relationship to another episode. For instance, episode six portrays a bedroom bathed in morning light with the caption, “Saturday morning”. If one does not understand this episode in terms of the time of the year that it takes place and the context of the episode that precedes it (episode five) – that is, the transition of seasons and sensation of bracing oneself from the winter’s cold – one may not understand why episode six is indoors or has visual cues that are reminiscent of the holiday season.

It is important to note that the absence of a distinctive picture frame around each image is significant because a frame could suggest a degree of conclusiveness. That is, with a frame, each image could be its own *narrative*, from beginning to end, as opposed to an episode that is yet another piece in a larger narrative. In the absence of an image frame, each episode can coalesce into another, have a sense of continuity, and contribute to a variegated yet, causally structured narrative.

Next, a temporal framework (and the progression of time) is showcased on two levels: first, each post is understood in relation to other events that may have shaped or contributed to its significance during the week in which it was posted and second, the post is understood in terms of its location in the calendar year. For this second level, a targeted follower, by virtue of his or her personal interests (that the brand recognizes and deliberately markets to), experiences with and knowledge of seasonal trends, should recognize the sequence of events that typically occur in a year. This could be for instance, recognition of the point in the year that a particular music festival occurs (episode two), or the most popular season to plan a road trip (episode three), or even the point in time when the weather calls for an evening indoors (episode five). Urban Outfitters then

successfully employs Instagram's chronologically inclined infrastructure to manufacture causality. That is, each of the six episodes gains its significance via its relationship with other episodes and location in the temporal framework. For instance, by placing a post that involves selecting outfits for a daytrip at the onset of the year's narrative (episode one) and then reflecting back on a road trip three months later (episode three), it is evident how each event is affiliated or causally related with one another, and also how, as Escalas (1998) suggests, temporally ordering disparate events create meaning in a narrative.

The results also indicate that Pennington and Hastie's (1986) "goal-oriented action sequence" is present. Briefly, this is when a call to action is established and subsequently followed through in a later episode produced by the brand. To use the same example, episode one beckons the follower to select one of two outfits presented by the brand for a forthcoming road trip by using the imperative, "Shop it". Here, the objective is evident: before proceeding with any further travel arrangements, one must select an outfit to travel in. That is to say, the narrative cannot progress until that objective is realized. Temporality is also felt by episode two, when the remaining travel arrangements have been established and the destination (Coachella) has been successfully reached. A relationship between episodes one and two is established via a common purpose and it is this purpose that marks one episode's affiliation with the next. Thus, with the progression of time, an episode's objective is proposed and subsequently realized in a later episode. This causal structure, which exists by virtue of temporality (i.e. the chronological ordering of events), contributes to the brand's cohesive narrative of the 2014 calendar year.

Finally, spatiality – the location or setting of each episode – is perceptible in each of the six posts. Here, spatiality is embedded in the temporal and causal framework. Reoccurring visual structures between different events suggests one episode’s affiliation with another/others.

Cumulative Results of Attributes of Vicarious Nostalgia Coding (Table 5.2 – Appendix B)

This category identifies how the platform enriches the brand’s application of vicarious nostalgia by means of its embedded photograph filter overlays. The findings demonstrate that all of the six posts contain a filter overlay and incorporate an additional layer of manufactured nostalgia including light-exposure effects, historically inspired filter overlays, and vintage textures. The application of these photo-editing effects generates an idealized and undefined yet, distant past cast in rosy, warm tints and of which is not unlike Havlena & Holak’s (1991) simple nostalgia. This type of nostalgia involves a fondly remembered time and place that is a stark contrast to the present. Here, Stern’s (1992) verisimilitude exceeds the conventional visual structures such as costume, architecture, and decor and is achieved by the filter overlays, as the filter contributes to the conveyance of the place, character, and culture of a distant era. That is to say, the filters used serve as cues that generate and uphold an authentically depicted reality. Moreover, Urban Outfitters’ conveyance of their brand narrative on Instagram is highly strategic: the platform affords the opportunity to – as Beverland, Lindgreen & Vink (2008) would say – “approximate historical referents” (p. 9). As mentioned previously, image is exclusively used to communicate the narrative, as it is an accurate and authentic representation of how a series of episodes would have unfolded in the past. To coincide with the consumer’s mental image of what a particular era should look like, the filter is

yet another layer that contributes to the creation of a sincere impression. The filter reproduces the materiality, the texturized and (ironically) tangible essence that photographs once had on a virtual and immaterial outlet. The filter overlay sustains immersion in a nostalgic narrative, complementing the conventional visual structures and serving as an additional channel of transportation to a preceding era.

Cumulative Results of Attributes of Brand Authenticity Coding (Table 5.3 – Appendix B)

This category centres on how the temporal and causal framework and elements of vicarious nostalgia embedded within Instagram intermingle with one another to craft and propagate an authentic mode of communication – a series of micro stock narratives (episodes) that are meaningful to the targeted user base. The findings collected indicate that all six posts successfully convey and employ *at least* one specific genre of story. In particular, episodes two, four, and six conveyed personal histories, episodes one and five projected aspirational lifestyles, and episode three communicated both an aspirational lifestyle and demonstrated elements of a personal history.

This confirms that Urban Outfitters broadcasts an authentic mode of human communication; the brand proffers narrative genres that users are already familiar with and appeals to the mode of communication – as Giddens (1991) suggests – that an individual uses to construct their identity and notion of self. Each distinct episode is a chapter that, when merged with others, produces a kaleidoscope of life's (often multi-coloured) experiences in one enveloping narrative. It is clear from the findings however, that Urban Outfitters reproduces and re-appropriates only those genres that are of significance to the brand's values and niche market. The exclusive production of episodes that are either (or both) aspirational and/or biographical is reinforced by the brand's retail

of retro items and replication of miscellanea from an older generation's youth or from an idealized era or "golden age" that one aspires to capture.

By propagating "personal histories" and "aspirational lifestyles" on their channel, Urban Outfitters effectively reflects on how their targeted followers communicate about themselves including the events they have witnessed or long to witness, the places they have visited or desire to see, and the cultures they are immersed in or yearn to experience. By means of these stock genres, Urban Outfitters then creates what Booker (2004) would consider a shared context and mutual mode of understanding among their targeted consumer base. It provides users who have compatible interests, similar aspirations, and share values with the brand, with familiar or relevant content to their lives using a transcultural mode of communication.

Mode Level. On the mode level, it is important to evaluate and understand how both of the modes involved in the brand's digital strategy rhetorically and visually manufacture Urban Outfitters' narrative.

Cumulative Results of Types of Modes Coding (Table 6.1 – Appendix B)

Holistically speaking, the findings indicate that text and image produce a narrative in each of the six posts and also engineer a particular type of narrative – one that tactically accords with the genres that each episode conveys: aspirational narratives and personal histories. Via rhetorical and visual structures, an *idealized* personal history emerges – one comprised of rose-tinted and warm-hued episodes that users (even if they have yet to experience) fondly reflect or draw on. That is, the brand repurposes stock experiences, events, or memories stereotypically endured by targeted followers, injects

elements of vicarious nostalgia (via iconic cues and set styling), and presents these six episodes as if they were a part of each follower's set of memoirs.

Cumulative Results of Text Coding (Table 6.2 – Appendix B)

In terms of the sentence structure, the findings suggest that Urban Outfitters' brand narrative predominantly relies on declarative clauses with four out of six of the posts containing these types of sentences (episodes two, three, five and six). The use of these is ideal as in a narrative these types of sentences serve to convey factual or expository information necessary for a follower to understand the nature of and the happenings within the narrative. The presence of the narrative is undoubtedly strong: because the sentences are inordinately declarative, the follower must concede with the occurrences and direction of the predetermined narrative and so, experience total immersion (as opposed to crafting their own story). This could be attributed to the aspirational (idealized) aspect of the narrative. Since the brand chronicles the episodic memories (a personal history) of an 18 to 30 year old in an idealized format and provided that these episodes include a deluge of technologies and items that the targeted individual is largely unacquainted with, users must draw on the brand to inform them what their biographies could have been like in an idealized age.

While pronouns were generally not used (coded for only episode three), results from the "loudness of text" category consistently demonstrate that Urban Outfitters projects a degree of familiarity while phonetically addressing its follower base in all six posts. With punctuation that denotes intimacy, the brand establishes rapport with users, which contributes to and sustains the brand's role as the follower's personal raconteur and in certain episodes, the follower as reporter him or herself.

The findings collected from the “adjectives” subcategory indicate that the majority used are either friendly or inviting in nature (episodes one, two, four, five, and six). These adjectives appeared eight times throughout the six posts. Followers could be inclined to permit the brand to enter their intimate space and accept the narrative as their own or (at the very least) a replica of their own if the language is both affable and positive. The adjectives used also connote intimacy and range from “better together” (episode one), to “cozy” (episode five), to “uoroundyou” (episodes two, five, and six). The final adjective, which translates to “urban outfitters around you”, indicates the extent to which the brand is a part of a follower’s quotidian life – from their most intimate moments spent in bed on a Saturday morning (episode six) to the sensation of owning a new dog (episode four) to reflecting back on a memorable adventure with friends (episode three), Urban Outfitters (in some capacity) shapes these key moments and strategically positions itself so that the follower perceives elements of his or her life in the brand.

Cumulative Results of Image Coding (Table 6.3 – Appendix B)

The visuals reaffirm the notion of the brand as a projection of a rhapsodized personal history. The findings reveal that five of the six posts are presented at an “intimate personal distance” – the most inviolate form of space in proxemics that is customarily reserved for the individual him or herself or for intimates of the individual. These include episodes one, two, three, four, and five. These findings coincide well with 1) the results found in the “type of contact” subcategory – five posts of which demand the follower to unreservedly partake in the narrative and 2) the abovementioned “loudness of text” subcategory which denotes intimacy and rapport between the brand and follower.

The predominant use of intimate personal distance is strategic: it confirms the follower's engagement as well as their affiliation with the represented participants in the episodes. By insisting that the follower partakes in the episodes, Urban Outfitters strongly suggests that the narrative presented is of or likened to the follower's own – a finding that coincides with the aforementioned reason as to why there is an absence of actors in certain episodes. Here, it is of pertinence to engage the user, as the brand chronicles a biography – a sequence of stock events typically experienced by the targeted follower base. Because the brand attempts to project a narrative that is vastly personal and, thus, figuratively (and literally) intimate, it is fitting that the user is physically proximate to the represented participants in each episode.

The “type of contact” and “attitude” (the angle at which the image is presented at) reaffirms the degree of intimacy the brand establishes with the user. This result is further reinforced by the five episodes (one, two, three, four, and five) presented at the horizontal angle, which according to Harrison (2002), denotes social closeness amid the viewer and represented participants. Interestingly enough though, only three of the episodes (one, two, and four) demonstrate a horizontal “full-frontal” and engaged perspective whereas the remaining three episodes present a profile-perspective and thus, indicate detachment (episodes three, five, and six). This is not to say that the brand's narrative is any less personal – instead, the image could suggest that greater distance and time exist between the viewer and the represented participants. That is, in the episodes with a profile-perspective the brand could indicate that certain episodes (memories of a fondly recalled time and place) are more temporally remote (i.e. early childhood or adolescent memories). The profile-perspective could also indicate that there is a transition of sort in

the narrative that is distancing the follower from one aspect to confront them with another or subsequent event (i.e. the change of seasons in episode five).

Finally, the findings collected from the “layout of the images” category indicate that in five of the posts the iconic cues used to convey the culture and character of the proposed time and place of the episode occupy the mid and foreground (episodes two, three, four, five, and six). In all six posts the particular product advertised or item(s) shown also occupies the foreground and midground. These results coincide with the degree of personal distance established, the type of contact perpetrated by the brand, and the perspective at which the episode is presented at. Again, the proximity of the user to the represented participants is evident and validates the brand’s strategic positioning of their narrative as the follower’s own – one of which they aspire to (re) capture.

Episode Analyses

Given the limited scope of this study, this section reviews the in-depth coding results of episodes two and three considered in the brand’s narrative. The analyses will reveal the rhetorical and visual intricacies of the narrative, nostalgic, and authenticity structures that shape the brand’s plotline. These two episodes were included because 1) they particularly demonstrate the brand’s use of temporality and causality; 2) display how these two structural components are contingent upon one another; 3) strongly showcase elements of vicarious nostalgia; 4) depict a stock narrative (i.e. an idealized personal history). Refer to Appendix C for in-depth reviews of each of the four remaining episodes.

Figure 7. Episode Two – April 11, 2014.



The second episode documents a point in time following the road trip that was initially suggested, organized, as well as anticipated by followers in episode one. Here, the brand confers its position as the narrator to the follower by presenting the represented participants at a horizontal, full-frontal perspective. The follower then inherits a first person perspective of the narrative that unfolds before him or her. The narrative, unfolding at an intimate distance to the follower, is now exclusively the follower's own and the brand is strategic to exclude the use of any pronouns, simply declaring, "Made it" in the caption. By being unambiguous as to who the individual is that "made it" to the festival, the follower may (without reservation) understand that person as him or herself. Moreover, Urban Outfitters' standard hashtag, "#uoaroundyou", denotes the total immersion of the follower in the brand's narrative and the extent to which elements of the brand are integrated into the lives and experiences that are of significance to its followers.

Perhaps the most discernible element of vicarious nostalgia is the Polaroid photograph that occupies the foreground and majority of the midground in the episode. The photo accomplishes exactly what it is intended for: to reflect on remarkable moments in the past. If regarded closely, the Polaroid photo is not an exact replica of the scene

behind it: the actors in the Polaroid differ from those present in the main photo and the positioning and shape of the clouds vary from image to image. Moreover, the photo (on behalf of the Polaroid) is spatially and temporally tagged as “Coachella Music and Arts Festival 2013” – an entire year prior to the moment in which the chief photo was taken. The Polaroid exceeds its role as an iconic cue that sustains the representation of an authentically depicted era; by physically depicting a moment that has already occurred, it inserts an additional layer of temporal remoteness into a product that is already indicative of the past. The brand augments the presence of nostalgia and underscores the notion of temporal distance by positioning a moment of a distant past in the frame of a moment in the recent past. To clarify - although the main image takes place in 2014, the brand’s use of the past participle, “made” indicates that it is nonetheless, a moment of the past. The physical distance of the represented participants within the Polaroid image further reinforces this temporal distance.

The contrasts in lighting and filter choices between the two images also help to differentiate between the two distinct moments in time: while the Polaroid has a darker, grainier, and ambiguous essence, the main image is presented with high-key lighting, overexposure, and retains a quaint, soft almost ethereal quality. The dimmed light on the Polaroid emphasizes its temporal remoteness and the mind’s inability to recall every characteristic and occurrence of a past event – that is, minor details of events that cannot be instantly recalled. The filter overlay on the central photo posits the more recent past as a brighter entity in which the represented participants are effortlessly recognized and brought to mind. However, the ethereal quality of the photo does maintain somewhat of a

distance - a crisp daydream that one keeps returning to after a memorable time was had in the recent past.

Finally, narrative temporality and causality are present in this episode. As stated in the analysis of the previous episode (Figure 1), episode two is causally affiliated with episode one by virtue of being a popular destination among youths. Coachella is an annual music and arts festival that predominantly features emerging – “indie” – artists located in the remote Coachella valley by Palm Springs, California. Because of its distance from Los Angeles, it is recognized as a retreat from the activity of the city and, thus, an ideal destination for a road trip. Finally, a temporal framework is present and the progression of time is felt throughout the brand’s narrative, as the destination has been reached (as indicated by the caption’s, “made it”), and a road trip, which had been in the works since episode one, has been successfully accomplished.

Figure 8. Episode Three – May 8, 2014.



Episode three presents an interesting quandary: in terms of the episodes selected for analysis, it is perhaps the most nostalgic in nature (despite having the fewest

represented participants). This episode reflects on the actual experience of the road trip: the sensation of movement, the miscellany of sounds heard while dashing past other vehicles on the freeway, the music on the radio in the background, the detours and stopovers along the way, the landscape, and the anticipation of arriving. At a first glance, the classic 1960 Volkswagen T2, the timeless VW logo, and the prominent filter overlay are perhaps the strongest indicators of vicarious nostalgia. The van – an obvious reference to tradition and signifier of quality guarantee – is candidly captured. It is candid because it is not unusual to make several stops along the way to a distant destination – especially when the route is particularly scenic.

However, vicarious nostalgia is also evident in the temporal framework: this event is strategically placed after Coachella (i.e. a popular road trip destination) yet, occurred at an earlier point in the year's narrative as evidenced by the caption, "We're hoping to relive this day ASAP". The idea of this event occurring at a point prior to episode two is reinforced by the presence of "tbt" ("throwback Thursday") in the caption – a prevalent hashtag used by the Instagram community to reminisce on a meaningful event of the past and so the act of reflection is encouraged. Moreover, the presence of wistful and sentimental verbs like, "dreaming" and "hoping" articulate the need to engage in the act of recollection.

In this episode, the filter overlay is almost excessive – as if to underscore the temporal remoteness of the event. It practices "simple nostalgia" and fondly recalls the past with a childhood like essence: cotton candy shaded hues are prominent within the image and erase both sharpness and precision from the represented participants. The image retains a grainy quality, which could perhaps signify the fallibility of human

memory and its limited capacity to recall every detail of an event or experience as time passes. The overexposure and high-key lighting provides the episode with a certain delicacy – an airy quality, which emphasizes that the exact event is not lost but yet, is unattainable as it survives only in memory and as a happening in the past.

The notion of reflecting on an event that is designed to simulate nostalgia and is in fact temporally and causally nostalgic, is further emphasized by the distance amid the viewer and represented participants and the attitude (angle) the episode is presented at. Of all, this particular episode presents the greatest amount of social distance between the viewer and visual structures: it establishes a “close social distance” and is presented at a profile perspective, which emphasizes distance to and a degree of detachment from the represented participants in the episode. These subtleties underscore the temporal distance between the moment in which the viewers perceive the image and the suggested time at which the episode actually transpired – that is, the past is literally portrayed as distant so as to emphasize the breadth and expanse of its temporal remoteness. Yet, because the VW bus occupies the foreground and the midground of the image, the objective of another road trip is attainable. While this moment can never be faithfully replicated, this memory of one’s personal history can certainly be revived.

Discussion

Addressing the Research Questions

1) Which elements of the narrative and its structural components of temporality and causality does a brand demonstrate within the parameters of Instagram’s digital infrastructure?

To begin, Urban Outfitters uses Instagram's temporal infrastructure to achieve a temporally and causally structured digital brand narrative on Instagram. To convey a linear progression of events, Urban Outfitters relies on Instagram's date-stamp feature as well as its penchant to chronologically order events to narrate a series of occurrences throughout the calendar year. Since all Instagram posts are date-stamped, time in Urban Outfitters' narrative is in fact comprised of a series of distinct episodes with themes that are of significance to the targeted follower base. One may sense the progression of time via the type of content featured within the frame of each post. For instance, the change of seasons and progression of time is felt between a post that is date-stamped in February and contains airy, floral outfits in anticipation of the forthcoming spring season, and then April, which illustrates a conventional music festival campground during the height of festival season, and finally a post in October, which contains a bed to emphasize the seasonal notion of taking shelter from the cold. Urban Outfitters takes what would otherwise be heterogeneous elements – arbitrary moments in time that are relevant to their follower base – and by virtue of Instagram's date-stamp, provides them with a temporal structure that enables one to follow its narrative.

To emphasize the temporality that Instagram's infrastructure provides, the brand strategically puts forth declarative clauses. As a conventionally prevalent clause used in narratives, declarative sentences provide the expository information necessary for one to follow a sequence of events. That is to say, these sentence structures do not require the follower to take on an interpretive or critical stance nor alter the direction of the narrative. Urban Outfitters, aware of Instagram's penchant to chronologically structure events, then

works within the social platform's temporal design by putting forth sentences that determine the direction and sequence the narrative.

Causality, which is contingent upon the sequencing of events, is also demonstrated by the brand. By virtue of Instagram's temporal structure (i.e. the date-stamp on each of the posts), the events are given meaning. As time progresses, the brand's followers may engage in the act of following a story – that is, piecing together disparate events that, despite occurring at different points in time, share similar spatial characteristics and physical cues that connect one episode with another. When these events are given meaning and understood as elements that contribute to a larger sequence, they cohere into a single, overarching narrative. Urban Outfitters' brand narrative projects a particular lifestyle with stock events that are conventional to and of significance to the targeted consumer base (i.e. music festivals, listening to music, taking road trips). When these events unfold in a sequence that is logical in terms of the point at which the follower knows each stock event to occur in the calendar year, a narrative that followers can relate to and identify with is produced.

2) Which elements of vicarious nostalgia aim for consumer identification with the brand via engagement with episodic brand stories and their plotlines, settings, and characters of an era primarily unlived by the brand's consumers?

To answer this question, one must consider that Urban Outfitters eschews the explicit marketing of one product, opting to present its merchandise in a complex of episodes, each with aged settings, architecture, décor, costume, embellishments, and ornaments. By displaying these represented participants at an intimate personal distance to the follower, providing followers with full-frontal perspective, and depicting stock

experiences and life events, the brand presents the majority of its narrative as a follower's own so as to enable for consumer-brand identification. The use of these cues at a particularly close distance to the follower sustains immersion in the narrative and helps to capture the conditions and realities of the proposed historical period. In the absence of these cues, consumers may be deterred from the trust they typically place in brands perceived to be authentic. Here, one must recall Beverland's (2009) assertion that if a brand is to be reflective of an individual's notion of self or if it is to be used to attain specific identity objectives, it must project authenticity. Urban Outfitters then uses iconic cues to construct genuine plotlines, manufacture would-be settings, and enable the follower to recognize the utility and value of the product in a format (the narrative) that is both comprehensible and an authentic mode of communication. The brand employs these cues to propagate a traditionally cherished era – one in which a follower can simultaneously reflect on and desire to achieve and permits way for identification with the brand.

Filter overlays enhance the presence and purpose of the iconic cues: as a purposive aesthetic, these supplement the conditions necessary to construct a fondly remembered time and place. Functionally speaking, Urban Outfitters uses the filter to “approximate historical referents” – to transport the follower to a re-membered yet primarily unlived past. This is perhaps a conscious and strategic tactic by Urban Outfitters; filters that make the represented participants appear, for example, stonewashed, softer, or even ethereal, coincide with a follower's perception of how the past *should* appear. If the iconic cues were conveyed in DSLR quality, the follower may experience difficulty in reconciling the time and place that the stylized cues endeavour to

convey and the aesthetic conditions in which those cues are portrayed. Finally, Urban Outfitters employs the filter to create an idealized personal history – a specific type of narrative that endeavours to achieve consumer identification with the brand. To appeal to a particular audience that may come to identify with a brand, Urban Outfitters projects a certain lifestyle that is showcased through the eyes of a particular demographic group. This genre of narrative romanticizes and simplifies the stock experiences in an 18-30 year old individual's life and by virtue of an aged aesthetic, associates those experiences with a more distant past than they are actually from. The filter evokes a “simple nostalgia” and imposes a warm ambiance on the episode – one that (literally) eliminates discoloration and blemishes within the image and vivifies the positive visual structures. Urban Outfitters' consistent use of the filter could stand for their advertising practice as a whole: any negative or problematic reminiscences are “filtered” out so as to ensure the brand's narrative is composed of fond experiences and events of an undefined past.

A limitation must be addressed here: while vicarious nostalgia was considered as a tactic used to incite affect and emotion, an in-depth examination into how vicarious nostalgia is received, interacted with, and responded to by followers of the brand is required in order to understand the content's effectiveness. Provided that the scope of this project did not permit for an evaluation of user experience, a study that evaluates the correlation between the use of vicarious nostalgia and the discussion it incites (i.e. comments) regarding Urban Outfitters' employment of those features may provide further insight into the utility of vicarious nostalgia as a branding strategy.

3) Which dimensions of brand authenticity theory coalesce with “approximate authenticity” to leverage follower perceptions of brand legitimacy and overall genuineness?

Addressing this question requires an examination of the brand’s use of Beverland’s et al. (2008) “approximate authenticity” to communicate Gilmore and Pine’s (2007) dimensions of brand authenticity. A significant amount of Urban Outfitters’ content involves the creation of a narrative that faithfully depicts the character and culture of the era of the nostalgic products advertised.

As a brand that chronicles an idealized personal history, it is significant that Urban Outfitters conveys the minutiae and intricacies of each scene, so as to generate a past that is conceivable – authentic enough – to sustain viewership and follower interest. Provided that the majority of the episodes are presented at a first-person perspective and place the follower in the position of the raconteur, the past is reconstructed in a way that is perceived as “natural” or candid to the follower experiencing the narrative. To accomplish this, Urban Outfitters produces images that coalesce with the mental concepts that a targeted follower would have of a particular experience or setting. To use the episode that occurred on December 27 as an example, an 18 to 30 year old individual’s bedroom would characteristically have a device that plays music or photos and/or posters to commemorate significant occasions and life experiences. Urban Outfitters retains those same stock experiences and lifestyles and repurposes them to fit a preceding era (i.e. converts digitally printed photographs to Polaroids and iPod dock stations to vinyl record players). This also satisfies Gilmore and Pine’s (2007) “original content” requirement, as

Urban Outfitters independently produces a genuine representation of how the lifestyle of the targeted follower would appear if transported to a former era.

Urban Outfitters also achieves Gilmore and Pine's (2007) dimensions of "naturalness" and "references to traditions/the past" by putting forth these iconic cues that are stylized to reinforce the conveyance of a proposed time and place in an episode. Items like the string lights in episode six that candidly hang from the wall, or the chestnut brown leather-bound leash on the dog's collar in episode four, or even the handcrafted flower-crocheted shirt in episode one that effortlessly drapes from its hanger, provide Urban Outfitters with a degree of ingenuity and candour. The brand showcases lifestyle items, décor, architecture, or articles of clothing in their unadulterated and raw forms. There is an emphasis on cues that are (by modern standards) unsophisticated in nature, stripped of processes of mass production, and of an organic quality or texture. As a brand that consistently emphasizes rusticity, the handcrafted, and artisanal, Urban Outfitters also demonstrates "quality guarantee". The presence of remnants from the past such as aged ornaments, provides the brand with an advantage, as these – by virtue of being in existence for a considerable time – associate Urban Outfitters with tradition and longstanding (trusted) items that were once used by earlier generations than that of the targeted follower base.

Finally, a historically precise reconstructed past is communicated by means of the narrative – an intrinsic mode of human communication that, by virtue of its transcultural presence, is deemed to be authentic. It is both apt and strategic that Urban Outfitters structures these cues in a format that possesses the same raw and candid essence of the represented participants within each episode's frame.

Limitations and Implications

This study has limitations that must be addressed. However, with each limitation, there is a new area of research that could be explored on the subject. To begin: while the results prove useful in determining how a brand employs the narrative to structure an emerging branding practice – that is, vicarious nostalgia – further research is required to understand how users receive, interact, and identify with the brand’s digital content. That is, the study has limited external validity, as the scope did not permit for user experience, feedback (follower comments), or the content’s effectiveness to be accounted for in each of the episodes. This type of study would exceed the evaluation of the brand’s Instagram advertising practices and would consider the content’s efficacy as well as its clout on users. Insights could be gained regarding the affect and emotion that the content (could potentially) incite: provided that nostalgia is a sociological phenomenon in the field of consumer behaviour research, a study concerning the correlation between the use of vicarious nostalgia branding practices and user identification with the content would be a valuable contribution to the growing literature on the topic. This is a particularly interesting research route to consider provided that results indicate that Urban Outfitters propagates an idealized *personal* history.

One could even extend this avenue of research further and consider how user response to the brand’s strategy translates to profit. Assuming that a company’s end objective is to garner sales, a study regarding the business performance and the effectiveness of content could indicate if Urban Outfitters’ current digital advertising strategy is profitable or does not alter sales. This is of particular salience now with the recent integration of the “Like2Buy” feature on Instagram. This eliminates the hassle of

having to visit external merchant sites to follow through with transaction and enables followers to purchase items directly from the images created by the retailer on their feed.

Moreover, a study that evaluates how Urban Outfitters' content performs in relation to a brand that is authentically nostalgic (i.e. Coca Cola) would also be of interest. This is significant because vicarious nostalgia endeavours to evoke the same affect, emotional response, and sense of group membership as that from a consumer from an older age group may experience when exposed to content that is truly nostalgic. This study could entail an examination of the content put forth on one or more of the digital platforms from each brand as well as user feedback to that content. It could provide further insight regarding the nuances (i.e. how the represented participants are structured and conveyed) in content that is actually nostalgic versus that of which is simulated. It could first enable an understanding of which elements of nostalgia modern brands draw on, adapt, and implement and then could be used to evaluate user perceptions of brand authenticity, probity, and legitimacy.

Another limitation is that the content considered in the study was taken from one of the multiple digital communication platforms that Urban Outfitters uses to structure its digital advertising material. It is significant to note that the brand also creates and customizes content for its blog, Facebook, and Twitter pages. The study then could not account for how Urban Outfitters integrates its narrative and vicarious nostalgia branding practice holistically. Provided that the brand's identity is consistent across platforms, it would be of interest to understand how the content on Urban Outfitters' other communication channels integrates and repurposes vicarious nostalgia in this content (provided that these channels lack the photo-editing software required to impose a filter).

Studying the nuances in the content on the different platforms is significant for understanding how steadfast Urban Outfitters is to its branding strategy and whether or not it demonstrates a cohesive brand identity across all of its communication channels.

Finally, due to the scope of the study, the project exclusively focused on the represented participants in each episode as a cohesive whole. That is, the contents within each episode were studied in relation to one another as opposed to independent entities that each holds the potential to incite user identification and response. An evaluation of the independent stimuli present (i.e. different nostalgic objects, ornaments, embellishments, and décor) within each episode's frame and their frequency of use and presence across the brand's narrative could be yet another research route to consider. Each particular entity's impact and affect on users could reveal whether the presence of certain items evoke stronger nostalgic sentiments than others.

Conclusion

This paper posits the narrative as a frame, whose structural components of temporality and causality assemble the plotlines, settings, and characters of an era predominantly unlived by and unacquainted with a brand's targeted consumer base. That is, as a transcultural and instinctive mode of human communication that facilitates a shared context, the narrative conveys vicarious nostalgia – an emerging discipline in the field of consumer behaviour research. By structuring content of this nature in such a fashion, a brand holds the potential to generate the impression of authenticity and ingenuity typically assigned to traditional brands that have outlasted generations. The results suggest that vicarious nostalgia branding is adapted and substantiated as an advertising strategy by brands. While brands such as Urban Outfitters perform this

strategy, it is an area of study that demands more attention. Traditionally, research in this field has concentrated on traditional nostalgia marketing – the promotion of products that are overtly romanticized by virtue of being from one’s childhood. This however establishes focus on consumers that have used or are at the very least familiar with the products advertised. Further research is required to understand why those of a younger age bracket experience the same emotional attachment as mature consumers to products that exceed the span of their living memories. Merchant and Rose’s (2013) publication, “Effects of Advertising Evoked Vicarious Nostalgia on Brand Heritage”, is one of the first articles to consider nostalgia proneness and is promising in terms of determining how perceptions of brand heritage and longevity spur brand attachment in a younger consumer age bracket.

This study is informed by theoretical discourses as well as the industry’s implementation and practice of these theoretical frameworks and advertising strategies. This enables a holistic understanding of the rationale behind and the processes used to produce a brand’s digital content. The paper revealed aspects of the theoretical reviews that are present in Urban Outfitters’ Instagram content. The narrative’s structural properties, vicarious nostalgia’s “iconic cues” and “approximate authenticity”, and the various dimensions that sustain projections of brand longevity were all gauged in practice.

While further research is still required to understand the topic, the results from this study can be used to inform the significance of affect and emotion in advertising and help brands strategically plan, implement, and communicate vicarious nostalgia as a marketing strategy in a format that is comprehensible to consumers. Finally, the study

provided suggestions for the adaptation of this study to other digital communication platforms, as well as expanding the study to integrate user feedback to the content.

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Appendix A: Content Coding Levels

Narrative Level.

Table 1.1. Narrative Level Coding Chart – Possible Narrative Modes

NARRATIVE LEVEL				
POSSIBLE NARRATIVE MODES				
Photograph				
Text (incorporated within/upon photo)				

Table 1.2. Narrative Level Coding Chart – Attributes of Vicarious Nostalgia

ATTRIBUTES OF VICARIOUS NOSTALGIA BRANDING					
Iconic Cues Present					
Visuals					
		<i>Visuals (featured products)</i>			
		Is there a focus on the display of one particular vintage item?			
		Are an array of items advertised / is there no particular focus on one item only?			
		Aristinal items &/or Vintage Technologies &/or Aged Ornaments			
		<i>(Frozen Actions)</i>			
		Stylized architecture/interior décor (from a preceding era)			
		Stylized ornaments/embellishments (from a preceding era)			
		Raw, simple textures and fabrics present			
		<i>Actors</i>			
		Visibly under 40			
		Stylized costume/appearance (from a preceding era)			
Typography (within photograph)					
		<i>Color</i>			
		Has a muted &/or faded &/or wistful quality			
		Colorful &/or vivid essence			
		<i>Style</i>			
		Handcrafted &/or artisinal &/or antiquated typeface			
		<i>Placement</i>			
		Inconspicuous &/or candid			
		Incorporated upon/within featured item(s)' packaging			
		<i>What Does the (Readable) Text Say?</i>			
		<i>Placement of the (Un)readable Text?</i>			

Table 1.3. Narrative Level Coding Chart – Attributes of Brand Authenticity

ATTRIBUTES OF BRAND AUTHENTICITY				
Dimensions on the Narrative Level				
Dimensions				
<i>Degree of Naturalness</i>				
Element of spontaneity &/or organic placement of objects				
<i>Original Content</i>				
Photo &/or item(s) featured are exclusively (carried) by UO				
<i>Quality Guarantee</i>				
Longstanding/vintage item present				
<i>Reference to Tradition or Past</i>				
0-1 references to/inclusion of retro/vintage items				
2+ references to/inclusion of retro/vintage items				

Digital Communication Platform Level.

Table 2.1. Platform Level Coding Chart - Narrative Attributes

DIGITAL COMMUNICATION PLATFORM LEVEL				
NARRATIVE ATTRIBUTES				
Internal Narrative Structures				
(Within photo and caption text)				
<i>Temporal Schema</i>				
Distinct Event				
Generic to calendar yr. (weekends/trips)				
Seasonal				
Roadtrip/adventure (particular to TC)				
Music/festival related (particular to TC)				
Progression of time evident				
Part of a sequence of events				
Perceptible picture frame absent				
Date/time stamp displayed				
<i>Causality</i>				
Affiliation with other events in the 2014 calendar year				
Goal-oriented objective present				
<i>Spatiality</i>				
Setting &/or location within photo is evident				

Table 2.2. Platform Level Coding Chart – Vicarious Nostalgia Attributes

ATTRIBUTES OF VICARIOUS NOSTALGIA BRANDING				
Additional Manufacturing of Nostalgia				
<i>Additional Layers of Nostalgia</i>				
Use of a filter overlay evident				
<i>Description of the Filter/Overlay Effect Used:</i>				

Table 2.3. Platform Level Coding Chart – Attributes of Brand Authenticity

ATTRIBUTES OF BRAND AUTHENTICITY				
What the Narrative Conveys				
Types of Conveyance				
	Aspirational lifestyle			
	Personal history/ies			
	Anxieties			
	Uncertainties			

Mode Level.

Table 3.1. Mode Level Coding Chart – Types of Modes

MODE LEVEL				
TYPES OF MODES (used to engineer the brand's overarching narrative)				
Photograph				
Text (outside the image; the caption)				

Table 3.2. Mode Level Coding Chart – Text

TEXT				
SENTENCE STRUCTURE				
Types of Sentences Used in Narrative (including hashtags)				
Brand as an Influencer for Behavior				
	Exclamatory			
	Declarative			
	Interrogative			
	Imperative			
PRONOUNS USED				
Types of Pronouns Used in Narrative				
	Inclusive			
	Exclusive			
LOUDNESS OF TEXT				
Intimacy/Distance of the Brand's Voice				
	Voice of caption is at a close range (intimacy)			
	Punctuation includes . &/or ?			
	Voice of caption is further away (social distance)			
	Punctuation includes ! &/or caps is use			
ADJECTIVES USED				
Types of Adjectives Used in Narrative				
	Aspirational			
	(insert list of adjectives here)			
	Adventurous			
	(insert list of adjectives here)			
	Wistful/Sentimental			
	(insert list of adjectives here)			
	Friendly/Inviting			
	uonyou, urgifted			

Table 3.3. Mode Level Coding Chart – Image

IMAGE				
INTERPERSONAL RELATIONS				
Distance Amid Viewer and Subject(s)/Objects(s)				
Intimate Personal Distance				
		Intimate distance		
		Close personal distance		
		Far personal distance		
Social Distance				
		Close social distance		
		Far social distance		
Impersonal				
		Public distance		
TYPE OF CONTACT				
How Does the Image Invite Consumers to Join the Narrative				
		Demand to partake		
		Bid/proposal to partake		
ATTITUDE				
The Angle the Image is Presented At				
Subjective				
Horizontal Angle				
		Full-frontal perspective (involvement)		
		Profile perspective (detachment)		
Verticle Angle				
		Looking down on image		
		Looking up towards image		
LAYOUT				
Placement of Items within Image				
Iconic Cues (and focus on multiple products/multiple products displayed)				
		Foreground		
		Midground		
		Background		
Particular Product(s) Shown				
		Foreground		
		Midground		
		Background		

Appendix B: Content Coding – Cumulative Findings

Narrative Level.

Table 4.1. Cumulative Results of Possible Narrative Modes Coding

NARRATIVE LEVEL					
POSSIBLE NARRATIVE MODES					
Photograph					6
Text (incorporated within/upon photo)					2

Table 4.2. Cumulative Results of Attributes of Vicarious Nostalgia Coding

ATTRIBUTES OF VICARIOUS NOSTALGIA BRANDING					
Iconic Cues Present					
Visuals					
<i>Visuals (featured products)</i>					
Is there a focus on the display of one particular vintage item?					4
Are an array of items advertised / is there no particular focus on one item only?					2
Aristinal items &/or Vintage Technologies &/or Aged Ornaments					6
<i>(Frozen Actions)</i>					
Stylized architecture/interior décor (from a preceding era)					4
Stylized ornaments/embellishments (from a preceding era)					6
Raw, simple textures and fabrics present					5
<i>Actors</i>					
Visibly under 40					1
Stylized costume/appearance (from a preceding era)					3
<i>Typography (within photograph)</i>					
<i>Color</i>					
Has a muted &/or faded &/or wistful quality					2
Colorful &/or vivid essence					0
<i>Style</i>					
Handcrafted &/or artisinal &/or antiquated typeface					2
<i>Placement</i>					
Inconspicuous &/or candid					2
Incorporated upon/within featured item(s)' packaging					1
<i>What Does the (Readable) Text Say?</i>					
<i>Placement of the (Un)readable Text?</i>					
(1) Part of the Volkswagen (iconic logo on the front) (8/May/2014)					
(2) On the employee's sweater (which is not the focus of the photo) (6/Aug/2014)					

Table 4.3. Cumulative Results of Attributes of Brand Authenticity Coding

ATTRIBUTES OF BRAND AUTHENTICITY			
Dimensions on the Narrative Level			
Dimensions			
<i>Degree of Naturalness</i>			
Element of spontaneity &/or organic placement of objects			6
<i>Original Content</i>			
Photo &/or item(s) featured are exclusively (carried) by UO			6
<i>Quality Guarantee</i>			
Longstanding/vintage item present			6
<i>Reference to Tradition or Past</i>			
0-1 references to/inclusion of retro/vintage items			1
2+ references to/inclusion of retro/vintage items			5

Digital Communication Platform Level.

Table 5.1. Cumulative Results of Narrative Attributes Coding

DIGITAL COMMUNICATION PLATFORM LEVEL			
NARRATIVE ATTRIBUTES			
Internal Narrative Structures			
(Within photo and caption text)			
Temporal Schema			
Distinct Event			6
	Generic to calendar yr. (weekends/trips)		2
	Seasonal		1
	Roadtrip/adventure (particular to TC)		2
	Music/festival related (particular to TC)		1
Progression of time evident			6
	Part of a sequence of events		6
	Perceptible picture frame absent		6
	Date/time stamp displayed		6
Causality			
Affiliation with other events in the 2014 calendar year			6
Goal-oriented objective present			5
Spatiality			
Setting &/or location within photo is evident			6

Table 5.2. Cumulative Results of Attributes of Vicarious Nostalgia Coding

ATTRIBUTES OF VICARIOUS NOSTALGIA BRANDING			
Additional Manufacturing of Nostalgia			
<i>Additional Layers of Nostalgia</i>			
Use of a filter overlay evident			6
<i>Description of the Filter/Overlay Effect Used:</i>			
N/A (refer to each independent analysis)			

Table 5.3. Cumulative Results of Attributes of Brand Authenticity Coding

ATTRIBUTES OF BRAND AUTHENTICITY				
What the Narrative Conveys				
Types of Conveyance				
	Aspirational lifestyle			3
	Personal history/ies			4
	Anxieties			0
	Uncertainties			0

Mode Level.

Table 6.1. Cumulative Results of Types of Modes Coding

MODE LEVEL				
TYPES OF MODES (used to engineer the brand's overarching narrative)				
	Photograph			6
	Text (outside the image; the caption)			6

Table 6.2. Cumulative Results of Text Coding

TEXT				
SENTENCE STRUCTURE				
Types of Sentences Used in Narrative (including hashtags)				
Brand as an Influencer for Behavior				
	Exclamatory			0
	Declarative			4
	Interrogative			1
	Imperative			2
PRONOUNS USED				
Types of Pronouns Used in Narrative				
	Inclusive			0
	Exclusive			1
LOUDNESS OF TEXT				
Intimacy/Distance of the Brand's Voice				
	Voice of caption is at a close range (intimacy)			6
	Punctuation includes . &/or ?			6
	Voice of caption is further away (social distance)			0
	Punctuation includes ! &/or caps is use			0
ADJECTIVES USED				
Types of Adjectives Used in Narrative				
	Aspirational			2
	californiadreaming, hoping			
	Adventurous			3
	daytrippin, beach, malibu			
	Wistful/Sentimental			7
	festbest, ferriswheel, instax, relive this day, californiadreamin, vwbus, tbt			
	Friendly/Inviting			8
	bettertogether, uoonyou, uoaroundyou, heart-face emoji, uoaroundyou, cozy, uoaround you, Saturday morning			

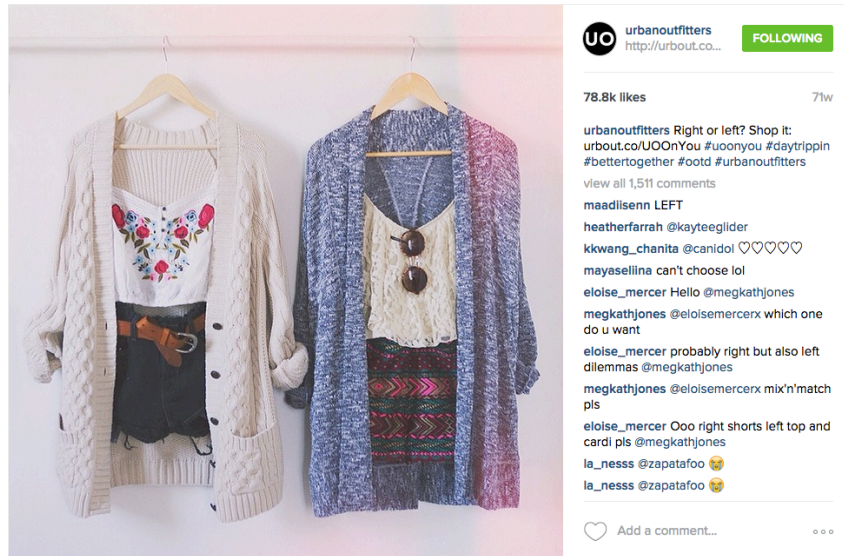
Table 6.3. Cumulative Results of Image Coding

IMAGE				
INTERPERSONAL RELATIONS				
Distance Amid Viewer and Subject(s)/Object(s)				
Intimate Personal Distance				
	Intimate distance		2	
	Close personal distance		1	
	Far personal distance		2	
Social Distance				
	Close social distance		1	
	Far social distance		0	
Impersonal				
	Public distance		0	
TYPE OF CONTACT				
How Does the Image Invite Consumers to Join the Narrative				
	Demand to partake		5	
	Bid/proposal to partake		1	
ATTITUDE				
The Angle the Image is Presented At				
<i>Subjective</i>				
	<i>Horizontal Angle</i>			
	Full-frontal perspective (involvement)		3	
	Profile perspective (detachment)		3	
	<i>Verticle Angle</i>			
	Looking down on image		1	
	Looking up towards image		0	
LAYOUT				
Placement of Items within Image				
<i>Iconic Cues (and focus on multiple products/multiple products displayed)</i>				
	Foreground		5	
	Midground		5	
	Background		3	
<i>Particular Product(s) Shown</i>				
	Foreground		6	
	Midground		6	
	Background		3	

Appendix C: Episode Analysis

This appendix contains the analyses of the remaining episodes coded in the study.

Figure X. Episode One – February 6, 2014.



The first episode in the narrative of 2014 exists on a sequential trajectory of other events generic to the calendar year (episode six), seasonal events (episode five), and events that are of significance to the targeted consumer base including road-trips (episode three) or adventures and music festivals and/or performances (episode two).

Since episode one is placed in a sequence of interconnected episodes, a progression of time is sensed and so is the episode's subsequent affiliation with other events. At a first glance, the episode is causally related to events two and three. Episode two because Coachella, an annual music and arts festival, is located in Indio California, which is proximate to the Colorado desert and regarded by followers as a weekend retreat from the city in mid April and episode three because it commemorates a road trip and actively reflects on the material experience of the excursion.

An in-depth look at the brand's narrative reveals that other events related to the first episode (included in Appendix F for reference but not in the analysis), are directly affiliated with and contingent upon episode one and simultaneously reinforce the causal relationship between episode one and two. For instance, these micro episodes include a young female modeling road trip attire in a nonchalant manner in what appears to be a Volkswagen T2 that is not unlike the vehicle presented in episode three, or two males modeling "blue jeans" for a road trip in the exact same T2, or even a group of friends smiling at the camera while promoting Urban Outfitters' "Wild at Heart" road trip "look book" and posing around their T2. These smaller episodes, which evidently place episode one in a sequence, are significant as they "pad" the brand narrative – that is, they explicitly detail the progression of steps that it takes to move from episode one to episode two and allow for a sense of time to be felt between these two episodes.

Hastie and Pennington's (1986) notion of the "episode schema" – a goal-oriented action-consequence sequence that connects this particular episode with others is present: this episode's objective is evident in the brand's interrogative caption, "Right or left?". The declarative that follows, "Shop it" suggests that with the required resources, the episode can progress: the objective of finding a suitable "daytrip" outfit is attainable and an eventual road trip may be achieved (and in fact is as demonstrated in episode three). Furthermore, shopping for summer-inclined, floral ridden outfits are generic of the season. Provided that Urban Outfitters is a fashion and lifestyle brand, followers of the brand will generally hold an interest in seasonal trends and will recognize that, late-winter to early spring marks the time in the calendar year at which brands unveil their spring/summer clothing collection. Followers who recognize this event may be able to

infer the point at which the brand is at in its year's narrative and not only sense a progression of time, but can gauge the episodes that follow in the narrative like a road trip that eventually results in attendance at a music festival.

This episode showcases elements of vicarious nostalgia. To begin, the clothing and more so, the details on the clothing are from a preceding era yet, the exact time remains undefined. The floral pattern embroidered on the white shirt and the crocheting by the collar denote an artisanal essence and suggest that the shirt's patterns may have been handcrafted as opposed to having been printed or assembled by processes of mass production. This harks back to a period in time when clothing was stitched by one's grandmother or mother and so, demonstrates quality guarantee. The floral pattern is lively and connotes innocence – a naivety typical of girlhood. Finally, the lightly crumpled nature of the sweaters' sleeves demonstrates spontaneity – the organic, carefree placement of the object, which adds a dimension of “naturalness” to the episode.

The textures are significant too and locate their origins in a different time and place. These include 1) lace, indicative of delicate femininity and virtuous girlhood and incorporated into fashion as early as (if not earlier than) the 1650s on Queen Elizabeth I, who was regarded for her prodigal lace collars, 2) the white and blue wool sweaters draped upon each outfit, suggestive of the jerseys that one's grandmother would hand craft and gift during the holiday season or on a birthday, and 3) the brown leather belt, reminiscent of American ranchers battling while saddled in the American Old West. The circular sunglasses that hang nonchalantly from the collar of the white lace shirt are not unlike the ones made popular by members of the hippie subculture throughout the 1960s

and 1970s and the torn jeans are of the heavy metal era in the 1980s as well as the grunge movement of the 1990s.

By virtue of the filter, the apparel appears more temporally remote –as if it exists as a distant daydream. The soft white glow it exudes is ideal for the rhetoric used: since the episode presents an interrogative, the items appear distant and have an ethereal quality, which is fitting since the objective of acquiring the apparel has yet to be achieved. Yet, because of the full-frontal perspective, close personal distance to and placement of the objects in the foreground, the articles remain within reach (that is, if effort is put into following the imperative and acquiring them). Finally, the softer, quaint yet, vibrantly feminine rose-tinted light, and the slightly stonewashed quality of the image provides a reverie-like essence apt for musing on a summer jaunt.

Figure X. Episode Four – August 6, 2014.



This episode captures the moment in which a new pet is introduced to a group of intimates or fellow colleagues. Although not immediately apparent, as the dog is not a “product” or item that can be retailed by Urban Outfitters, the brand’s intention to capture

and project the lifestyle of their targeted follower base is realized nonetheless. In fact, the inclusion of the dog is strategic: it is reminiscent of a puppy from childhood – whether one’s own or a friend’s that was always present for play dates and makes reference to tradition or an element of the past. Because of its toy-like size, the dog could also be indicative of early childhood toys including 1) “pound puppies” (released in the 1980s and resembled the experience of owning a dog with “adoption certificates” to validate ownership), 2) “puppy surprise” (also released in the 1980s and simulated the experience of owning a new dog with a range of accessories like milk bottles, food bowls, and leashes that the toy came with), and 3) the teddy bear (perhaps the epitome of childhood toys that was found atop nearly every child’s bed since the early 1900’s). As a note, the “teddy bear” has been included due to the uncanny similarities in size, color, hair texture, and expression between the dog in the episode and the conventional teddy bear.

To sustain an authentically depicted reality, vicarious nostalgia is also present in the more subtle aspects of the episode. Notably, the dog’s collar and leash are brown leather, which is a timeless and longstanding material, and has been incorporated in clothing and accessories for centuries. The leash denotes simplicity, practicality, and the return to an era in which refinement and quality are of importance. This departs from the standard leash and collar of today, which are typically mass produced, of a fabric and plastic material, and more sophisticated in terms of the handling and design. Finally, the individual’s costume, which for the most part is unreadable with the exception of the word, “band”, is coded as nostalgic. In particular, the typography has an outmoded, imperfectly crafted typeface and a muted quality with the white outline around each letter fading to ivory and the once navy blue letters now a darker shade of azure. The sweater

appears as if it's timeworn and purchased from a band's merchandise collection in the 1970s or 1980s. Finally, the filter overlay is understated yet, achieves a delicacy by infusing light and vibrancy into what would otherwise be a darker image. The softness and natural tones produced by the light are fitting since the dog is reminiscent of summer days during childhood spent in the park or neighbourhood alongside friends and pets and, thus, connotes an unadulterated youthful innocence.

The dog occupies the foreground, midground, and background of the image, is presented at an intimate distance, and provides followers with a full-frontal perspective. These three image modes coincide with one another to provide the follower with (once again) a first-person perspective of the narrative. That is, the follower's proximity to the represented participant (the dog) does not only sustain followers in an interactive narrative, but also confronts them with their youth and immediately brings to mind the array of experiences tied to a childhood pet. For instance, since the episode is strategically set in summer, it ponders walks around the neighbourhood, Frisbee in the park, experiencing the cottage and the hiking trails and boat rides it has to offer – with the dog alongside all. The episode posits nostalgia as a proximate and direct experience – one that enables viewers to perceive certain qualities or minutiae that are reminiscent of occurrences or experiences from childhood. That is to say, while followers may be immediately reminded of a dog from childhood, certain qualities of the dog may be particularly familiar to followers and also bring to mind other experiences or events that occurred in childhood. For example, the soft, golden hair could be reminiscent of a teddy bear or a doll's hair that one would brush every night before bed, and the size could be suggestive of one's favourite toy animal.

Finally, the episode is a distinct event, marks the beginning of a sequence, and establishes a temporal and causal framework: it is the first of two correlated episodes in a series (Appendix F). A progression of time between this episode and the one it is affiliated with is sensed by the captions (and implied pronouns) used. First, a degree of exclusivity is implied in the caption of this episode, “*World*, meet Snacks”, and appropriately so provided that it is the follower’s first interaction with Snacks and typical of introductions. In the subsequent episode (Appendix F), the follower is now acquainted with Snacks and is in a position to uncover more information about Snacks’ history (i.e. make acquaintance with other members of his family) as the caption states, “Important @snacks_attacks update: SHE HAS A BROTHER. His name is Reyd Berrie”.

Figure X. Episode Five – October 23, 2014.



This episode documents the final moments of fall spent preparing for the unforgiving winter season and the onset of the bitterest months of the year. Evidently, the follower is transported to a bedroom, adorned from the foreground through to the background with items reminiscent of grandma’s spare bedroom on a pastoral, country

homestead. Vicarious nostalgia is present in nearly every ornament and element of décor, as each retains an unprocessed texture and simultaneously makes a reference to tradition and demonstrates quality guarantee. The bed is of an aging wood in need of a paint job (as evidenced by the chip marks on the bottom right post); the floor is of a deep chestnut brown and aged hardwood; the ladder is unlike the steel ones prevalently sold and used today and evokes imageries of a floor-to-ceiling and wall-to-wall dark wood-panelled library; the quilts and pillows appear to be hand-sewn or knit; the carpet that is of fur was presumably hunted by grandpa on the farmstead; the dream catcher is a rarity – the imperfect oval and diversely shaped and sized pieces of white fabric that candidly hang from the center give it a handcrafted essence; finally, the articles of clothing effortlessly strewn upon the wooden ladder are reminiscent of different vintage designs including a blush-tinted floral blouse, a white, delicate, and airy shirt that has a virginal essence, and a tribal-patterned sweater reminiscent of Native clan attire.

Since there is no focus on the retail of one particular item in this episode, the products advertised are simultaneously iconic cues, which serve to uphold the depicted place and time of the episode. The styling and positioning of every object is purposive: each item is effortlessly placed so as to provide the room with a natural and candid feel that is appropriate for a rustic, country setting. Even the lights – perhaps the only sign of technology – are unsophisticated in design, have aged light bulbs, and are on wires that are lightly crumpled and imperfectly placed.

The brown-marigold-tints and sepia-toned filter are apt for the represented participants in this episode. Perhaps one of the most classically and overtly nostalgic in nature, the filter conveys the same temporal remoteness and simplicity as the chipped

paint-job on the wooden bed frame or the quilted comforter or even the timeworn, wood-panelled flooring all do. Moreover, the filter is attuned to the season: the discreet use of natural gold highlights, the soft glow, and earthy tones connote warmth, comfort, and hospitality and reinforce the notion of taking shelter from the impending and unforgiving winter.

The profile perspective at which the episode is presented at and the far personal distance established between the viewer and the represented participants coincide with the transition of seasons and the caption. As mentioned earlier, this episode takes place at the end of October – a transitional point in the year’s narrative that marks the overlap between one season and the next. As early signs of winter are ushered in (i.e. thicker blankets, fur rugs, and the act of remaining indoors), the semi-profile perspective conveys the sensation of approaching a new point – a new episode – in the narrative. The winter season is nearly upon the follower and while preparations are being made, it has not quite arrived yet. This is somewhat reinforced by the caption, “Need now”. That is, the items are within reach as the follower approaches them, but have yet to be actually attained.

This is a distinct event in a yearlong narrative, as it marks a turning point in the year’s narrative – a necessary transition that links one season to the next. For this reason, episode six, which takes place in December, is contingent upon episode five’s occurrence. Like episodes one and four, episode five is also part of a larger sequence of smaller events (Appendix F) that cumulate in the change of seasons. From depicting the first snow, to showcasing another rustic, “cozy” All-American bedroom, to demonstrating more indoor activities like listening to vinyl records, these episodes – by virtue of the

time of year – are causally linked to one another and reinforce the onset of the winter season, which is inevitably showcased in episode six.

Figure X. Episode Six – December 27, 2014.



The final episode for the analysis of the brand’s 2014 narrative depicts a generic Saturday morning spent in bed immediately following the pandemonium that is the Christmas season. While the foreground-midground placement of the bedding establishes focus on one particular item, the presence of the iconic cues that surround the bed should not be discounted. In fact, it is these cues that provide this episode with a strong nostalgic essence, quality guarantee, and make reference to tradition that would otherwise not be perceptible in the absence of cues. These include the unrefined wide-panel oak hardwood flooring with the faulty placement of large-headed nails, the vinyl record player and oak paneled speaker unpretentiously (and impractically) placed in a space where one would typically need to get into bed, the mosaic of Polaroid photos that do not appear to be systematically ordered, and finally the string of lights that are haphazardly placed in the background and foreground without heed to the interior perfection that is typical in home

decorating catalogues. Moreover, the spontaneous placement of the bed, ill-fitting sheets, tousled comforter, and absence of a bed frame are apt for the targeted follower, who either may still be in or has recently completed college and are conventionally regarded for their carefree approach to interior design. The use of “#uoroundyou” in the episode’s caption is fitting here, given the inundation of different iconic cues that occupy the foreground, midground, and background.

The episode is simultaneously presented at a profile perspective and a vertical angle, which provides the follower with the sensation of looking down on the represented participants. At this perspective, the notion of Saturday morning is reinforced: emphasis is placed on the bed – the object of focus and emblem of relaxation – and provides the follower with the impression of plunging into the bed and the (inevitable) sensation of warmth.

The filter overlay is exceptionally discreet in this episode. The pink-white overlay conveys a softness that is perceptible around the white bedding and glow of the string lights. Moreover, the restrained use of the filter adds a dimension of naturalness – that is, the episode does not appear to be fabricated to the point where the nostalgic elements appear kitschy. Perhaps the understated filter serves to reinforce the simplicity of the time and place in which Polaroids were the predominant form of photography and music was played on vinyl record players. Finally the unobtrusiveness of a modest filter provides the sense that the follower is not imposing in another’s room and reaffirms that the space is his or her own.

The represented participants in this episode denote the same activity as the previous episode. The notion of “staying in” and bracing oneself from the cold outdoors

is aptly communicated, given the point at which the brand is at in its year's narrative. This episode is also an event in itself and exists in a sequence of other interconnected micro episodes that feature the same bed depicted in this episode and indoor activities that cumulate in episode six (Appendix F). Again, by virtue of the season and activities displayed in both episodes five and six (i.e. the emphasis on the home as a place of warmth), episode six is temporally and causally related to episode five. One may also sense the progression of time and the point at which they are in the brand's narrative by articles that are reminiscent of Christmas and the knowledge that they are now in the midst of the winter season. The string lights are festive and emblematic of the season. Since the episode occurs two days after Christmas, it strategically displays small remnants of holiday paraphernalia as opposed to unsuitably inundating the screen with items characteristic of a holiday that has already passed.

Appendix D: Content Coding – Episode Analyses

Episode One – February 6, 2014.

NARRATIVE LEVEL				
POSSIBLE NARRATIVE MODES				
Photograph				<input checked="" type="checkbox"/>
Text (incorporated within/upon photo)				<input checked="" type="checkbox"/>
ATTRIBUTES OF VICARIOUS NOSTALGIA BRANDING				
Iconic Cues Present				
Visuals				
<i>Visuals (featured products)</i>				
Is there a focus on the display of one particular vintage item?				<input type="checkbox"/>
Are an array of items advertised / is there no particular focus on one item only?				<input checked="" type="checkbox"/>
Aristinal items &/or Vintage Technologies &/or Aged Ornaments				<input checked="" type="checkbox"/>
<i>(Frozen Actions)</i>				
Stylized architecture/interior décor (from a preceding era)				<input type="checkbox"/>
Stylized ornaments/embellishments (from a preceding era)				<input checked="" type="checkbox"/>
Raw, simple textures and fabrics present				<input checked="" type="checkbox"/>
<i>Actors</i>				
Visibly under 40				<input type="checkbox"/>
Stylized costume/appearance (from a preceding era)				<input checked="" type="checkbox"/>
Typography (within photograph)				
<i>Color</i>				
Has a muted &/or faded &/or wistful quality				<input type="checkbox"/>
Colorful &/or vivid essence				<input type="checkbox"/>
<i>Style</i>				
Handcrafted &/or artisanal &/or antiquated typeface				<input type="checkbox"/>
<i>Placement</i>				
Inconspicuous &/or candid				<input type="checkbox"/>
Incorporated upon/within featured item(s)' packaging				<input type="checkbox"/>
<i>What Does the (Readable) Text Say?</i>				
<i>Placement of the (Un)readable Text?</i>				
ATTRIBUTES OF BRAND AUTHENTICITY				
Dimensions on the Narrative Level				
Dimensions				
<i>Degree of Naturalness</i>				
Element of spontaneity &/or organic placement of objects				<input checked="" type="checkbox"/>
<i>Original Content</i>				
Photo &/or item(s) featured are exclusively (carried) by UO				<input checked="" type="checkbox"/>
<i>Quality Guarantee</i>				
Longstanding/vintage item present				<input checked="" type="checkbox"/>
<i>Reference to Tradition or Past</i>				
0-1 references to/inclusion of retro/vintage items				<input type="checkbox"/>
2+ references to/inclusion of retro/vintage items				<input checked="" type="checkbox"/>

DIGITAL COMMUNICATION PLATFORM LEVEL					
NARRATIVE ATTRIBUTES					
Internal Narrative Structures					
(Within photo and caption text)					
Temporal Schema					
Distinct Event					<input checked="" type="checkbox"/>
	Generic to calendar yr. (weekends/trips				<input type="checkbox"/>
	Seasonal				<input type="checkbox"/>
	Roadtrip/adventure (particular to TC)				<input checked="" type="checkbox"/>
	Music/festival related (particular to TC)				<input type="checkbox"/>
Progression of time evident					<input checked="" type="checkbox"/>
	Part of a sequence of events				<input checked="" type="checkbox"/>
	Perceptible picture frame absent				<input checked="" type="checkbox"/>
	Date/time stamp displayed				<input checked="" type="checkbox"/>
Causality					
Affiliation with other events in the 2014 calendar year					<input checked="" type="checkbox"/>
Goal-oriented objective present					<input checked="" type="checkbox"/>
Spatiality					
Setting &/or location within photo is evident					<input checked="" type="checkbox"/>
ATTRIBUTES OF VICARIOUS NOSTALGIA BRANDING					
Additional Manufacturing of Nostalgia					
Additional Layers of Nostalgia					
Use of a filter overlay evident					<input checked="" type="checkbox"/>
Description of the Filter/Overlay Effect Used:					
High exposure; soft, youthful, feminine rosy tints (apt for the outfits showcased); reverie-esque (suitable for lace, light fabrics and florals					
Style of clothing is iterated in the filter used.					
ATTRIBUTES OF BRAND AUTHENTICITY					
What the Narrative Conveys					
Types of Conveyance					
	Aspirational lifestyle				<input checked="" type="checkbox"/>
	Personal history/ies				<input type="checkbox"/>
	Anxieties				<input type="checkbox"/>
	Uncertainties				<input type="checkbox"/>

MODE LEVEL					
TYPES OF MODES (used to engineer the brand's overarching narrative)					
Photograph				<input checked="" type="checkbox"/>	
Text (outside the image; the caption)				<input checked="" type="checkbox"/>	

TEXT			
SENTENCE STRUCTURE			
Types of Sentences Used in Narrative (including hashtags)			
Brand as an Influencer for Behavior			
	Exclamatory		<input type="checkbox"/>
	Declarative		<input type="checkbox"/>
	Interrogative		<input checked="" type="checkbox"/>
	Imperative		<input checked="" type="checkbox"/>
PRONOUNS USED			
Types of Pronouns Used in Narrative			
	Inclusive		<input type="checkbox"/>
	Exclusive		<input type="checkbox"/>
LOUDNESS OF TEXT			
Intimacy/Distance of the Brand's Voice			
	Voice of caption is at a close range (intimacy)		<input checked="" type="checkbox"/>
	Punctuation includes . &/or ?		<input checked="" type="checkbox"/>
	Voice of caption is further away (social distance)		<input type="checkbox"/>
	Punctuation includes ! &/or caps is use		<input type="checkbox"/>
ADJECTIVES USED			
Types of Adjectives Used in Narrative			
	Aspirational		<input type="checkbox"/>
	(insert list of adjectives here)		
	Adventurous		<input checked="" type="checkbox"/>
	daytripping		
	Wistful/Sentimental		<input type="checkbox"/>
	(insert list of adjectives here)		
	Friendly/Inviting		<input checked="" type="checkbox"/>
	bettertogether, uoonyou		
IMAGE			
INTERPERSONAL RELATIONS			
Distance Amid Viewer and Subject(s)/Object(s)			
Intimate Personal Distance			
	Intimate distance		<input type="checkbox"/>
	Close personal distance		<input checked="" type="checkbox"/>
	Far personal distance		<input type="checkbox"/>
Social Distance			
	Close social distance		<input type="checkbox"/>
	Far social distance		<input type="checkbox"/>
Impersonal			
	Public distance		<input type="checkbox"/>
TYPE OF CONTACT			
How Does the Image Invite Consumers to Join the Narrative			
	Demand to partake		<input checked="" type="checkbox"/>
	Bid/proposal to partake		<input type="checkbox"/>

ATTITUDE				
The Angle the Image is Presented At				
Subjective				
		Horizontal Angle		
		Full-frontal perspective (involvement)		<input checked="" type="checkbox"/>
		Profile perspective (detachment)		<input type="checkbox"/>
		Verticle Angle		
		Looking down on image		<input type="checkbox"/>
		Looking up towards image		<input type="checkbox"/>
LAYOUT				
Placement of Items within Image				
Iconic Cues (and focus on multiple products/multiple products displayed)				
	Foreground			<input type="checkbox"/>
	Midground			<input type="checkbox"/>
	Background			<input type="checkbox"/>
Particular Item(s) Shown				
	Foreground			<input checked="" type="checkbox"/>
	Midground			<input checked="" type="checkbox"/>
	Background			<input checked="" type="checkbox"/>

Episode Two – April 11, 2014.

NARRATIVE LEVEL				
POSSIBLE NARRATIVE MODES				
Photograph				<input checked="" type="checkbox"/>
Text (incorporated within/upon photo)				<input type="checkbox"/>
ATTRIBUTES OF VICARIOUS NOSTALGIA BRANDING				
Iconic Cues Present				
Visuals				
<i>Visuals (featured products)</i>				
Is there a focus on the display of one particular vintage item?				<input checked="" type="checkbox"/>
Are an array of items advertised / is there no particular focus on one item only?				<input type="checkbox"/>
Aristinal items &/or Vintage Technologies &/or Aged Ornaments				<input checked="" type="checkbox"/>
<i>(Frozen Actions)</i>				
Stylized architecture/interior décor (from a preceding era)				<input checked="" type="checkbox"/>
Stylized ornaments/embellishments (from a preceding era)				<input checked="" type="checkbox"/>
Raw, simple textures and fabrics present				<input checked="" type="checkbox"/>
<i>Actors</i>				
Visibly under 40				<input checked="" type="checkbox"/>
Stylized costume/appearance (from a preceding era)				<input checked="" type="checkbox"/>
Typography (within photograph)				
<i>Color</i>				
Has a muted &/or faded &/or wistful quality				<input type="checkbox"/>
Colorful &/or vivid essence				<input type="checkbox"/>
<i>Style</i>				
Handcrafted &/or artisinal &/or antiquated typeface				<input type="checkbox"/>
<i>Placement</i>				
Inconspicuous &/or candid				<input type="checkbox"/>
Incorporated upon/within featured item(s)' packaging				<input type="checkbox"/>
<i>What Does the (Readable) Text Say?</i>				
<i>Placement of the (Un)readable Text?</i>				
<i></i>				
<i></i>				
<i></i>				
ATTRIBUTES OF BRAND AUTHENTICITY				
Dimensions on the Narrative Level				
Dimensions				
<i>Degree of Naturalness</i>				
Element of spontaneity &/or organic placement of objects				<input checked="" type="checkbox"/>
<i>Original Content</i>				
Photo &/or item(s) featured are exclusively (carried) by UO				<input checked="" type="checkbox"/>
<i>Quality Guarantee</i>				
Longstanding/vintage item present				<input checked="" type="checkbox"/>
<i>Reference to Tradition or Past</i>				
0-1 references to/inclusion of retro/vintage items				<input type="checkbox"/>
2+ references to/inclusion of retro/vintage items				<input checked="" type="checkbox"/>

DIGITAL COMMUNICATION PLATFORM LEVEL			
NARRATIVE ATTRIBUTES			
Internal Narrative Structures			
(Within photo and caption text)			
Temporal Schema			
Distinct Event			<input checked="" type="checkbox"/>
	Generic to calendar yr. (weekends/trips)		<input type="checkbox"/>
	Seasonal		<input type="checkbox"/>
	Roadtrip/adventure (particular to TC)		<input type="checkbox"/>
	Music/festival related (particular to TC)		<input checked="" type="checkbox"/>
Progression of time evident			<input checked="" type="checkbox"/>
	Part of a sequence of events		<input checked="" type="checkbox"/>
	Perceptible picture frame absent		<input checked="" type="checkbox"/>
	Date/time stamp displayed		<input checked="" type="checkbox"/>
Causality			
Affiliation with other events in the 2014 calendar year			<input checked="" type="checkbox"/>
Goal-oriented objective present			<input checked="" type="checkbox"/>
Spatiality			
Setting &/or location within photo is evident			<input checked="" type="checkbox"/>
ATTRIBUTES OF VICARIOUS NOSTALGIA BRANDING			
Additional Manufacturing of Nostalgia			
Additional Layers of Nostalgia			
Use of a filter overlay evident			<input checked="" type="checkbox"/>
Description of the Filter/Overlay Effect Used:			
Blur/sharpened contrast again between the polaroid and the actual photo. Actual photo (the background) has a high exposure, giving the picture a sentimental/wistful and distanced feel.			
ATTRIBUTES OF BRAND AUTHENTICITY			
What the Narrative Conveys			
Types of Conveyance			
	Aspirational lifestyle		<input type="checkbox"/>
	Personal history/ies		<input checked="" type="checkbox"/>
	Anxieties		<input type="checkbox"/>
	Uncertainties		<input type="checkbox"/>

MODE LEVEL					
TYPES OF MODES (used to engineer the brand's overarching narrative)					
Photograph					<input checked="" type="checkbox"/>
Text (outside the image; the caption)					<input checked="" type="checkbox"/>

TEXT			
SENTENCE STRUCTURE			
Types of Sentences Used in Narrative (including hashtags)			
Brand as an Influencer for Behavior			
	Exclamatory		<input type="checkbox"/>
	Declarative		<input checked="" type="checkbox"/>
	Interrogative		<input type="checkbox"/>
	Imperative		<input type="checkbox"/>
PRONOUNS USED			
Types of Pronouns Used in Narrative			
	Inclusive		<input type="checkbox"/>
	Exclusive		<input type="checkbox"/>
LOUDNESS OF TEXT			
Intimacy/Distance of the Brand's Voice			
	Voice of caption is at a close range (intimacy)		<input checked="" type="checkbox"/>
	Punctuation includes . &/or ?		<input checked="" type="checkbox"/>
	Voice of caption is further away (social distance)		<input type="checkbox"/>
	Punctuation includes ! &/or caps is use		<input type="checkbox"/>
ADJECTIVES USED			
Types of Adjectives Used in Narrative			
	Aspirational		<input type="checkbox"/>
	(insert list of adjectives here)		
	Adventurous		<input type="checkbox"/>
	(insert list of adjectives here)		
	Wistful/Sentimental		<input checked="" type="checkbox"/>
	festbest, ferriswheel, instax		
	Friendly/Inviting		<input checked="" type="checkbox"/>
	uoaroundyou		
IMAGE			
INTERPERSONAL RELATIONS			
Distance Amid Viewer and Subject(s)/Object(s)			
Intimate Personal Distance			
	Intimate distance		<input checked="" type="checkbox"/>
	Close personal distance		<input type="checkbox"/>
	Far personal distance		<input type="checkbox"/>
Social Distance			
	Close social distance		<input type="checkbox"/>
	Far social distance		<input type="checkbox"/>
Impersonal			
	Public distance		<input type="checkbox"/>
TYPE OF CONTACT			
How Does the Image Invite Consumers to Join the Narrative			
	Demand to partake		<input checked="" type="checkbox"/>
	Bid/proposal to partake		<input type="checkbox"/>

ATTITUDE				
The Angle the Image is Presented At				
Subjective				
Horizontal Angle				
		Full-frontal perspective (involvement)		X
		Profile perspective (detachment)		
Verticle Angle				
		Looking down on image		
		Looking up towards image		
LAYOUT				
Placement of Items within Image				
Iconic Cues (and focus on multiple products/multiple products displayed)				
Foreground				X
Midground				X
Background				X
Particular Item(s) Shown				
Foreground				X
Midground				X
Background				

Episode Three – May 8, 2014.

NARRATIVE LEVEL				
POSSIBLE NARRATIVE MODES				
Photograph				☒
Text (incorporated within/upon photo)				☒
ATTRIBUTES OF VICARIOUS NOSTALGIA BRANDING				
Iconic Cues Present				
Visuals				
<i>Visuals (featured products)</i>				
Is there a focus on the display of one particular vintage item?				☒
Are an array of items advertised / is there no particular focus on one item only?				
Aristinal items &/or Vintage Technologies &/or Aged Ornaments				☒
<i>(Frozen Actions)</i>				
Stylized architecture/interior décor (from a preceding era)				☒
Stylized ornaments/embellishments (from a preceding era)				☒
Raw, simple textures and fabrics present				
<i>Actors</i>				
Visibly under 40				
Stylized costume/appearance (from a preceding era)				
Typography (within photograph)				
<i>Color</i>				
Has a muted &/or faded &/or wistful quality				☒
Colorful &/or vivid essence				
<i>Style</i>				
Handcrafted &/or artisinal &/or antiquated typeface				☒
<i>Placement</i>				
Inconspicuous &/or candid				☒
Incorporated upon/within featured item(s)' packaging				☒
<i>What Does the (Readable) Text Say?</i>				
VW				
<i>Placement of the (Un)readable Text?</i>				
Logo on the front of the VW bus.				
ATTRIBUTES OF BRAND AUTHENTICITY				
Dimensions on the Narrative Level				
Dimensions				
<i>Degree of Naturalness</i>				
Element of spontaneity &/or organic placement of objects				☒
<i>Original Content</i>				
Photo &/or item(s) featured are exclusively (carried) by UO				☒
<i>Quality Guarantee</i>				
Longstanding/vintage item present				☒
<i>Reference to Tradition or Past</i>				
0-1 references to/inclusion of retro/vintage items				☒
2+ references to/inclusion of retro/vintage items				

DIGITAL COMMUNICATION PLATFORM LEVEL				
NARRATIVE ATTRIBUTES				
Internal Narrative Structures				
(Within photo and caption text)				
Temporal Schema				
Distinct Event				<input checked="" type="checkbox"/>
	Generic to calendar yr. (weekends/trips)			<input type="checkbox"/>
	Seasonal			<input type="checkbox"/>
	Roadtrip/adventure (particular to TC)			<input checked="" type="checkbox"/>
	Music/festival related (particular to TC)			<input type="checkbox"/>
Progression of time evident				<input checked="" type="checkbox"/>
	Part of a sequence of events			<input checked="" type="checkbox"/>
	Perceptible picture frame absent			<input checked="" type="checkbox"/>
	Date/time stamp displayed			<input checked="" type="checkbox"/>
Causality				
Affiliation with other events in the 2014 calendar year				<input checked="" type="checkbox"/>
Goal-oriented objective present				<input checked="" type="checkbox"/>
Spatiality				
Setting &/or location within photo is evident				<input checked="" type="checkbox"/>
ATTRIBUTES OF VICARIOUS NOSTALGIA BRANDING				
Additional Manufacturing of Nostalgia				
Additional Layers of Nostalgia				
Use of a filter overlay evident				<input checked="" type="checkbox"/>
Description of the Filter/Overlay Effect Used:				
High exposure, reminiscent of a reverie (dreamlike). Transportation to another place/time reinforced with the filter (the VW vehicle also conveys this). 1970s esque filter. Soft, faded effect. Rosy pigments.				
ATTRIBUTES OF BRAND AUTHENTICITY				
What the Narrative Conveys				
Types of Conveyance				
	Aspirational lifestyle			<input checked="" type="checkbox"/>
	Personal history/ies			<input checked="" type="checkbox"/>
	Anxieties			<input type="checkbox"/>
	Uncertainties			<input type="checkbox"/>

MODE LEVEL				
TYPES OF MODES (used to engineer the brand's overarching narrative)				
Photograph				<input checked="" type="checkbox"/>
Text (outside the image; the caption)				<input checked="" type="checkbox"/>

TEXT			
SENTENCE STRUCTURE			
Types of Sentences Used in Narrative (including hashtags)			
Brand as an Influencer for Behavior			
	Exclamatory		<input type="checkbox"/>
	Declarative		<input checked="" type="checkbox"/>
	Interrogative		<input type="checkbox"/>
	Imperative		<input type="checkbox"/>
PRONOUNS USED			
Types of Pronouns Used in Narrative			
	Inclusive		<input type="checkbox"/>
	Exclusive		<input checked="" type="checkbox"/>
LOUDNESS OF TEXT			
Intimacy/Distance of the Brand's Voice			
	Voice of caption is at a close range (intimacy)		<input checked="" type="checkbox"/>
	Punctuation includes . &/or ?		<input checked="" type="checkbox"/>
	Voice of caption is further away (social distance)		<input type="checkbox"/>
	Punctuation includes ! &/or caps is use		<input type="checkbox"/>
ADJECTIVES USED			
Types of Adjectives Used in Narrative			
	Aspirational		<input checked="" type="checkbox"/>
	californiadreaming, hoping		
	Adventurous		<input checked="" type="checkbox"/>
	beach, malibu		
	Wistful/Sentimental		<input checked="" type="checkbox"/>
	relive this day, californiadreamin, vwbus, tbt		
	Friendly/Inviting		<input type="checkbox"/>
	[insert list of adjectives here]		
IMAGE			
INTERPERSONAL RELATIONS			
Distance Amid Viewer and Subject(s)/Object(s)			
Intimate Personal Distance			
	Intimate distance		<input type="checkbox"/>
	Close personal distance		<input type="checkbox"/>
	Far personal distance		<input type="checkbox"/>
Social Distance			
	Close social distance		<input checked="" type="checkbox"/>
	Far social distance		<input type="checkbox"/>
Impersonal			
	Public distance		<input type="checkbox"/>
TYPE OF CONTACT			
How Does the Image Invite Consumers to Join the Narrative			
	Demand to partake		<input type="checkbox"/>
	Bid/proposal to partake		<input checked="" type="checkbox"/>

ATTITUDE				
The Angle the Image is Presented At				
Subjective				
<i>Horizontal Angle</i>				
		Full-frontal perspective (involvement)		
		Profile perspective (detachment)		✗
<i>Verticle Angle</i>				
		Looking down on image		
		Looking up towards image		
LAYOUT				
Placement of Items within Image				
<i>Iconic Cues (and focus on multiple products/multiple products displayed)</i>				
	Foreground			✗
	Midground			✗
	Background			
<i>Particular Item(s) Shown</i>				
	Foreground			✗
	Midground			✗
	Background			

Episode Four – August 6, 2014.

NARRATIVE LEVEL				
POSSIBLE NARRATIVE MODES				
Photograph				☒
Text (incorporated within/upon photo)				☒
ATTRIBUTES OF VICARIOUS NOSTALGIA BRANDING				
Iconic Cues Present				
Visuals				
<i>Visuals (featured products)</i>				
Is there a focus on the display of one particular vintage item?				☒
Are an array of items advertised / is there no particular focus on one item only?				
Aristinal items &/or Vintage Technologies &/or Aged Ornaments				☒
<i>(Frozen Actions)</i>				
Stylized architecture/interior décor (from a preceding era)				
Stylized ornaments/embellishments (from a preceding era)				☒
Raw, simple textures and fabrics present				☒
<i>Actors</i>				
Visibly under 40				
Stylized costume/appearance (from a preceding era)				☒
Typography (within photograph)				
<i>Color</i>				
Has a muted &/or faded &/or wistful quality				☒
Colorful &/or vivid essence				
<i>Style</i>				
Handcrafted &/or artisinal &/or antiquated typeface				☒
<i>Placement</i>				
Inconspicuous &/or candid				☒
Incorporated upon/within featured item(s)' packaging				
<i>What Does the (Readable) Text Say?</i>				
"[unreadable]...the band"				
<i>Placement of the (Un)readable Text?</i>				
On the actor's sweater				
ATTRIBUTES OF BRAND AUTHENTICITY				
Dimensions on the Narrative Level				
Dimensions				
<i>Degree of Naturalness</i>				
Element of spontaneity &/or organic placement of objects				☒
<i>Original Content</i>				
Photo &/or item(s) featured are exclusively (carried) by UO				☒
<i>Quality Guarantee</i>				
Longstanding/vintage item present				☒
<i>Reference to Tradition or Past</i>				
0-1 references to/inclusion of retro/vintage items				
2+ references to/inclusion of retro/vintage items				☒

DIGITAL COMMUNICATION PLATFORM LEVEL				
NARRATIVE ATTRIBUTES				
Internal Narrative Structures				
(Within photo and caption text)				
Temporal Schema				
Distinct Event				<input checked="" type="checkbox"/>
	Generic to calendar yr. (weekends/trips)			<input checked="" type="checkbox"/>
	Seasonal			<input type="checkbox"/>
	Roadtrip/adventure (particular to TC)			<input type="checkbox"/>
	Music/festival related (particular to TC)			<input type="checkbox"/>
Progression of time evident				<input checked="" type="checkbox"/>
	Part of a sequence of events			<input checked="" type="checkbox"/>
	Perceptible picture frame absent			<input checked="" type="checkbox"/>
	Date/time stamp displayed			<input checked="" type="checkbox"/>
Causality				
Affiliation with other events in the 2014 calendar year				<input checked="" type="checkbox"/>
Goal-oriented objective present				<input checked="" type="checkbox"/>
Spatiality				
Setting &/or location within photo is evident				<input checked="" type="checkbox"/>
ATTRIBUTES OF VICARIOUS NOSTALGIA BRANDING				
Additional Manufacturing of Nostalgia				
Additional Layers of Nostalgia				
Use of a filter overlay evident				<input checked="" type="checkbox"/>
Description of the Filter/Overlay Effect Used:				
Faded, wistful quality. The muted quality is reminiscent of a photograph one might discover from their childhood. The filter also makes the t-shirt appear as though it's from a past music festival.				
ATTRIBUTES OF BRAND AUTHENTICITY				
What the Narrative Conveys				
Types of Conveyance				
	Aspirational lifestyle			<input type="checkbox"/>
	Personal history/ies			<input checked="" type="checkbox"/>
	Anxieties			<input type="checkbox"/>
	Uncertainties			<input type="checkbox"/>

MODE LEVEL					
TYPES OF MODES (used to engineer the brand's overarching narrative)					
Photograph					<input checked="" type="checkbox"/>
Text (outside the image; the caption)					<input checked="" type="checkbox"/>

TEXT			
SENTENCE STRUCTURE			
Types of Sentences Used in Narrative (including hashtags)			
Brand as an Influencer for Behavior			
	Exclamatory		<input type="checkbox"/>
	Declarative		<input type="checkbox"/>
	Interrogative		<input type="checkbox"/>
	Imperative		<input checked="" type="checkbox"/>
PRONOUNS USED			
Types of Pronouns Used in Narrative			
	Inclusive		<input type="checkbox"/>
	Exclusive		<input type="checkbox"/>
LOUDNESS OF TEXT			
Intimacy/Distance of the Brand's Voice			
	Voice of caption is at a close range (intimacy)		<input checked="" type="checkbox"/>
	Punctuation includes . &/or ?		<input checked="" type="checkbox"/>
	Voice of caption is further away (social distance)		<input type="checkbox"/>
	Punctuation includes ! &/or caps is use		<input type="checkbox"/>
ADJECTIVES USED			
Types of Adjectives Used in Narrative			
	Aspirational		<input type="checkbox"/>
	(insert list of adjectives here)		
	Adventurous		<input type="checkbox"/>
	(insert list of adjectives here)		
	Wistful/Sentimental		<input type="checkbox"/>
	(insert list of adjectives here)		
	Friendly/Inviting		<input checked="" type="checkbox"/>
	heart face emoji (after "meet snacks"), puppy		
IMAGE			
INTERPERSONAL RELATIONS			
Distance Amid Viewer and Subject(s)/Object(s)			
Intimate Personal Distance			
	Intimate distance		<input checked="" type="checkbox"/>
	Close personal distance		<input type="checkbox"/>
	Far personal distance		<input type="checkbox"/>
Social Distance			
	Close social distance		<input type="checkbox"/>
	Far social distance		<input type="checkbox"/>
Impersonal			
	Public distance		<input type="checkbox"/>
TYPE OF CONTACT			
How Does the Image Invite Consumers to Join the Narrative			
	Demand to partake		<input checked="" type="checkbox"/>
	Bid/proposal to partake		<input type="checkbox"/>

ATTITUDE				
The Angle the Image is Presented At				
Subjective				
		Horizontal Angle		
		Full-frontal perspective (involvement)		✗
		Profile perspective (detachment)		
		Verticle Angle		
		Looking down on image		
		Looking up towards image		
LAYOUT				
Placement of Items within Image				
Iconic Cues (and focus on multiple products/multiple products displayed)				
		Foreground		✗
		Midground		✗
		Background		
Particular Product(s) Shown				
		Foreground		✗
		Midground		✗
		Background		✗

Episode Five – October 23, 2014

NARRATIVE LEVEL				
POSSIBLE NARRATIVE MODES				
Photograph				<input checked="" type="checkbox"/>
Text (incorporated within/upon photo)				<input checked="" type="checkbox"/>
ATTRIBUTES OF VICARIOUS NOSTALGIA BRANDING				
Iconic Cues Present				
Visuals				
<i>Visuals (featured products)</i>				
Is there a focus on the display of one particular vintage item?				<input checked="" type="checkbox"/>
Are an array of items advertised / is there no particular focus on one item only?				<input checked="" type="checkbox"/>
Aristinal items &/or Vintage Technologies &/or Aged Ornaments				<input checked="" type="checkbox"/>
<i>(Frozen Actions)</i>				
Stylized architecture/interior décor (from a preceding era)				<input checked="" type="checkbox"/>
Stylized ornaments/embellishments (from a preceding era)				<input checked="" type="checkbox"/>
Raw, simple textures and fabrics present				<input checked="" type="checkbox"/>
<i>Actors</i>				
Visibly under 40				<input checked="" type="checkbox"/>
Stylized costume/appearance (from a preceding era)				<input checked="" type="checkbox"/>
Typography (within photograph)				
<i>Color</i>				
Has a muted &/or faded &/or wistful quality				<input checked="" type="checkbox"/>
Colorful &/or vivid essence				<input checked="" type="checkbox"/>
<i>Style</i>				
Handcrafted &/or artisinal &/or antiquated typeface				<input checked="" type="checkbox"/>
<i>Placement</i>				
Inconspicuous &/or candid				<input checked="" type="checkbox"/>
Incorporated upon/within featured item(s)' packaging				<input checked="" type="checkbox"/>
<i>What Does the (Readable) Text Say?</i>				
<i>Placement of the (Un)readable Text?</i>				
<i></i>				
<i></i>				
<i></i>				
ATTRIBUTES OF BRAND AUTHENTICITY				
Dimensions on the Narrative Level				
Dimensions				
<i>Degree of Naturalness</i>				
Element of spontaneity &/or organic placement of objects				<input checked="" type="checkbox"/>
<i>Original Content</i>				
Photo &/or item(s) featured are exclusively (carried) by UO				<input checked="" type="checkbox"/>
<i>Quality Guarantee</i>				
Longstanding/vintage item present				<input checked="" type="checkbox"/>
<i>Reference to Tradition or Past</i>				
0-1 references to/inclusion of retro/vintage items				<input checked="" type="checkbox"/>
2+ references to/inclusion of retro/vintage items				<input checked="" type="checkbox"/>

DIGITAL COMMUNICATION PLATFORM LEVEL				
NARRATIVE ATTRIBUTES				
Internal Narrative Structures				
(Within photo and caption text)				
Temporal Schema				
Distinct Event				<input checked="" type="checkbox"/>
	Generic to calendar yr. (weekends/trips)			<input checked="" type="checkbox"/>
	Seasonal			<input checked="" type="checkbox"/>
	Roadtrip/adventure (particular to TC)			<input type="checkbox"/>
	Music/festival related (particular to TC)			<input type="checkbox"/>
Progression of time evident				<input checked="" type="checkbox"/>
	Part of a sequence of events			<input checked="" type="checkbox"/>
	Perceptible picture frame absent			<input checked="" type="checkbox"/>
	Date/time stamp displayed			<input checked="" type="checkbox"/>
Causality				
Affiliation with other events in the 2014 calendar year				<input checked="" type="checkbox"/>
Goal-oriented objective present				<input checked="" type="checkbox"/>
Spatiality				
Setting &/or location within photo is evident				<input checked="" type="checkbox"/>
ATTRIBUTES OF VICARIOUS NOSTALGIA BRANDING				
Additional Manufacturing of Nostalgia				
Additional Layers of Nostalgia				
Use of a filter overlay evident				<input checked="" type="checkbox"/>
Description of the Filter/Overlay Effect Used:				
Marigold-tints/light brown hues and sepia tones gives the impression that the photo was taken in grandma's old childhood bedroom on the farm.				
ATTRIBUTES OF BRAND AUTHENTICITY				
What the Narrative Conveys				
Types of Conveyance				
Aspirational lifestyle				<input checked="" type="checkbox"/>
Personal history/ies				<input type="checkbox"/>
Anxieties				<input type="checkbox"/>
Uncertainties				<input type="checkbox"/>

MODE LEVEL					
TYPES OF MODES (used to engineer the brand's overarching narrative)					
Photograph					<input checked="" type="checkbox"/>
Text (outside the image; the caption)					<input checked="" type="checkbox"/>

TEXT			
SENTENCE STRUCTURE			
Types of Sentences Used in Narrative (including hashtags)			
Brand as an Influencer for Behavior			
	Exclamatory		<input type="checkbox"/>
	Declarative		<input checked="" type="checkbox"/>
	Interrogative		<input type="checkbox"/>
	Imperative		<input type="checkbox"/>
PRONOUNS USED			
Types of Pronouns Used in Narrative			
	Inclusive		<input type="checkbox"/>
	Exclusive		<input type="checkbox"/>
LOUDNESS OF TEXT			
Intimacy/Distance of the Brand's Voice			
	Voice of caption is at a close range (intimacy)		<input checked="" type="checkbox"/>
	Punctuation includes . &/or ?		<input checked="" type="checkbox"/>
	Voice of caption is further away (social distance)		<input type="checkbox"/>
	Punctuation includes ! &/or caps is use		<input type="checkbox"/>
ADJECTIVES USED			
Types of Adjectives Used in Narrative			
	Aspirational		<input type="checkbox"/>
	(insert list of adjectives here)		
	Adventurous		<input type="checkbox"/>
	(insert list of adjectives here)		
	Wistful/Sentimental		<input type="checkbox"/>
	(insert list of adjectives here)		
	Friendly/Inviting		<input checked="" type="checkbox"/>
	uoaroundyou, cozy		
IMAGE			
INTERPERSONAL RELATIONS			
Distance Amid Viewer and Subject(s)/Object(s)			
Intimate Personal Distance			
	Intimate distance		<input type="checkbox"/>
	Close personal distance		<input type="checkbox"/>
	Far personal distance		<input checked="" type="checkbox"/>
Social Distance			
	Close social distance		<input type="checkbox"/>
	Far social distance		<input type="checkbox"/>
Impersonal			
	Public distance		<input type="checkbox"/>
TYPE OF CONTACT			
How Does the Image Invite Consumers to Join the Narrative			
	Demand to partake		<input checked="" type="checkbox"/>
	Bid/proposal to partake		<input type="checkbox"/>

ATTITUDE				
The Angle the Image is Presented At				
Subjective				
Horizontal Angle				
		Full-frontal perspective (involvement)		
		Profile perspective (detachment)		✗
Verticle Angle				
		Looking down on image		
		Looking up towards image		
LAYOUT				
Placement of Items within Image				
Iconic Cues (and focus on multiple products/multiple products displayed)				
	Foreground			✗
	Midground			✗
	Background			✗
Particular Product(s) Shown				
	Foreground			✗
	Midground			✗
	Background			✗

Episode Six – December 27, 2014.

NARRATIVE LEVEL				
POSSIBLE NARRATIVE MODES				
Photograph				<input checked="" type="checkbox"/>
Text (incorporated within/upon photo)				<input checked="" type="checkbox"/>
ATTRIBUTES OF VICARIOUS NOSTALGIA BRANDING				
Iconic Cues Present				
Visuals				
<i>Visuals (featured products)</i>				
Is there a focus on the display of one particular vintage item?				<input checked="" type="checkbox"/>
Are an array of items advertised / is there no particular focus on one item only?				<input type="checkbox"/>
Aristinal items &/or Vintage Technologies &/or Aged Ornaments				<input checked="" type="checkbox"/>
<i>(Frozen Actions)</i>				
Stylized architecture/interior décor (from a preceding era)				<input checked="" type="checkbox"/>
Stylized ornaments/embellishments (from a preceding era)				<input checked="" type="checkbox"/>
Raw, simple textures and fabrics present				<input checked="" type="checkbox"/>
<i>Actors</i>				
Visibly under 40				<input type="checkbox"/>
Stylized costume/appearance (from a preceding era)				<input type="checkbox"/>
Typography (within photograph)				
<i>Color</i>				
Has a muted &/or faded &/or wistful quality				<input type="checkbox"/>
Colorful &/or vivid essence				<input type="checkbox"/>
<i>Style</i>				
Handcrafted &/or artisinal &/or antiquated typeface				<input type="checkbox"/>
<i>Placement</i>				
Inconspicuous &/or candid				<input type="checkbox"/>
Incorporated upon/within featured item(s)' packaging				<input type="checkbox"/>
<i>What Does the (Readable) Text Say?</i>				
<i>Placement of the (Un)readable Text?</i>				
ATTRIBUTES OF BRAND AUTHENTICITY				
Dimensions on the Narrative Level				
Dimensions				
<i>Degree of Naturalness</i>				
Element of spontaneity &/or organic placement of objects				<input checked="" type="checkbox"/>
<i>Original Content</i>				
Photo &/or item(s) featured are exclusively (carried) by UO				<input checked="" type="checkbox"/>
<i>Quality Guarantee</i>				
Longstanding/vintage item present				<input checked="" type="checkbox"/>
<i>Reference to Tradition or Past</i>				
0-1 references to/inclusion of retro/vintage items				<input type="checkbox"/>
2+ references to/inclusion of retro/vintage items				<input checked="" type="checkbox"/>

DIGITAL COMMUNICATION PLATFORM LEVEL					
NARRATIVE ATTRIBUTES					
Internal Narrative Structures					
(Within photo and caption text)					
Temporal Schema					
Distinct Event					<input checked="" type="checkbox"/>
	Generic to calendar yr. (weekends/trips)				<input checked="" type="checkbox"/>
	Seasonal				<input type="checkbox"/>
	Roadtrip/adventure (particular to TC)				<input type="checkbox"/>
	Music/festival related (particular to TC)				<input type="checkbox"/>
Progression of time evident					<input checked="" type="checkbox"/>
	Part of a sequence of events				<input checked="" type="checkbox"/>
	Perceptible picture frame absent				<input checked="" type="checkbox"/>
	Date/time stamp displayed				<input checked="" type="checkbox"/>
Causality					
Affiliation with other events in the 2014 calendar year					<input checked="" type="checkbox"/>
Goal-oriented objective present					<input type="checkbox"/>
Spatiality					
Setting &/or location within photo is evident					<input checked="" type="checkbox"/>
ATTRIBUTES OF VICARIOUS NOSTALGIA BRANDING					
Additional Manufacturing of Nostalgia					
Additional Layers of Nostalgia					
Use of a filter overlay evident					<input checked="" type="checkbox"/>
Description of the Filter/Overlay Effect Used:					
Soft shades of white and silver transport one back to simpler days when Polaroids were the predominant form of photography and music was played on vinyls.					
ATTRIBUTES OF BRAND AUTHENTICITY					
What the Narrative Conveys					
Types of Conveyance					
Aspirational lifestyle					<input type="checkbox"/>
Personal history/ies					<input checked="" type="checkbox"/>
Anxieties					<input type="checkbox"/>
Uncertainties					<input type="checkbox"/>

MODE LEVEL					
TYPES OF MODES (used to engineer the brand's overarching narrative)					
Photograph				<input checked="" type="checkbox"/>	
Text (outside the image; the caption)				<input checked="" type="checkbox"/>	

TEXT			
SENTENCE STRUCTURE			
Types of Sentences Used in Narrative (including hashtags)			
Brand as an Influencer for Behavior			
	Exclamatory		<input type="checkbox"/>
	Declarative		<input checked="" type="checkbox"/>
	Interrogative		<input type="checkbox"/>
	Imperative		<input type="checkbox"/>
PRONOUNS USED			
Types of Pronouns Used in Narrative			
	Inclusive		<input type="checkbox"/>
	Exclusive		<input type="checkbox"/>
LOUDNESS OF TEXT			
Intimacy/Distance of the Brand's Voice			
	Voice of caption is at a close range (intimacy)		<input checked="" type="checkbox"/>
	Punctuation includes . &/or ?		<input checked="" type="checkbox"/>
	Voice of caption is further away (social distance)		<input type="checkbox"/>
	Punctuation includes ! &/or caps is use		<input type="checkbox"/>
ADJECTIVES USED			
Types of Adjectives Used in Narrative			
	Aspirational		<input type="checkbox"/>
	(insert list of adjectives here)		
	Adventurous		<input type="checkbox"/>
	(insert list of adjectives here)		
	Wistful/Sentimental		<input type="checkbox"/>
	(insert list of adjectives here)		
	Friendly/Inviting		<input checked="" type="checkbox"/>
	uoaroundyou, Saturday morning		
IMAGE			
INTERPERSONAL RELATIONS			
Distance Amid Viewer and Subject(s)/Objects(s)			
Intimate Personal Distance			
	Intimate distance		<input type="checkbox"/>
	Close personal distance		<input type="checkbox"/>
	Far personal distance		<input checked="" type="checkbox"/>
Social Distance			
	Close social distance		<input type="checkbox"/>
	Far social distance		<input type="checkbox"/>
Impersonal			
	Public distance		<input type="checkbox"/>
TYPE OF CONTACT			
How Does the Image Invite Consumers to Join the Narrative			
	Demand to partake		<input checked="" type="checkbox"/>
	Bid/proposal to partake		<input type="checkbox"/>

ATTITUDE				
The Angle the Image is Presented At				
Subjective				
Horizontal Angle				
		Full-frontal perspective (involvement)		
		Profile perspective (detachment)		✗
Verticle Angle				
		Looking down on image		✗
		Looking up towards image		
LAYOUT				
Placement of Items within Image				
Iconic Cues (and focus on multiple products/multiple products displayed)				
		Foreground		✗
		Midground		✗
		Background		✗
Particular Product(s) Shown				
		Foreground		✗
		Midground		✗
		Background		

Appendix E: Brand Narrative Content – Analyzed Episodes

Episode One (Figure 1) – February 6, 2014.



Episode Two (Figure 2) – April 11, 2014.



Episode Three (Figure 3) – May 8, 2014.



Episode Four (Figure 4) – August 6, 2014.



Episode Five (Figure 5) – October 23, 2014.



Episode Six (Figure 6) – December 27, 2014.



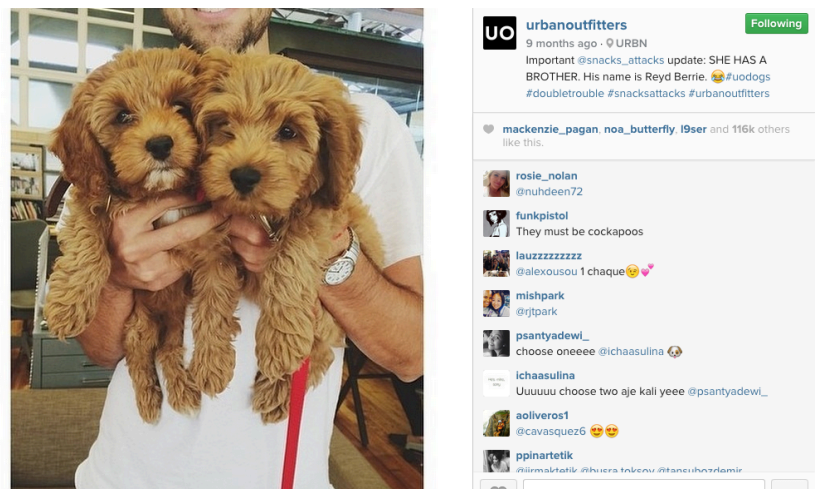
Micro episodes associated with Episode One (Figure 1)



(Continued from Episode One)



Micro episodes associated with Episode Four (Figure 4)



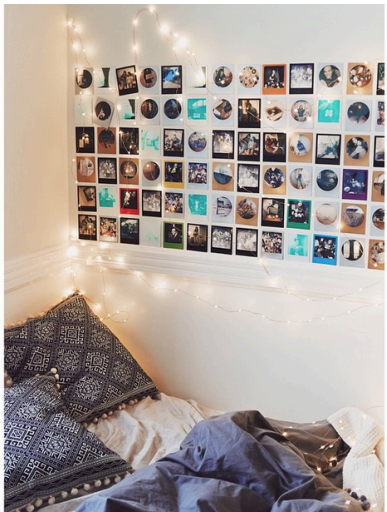
Micro episodes associated with Episode Five (Figure 5)



(Continued from Episode Five)



Micro episodes associated with Episode Six (Figure 6)



uo

urbanoutfitters

6 months ago

Picture this. #uoaroundyou #polaroids #bedroom #decor #urbanoutfitters

dammtz1313, manipok, donna_gandhi13x and 117k others like this.

__Jo

@__torr

torr

👉👉👉👉👉👉 @__Jo

torr

That bedding tho! 🥰🥰 @__Jo

__Jo

yes!!! I might go look into thaaaaat! @__torr literally love the whole room (that's shown)

sadie.macgonagal

@rheamoore7

tessaraeloe

@kaltyn__rose__

melike.jane

@miliinahide

yeaitsgeanna

@marle2

Leave a comment...

...



uo

urbanoutfitters

6 months ago

Today, laziness is totally acceptable. #cozy #gettogether #uoaroundyou #urbanoutfitters

qmnncqm, sablukovadasha, betty_khenglawt and 112k others like this.

emily_wang9

👉👉👉👉👉👉 stahp cade @alyxj_

catherine_cline

@lucygrondahl

rjike

@calvindiesel! ❤️

morgancox11

@gessman1

forewaa

@karolina11_k goals lol

colleenb828

Goals @reesie35

carlos.ss

@vez_42199 I can read you bedtime story darling 🥰🥰 #Goals

govett

Rauran holmas re in anean an Kurdaue

Leave a comment...

...