MPC MAJOR RESEARCH PAPER

TOWARD A CROSS-PLATFORM BRAND STORYTELLING MODEL:
BRIDGING TRANSMEDIA, NARRATIVE, AND MARKETING DISCOURSES

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Abstract

This major research paper investigates the practice of cross-platform brand storytelling by applying principles of narrative, transmedia, and marketing theory to a case study of American eyewear brand Warby Parker's content marketing campaigns. The following questions guided the study: *Which elements of transmedia theory, narrative theory, and marketing theory can be used to effectively analyze and plan cross-platform brand stories? Which elements of digital brand content establish compelling "storyworlds" that aim to create a sense of consumer identification?* A multimodal approach was used to analyze the narrative, transmedia, image, text, and interactive features of two content campaigns distributed on Warby Parker's Instagram account and corporate blog. The study led to the creation of an adaptable framework that can be used to plan cross-platform brand storytelling. The study also informed suggestions for further research, which could improve understanding of how users interact with and experience content marketing.

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Introduction

Content marketing is the corporate practice of creating and distributing "valuable, relevant, and compelling content" (written, video, audio, or interactive) in order to establish goodwill between brands and their customers and to generate positive behaviour in existing and prospective customers (Pulizzi, 2012, p. 117). In the past, this type of marketing was often called custom publishing, in which brands created publications that offered useful or entertaining information relevant to the needs and desires of their target audiences. Today, content creation is becoming a popular and a necessary method of online marketing. Google Trends show that content marketing is one of the fastest growing terms in business marketing (Pulizzi, 2012), revealing the widespread interest in the topic.

Despite this growing interest in content marketing it is becoming more difficult to effectively create and distribute entertaining, brand-building content as the variety and complexity of digital platforms grows. In the Internet age, marketers are faced with new challenges and opportunities presented by the social media landscape. That users consume content from multiple platforms is both a boon and a curse for brands; there are ample opportunities to publish content that can be easily spread across the Internet, yet for this content to benefit brands, improve brand awareness, and ultimately lead to improved sales and brand loyalty, content planning must be highly strategic.

This project establishes a story-focused analytic model that can be used to assess how brands communicate identity and achieve brand loyalty across digital platforms, using visual and written content. The model is informed by the literature review, which introduces and connects

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three areas of theoretical discourse – narrative theory, transmedia theory, and marketing theory – and uses these discourses to define and identify elements of storytelling, narrative, and branding, which are all inherent in the practice of content marketing. The literature review establishes why content must be sharable in the online space, why stories are highly sharable, and how storytelling content can be effectively distributed online. The review introduces the project's approach, which applies the central concept of transmedia studies – that cross-platform storytelling is a rich world-building process – to the act of communicating brand identity online. The review presents the idea that brand loyalty results from personal identification with the values and identity of a brand, and this personal identification can be established when a user becomes deeply immersed in a brand narrative as they piece together its elements from content that is story-focused and distributed on a variety of platforms.

The methodology section outlines the design for a case study of the brand Warby Parker's cross-platform content campaigns. Warby Parker is an American eyewear brand, based out of New York City, which sells its products mainly online and also in a small number of brick-and-mortar stores. With glasses starting at $120 per pair, the brand says that they are able to "provide higher-quality, better-looking prescription eyewear at a fraction of the price" (Warby Parker, 2014). They also partner with nonprofits to "ensure that for every pair of glasses sold, a pair is distributed to someone in need" (Warby Parker, 2014). The company's focus on affordable, ethical, stylish products appears to target a young, fashion-conscious consumer.

While many brands are attempting cross-platform marketing, this brand was chosen due its visibility as an up-and-coming brand and because its content campaigns offer brand-created stories distributed across multiple platforms. Warby Parker was awarded the 2013 "Brand

Genius of the Year" award by *Adweek* magazine for work such as the content analyzed in this project. This recognition drew me to the brand and to analyze its cross-platform content.

The study's multimodal approach analyses the use of Warby Parker's written and visual content on two online platforms: Instagram and corporate blogs. The analytical model – created using elements from the chosen discourses – is used to code texts distributed on these platforms, in order to identify how the brand's content uses storytelling to communicate brand identity and invite users to personally identify with the brand.

The discussion section addresses the research questions and provides a suggested framework for planning cross-platform digital brand content. The paper concludes by providing some suggestions for further research, including collaboration between academia and industry, which might provide insight into the effectiveness and/or need for improvement in the current practices of content marketers.

Literature Review

This literature review introduces transmedia, narrative, and marketing theories, which inform the analytical model used in the project's case study. These theoretical areas were chosen because they are dominant in the discussion of cross-platform brand storytelling, which ultimately consists of three major elements: the story (narrative theory), the cross-platform aspect (transmedia theory), and the brand identity and narrative (marketing theory). While storytelling has been identified as "essential to successful branding" (Herskovitz, 2010, p. 21), the literature could not provide a source that outlines an effective model for employing brand storytelling over multiple digital platforms.

In the process of reviewing the literature, the most influential idea that emerged is the concept of "storyworlds" – the narrative space or universe created by a story (Blumenthal & Xu,

2012; Phillips, 2012; Jenkins, 2007). Transmedia studies explains that stories are most effective when storyworlds are established through the distribution of information across multiple platforms; this distribution requires users to gather information themselves in order to deeply understand the story. When a user pulls together pieces of a story from different platforms they can become immersed in the narrative world. Marketing theory also stresses the importance of immersion in narratives; immersion is essential to establishing brand loyalty and personal identification with brands (Holt, 2003). Furthermore, the storyworld has strong conceptual parallels to what marketing and advertising call "brand identity" or "brand narrative". A storyworld is the space a story inhabits, which contains all of the rules, mores, and artifacts of that particular story (Blumenthal & Xu, 2012); brand identity consists of the associations a company aspires to create or maintain, including the brand's values and history (Aaker, 1991, 1995); and brand narrative consists of what an organization is presently, as well as what it wants to and plans to become (Wolstonholme, 2008). The conceptual parallels between these concepts help to bridge the work of transmedia storytellers and marketers, in order to develop an effective framework for cross-platform brand storytelling; if marketers conceptualize their brands' identities and narratives as potential "storyworlds" they can more easily create immersive narrative spaces for users online.

Storytelling and Narrative

In the discussion of cross-platform brand storytelling it is important to first define storytelling and identify its qualities. However, many scholars have remarked that there is an ongoing difficulty to define story and narrative. Hyvärinen (2007) explains that it is futile to assume narratives are formally similar and always distinct from other kinds of discourse (p. 448). He relays Barthes' (1977) belief that narrative is a "variety of genres" and so the desire to come

to a consensus about what narrative is or is not might be counterproductive (Hyvärinen, 2007, p. 448). Page (2010) also claims that there is a "well-documented dilemma" of defining narrative (p. 426). She says a view of narrative has been favored that sees it as a "fuzzy" set of qualities that allow people to recognize texts as narrative-like (p. 427). Looking at narrative through a digital lens, Scolari (2009) has noted the "semantic chaos" that surrounds cross-platform storytelling (p. 587). Here Scolari is referring to the difficulty of deciding on conclusive meanings for transmedia concepts in particular; he asserts that this difficulty to define storytelling concepts is not new. Similarly, Singh and Sonnenburg (2012) discuss issues surrounding the conceptualization of storytelling in a digital branding contexts; "story" and "narrative," they explain, are used synonymously and sometimes incorrectly as a result of the relationship between the terms not being clearly established in digital media discourse (p. 195).

Currie (2010) distinguishes between story and narrative by explaining that narratives are "devices" that represent the "communicative intentions of their makers," whereas the content or individual units of narratives are the stories (p. 1). In other words, a narrative is the larger body of communication or representations composed of multiple story units. An example from English literature is J.D. Salinger's narrative of the Glass family, which unfolds in stories published by the author over a period of eighteen years. Through stories like "A Perfect Day for Bananafish" (Salinger, 1948) and "Raise High the Roof Beam, Carpenters" (Salinger, 1955), which discuss various events and experiences, Salinger allows the reader to develop a complex understanding of the family's identity, history, and values. For brands, narrative can similarly be conceptualized as the larger identity of the brand, established over time. The narrative encompasses the brand's history, values, and status, which it communicates using individual pieces of marketing copy or marketing products (the brand's stories). The relationship between an entity's narrative and the

stories it tells is that narrative is an ongoing process intertwined with identity, whereas stories are expressions of individual occurrences that contribute to the overarching narrative.

The following are qualities narrative scholars say stories commonly possess: they are ordered within a temporal framework (containing a beginning, middle, and end); they are filtered by an entity (person or organization) reporting events (Page, 2010, p. 427); and they have qualities that enable them to be interpreted as more or less story-like (Page, 2013, p. 33). Farman (2013) argues that location deeply affects narrative, and that there is a long history of attaching narratives to specific places (p. 3). "The desire to attach a story to space," he says, "is found in the connection between the historical context of a community and the need to determine the character of that space" (p. 3). Coming at the discussion from a branding perspective, Sigh and Sonnenburg (2012) explain that stories contain "indices" like locations, actions, attitudes, problems, and characters that incite empathy in the listener and help the story be recalled later on. The more indices a story has, the more places the story can reside in memory and the better it can be recalled (Singh & Sonnenburg, 2012, p. 189). Alexander (2011) adds that digital stories commonly contain a serial structure (content arranged in multiple iterations or episodes), which typically has a social framework (they can be easily shared across social platforms) (p. 41).

In summary, understanding narrative and storytelling, as well as common elements of narratives and stories in both traditional and digital contexts, is essential to the work of analyzing and planning cross-platform brand stories. Although brands use digital storytelling for marketing purposes, it is a marketing method that does not directly sell or "push" products. Instead, branded digital storytelling works to captivate customers by providing them with interesting, entertaining pieces of content that both represent the values of brands and target specific audiences (Pulizzi, 2012; Phillips, 2012; Scolari, 2009; Singh & Sonnenburg, 2012). Therefore, understanding the

basic building blocks of narratives and stories can help brands engage with current customers and potentially attract new ones.

Transmedia Theory

Transmedia theory explains that digital stories are most engaging and rich with meaning when users gather pieces of a story from a variety of platforms. Phillips (2012) says that the key elements of traditional storytelling can be part of a new, more compelling type of storytelling (p. 5). She explains that transmedia storytelling "…is the realm of deep experiences and completely immersive stories, and it can evoke emotions that simply can't be replicated in a single novel or film." (p. 5). In defining transmedia storytelling, Phillips directs the reader to its origins as a term coined in 1991 by cultural theorist Marsha Kinder. At that time, Kinder identified the Teenage Mutant Ninja Turtles franchise as a commercially successful story system that operated across multiple media (p. 3). Phillips (2012) credits Henry Jenkins with bringing the term to a broader audience, while others claim that he coined the term (Blumenthal and Xu, 2012; Alexander, 2011). Jenkins (2007) says that transmedia storytelling is a process in which the elements of a fiction are spread across multiple platforms and media in order to create "a unified and coordinated entertainment experience" while Phillips' (2012) main criteria for transmedia storytelling are as follows: "multiple media, a single unified story or experience, and avoidance of redundancy between media" (p. 15).

Blumenthal and Xu (2012) explain that transmedia storytelling, in which the parts of a story are perceived as a whole, is composed of "connectors": the "canon," the "characters," and the "genre" (p. 190). These elements make up the "storyworld" – the mythological space the story inhabits, which encompasses the "symbols, cultural landmarks, conflicts, and rules" of the story (p. 191). The canon includes elements of the "fictional universe" including the history of

the storyworld, the boundaries of the story established by the authority that created the storyworld, and the events that occurs within it (p. 193). Character is the "person" in the stories that works as an "organizing force" to actually tell stories (p. 193). Genre helps define the rules and expectations of the storyworld (p. 193). As Blumenthal and Xu (2012) explain, "The importance of genre is that it brings a pre-existing model of the world and expectations of what is allowed into contact with the mythology of the world to create a more complete and therefore more connected and immersive world" (p. 193).

In summary, transmedia concepts are important to this project in that they have informed an understanding about how to effectively spread content across the multiple digital platforms users interact with. Transmedia concepts have also shaped the analysis of how stories are planned across platforms by the brand investigated in the case study. Consequently, these concepts have influenced the project's suggestions for strategic content marketing that uses multiple platforms.

Bridging Transmedia and Marketing Theories

Now that narrative, story, and transmedia storytelling have been defined, the marketing advantages of cross-platform storytelling must be identified. Kinder (1991) explains that "transmedia intertextuality is a powerful strategy for survival" (p. 3) and that it can serve as a form of "commodity formation." When users recognize specific allusions between texts and perform the work of gathering pieces of transmedia stories, the resulting immersion in stories can "pay off" at the point of purchase (Kinder, 1991, p. 45). In other words, immersion in transmedia brand stories can influence purchasing behaviour.

Looking at Kinder's early discussion of the potential of transmedia storytelling, following Jenkins' ongoing work with transmedia storytelling, it is evident that, historically, when the

transmedia community has discussed cross-platform storytelling they have been referring to media that are traditionally conducive to stories: books, television shows, films, and radio. However, the tools provided by transmedia studies could be extremely useful for online marketing and brand storytelling. As Phillips (2012) explains, some notable purposes for transmedia storytelling are the following: "worldbuilding" (p. 43), "characterization" (p. 46), and "backstory and exposition" (p. 50). She emphasizes that creating branded content is not just about the product: "To get your audience engaged, you have to make something they're going to care about," which is why companies should be interested in building the so-called "worlds," characterizations, and back stories inherent in transmedia storytelling (p. 71). Transmedia marketing can create complex, immersive stories that draw users into the values and lifestyles associated with brands.

In *Spreadable Media* Jenkins (2013) returns to the conversation on multi-platform content, focusing particularly on how users interact with digital content and why people are compelled to share certain types of content more than others. He says communication tools that facilitate sharing and the "spreading" of media offer new capacities for people (or brands) to pass along media artifacts and to seek "models to generate revenue" through their users (p. 2). Spreadability, he says, is the potential for audiences to share content and that "Perhaps nothing is more human than sharing stories" (p.3). Alexander (2011) and van Dijck (2013a) explain that the very makeup of Web 2.0 has allowed stories to become so intertwined with digital platforms due to "connectivity" – the interconnectedness of platforms. Social networking site structures like "timelines," which van Dijck (2013a) explains organize information chronologically, require users (including brands) to structure content in a narrative manner; furthermore, aspects of connectivity including linking, sharing, and other audience co-creative activities make sharing stories

ubiquitous. This narrative site structure and ease of sharing stories is important because people define themselves and construct their understanding of the world using stories (Woodside, Sood, & Miller, 2008). The challenge is that, while stories can be shared more easily in the current online space, they must still be compelling for users to want to share them. As Jenkins (2013) explains, people make decisions about what to share by asking a number of questions: "Is the content worth engaging with? Is it worth sharing with others? Might it be of interest to specific people?" (p. 13). These questions are useful and necessary for brands to consider in order to create stories that are indeed worth spreading.

As storytelling and social behaviour have become more intertwined online it has become the norm and the imperative for companies to integrate connectivity into their storytelling and content marketing strategies. Jenkins points to Yakob's (2006) perspective that marketers should focus on "transmedia planning." The idea of transmedia planning is that the essential unit of transmedia storytelling – a story told across multiple platforms – can be turned into a holistic strategy for marketers. The larger brand story or brand narrative, Yakob explains, is an evolving narrative using different platforms to communicate different, self-contained elements of the narrative to build a larger brand story online. Consumers, like transmedia users have, pull different parts of the brand story together themselves. Yakob's point is insightful and aligns with the goals of this project: to create a theory-grounded method for strategizing content marketing.

In summary, connecting transmedia and marketing is essential to understanding why transmedia content planning can be a profitable strategy. Transmedia marketing allows companies to immerse users in their brand narrative. Furthermore, the social platforms used to spread content across platforms contain connective features, which some theorists believe allow content to benefit brands and potentially generate revenue. Aspects of connectivity and

shareability drawn from the sources in this section have influenced the analytical model used in the case study. This will help identify which elements of shareability are being employed to encourage users' spreading of content.

Marketing Discourse

Now that an understanding of transmedia storytelling's use for marketing has been established, it is important to also examine marketing discourse itself, in order to identify why storytelling is an effective marketing method for influencing users and customers to personally identify with and become loyal consumers of brands. Malthouse, Haenlein, Skiera, Wege, and Zhang (2013) explain that, "While there is nothing wrong with maximizing profits, an exclusive focus on profit to the company seems misguided in a world of empowered consumers with increasing access to competitors' products" (p. 274). As Phillips (2012) explains in her discussion of transmedia's use for marketing, organizations can no longer simply communicate information about themselves or their products – they must tell stories through creative content rather then encouraging consumers to make purchases. Gensler, Völckner, Li-Thompkins, and Wiertz (2013) also assert that brand stories are persuasive in their ability to transport consumers into the world of the brand narrative (p. 242).

Market research shows people in fact *think* narratively and that consumers may actually store brand-related information episodically in the form of stories in their brains (Koll et. al., 2010, p. 589). If story formation is a natural function of the brain, then, perhaps creating stories for consumers is the answer to creating effective, profitable branded content. Woodside, Sood, and Miller (2008) argue that brands are part of people's daily lives and consumers actually use brands as props and actors in the stories they tell about themselves (p. 97). Woodside et. al. (2008) refer to Holt (2003), who proposes that the brands that become "icons" allow consumers

to experience powerful myths, either consciously or unconsciously. "Myths," Holt (2003) explains, "provide ideals to live by, and they work to resolve life's most vexing questions. Icons are encapsulating myths. [Icons] are powerful because they deliver myths to us in a tangible form, thereby making them more accessible" (p. 44).

Woodside et. al (2008) explain that research on storytelling is useful because it helps marketers "clarify and deepen knowledge" of how people solve problems and identify opportunities (p. 105). Their research concludes that developing stories in which the brand is a supporting actor that helps the protagonist (the consumer) achieve their goals helps to build strong consumer-brand relationships (p. 128). Moreover, learning about the stories people tell, both about brands and to brands online, will likely provide insight into designing effective marketing and advertising strategies (Woodside et. al., 2008, p. 127).

Zinnbauer and Honer (2011) measure the myths brands establish by "social currency," or the extent to which people share information about a brand – a concept that resembles Jenkins' spreadability. "Brands," they explain, "have the potential to become interwoven into every moment of their consumers' lives" due to the increasing connectivity of online platforms (p. 51). Just as classical mythology has become ingrained in modern consciousness, brands can establish myths that become embedded in consumers' minds. Social currency, which helps establish these myths, can be categorized into six components: "affiliation," "conversation," "utility," "advocacy," "information," and "identity" (Zinnbauer & Honer, 2011, p. 51). Applying these components to a number of brands, Zinnbauer and Honer found that social currency significantly impacts brand performance (p. 53) – making the argument for creating content that both tells a story and is sharable across multiple platforms even more compelling. Gensler et. al (2013) similarly explain that the power of firm-generated brand stories is that consumers' relationships

with the brand can lead to their contributions to brand conversations (p. 242). In other words, not

only does exposing a customer to the storyworld of a brand help them potentially personally

identify with that brand; if it is done well and employs aspects of connectivity it can also compel

the customer to contribute to building the brand by sharing branded content with their networks

and talking about the brand on their personal channels.

In summary, the marketing literature explains that storytelling is inherent in the way

people experience the world; they tell stories about themselves both to others and to themselves.

According to the literature, it is ideal for brands to create compelling enough stories that users

begin to perceive brands as props or supporting characters in their lives. As this section has

showed, mythology is as important to marketing as it is to transmedia storytelling – powerful,

spreadable stories can immerse users in narratives, leading to personal identification. Therefore,

using concepts from narrative, transmedia, and marketing literatures, brands may be able to plan

compelling, spreadable content that establishes strong consumer-brand relationships and

consumer identification with brands. The next section will outline the research questions that use

elements from these three areas of discourse to identify how content marketing can be effectively

planned across multiple platforms.

Research Questions

This project uses multimodal analysis to examine how the cross-platform digital content

of the brand Warby Parker establishes a "storyworld" for its consumers. The analysis addresses

two research questions that examine Warby Parker's content practices:

(1) *Which elements of transmedia theory, narrative theory, and marketing theory can be used*

to effectively analyze and plan cross-platform brand stories? This question will help

understand what elements of the identified areas of discourse are found in existing cross-

platform stories. This will help develop an adaptable framework of elements that exist in

cross-platform content. Insight from the content analysis will help provide suggestions

for implementing the framework when planning cross-platform brand stories.

(2) *Which elements of digital brand content establish compelling "storyworlds" that aim to create a sense of consumer identification?* This question will help to understand the

strategic usefulness of combining marketing and transmedia tactics. The study will

examine the balance between storytelling and marketing in multiplatform online content

and will assess whether the brand is using digital content to garner goodwill, awareness,

identification, and trust with existing and potential customers.

Methodology

Two Warby Parker cross-platform content campaigns were analyzed using an analytical

framework developed with concepts from the literature. The chosen campaigns use tropes as

topics for creating and distributing content: (a) artist residencies and (b) class trips. The Warby

Parker Artists in Residence was a program created by the brand, in which they invited artists to

lodge, record, and entertain at any hotel owned by The Standard group of hotels. During this

program, content documenting each artist's stay was created and distributed, including blog

posts, Instagram posts, and Pinterest posts consisting of text, image, and video. The Class Trip

was a program in which Warby Parker sent staff across America on a school bus outfitted as a

retail shop. The Class Trip used a blog located on a microsite (auxiliary website) and the

corporate Instagram account to document the trip, posting frequently about various events and

people the staff encountered on the trip. Within these content campaigns various "stories" were

spread across platforms rather than posted solely on one platform. These stories focus on various

artists, business, and individuals. Original content was distributed on each platform, making the

campaigns clear cases of transmedia storytelling and therefore ideal texts to examine for this

project.

Sampling Strategy

The sample consists of three stories per campaign; one story from the beginning, middle,

and end of each campaign was chosen, amounting to six stories in total. By selecting stories from

different stages of the campaigns, the goal was to test the consistency of the brand's storytelling

efforts. Understanding the consistency of storytelling can provide insight into the brand's

strategy; if the story style and tone is fairly consistent throughout the campaigns, then perhaps

the content was highly strategic and organized in advance; if they style and tone varies, this

might show that that the content was less strategic and more improvised and dependant on real-

life occurrences. Furthermore, for the scope of the project, two content campaigns with three

stories selected from each campaign was the most manageable amount of data to collect. These

content campaigns used the Instagram and blog platforms most actively; therefore, content from

these platforms was analyzed. While the platform Pinterest was used to repurpose content from

Instagram and blog posts, the platform was not used to post original content, and therefore

cannot be considered "transmedia" in nature. Parts of each story were sourced by searching

through the brand's blog and Instagram content from 2012, 2013, and 2014. Just as a user would

be required to gather pieces of the stories across platforms, gathering pieces for the sample

required this work as well.

Content Coding

Multimodal analysis guided the coding of these three campaigns. This type of analysis

was chosen because multiple media or "modes," such as written text and images, were used to

tell stories in the chosen texts. The coding applied elements of narrative theory, transmedia

theory, and marketing theory onto the texts of these campaigns. The results were collected by hand from the texts gathered from the Internet because there is no known software that could code the multimodal texts using the complex analytical framework that has been developed for this project.

The texts were coded at three different levels: (a) the overall story/transmedia level (b) the platform level, and (c) the mode (text and image) level. From the top level to the bottom level, the analysis moved from a general categorization of the story to a granular look at what the images and written words communicated.

Figure 1. Levels of Content Coding
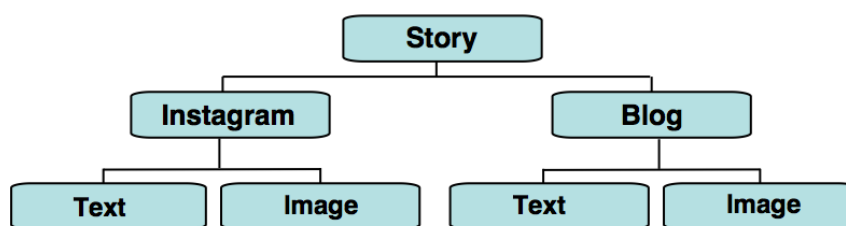
The following is a detailed explanation of each chart used in the coding, including identification of the theories that influenced each category and a rationale for choosing the particular codes.

Story level. At the level of the story, it was firstly important to identify what media, or "modes" each story consisted of (see Table 1).

Table 1. Story Level Coding Chart

Modes		Qualities of Transmedia Stories	
Image	☐	Multiple media	☐
Writing	☐	Unified story or experience	☐
Music	☐	Mythology (symbols, cultural landmarks, conflicts, rules)	☐
Video	☐	Original information in each platform	☐

The modes category was informed by Jewitt (2009) and Kress (2009), who explain that modes are the various pieces of meaning making, including words and images. The category was chosen because it is a straightforward, tangible way to broadly categorize the makeup of each text. The next category, "qualities of transmedia studies" was informed by Blumenthal and Xu (2012) and Philips (2012) who define transmedia storytelling as consisting of multiple media, spread across multiple platforms, with a mythology or "storyworld," and with original information on each platform. For both the modes and transmedia categories, a binary yes/no type of coding was used in order to simply identify whether the elements defined in the literature were present or not present.

Platform level. The subsequent coding level (see Table 2) – the platform level – used a framework that analyzed specific story elements that existed within the individual platforms (Instagram and blog).

Table 2. Platform Level Coding Chart

Narrative Qualities		Content Marketing Best Practices		Aspects of Connectivity	
Temporal framework	☐	Content is editorial	☐	Hashtags	☐
Filtered by entity	☐	Content is original	☐	"Share" links	☐
Place/space/setting	☐	Entertaining or informative	☐	Comment box	☐
Serial structure	☐	Clear audience/target	☐	"Like" feature	☐
		Helps achieve marketing goals	☐	Re-post feature	☐
				Call for UGC	☐
				Corporate-consumer dialogue	☐

The "narrative qualities" category borrowed elements from Farman (2013) Page (2010, 2013), Singh & Sonnenburg (2012) and Alexander's (2011) definitions of narrative. This category presented yes/no binaries in order to identify whether these common narrative elements

were a part of the campaign texts. This helped determine whether the company was merely selling a product or indeed using traditional storytelling techniques.

Following this, a category that bridges the importance of storytelling and marketing was chosen: "Content Marketing Best Practices." This category was influenced by Pulizzi's (2012) discussion about how storytelling is becoming more integrated into marketing practices. He explains that non-media companies are increasingly acting like media companies in their marketing work (p. 117); they are producing entertaining content for the purpose of promoting a brand rather than selling the entertainment itself (editorial, video, or music) as a media company would (p. 118). The emphasis in this coding category is on the content's ability to balance storytelling and marketing; for content marketing to be effective it must employ storytelling but it must also help achieve underlying marketing goals (p. 123) such as improving sales, brand awareness, or consumer identification with the brand. This category again used a binary yes/no in order to identify whether or not the content was indeed storytelling or merely communicating traditional marketing messages.

The final category at the platform level analyzed aspects of connectivity within the texts on a given platform. This category was influenced by van Dijck's (2013) notion of connectivity, Jenkins' (2013) notion of spreadability, and Alexander's (2011) discussion of the narrative aspects of web 2.0. Again, this category required the coding of texts as either having or not having various aspects of connectivity that the authors explain constitute the architecture of the social web. Zinnbauer and Honer's (2011) "aspects of social currency" (p. 51) also influenced this category, specifically in the codes "call for UGC" (user generated content) and "corporate-consumer dialogue" (p. 53). These codes help identify elements of the brand narrative which contribute to consumer myth-making and consumer online interaction with the brand.

Mode level. The final and most granular level of analysis looks at the individual modes (such as image and written text) used to construct the brand narrative. The three text categories (see Table 3) were informed by Jewitt (2009) and Kress's (2009) discussion of multimodal analysis.

Table 3. Text Coding Chart

Adjectives	Sentence structure	Pronouns
	Imperative	Exclusive
	Exclamatory	
	Declarative	Inclusive
	Interrogative	

A framework was created to gather the frequency and variety of adjectives, sentence structures, and pronouns that exist in the written parts of the texts. The findings resulting from the analysis of the language used will help to understand the rhetoric of the brand narrative being communicated.

Table 4. Image Coding Chart

Structure	Image Act		Social Distance & Intimacy	
Narrative	☐	Demand	☐ Intimate distance	☐
Conceptual	☐	Offer	☐ Close personal distance	☐
			Far personal distance	☐
			Close social distance	☐
			Far social distance	☐
			Public distance	☐

At the same level (Mode Level) as the language analysis is the image analysis. The categories (see Table 4) were informed by Harrison's (2002) discussion of Kress and van Leeuwen's (1996) framework for analyzing images. The "structure" category is informed by the concept of the "representational metafunction," which contains the image's objects or "represented participants" (RPs) (Harrison, 2002, p. 50). In the most basic sense, the representational metafunction answers the question "what is the picture about?" (pp. 50-51). The

"structure" category asks whether the image creates a narrative using images that represent motion, or if it arranges RPs conceptually, requiring the user to draw meaning from the image.

The "image act" and "social distance and intimacy" categories are informed by the concept of the "interpersonal metafunction" of images. This metafunction is about the actions among participants involved in both the production of and the viewing of an image (the creator, the RPs, and the viewer). This category is important because it helps analyze the actions and experiences of all parties participating in both the production and the viewing of the image (Harrison, 2002, pp. 52-53). The complexity of this category lies in the analysis of how the viewer and the producer interact. While some images might not be very intense for the viewer, other images might draw the viewer in and compel them to do something. What might the closeness or distance between the RP and the viewer imply? Harrison explains that when RPs look directly at the viewer a demand can be created, causing "the viewer to feel a strong engagement with the RP" (p. 53). This engagement might lead the viewer to take action, whereas an RP that stands at a farther distance from the viewer, or is looking outside the frame of the picture, might be perceived as a more passive "object of contemplation for the viewer, creating less engagement than that of the *demand*" (p. 53).

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Findings and Analysis

</div>

Cumulative Findings

After coding the six individual Warby Parker cross-platform stories using the theoretical framework the findings were compiled into one cumulative chart. This allowed for both a holistic, overall analysis of the findings, as well as a more in-depth analysis of the individual stories. The following section reviews the cumulative findings at each coding level: (a) story, (b) platform, and (c) mode. Through the analysis of these findings, the presence and influence of the

theoretical concepts within the chosen texts will be identified. The subsequent section will

discuss the coding results from the individual content stories.

Story level. All six stories include images and written text (Table 5.1). This reflects the

growth of the visual web as observed in the popularity of platforms like Instagram, Vine,

Tumblr, etc.

Table 5.1. Results of Modes Coding

Modes	Number
Image	6
Writing	6
Music	2
Video	2

Images are becoming increasingly important for online storytelling as viewers are becoming

more used to the Internet as a space for visual information rather than the written word only.

Written text accompanies the images on both Instagram and the blog; however, the text is not

presented in feature article or long-form style. Instead, the written text works to accompany the

images, making the images the main feature of the chosen texts. Only two out of six stories

analyzed use music and video, indicating that this brand puts less of an emphasis on video in its

cross-platform storytelling.

Table 5.2. Results of Transmedia Qualities Coding

Qualities of Transmedia Stories	Number
Multiple Media	6
Unified Story/Experience	6
Mythology (Symbols, Cultural Landmarks, Conflicts, Rules)	6
Original Information in Each Platform	6

Findings were collected to determine whether or not Warby Parker's cross-platform

stories are truly transmedia stories (Table 5.2). The codes are somewhat subjective in that it

could be argued, for example, that pieces of content do or do not help create a unified story.

However, from my perspective, it seems clear that each story does exhibit multiple media, a

unified story, a mythological system, and original information distributed on different platforms,

supporting the importance of transmedia storytelling to the brand's cross-platform content.

Platform level. As mentioned in the methodology section, the platform level of analysis

serves to identify the type of storytelling the company is performing within each platform,

including whether the content is truly editorial and uses narrative techniques, rather than simply

using corporate or marketing communication. Cumulative results from the "narrative qualities"

coding (see Table 6.1) show that the selected stories always exhibit a temporal framework,

meaning they have a sense of time or contain a structure which includes a beginning, middle, and

end.

Table 6.1. Results of Narrative Qualities Coding

Narrative qualities	Number
Temporal Framework	12
Filtered by an Entity	12
Place/Space/Setting	12
Serial Structure	7

Every story is also clearly filtered by an entity telling the story – in this case Warby Parker and

its staff are the storytellers and each story has a sense of place or space, within which the staff

are located as an integral part of the story. The sense of character and storyteller allows the brand

to use content as a way to communicate corporate values to the public – if Warby Parker staff

writing the content are interested in and reporting on certain topics or people, the implication is

that the brand similarly values the subject matter.

Not every story contains a serial structure within both its blog and Instagram texts.

Serialization does not seem to be as important in the online space as initially expected. While

serialization may be important for traditional storytelling, the affordances of digital platforms

may be responsible for the devaluing of seriality in Warby Parker's content campaigns. Social

media and blog platforms do not easily allow for episodic narratives that contain a sense of

continuity. For example, the Instagram platform only allows for one image and one short piece

of text per post. As a result, three of the analyzed stories' Instagram outputs do not exhibit

episodic structure because they only include one post within each story. The blog posts are

slightly more segmented in that they describe a variety of episodes in the lives or experiences of

the subjects; however, the seriality is not well defined like it might be on a TV show or in a

weekly newspaper column with highly defined episodes. While one story (Story 3: Camp

Wandawega) uses multiple Instagram posts, and this appears to be an effective approach – more

original content is distributed within this story than in stories that use less serialization – this

method is not consistently used throughout the campaigns, showing that serialization is not

highly valued in the planning of the brand's content.

Table 6.2. Results of Content Marketing Best Practices Coding

Content Marketing Best Practices	Number
Content is Editorial	12
Content is Original	12
Entertaining or Informative	12
Clear Audience/Target	11
Helps Achieve Marketing Goals	12

The next coding category helped identify whether or not the content is editorial in nature;

the coding helped determine whether the content includes entertaining or informative media that

does not directly sell a product but rather communicates the actions, values, and narrative of the

brand. The findings (see Table 6.2) show that the large majority of stories analyzed include every

identified quality of content marketing on both platforms (Instagram and blog). This shows that

Warby Parker emphasizes storytelling over marketing language within these content campaigns.

However, the content campaigns also frequently mention Warby Parker employees and show

subjects wearing Warby Parker merchandise. These product placements and allusions to

corporate culture, at the platform level, were therefore identified as helping to achieve marketing

goals.

Table 6.3. Results of Aspects of Connectivity Coding

Aspects of connectivity	Number
Hashtag	4
"Share" Link	6
Comment Box	6
"Like" Feature	6
Re-post Feature	
Call for UGC	
Corporate-Consumer Dialogue	3

The "aspects of connectivity" category was used to gather information (see Table 6.3) on

how Warby Parker incorporates connectivity into its content. This information is important

because it helps identify the potential for users to spread and interact with the content. In the six

stories analyzed, the most common connective features are "share" links and "like" features.

This is likely a result of the affordances of the platforms chosen for content distribution;

however, it also speaks to the choice of platforms. It is interesting to note that sharing and liking

features are present whereas no calls for user-generated content are made and very little

corporate-consumer dialogue results from the content. This result, compared to the results of the

previous two categories, supports the importance of storytelling and narratology in content

creation and distribution emphasized by Pulizzi (2012); however, it appears to be contradictory

to the importance of connectivity discussed by Zinnbauer and Honer (2011), van Dijck (2013)

and Alexander (2011). In these campaigns, the focus appears to be more strongly on storytelling than on spreading stories and creating brand-consumer conversations.

Individual modes. Strong patterns emerged while coding the content campaigns' images and language. The findings show (see Table 7) that the strong majority of images are narrative, meaning that they tell a story to the reader rather than asking the reader to construct a story themselves or find meaning in conceptual images.

Table 7. Results of Image Coding

Structure	Number	Image Act	Number	Social Distance & Intimacy	Number
Narrative	36	Demand	5	Intimate distance	1
Conceptual	9	Offer	40	Close personal distance	13
				Far personal distance	13
				Close social distance	7
				Far social distance	9
				Public distance	2

The images also "offer" rather than "demand" meaning that the images are not intrusive or intense and do not aim to cause strong engagement with the image's represented participants (RPs); instead, the images' RPs become objects of contemplation for the viewer. Interestingly, while the images mostly offer, they also mostly show the RPs at either a close personal distance or a far personal distance from the viewers. The dynamic of most images being narrative, offering, and at a close personal distance might show that the images are aiming to be somewhat intimate, so that the viewer is drawn into the story, but not so intimate or intrusive that demands are made of them.

Analysis of the written text provided some interesting results as well (see Appendix C for coding chart). The adjectives collected were generally positive or neutral, including "amazing," "best," "creative," "exciting," "favorite," "glamorous," and "leisurely." This language shows that

the brand is trying to establish its corporate attitude and outlook as positive, aspirational, and upbeat. Interestingly, the sentence structures and choices of pronouns show a somewhat contradictory lack of openness and conversation with the audience. The sentence structures are overwhelmingly declarative, meaning the information is generally presented as fact that is not open to interpretation. A few exclamatory sentences are used, only one imperative sentence was used to demand something from the viewer, and very few interrogative sentences (questions) were asked of the viewer.

Campaign Analyses

"Class Trip" campaign. This campaign ran for a length of one full year, beginning in October 2012 and concluding in September 2013. One cross-platform story was chosen from late October 2012, one was chosen from mid-March 2013, and one was chosen from late September 2013. The content pieces are connected across platforms by their subject matter and within each story the pieces of content were posted within a short time span, making the pieces of stories easier to connect than if they were posted far apart in time. The following sections include references to specific images from the campaigns; these can be found by looking for the image number within Appendix D.

Philadelphia's Magic Gardens. This story discusses the Warby Parker Class Trip staff walking through Philadelphia's Magic Gardens, a large public art piece. The story is quirky and gives a sense of exclusive access or discovery of the location with sentences such as "You enter the space through a door on South Street, and are met by brightly colored reflective walls every way you turn." The close-up, intimate images show the intricate details of the walls of the large art piece and are almost jarring to the reader – the numerous colours and textures demand the reader to make sense of the chaotic space upon viewing the images.

Figure 2. Instagram Post from "Philadelphia's Magic Gardens" Story
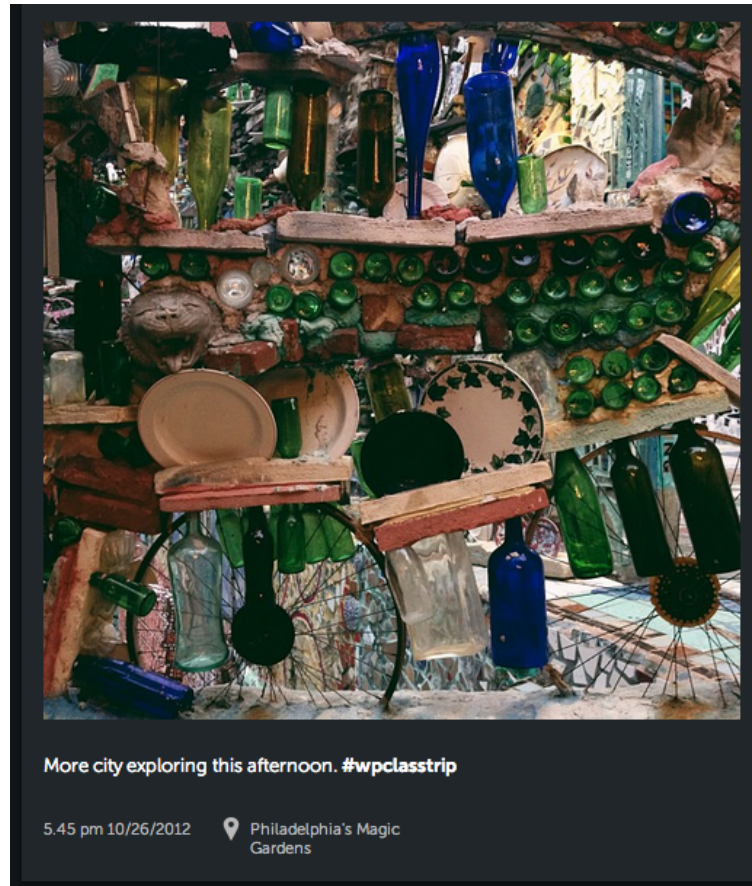
While this story does not show any corporate product images there is still a clear sense of

Warby Parker staff accessing the space; the reader is aware Warby Parker staff are writing the

blog and reporting on their experiences. This element of a staff person reporting on events allows

the company to align its values or interests in the story subject with its corporate identity. In this

case, the story is whimsical and appreciative of art and public urban spaces – this alignment

between the brand and this sort of attraction is likely a deliberate act of corporate identity and

brand narrative formation.

In the Magic Gardens blog entry the diversity of images differs from other stories in

Warby Parker campaigns, which have more uniform series of images. Here two of the images are

conceptual: one "demands" and is at an intimate distance (Image 2) while the other "offers" and is at a close personal distance (Image 5). Two of the images are narrative, with both at a close social distance; one offering (Image 3) and one demanding (Image 4).

In terms of the distribution of content within this story, it is interesting to note that the Instagram post almost acts as a teaser. The text, "More city exploring this afternoon #wpclasstrip" does not include a link or any information about the image. Instead the user is required to seek out the Class Trip blog in order to find further images of the location and to read details of WP's activities as well as a history of the location.

The story's written text has a fairly neutral tone. The adjectives used include "mirrored," "little," "similar," "reflective," "coloured," and "recycled," the pronouns are mostly exclusive, including "we," referring to the Warby Parker staff, and all of the sentences are declarative, such as "The amount of detail in the work is really amazing."

Evening at Heirloom L.A. This story documents a dinner Warby Parker staff attended at a restaurant called Heirloom in Los Angeles, California. The story consists of one Instagram post and one blog post. This is the only story in which Warby Parker products are a prominent subject. Because the dinner gathered local fashion bloggers, this was a chance for the brand to showcase some of its products and to align its values or interests in the story subjects with its corporate identity – in this case fashion bloggers and the local L.A. food scene. This blog features the highest number of images of any of the Class Trip stories. The strong majority of the images are narrative and all of the images offer rather than demand. A wide variety of distances can be observed in the photos. It is interesting to note that this story, the least narrative and most corporate story in the sample, uses the most images of any story analyzed. There is very little text, making the photos more prominent.

Figure 3.1. Instagram Post from "Heirloom L.A." Story
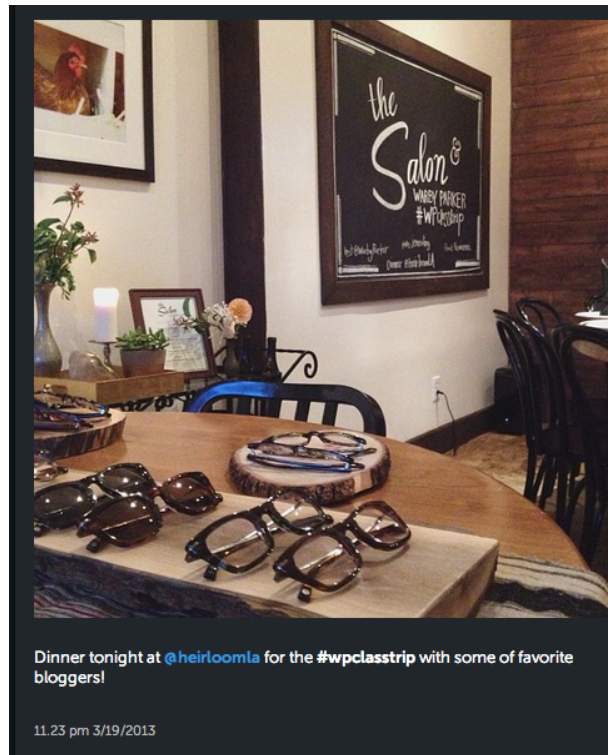
Figure 3.2. Photo from "Heirloom L.A." Blog Post

The story's tone is positive and descriptive, featuring adjectives like "full," "numerous," "flowery," "wonderful," and "exciting." The pronouns are all exclusive and the sentences are mostly declarative, with a small number of exclamatory sentences such as: "Chef Matt Poley talked us through the full meal, noting specific ingredients and cooking and plating the dishes

right in front of the group!"

Camp Wandawega. This story profiles a couple that turned an abandoned summer camp into a getaway/bed and breakfast for city-dwellers. The story is the most "transmedia" in nature in that it contains more content pieces than any other story in the sample and it provides completely original information within each piece of content; no photos are duplicated across platforms and only one of the Instagram posts links to the blog. The serialized, non-linking nature of this story means users would likely need to spend time seeking out information to gather all pieces of the story.

The story consists of four Instagram posts and one blog post. The posts are connected in that they all either contain items found on the Wandawega grounds or picture the owners of the camp. Items from the camp are pictured next to Warby Parker glasses throughout the story (see Figure 4.1). This alignment of items from the camp with corporate products allows the company to align its values and interest in the story subjects with its products.

Figure 4.1. Instagram Post from "Camp Wandawega" Story

A variety of social and public distances are present in the Wandawega Instagram photos, allowing for an intricate, fleshed out story. The Instagram posts are more corporate than the blog posts included in the story in that they include product placements. Three out of the four Instagram posts include images of the brand's product (Images 24, 25 and 26), and the fourth post directs the user to the brand's website and uses the Class Trip hashtag: "A dreamy escape to @campwandawega outside of Chicago. http://warby.me/classtrip-wandawega #wpclasstrip." The Instagram posts were spread out over a period of seven days, with the blog posted the day before the Instagram content began to be distributed. This is interesting because it shows that the visit to Camp Wandawega led to a variety of interesting content, and so the brand strategically spread the content out over time and across platforms to get the user involved in constructing the pieces of the story.

On the blog, the story becomes less corporate and more narrative. The post includes mostly narrative images that offer rather than demand, creating an inviting feel for the viewer. Images of the grounds such as a billiard table, other sports equipment, and a bedroom door reveal the details of the location (see Figures 4.2 and 4.3)

Figure 4.2. Photo of Billiards Room from "Camp Wandawega" Blog Post

Figure 4.3. Photo of Bedroom from "Camp Wandawega" Blog Post

The story's written text has a positive tone and Wandawega is described as a "dreamy escape" to spend a "leisurely afternoon." The pronouns observed in the text were mostly exclusive and all but one of the sentences – "Her favorite piece of décor?" – an interrogative sentence, were declarative.

"Artists in Residence" campaign. The duration of this campaign was significantly shorter than the Class Trip – it ran for five months, beginning in August 2013 and concluding in February 2014. The Warby Parker blog was the primary channel for this campaign; however, Instagram was also used. While content pieces from the Class Trip campaign were generally distributed close in time (such as an Instagram post and blog post from the same story distributed on the same day), the Artists in Residence content was more spread out over time. This required the user to gather content from Warby Parker's channels at various times in order to gather parts of the story.

One blog post was chosen from late October 2012, one was chosen from mid-March 2013, and one was chosen from late September 2013 for analysis. The Instagram content

corresponding to those blog posts was then searched for by looking through the online Instagram archive. Although the stories in this campaign were distributed in a less organized way than the Class Trip content, the blog posts were still quite uniform in style; this was likely a result of (1) the short time span within which the blog posts were distributed, and (2) the similarity of subject matter between stories: each story was about a musical artist and their experiences lodging at and recording music at a Standard hotel.

Sophie Auster. This story documents Sophie Auster's experience of becoming a musician, as well as her residency at The Standard hotel in Los Angeles, California. The story consists of one Instagram post and one blog post. Like most of the stories from the Class Trip campaign the Instagram post from the Auster story does not contain a serial structure (it consists of only one piece of content). This is the one Instagram post from the Artists in Residence sample, however, that was distributed close in time to the blog post – only two days apart. The other Instagram posts from the campaign were distributed months after the blog posts in order to promote an Artists in Residence musical album released by Warby Parker.

The Instagram post from this story uses a narrative, offering image, which exists at a far social distance from the viewer; it shows Auster and an accompanying guitarist at a performance. The composition of the photo mimics the distance an audience member would be sitting from a musician during an intimate concert. The Instagram post does not link to the blog but rather provides the following caption: "A performance by @sophieauster, part of our Artists in Residence program." Therefore the user must search for the blog post themselves.

The blog post is an interview-style editorial piece. It uses large photographs in balance with larger blocks of text than in the Class Trip campaign. The photos in the post are all narrative, offering, and stand at a personal distance (see Figure 5).

Figure 5. Photo from Sophie Auster Blog Post

The story uses mostly positive adjectives like "good," "well," "full," and "better" and the sentence structure and pronoun usage is more varied than in the Class Trip stories. Declarative sentences are prominent; however, exclamatory and interrogative sentences are also used. For example, Auster quotes one of her childhood teachers by citing two interrogatives: "Who is that? Are you singing like that?"; and the blog's author closes the post with an exclamation: "Thanks, Sophie!" Exclusive pronouns are prominent – 24 in the story – however three inclusive pronouns are used, showing a stronger pronoun variety than in the Class Trip stories.

Nikki Lane. This story documents musician Nikki Lane's experience of becoming a musician, as well as her residency at The Standard hotel in Miami, Florida. The story has a very similar style to the previous story and the last story analyzed from this campaign showing the uniformity within this campaign. The story is narrative and editorial in nature and consists of one Instagram post and one blog post. Like most of the stories from the Class Trip campaign, the Instagram post from this story does not contain a serial structure. The Instagram post was distributed five months after the blog posts in order to promote an "Artists in Residence" musical album. While it is unclear whether the brand initially planned to distribute the content this far

apart, the Instagram post does link back to the earlier blog entry, allowing the user to easily gather information from the two channels. The linking makes the gathering of information easier and less self-directed than if there was no linking. This possibly reduces the user's immersion in the act of gathering the story content.

In addition to the modes image and writing used in the blog post, video is posted via Instagram rather than just an image. For the purposes of this analysis, only image and textual information were collected due to the limitations of the analytical framework (to be discussed in the limitations section) and the scope of the project. Therefore, rather than analyzing the video itself, the static image presented on Instagram (which viewers must click on to view the video) is of interest here. The static image is a narrative, demanding image, which exists at a close social distance from the viewer and shows Lane in a beach chair playing a guitar. Lane's gaze directly at the viewer draws them in to the image, and likely to clicking on the image in order to view the video.

The blog post uses large, hi-resolution photographs in balance with blocks of text, similar to the style of the previous story. The photos in the blog post are all narrative, with two offering (Images 41 and 43) and one demanding engagement (Image 42) with the viewer. The images that offer are both at a close personal distance, whereas the image that demands stands at a far personal distance, showing a balance between these two photos; they both are working to draw the user in but are not intrusive. Videos are also embedded in the blog but were not analyzed. The story uses mostly positive adjectives like "long," "perfect," "creative," "romantic," and "musical" and the sentence structure and pronoun usage is varied but follows patterns seen in previous stories: declarative sentences are prominent but two exclamatory and one imperative

sentence are used. For example, Lane quotes one of her childhood teachers with an imperative: "You're going to join the choir"; and the blog's author uses the exclamation: "Thanks, Nikki!"

Cillie Barnes. This story documents musician Cillie Barnes' residency at The Standard Hotel in Miami, Florida. The story consists of one Instagram post and one blog post. Like in most of the stories from the Class Trip campaign the Instagram post from the Cillie Barnes story similarly did not contain a serial structure. Like in the Nikki Lane story, this Instagram post was distributed significantly later than the corresponding blog post – two and a half months later – in order to promote the "Artists in Residence" musical album. Like in the Lane story, the Instagram post does link back to the earlier posted blog, requiring the user to gather information from these two channels.

Like in the previous story, in addition to the modes image and writing used in the blog, video was posted via Instagram. The static image from the video uses a narrative, offering image, which exists at a close personal distance from the viewer and shows Barnes wearing headphones, sitting in what appears to be a bathroom, and looking off camera (see Figure 6).

Figure 6. Instagram Post from Cillie Barnes Story
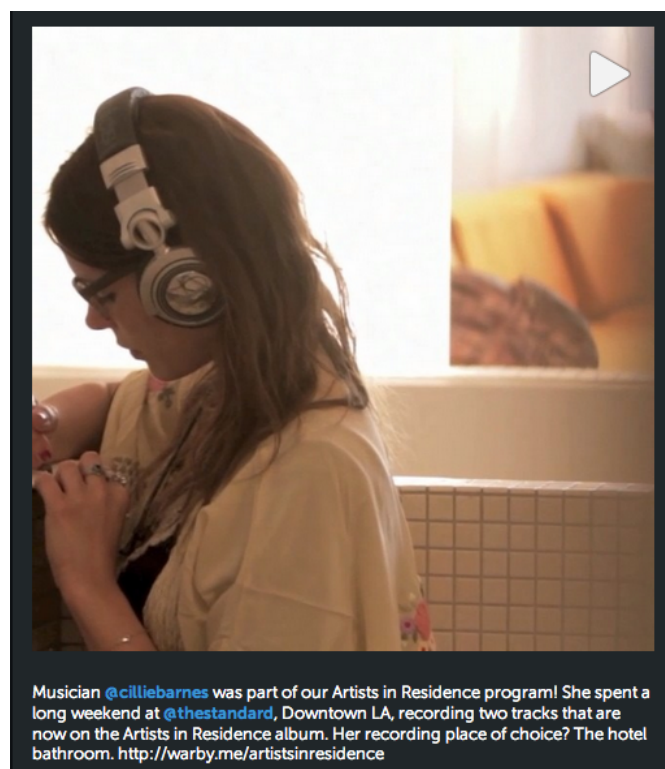
Musician @cilliebarnes was part of our Artists in Residence program! She spent a long weekend at @thestandard, Downtown LA, recording two tracks that are now on the Artists in Residence album. Her recording place of choice? The hotel bathroom. http://warby.me/artistsinresidence

The blog post uses large, hi-resolution photographs in balance with blocks of text, similar to the style of the other stories in this campaign. The photos in the blog post are all narrative, stand at a personal distance, and offer rather than demand, giving an inviting and intimate feel to the story. Videos were embedded into the blog but not analyzed.

The story uses mostly positive and aspirational adjectives like "happy," "glamorous," "indulgent," "lucky," and "upcoming" and the sentence structure and pronoun usage is quite varied but follows patterns seen in previous stories in that declarative sentences are prominent as are exclusive pronouns (all pronouns are exclusive). However, two exclamatory and two interrogative sentences are also used. An exclamatory sentence from the Instagram post reads "Musician @cilliebarnes was part of our Artists in Residence program!" and an interrogative sentence from the blog post is a quote from Barnes: "Who stays in a hotel in their own city?"

Discussion

Addressing the Research Questions

1. Which elements of transmedia theory, narrative theory, and marketing theory can be used to effectively analyze and plan cross-platform brand stories?

There are two parts to this question: (a) which elements of these discourses help analyze cross-platform brand stories and (b) which elements of these discourses can help plan cross-platform brand stories? To address the first part of the question, all elements of the analytical framework used to analyze Warby Parker's cross-platform content proved to be effective in that they each contributed to an understanding of how content was distributed, what messages or values the brand worked to communicate, and whether or not the brand used storytelling in its cross-platform marketing efforts.

Particular insight into how Warby Parker communicates its identity and narrative using language and images was gained through the coding process. For example, the results show that Warby Parker uses positive, aspirational language and the images show a mix of personal and yet not intense or demanding pictures. The consistency in the language and imagery shows that the brand is attempting to invite the user into the story and yet not pressure them to take any specific action. Another interesting result of the coding is that the language mostly used declarative sentences and exclusive pronouns. This appears to be contradictory to the idea that brands become icons when people can personally identify with the brand (Holt, 2003), as this language does not explicitly encourage, command, or draw in the user. Instead, this language works to create a sense of exclusivity. Perhaps this is a conscious tactic – by establishing a tone of exclusivity the brand might be working to create loyal consumers that feel their use of the brand's products is a reflection of membership in an exclusive group. This pronoun usage in content marketing would be interesting to explore further. The coding ultimately shows that the brand is indeed employing the majority of content marketing, storytelling, and transmedia techniques included in the analytical framework. The brand uses multiple digital platforms to tell editorial-style stories, use elements of traditional storytelling, and simultaneously markets the lifestyle and values of the brand.

To address the second part of the question – which elements can inform the planning of cross-platform brand stories? – a framework has been established that is meant to provide guidelines for planning cross-platform digital content. Because all of the elements included in the original analytical framework proved to be valuable to the analysis, they were all included in the final framework for planning cross-platform brand stories. However, the framework is adaptable and works as a starting point for brands that desire a model for strategically planning consistent,

compelling content. An example of how the framework could be adapted could include adding new categories and codes for analyzing and planning video and audio, although they would need to be grounded in theory as the other codes in the framework are. Elements like requests for user-generated content (which were not employed in the analyzed campaigns) could also be experimented with and relied upon by campaigns in order to test the impacts on the brand storytelling process.

The framework (see Figure 7 on p. 41) is displayed as network of elements, including the theoretical concepts (from narrative, transmedia, and marketing theories) used to analyze content for the case study. As mentioned, the framework is adaptable but works as a starting point for planning cross-platform brand content. While all of the elements used in the analysis are included in the chart, the most common elements found in the case study are shown in circles, whereas the less prevalent elements are present and shown in hexagons (defined in the framework legend). Knowing which elements were prevalent in the cross-platform content of this celebrated brand (Warby Parker) may help other brands plan or conceptualize more effective cross-platform content. This framework can inform decisions about the type of modes, language, images, and other strategic elements to use in cross-platform brand content as the research shows that the elements included in the framework can be used to effectively communicate brand narrative and brand identity. This is not to say that the less prevalent elements cannot be useful for planning cross-platform content marketing or that the more prevalent elements are indispensable for successful brand storytelling. Perhaps the prevalent elements found in the Warby Parker campaigns were used because they are reliable and are known to produce successful campaigns; however, more experimental campaigns that welcome user and consumer voices, and are more episodic in nature, could be very successful as well.

The framework also provides a method for distributing content – with a transmedia structure – which may create user immersion in branded narratives and potentially result in users' personal identification with brands. It should be noted that the "adjective type" category needs some further work in that it currently includes the most prevalent adjective types found in the Warby Parker campaigns. This can be adapted for brands that choose to communicate a different sentiment than Warby Parker does with their campaigns. This category should be filled out in advance of planning content so that marketers can be focused in the sentiment they choose to communicate.

Figure 7. Framework for Analyzing and Planning Cross-Platform Brand Stories

Modes
- Writing
- Image
- Music
- Video

Transmedia Qualities
- Mythology
- Unified Story
- Multiple Media
- Distributed Info

Content Marketing Qualities
- Editorial
- Clear Audience
- Original
- Entertaining/Informative
- Helps Mktg. Goals

Narrative Qualities
- Location/Place
- Temporal
- Serial Structure
- Filtered by Entity

Connective Features
- Comment Box
- "Like" Button
- Hashtags
- "Share" Link
- Call for UGC
- Corp.-Cons. Dialogue
- Re-post Feature

Social Distance & Intimacy
- Close Personal Distance
- Far Social Distance
- Far Personal Distance
- Close Social Distance
- Intimate Distance
- Public Distance

Image Qualities

Image Act
- Offer
- Demand

Image Structure
- Narrative
- Conceptual

Text Qualities

Sentence Structure
- Exclamatory
- Declarative
- Imperative
- Interrogative

Adjective Type
- Positive
- Aspirational
- Playful

Pronoun Type
- Exclusive
- Inclusive

Legend
- Prevalent Elements
- Less Prevalent Elements

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2. *Which elements of digital brand content establish compelling "storyworlds" that aim to create a sense of consumer identification?*

Addressing this question requires an examination of how transmedia marketing can be planned to establish customer identification with brands, as well as how transmedia marketing can impact brand loyalty. The question is somewhat addressed in the findings – certain brands develop compelling storyworlds by creating content that tells stories in a traditional sense (using characters, locations, and a temporal framework) and then distributing unique pieces of content across multiple platforms, requiring the user to gather pieces of the story on their own.

A great deal of the content Warby Parker produces has nothing to do with the product they sell: glasses. Instead, this non-media brand is acting like a media company (Pulizzi, 2012) in that it is providing informative, entertaining content, but not selling the content directly like a media company would through sales of items such as subscriptions and event tickets. The content Warby Parker creates instead represents a certain lifestyle, a certain demographic group, and tells stories in a targeted tone and style in order to appeal to a particular audience that may come to identify with the brand, purchase its products, and recommend those products to others both in person and online. The findings show that Warby Parker consistently uses traditional storytelling techniques in its content marketing. Therefore since the marketing literature shows people think in the form of stories and share stories more than other content, and this brand is indeed using storytelling, its stories may become embedded in the thinking processes and behaviours of its desired customers.

Further research into how user experience of this type of content marketing actually leads to brand loyalty still needs to be performed. While it is clear that the brand is working towards creating brand-consumer loyalty and identification, the scope of this project does not allow for a

study of actual user experience. The connective features used in the campaigns also affect the ability to examine consumer experience. Because the brand does not invite users to create their own content, engage in conversation, or remix/rework content, it is difficult to gauge how users interact with or experience the content. This suggests that Warby Parker may be ignoring the possibilities for user empowerment inherent in the current digital media landscape, in which anyone can be a media producer and storyteller.

Limitations and Implications

This project has limitations that must be addressed – some of which have already been mentioned and will be elaborated on in this section. It is important firstly to note that the study has limited external validity. While the results can help us understand how this up-and-coming brand uses digital content to tell stories across platforms, further research is needed to understand how users receive content and whether or not they actually come to personally identify with the brand, as a result of the transmedia nature of the content. This is important because it would show not only what the brand is doing but also how much users enjoy, relate to, and personally identify with the stories communicated with the content. This project's content analysis shows what the brand has attempted rather than what affect the content has on the user and their thinking processes.

Another interesting area of research would be to investigate how transmedia content marketing might affect businesses. A more in-depth study of the effectiveness of the content, for example, could address whether or not (and how) the content improves or hurts sales. While content marketing techniques are used in order to establish goodwill with customers and to generate brand awareness and loyalty, the end goal of marketing for companies is ultimately to grow the company through sales. A useful future investigation would be to examine whether

content marketing can lead customers to navigate from online editorial content to online stores; this would help to understand how transmedia content directly impacts businesses.

While connectivity was briefly examined in the study, a more in-depth investigation into how connective platform features allow people to share or engage with digital content should be studied in order to understand the content's effectiveness. A study measuring the correlation between provided connective features and actual discussion about the brand using those features, for example, might provide interesting insight into the usefulness of connective features. Furthermore, user studies looking at why stories are (or are not) more sharable than other types of content could be useful to content marketers. While research that examines how the mind processes and uses narratives to shape patterns of thinking and interaction did influence this paper, more research into how the mind processes online brand content could help brands create better content.

Another limitation is that content from the stories chosen for the case study was not gathered from all possible platforms. Only two platforms were chosen for gathering content: Instagram and blogs; however, Pinterest also contained some campaign content and, at the time the stories were published, related content was likely located on the website (this content could not be found at the time of the study). Understanding all factors mentioned in this section would help brands develop more compelling and shareable cross-platform brand stories.

Finally, due to the scope and focus of the project, the study examined the unity and consistency of brand storytelling, whereas new media storytelling is often associated with fragmentation and experimentation. The literature shows that a combination of traditional storytelling and transmedia storytelling can be useful in content marketing and the study showed that the content analyzed was indeed consistent in style, tone, and format throughout each

campaign. However, competing models that encourage more experimental marketing techniques were not reviewed and could be beneficial to further research on cross-platform brand storytelling.

Conclusion

This paper began by agreeing with a central aspect of transmedia theory: stories are most immersive when pieces of the story are spread across multiple platforms because when users gather parts of the story themselves they become immersed in the "storyworld." It was also argued that this concept could be used for content marketing planning – by spreading pieces of a brand narrative across platforms, consumers or potential consumers can become immersed in the brand narrative. The research has shown that transmedia content marketing is already happening whether brands are consciously planning it or not. While brands such as Warby Parker are performing transmedia content marketing to some extent the topic remains relatively unstudied in academic contexts. It was encouraging nonetheless to find that while this paper was being written an article called "Transmedia storytelling, an ally of corporate communication" was published in Spanish journal *Communicón y Sociedad*, showing that the topic is beginning to receive recognition.

Despite this, there are still pieces missing from what little scholarship there is on the topic. Therefore, collaboration between industry and academia is needed to fully understand the needs, goals, and practices of content marketing practitioners, as well as those of the users experiencing the content. While academic research grounded in theory can inform strategic communication in practice, knowledge must also flow in the opposite direction. To fully understand how to plan highly compelling and immersive content marketing, researchers must analyze both the structure of content marketing texts and also the rationale behind the processes

used to produce the content. For this, research that investigates how this segment of marketing is being performed could help researchers develop a more reliable and scientific framework for effectively planning transmedia content marketing. Furthermore, knowledge of the market research or theories that influence existing content marketers could help improve academic understanding about the professional practice of creating cross-platform brand content.

While research still needs to be performed to better understand the topic, the results of this paper can indeed be used to help create informed strategies for planning cross-platform digital brand content. The case study revealed dominant and non-dominant elements of the theoretical discourses in Warby Parker's content campaigns, in order to establish an adaptable framework for transmedia content marketing.

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Appendix A: Content Coding – Class Trip Campaign

Story 1: Philadelphia's Magic Gardens

Modes	Qualities of Transmedia Stories
Image ☒	Multiple media ☒
Writing ☒	Unified story or experience ☒
Music ☐	Mythology (symbols, cultural landmarks, conflicts, rules) ☒
Video ☐	Unique information in each platform ☒

Platform: Instagram – Date: 10/26/2012.

Narrative Qualities	Content Marketing Best Practices	Aspects of Connectivity
Temporal framework ☒	Content is editorial ☒	Hashtags ☒
Filtered by an entity reporting events ☒	Content is original ☒	"Share" links ☐
Place/space/setting ☒	Entertaining or informative ☒	Comment box ☒
Serial structure ☐	Clear audience/target ☐	"Like" feature ☒
	Helps achieve marketing goals ☒	Re-post feature ☐
		Call for UGC ☐
		Corporate-consumer dialogue ☐

Image 1.

Structure	Image Act	Social Distance & Intimacy
Narrative ☐	Demand ☒	Intimate distance ☒
Conceptual ☒	Offer ☐	Close personal distance ☐
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☐
		public distance ☐

Text 1.

Adjectives	Sentence structure		Pronouns
-more	Imperative		Exclusive
-this	Exclamatory		
	Declarative	1	Inclusive
	Interrogative		

Platform: Blog – Date: 10/26/12.

Narrative Qualities	Content Marketing Best Practices	Aspects of Connectivity
Temporal framework ☒	Content is editorial ☒	Hashtags ☒
Filtered by an entity reporting events ☒	Content is original ☒	"Share" links ☒
Place/space/setting ☒	Entertaining or informative ☒	Comment box ☐
Serial structure ☒	Clear audience/target ☒	"Like" feature ☐
	Helps achieve marketing goals ☒	Re-post feature ☐
		Call for UGC ☐
		Corporate-consumer dialogue ☐

Image 2.

Structure	Image Act	Social Distance & Intimacy
Narrative ☐	Demand ☒	Intimate distance ☒
Conceptual ☒	Offer ☐	Close personal distance ☐
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Text 2.

Adjectives	Sentence structure	Pronouns
-earlier	Imperative	Exclusive 7
-this		
-mirrored	Exclamatory	
-little		
-similar	Declarative 4	Inclusive
-few		
-last	Interrogative	

Image 3.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☐
		Far personal distance ☐
		Close social distance ☒
		Far social distance ☐
		Public distance ☐

Text 3.

Adjectives	Sentence structure		Pronouns	
-overwhelming	Imperative		Exclusive	
-colored				
-reflective	Exclamatory			
-every				
-recycled	Declarative	5	Inclusive	2
	Interrogative			

Image 4.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☒	Intimate distance ☐
Conceptual ☐	Offer ☐	Close personal distance ☐
		Far personal distance ☐
		Close social distance ☒
		Far social distance ☐
		Public distance ☐

Text 4.

Adjectives	Sentence structure		Pronouns	
-amazing	Imperative		Exclusive	1
-hanging				
	Exclamatory			
	Declarative	2	Inclusive	
	Interrogative			

Image 5.

Structure	Image Act	Social Distance & Intimacy
Narrative ☐	Demand ☐	Intimate distance ☐
Conceptual ☒	Offer ☒	Close personal distance ☒
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Story 2: Evening at Heirloom L.A.

Modes	Qualities of Transmedia Stories
Image ☒	Multiple media ☒
Writing ☒	Unified story or experience ☒
Music ☐	Mythology (symbols, cultural landmarks, conflicts, rules) ☒
Video ☐	

Platform: Instagram – Date: 3/19/13.

Narrative Qualities	Content Marketing Best Practices	Aspects of Connectivity
Temporal framework ☒	Content is editorial ☒	Hashtags ☒
Filtered by an entity reporting events ☒	Content is original ☒	"Share" links ☐
Place/space/setting ☒	Entertaining or informative ☒	Comment box ☒
Serial structure ☐	Clear audience/target ☒	"Like" feature ☒
	Helps achieve marketing goals ☒	Re-post feature ☐
		Call for UGC ☐
		Corporate-consumer dialogue ☒

Image 6.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☐
		Far personal distance ☒
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Text 5.

Adjectives	Sentence structure	Pronouns
-favorite	Imperative	Exclusive 1
	Exclamatory 1	
	Declarative	Inclusive
	Interrogative	

Platform: Blog – Date: 3/26/13.

Narrative Qualities	Content Marketing Best Practices	Aspects of Connectivity
Temporal framework ☒	Content is editorial ☒	Hashtags ☐
Filtered by an entity reporting events ☒	Content is original ☒	"Share" links ☒
Place/space/setting ☒	Entertaining or informative ☒	Comment box ☐
Serial structure ☒	Clear audience/target ☒	"Like" feature ☐
	Helps achieve marketing goals ☒	Re-post feature ☐
		Call for UGC ☐
		Corporate-consumer dialogue ☐

Image 7.

Structure	Image Act	Social Distance & Intimacy
Narrative ☐	Demand ☐	Intimate distance ☐
Conceptual ☒	Offer ☒	Close personal distance ☒
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Text 6.

Adjectives	Sentence structure	Pronouns
-favorite	Imperative	Exclusive 2
-local	Exclamatory 1	
-fashionable	Declarative	Inclusive
	Interrogative	

Image 8.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☒
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Image 9.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☐
		Far personal distance ☐
		Close social distance ☒
		Far social distance ☐
		Public distance ☐

Text 7.

Adjectives	Sentence structure		Pronouns	
-backyard	Imperative		Exclusive	1
	Exclamatory			
	Declarative	1	Inclusive	
	Interrogative			

Image 10.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☐
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☒
		Public distance ☐

Image 11.

Structure	Image Act	Social Distance & Intimacy
Narrative ☐	Demand ☐	Intimate distance ☐
Conceptual ☒	Offer ☒	Close personal distance ☒
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Image 12.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☐
		Far personal distance ☒
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Image 13.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☐
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☐
		Public distance ☒

Image 14.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☐
		Far personal distance ☐
		Close social distance ☒
		Far social distance ☐
		Public distance ☐

Image 15.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☐
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☒
		Public distance ☐

Image 16.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☐
		Far personal distance ☒
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Image 17.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☐
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☒
		Public distance ☐

Text 8.

Adjectives	Sentence structure		Pronouns	
-full	Imperative		Exclusive	2
-specific	Exclamatory	2		
-numerous	Declarative	1	Inclusive	
-flowery	Interrogative			

Image 18.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☐
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☒
		Public distance ☐

Image 19.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☐
		Far personal distance ☐
		Close social distance ☒
		Far social distance ☐
		Public distance ☐

Image 20.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☒
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Text 9.

Adjectives	Sentence structure		Pronouns	
-wonderful	Imperative		Exclusive	3
-exciting	Exclamatory			
-own	Declarative	1	Inclusive	
	Interrogative			

Image 21.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☐
		Far personal distance ☒
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Image 22.

Structure	Image Act	Social Distance & Intimacy
Narrative ⊠	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ⊠	Close personal distance ☐
		Far personal distance ☐
		Close social distance ☐
		Far social distance ⊠
		Public distance ☐

Story 3: Camp Wandawega

Modes	Qualities of Transmedia Stories
Image☒	Multiple media☒
Writing☒	Unified story or experience☒
Music☐	Mythology (symbols, cultural landmarks, conflicts, rules)☒
Video☐	Unique information in each platform ☒

Platform: Instagram

Post 1 – Date: 9/26/2013.

Narrative Qualities	Content Marketing Best Practices	Aspects of Connectivity
Temporal framework☒	Content is editorial ☒	Hashtags☒
Filtered by an entity reporting events☒	Content is original☒	"Share" links☐
Place/space/setting☒	Entertaining or informative☒	Comment box☒
Serial structure☒	Clear audience/target☒	"Like" feature☒
	Helps achieve marketing goals ☒	Re-post feature☐
		Call for UGC☐
		Corporate-consumer dialogue☒

Image 23.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance☐
		Far personal distance☒
		Close social distance☐
		Far social distance☐
		Public distance☐

Text 10.

Adjectives	Sentence structure		Pronouns
	Imperative		Exclusive
	Exclamatory		
	Declarative	1	Inclusive
	Interrogative		

Post 2 – Date: 9/26/2013.

Image 24.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☐
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☒
		Public distance ☐

Text 11.

Adjectives	Sentence structure		Pronouns
-dreamy	Imperative		Exclusive
-outside			
	Exclamatory		
	Declarative	1	Inclusive
	Interrogative		

Post 3 – Date: 9/30/2013.

Image 25.

Structure	Image Act	Social Distance & Intimacy
Narrative ☐	Demand ☐	Intimate distance ☐
Conceptual ☒	Offer ☒	Close personal distance ☒
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Text 12.

Adjectives	Sentence structure		Pronouns
-walnut	Imperative		Exclusive
-tortose	Exclamatory		
	Declarative	2	Inclusive
	Interrogative		

Post 4 – Date: 10/1/2013.

Image 26.

Structure	Image Act	Social Distance & Intimacy
Narrative ☐	Demand ☐	Intimate distance ☐
Conceptual ☒	Offer ☒	Close personal distance ☒
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Text 13.

Adjectives	Sentence structure		Pronouns
-leisurely	Imperative		Exclusive
-blonde	Exclamatory		
-tortoise	Declarative	2	Inclusive
	Interrogative		

Platform: Blog – Date: 25/09/13

Narrative Qualities	Content Marketing Best Practices	Aspects of Connectivity
Temporal framework ☒	Content is editorial ☒	Hashtags ☐
Filtered by an entity reporting events ☒	Content is original ☒	"Share" links ☒
Place/space/setting ☒	Entertaining or informative ☒	Comment box ☐
Serial structure ☒	Clear audience/target ☒	"Like" feature ☐
	Helps achieve marketing goals ☒	Re-post feature ☐
		Call for UGC ☐
		Corporate-consumer dialogue ☐

Image 27.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☒	Intimate distance ☐
Conceptual ☐	Offer ☐	Close personal distance ☐
		Far personal distance ☐
		Close social distance ☒
		Far social distance ☐
		Public distance ☐

'

Text 14.

Adjectives	Sentence structure	Pronouns	
-away	Imperative	Exclusive	2
-sprawling			
-enormous	Exclamatory		
-simple			
-simpler	Declarative 4	Inclusive	2
	Interrogative		

Image 28.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☐
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☐
		Public distance ☒

Text 15.

Adjectives	Sentence structure		Pronouns	
-new	Imperative		Exclusive	5
-improved	Exclamatory			
-every	Declarative	3	Inclusive	1
-low	Interrogative			
maintenance				
-best				
-best				

Image 29.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☐
		Far personal distance ☒
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Image 30.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☐
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☒
		Public distance ☐

Text 16.

Adjectives	Sentence structure		Pronouns	
-childhood	Imperative		Exclusive	7
-summer	Exclamatory			
-abandoned	Declarative	3	Inclusive	
	Interrogative			

Image 31.

Structure	Image Act	Social Distance & Intimacy
Narrative ☐	Demand ☐	Intimate distance ☐
Conceptual ☒	Offer ☒	Close personal distance ☐
		Far personal distance ☒
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Text 17.

Adjectives	Sentence structure		Pronouns	
-vintage	Imperative		Exclusive	2
-new	Exclamatory			
-every	Declarative	3	Inclusive	
-little	Interrogative			

Image 32.

Structure	Image Act	Social Distance & Intimacy
Narrative ☐	Demand ☐	Intimate distance ☐
Conceptual ☒	Offer ☒	Close personal distance ☐
		Far personal distance ☒
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Image 33.

Structure	Image Act	Social Distance & Intimacy
Narrative ☐	Demand ☐	Intimate distance ☐
Conceptual ☒	Offer ☒	Close personal distance ☒
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Text 18.

Adjectives	Sentence structure		Pronouns	
-more	Imperative		Exclusive	4
-authentic	Exclamatory			
-most	Declarative	2	Inclusive	
-prior	Interrogative			

Image 34.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☐
		Far personal distance ☒
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Text 19.

Adjectives	Sentence structure		Pronouns	
-favorite	Imperative		Exclusive	3
	Exclamatory			
	Declarative	1	Inclusive	
	Interrogative	1		

Image 35.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☐
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☒
		Public distance ☐

Image 36.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☐
		Far personal distance ☒
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Appendix B: Content Coding – Artists in Residence Campaign

Story 4: Sophie Auster

Modes	Qualities of Transmedia Stories
Image ☒	Multiple media ☒
Writing ☒	Unified story or experience ☒
Music ☐	Mythology (symbols, cultural landmarks, conflicts, rules) ☒
Video ☐	Unique information in each platform ☒

Platform: Instagram – Date 8/15/13.

Narrative Qualities	Content Marketing Best Practices	Aspects of Connectivity
Temporal framework ☒	Content is editorial ☒	Hashtags ☐
Filtered by an entity reporting events ☒	Content is original ☒	"Share" links ☐
Place/space/setting ☒	Entertaining or informative ☒	Comment box ☒
Serial structure ☐	Clear audience/target ☒	"Like" feature ☒
	Helps achieve marketing goals ☒	Re-post feature ☐
		Call for UGC ☐
		Corporate-consumer dialogue ☐

Image 37.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☐
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☒
		Public distance ☐

Text 20.

Adjectives	Sentence structure		Pronouns	
	Imperative		-Exclusive	1
	Exclamatory			
	Declarative	1	-Inclusive	
	Interrogative			

Platform: Blog – Date: 8/13/13.

Narrative Qualities	Content Marketing Best practices	Aspects of Connectivity
Temporal framework ☒	Content is editorial ☒	Hashtags ☐
Filtered by an entity reporting events ☒	Content is original ☒	"Share" links ☒
	Entertaining or informative ☒	Comment box ☐
Place/space/setting ☒	Clear audience/target ☒	"Like" feature ☐
Serial structure ☒	Helps achieve marketing goals ☒	Re-post feature ☐
		Call for UGC ☐
		Corporate-consumer dialogue ☐

Image 38.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☒
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Text 20.

Adjectives	Sentence structure		Pronouns	
-good	Imperative		Exclusive	14
-gospel	Exclamatory			
-well	Declarative	6	Inclusive	1
-full	Interrogative	2		

Image 39.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☐
		Far personal distance ☒
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Text 21.

Adjectives	Sentence structure		Pronouns	
-infamous	Imperative		Exclusive	9
-all	Exclamatory	1		
-more	Declarative	6	Inclusive	2
-opened	Interrogative			
-long				
-little				
-all				
-different				
-better				
-more				
-just				
-fine				

Story 5: Nikki Lane

Modes	Qualities of Transmedia Stories
Image ☒	Multiple media ☒
Writing ☒	Unified story or experience ☒
Music ☒	Mythology (symbols, cultural landmarks, conflicts, rules) ☒
Video ☒	Unique information in each platform ☒

Platform: Instagram – Date: 2/28/14

Narrative Qualities	Content Marketing Best Practices	Aspects of Connectivity
Temporal framework ☒	Content is editorial ☒	Hashtags ☐
Filtered by an entity reporting events ☒	Content is original ☒	"Share" links ☐
Place/space/setting ☒	Entertaining or informative ☒	Comment box ☒
Serial structure ☐	Clear audience/target ☒	"Like" feature ☒
	Helps achieve marketing goals ☒	Re-post feature ☐
		Call for UGC ☐
		Corporate-consumer dialogue ☐

Image 40.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☒	Intimate distance ☐
Conceptual ☐	Offer ☐	Close personal distance ☐
		Far personal distance ☐
		Close social distance ☒
		Far social distance ☐
		Public distance ☐

Text 22.

Adjectives	Sentence structure		Pronouns	
-long	Imperative		Exclusive	3
-perfect	Exclamatory			
-beachfront	Declarative	2	Inclusive	
-creative	Interrogative			

Platform: Blog – Date: 09/24/13

Narrative Qualities	Content Marketing Best practices	Aspects of Connectivity
Temporal framework☒	Content is editorial ☒	Hashtags☐
Filtered by an entity reporting events☒	Content is original☒	"Share" links☒
Place/space/setting☒	Entertaining or informative☒	Comment box☐
Serial structure☒	Clear audience/target☒	"Like" feature☐
	Helps achieve marketing goals ☒	Re-post feature☐
		Call for UGC☐
		Corporate-consumer dialogue☐

Image 41.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance☒
		Far personal distance☐
		Close social distance☐
		Far social distance☐
		Public distance☐

Text 23.

Adjectives	Sentence structure	Pronouns	
-latest	Imperative	-Exclusive	10
-bit	Exclamatory		
-later	Declarative 4	-Inclusive	
-even	Interrogative		
-much			

Image 42.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☒	Intimate distance ☐
Conceptual ☐	Offer ☐	Close personal distance ☐
		Far personal distance ☒
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Text 24.

Adjectives	Sentence structure		Pronouns	
-romantic	Imperative	1	Exclusive	12
-serious	Exclamatory			
-musical	Declarative	4	Inclusive	
-pretty	Interrogative			
-good				
-great				

Image 43.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☒
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Text 25.

Adjectives	Sentence structure		Pronouns	
-beachfront	Imperative		Exclusive	8
	Exclamatory	1		
	Declarative	4	Inclusive	
	Interrogative			

Story 6: Cillie Barnes

Modes	Qualities of Transmedia Stories
Image ☒	Multiple media ☒
Writing ☒	Unified story or experience ☒
Music ☒	Mythology (symbols, cultural landmarks, conflicts, rules) ☒
Video ☒	Unique information in each platform ☒

Platform: Instagram – Date: 2/27/2014

Narrative Qualities	Content Marketing Best Practices	Aspects of Connectivity
Temporal framework ☒	Content is editorial ☒	Hashtags ☐
Filtered by an entity reporting events ☒	Content is original ☒	"Share" links ☐
Place/space/setting ☒	Entertaining or informative ☒	Comment box ☒
Serial structure ☐	Clear audience/target ☒	"Like" feature ☒
	Helps achieve marketing goals ☒	Re-post feature ☐
		Call for UGC ☐
		Corporate-consumer dialogue ☒

Image 44.

Structure	Image Act	Social Distance & Intimacy
-Narrative ☒	Demand ☐	-Intimate distance ☐
-Conceptual ☐	Offer ☒	-Close personal distance ☒
		-Far personal distance ☐
		-Close social distance ☐
		-Far social distance ☐
		-public distance ☐

Text 26.

Adjectives	Sentence structure		Pronouns	
-long	Imperative		Exclusive	3
	Exclamatory	1		
	Declarative	2	Inclusive	
	Interrogative	1		

Platform: Blog – Date: 12/11/2013

Narrative Qualities	Content Marketing Best Practices	Aspects of Connectivity
Temporal framework ☒	Content is editorial ☒	Hashtags ☐
Filtered by an entity reporting events ☒	Content is original ☒	"Share" links ☒
Place/space/setting ☒	Entertaining or informative ☒	Comment box ☐
Serial structure ☒	Clear audience/target ☒	"Like" feature ☐
	Helps achieve marketing goals ☒	Re-post feature ☐
		Call for UGC ☐
		Corporate-consumer dialogue ☐

Image 45.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☒
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Image 46.

Structure	Image Act	Social Distance & Intimacy
Narrative ☒	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ☒	Close personal distance ☒
		Far personal distance ☐
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Text 27.

Adjectives	Sentence structure		Pronouns	
-happy	Imperative		Exclusive	6
-final	Exclamatory			
-glamorous	Declarative	3	Inclusive	2
-indulgent	Interrogative	1		
-own				

Image 47.

Structure	Image Act	Social Distance & Intimacy
Narrative ⊠	Demand ☐	Intimate distance ☐
Conceptual ☐	Offer ⊠	Close personal distance ☐
		Far personal distance ⊠
		Close social distance ☐
		Far social distance ☐
		Public distance ☐

Text 28.

Adjectives	Sentence structure		Pronouns	
-different	Imperative		Exclusive	12
-creative				
-lucky	Exclamatory			
	Declarative	6	Inclusive	
	Interrogative			

Text 29.

Adjectives	Sentence structure		Pronouns	
-upcoming	Imperative		Exclusive	
	Exclamatory	1		
	Declarative	1	Inclusive	
	Interrogative			

Appendix C: Cumulative Findings

Story Level Findings

Modes		Qualities of Transmedia Stories	
Image	6	Multiple media	6
Writing	6		
Music	2	Unified story or experience	6
Video	2	Mythology (symbols, cultural landmarks, conflicts, rules)	6
		Unique information in each platform	6

Platform Level Findings.

Narrative qualities		Content marketing Best practices		Aspects of connectivity	
Temporal framework	12	Content is editorial	12	Hashtags	4
Filtered by an entity	12	Content is original	12	"share" links	6
Place/space/setting	12	Entertaining or informative	12	Comment box	6
Serial structure	7	Clear audience/target	11	"like" feature	6
		Helps achieve marketing goals	12	Re-post feature	
				Call for UGC	
				Corporate-consumer dialogue	3

Images.

Structure		Image Act		Social Distance & Intimacy	
Narrative	38	Demand	5	Intimate distance	1
Conceptual	9	Offer	42	Close personal distance	13
				Far personal distance	14
				Close social distance	7
				Far social distance	10
				Public distance	2

Written Text.

Adjectives				Sentence Structure		Pronouns	
abandoned	every	last	outside	Imperative	1	Exclusive	110
all	every	later	Overwhelming				
all	exciting	latest	own	Exclamatory	7		
amazing	fashionable	leisurely	own				
authentic	favorite	little	perfect	Declarative	71	Inclusive	10
away	favorite	little	pretty				
backyard	favorite	little	prior	Interrogative	5		
beachfront	few	local	recycled				
best	final	long	reflective				
best	fine	long	romantic				
better	flowery	long	serious				
bit	full	low	similar				
blonde	full	maintenance	simple				
childhood	glamorous	lucky	simpler				
colored	good	mirrored	specific				
creative	good	more	sprawling				
creative	gospel	more	summer				
different	great	more	this				
different	hanging	most	tortoise				
dreamy	happy	much	tortoise				
earlier	improved	musical	upcoming				
enormous	indulgent	new	vintage				
even	infamous	numerous	walnut				
every	just	opened	well				
			wonderful				

Story 1: Philadelphia's Magic Gardens

Image 2
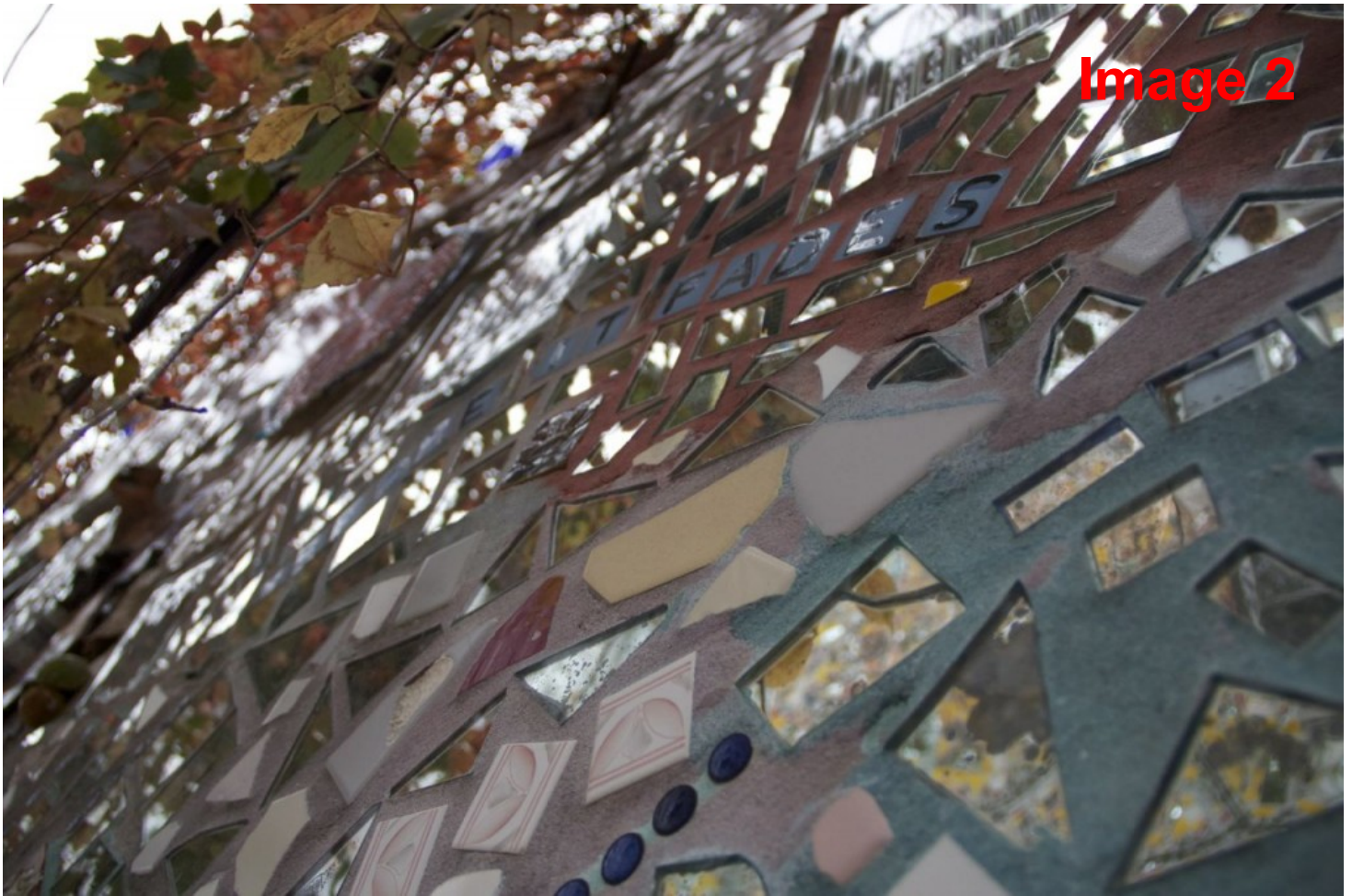
Philadelphia's Magic Gardens

OCTOBER 26, 2012 | PHILADELPHIA, PA

Text 2

While walking up 10th Street earlier this week, we spotted a wall covered in mirrored mosaic tiles. Of

82

http://www.warbyparkerclasstrip.com/2012/10/26/philadelphias-magic-gardens/

course, we stopped to take a photo, but didn't really think anything of it. Little did we know that we could find 3,000 square feet covered in similar designs just a few blocks away. Thankfully, we made our way back to the area last night and discovered Philadelphia's Magic Gardens.

Image 3

Text 3

The space, designed by artist Isaiah Zagar, is visually overwhelming. You enter the space through a door on South Street, and are met by brightly colored reflective walls every way you turn. Even the bathroom is covered in mosaic designs. In the lot outside, the walls twist and turn, adorned with recycled bottles, plates, bicycle wheels and bricks. Zagar took fourteen years to complete the space.

Image 4

Text 4

The amount of detail in the work is really amazing. We recommend visiting in the early evening when the space is dimly lit by hanging strands of lights.

Image 5

Story 2: Evening at Heirloom L.A.

Image 6

Text 5

Dinner tonight at @heirloomla for the #wpclasstrip with some of favorite bloggers!

11.23 pm 3/19/2013

Evening at Heirloom LA

MARCH 26, 2013 | LOS ANGELES, CA

Image 7

Text 6

Before departing from Los Angeles, we got together with some of our favorite local bloggers.

designers and generally fashionable ladies for dinner at **Heirloom LA**!

Image 8

Image 9

Text 8

We enjoyed a multi-course dinner highlighting ingredients from Heirloom's backyard garden.

Image 10

Image 11

Image 12

Image 13

Image 14

Image 15

Image 16

Text 8

Chef Matt Poley talked us through the full meal, noting specific ingredients and cooking and plating the dishes right in front of the group! He was full of knowledge about the items we were eating—for example, after being picked numerous times, kale grows back as a flowery plant rather than one with leaves. When cooked, it tastes a bit like broccoli!

Image 19

Image 20

Text 9

We had a wonderful time exchanging stories with the group about our travels on the Class Trip, exciting things coming up with us (like our retail store!) and their own work.

Image 21

Image 22

Photos by *Jennifer Emerling*

Image 23

Text 10

A dreamy escape to @campwandawega outside of Chicago.
http://warby.me/classtrip-wandawega #wpclasstrip

11.04 am 9/26/2013

Image 24

Text 11

Tereasa Surratt, owner of @campwandawega, wearing the Marshall in Rum Cherry. #wpclasstrip

3.16 pm 9/26/2013

A collection of items found at @campwandawega and the Ainsworth in Walnut Tortoise. Photo by @nathanmichael

0.22 pm 9/30/2013

Image 26

Text 13
Leisurely afternoon at @campwandawega with the Griffin in Blonde Tortoise.
Photo by @nathanmichael #wpclasstrip

1.43 pm 10/1/2013

Image 27

Camp Wandawega

SEPTEMBER 25, 2013 | CHICAGO, IL

Text 14

Only two hours outside of Chicago and [Camp Wandawega](http://www.warbyparkerclasstrip.com/2013/09/25/camp-wandawega/) feels like a world away. With a trip there,

you'll trade skyscrapers for a sprawling 25 acres of land. You'll swap the enormous Lake Michigan for Lake Wandawega, equipped with a fishing dock, swimming dock and rope swing.

"We hope people visit to to revisit the simple pleasures of a simpler time," owner Tereasa Surratt told us.

Image 28

Text 15

"We like to remind folks that we are not new, and not improved," Tereasa explained of the camp, "This is the same place in almost every way that is was back during prohibition." Low maintenance folks tend to have the best time—it's best to embrace that you're essentially camping indoors. Plus, the doors are never locked and racoons know no boundaries.

Text 16

She and her husband David purchased the property nearly a decade ago. "It was David's childhood Latvian summer camp," Tereasa told us. "It became abandoned so we decided to buy it and rescue it."

Image 31

Text 17

And while it was rescued, not much was changed. Many of the items that make up the decor (canoe paddles, vintage thermoses and lamps) were there to begin with. In the years of owning it, Tereasa and David have continually uncovered new treasures, and built upon every little collection with thrift store finds.

Image 32

Image 33

Text 18

Their aesthetic, Tereasa says, is like "a more authentic Moonrise Kingdom." It's how most people sum it up, even though they opened the camp about eight years prior to the movie.

Image 34

Text 19

Her favorite piece of decor? A chandelier that they cobbled together using antler sheds found on their 25 acres of land and fixing wire.

Image 35

Image 36

Tereasa is wearing the [Marshall in Rum Cherry](#)

Photos by [Collin Hughes](#)

Story 4: Sophie Auster

Pin it

Image 37

Text 20
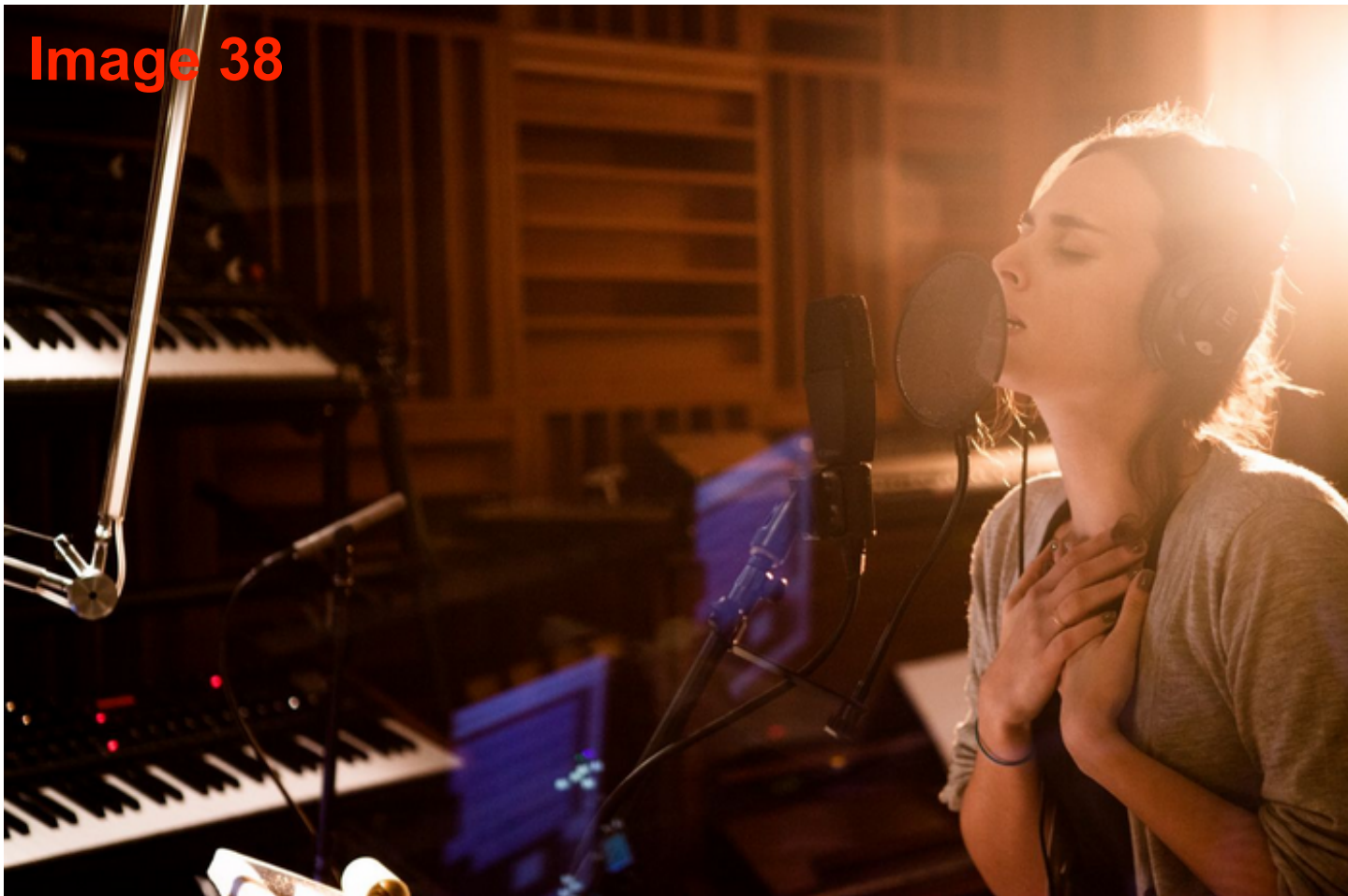A performance by @sophieauster, part of our Artists in Residence program.

10.47 pm 8/15/2013 📍 Somewhere...

Image 38

TO MEET · 08/13/2013

Artist in Residence: Sophie Auster

First up in our Artists in Residence series, Sophie Auster. Thanks to a music teacher with a good ear, Sophie stumbled onto the musician track as a third grader in school choir. "My teacher came by when we were all singing, and she said 'who is that? Are you singing like that?'" She pulled Sophie in front of the class to sing Rise Oh Children Rise, the gospel song the class was practicing. "I have a recording of it somewhere on a cassette tape. I was so nervous too, you could just hear the quivering in my voice," Sophie says.

It worked out well though: Sophie got the class solo, her teacher encouraged her to take up voice lessons, and now, years later, she's got an EP, Red Weather, tucked away with a full-length album in the works.

We sent New Yorker Sophie to L.A. where she wrote outside in that infamous California sunshine. "There's something about getting out of your comfort zone and the place where you write all the time. I definitely felt more opened up." She came prepared long before touchdown: "the idea for the songs were already swimming around in my brain," but the time crunch proved a little challenging.

"I was thinking of all the different elements that could be better." We're sure it's more than just fine.

Thanks, Sophie!

PHOTOS BY **ALDEN WALLACE**

TAGS: ARTISTS IN RESIDENCE, MUSIC, SOPHIE AUSTER, THE STANDARD

Image 40

Pin it

Text 22

We sent musician @nikkilane77 to @thestandard, Miami for a long weekend to record two tracks for our Artists in Residence album. Perfect weather and beachfront living got her creative juices flowing: http://warby.me/artistsinresidence

3.12 pm 2/28/2014

Image 41

Artist in Residence: Nikki Lane

Following Sophie and Teddy, Nikki Lane is the latest musician in our Artists in Residence series.

Nikki Lane: Warby Parker x Standard Sounds, Art...

0:00 / 1:05

The Nashville resident came across her career path a bit later in the game—while running the denim bar at Fred Segal in Los Angeles—thanks to a scrap with her boyfriend at the time. "I made a record to get even with my boyfriend who was making one too. I wasn't looking much farther than that, and it clicked when it was paying my bills."

So maybe her profession doesn't have the most romantic beginnings, but Nikki's been harboring serious musical talent since she was a kid.

"My third grade music teacher, Mrs. Wardlaw, came out of nowhere and said, "You've got a pretty good voice. You're going to join the choir.' She's the one that pushed me to where I didn't have to take voice lessons and taught me how to sing a tune. I've got great pitch, and it was only because of this woman."

We shipped Nikki off to The Standard Spa, Miami Beach for a week of beachfront living and Art Deco architecture. "I had a claw foot tub on the porch, and I just left water in it and kept hopping in and out."

Looks like all that leisure paid off: "Retreat is the key to creativity; it just got me in the headspace that allowed me to write."

Thanks, Nikki!

PHOTOS BY **ALDEN WALLACE**
TAGS: ARTISTS IN RESIDENCE, MIAMI, MUSIC, NIKKI LANE, THE STANDARD

Story 6: Cillie Barnes

Image 44

Text 26

Musician @cilliebarnes was part of our Artists in Residence program! She spent a long weekend at @thestandard, Downtown LA, recording two tracks that are now on the Artists in Residence album. Her recording place of choice? The hotel bathroom. http://warby.me/artistsinresidence

1.30 pm 2/27/2014

Image 45

Artist in Residence: Cillie Barnes

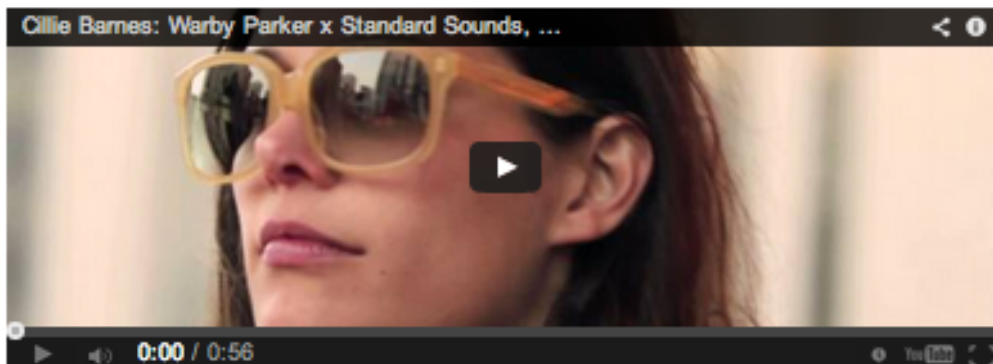We're happy to present the final musician in our Artists in Residence series: Cillie Barnes.

Cillie—the performing name of Vanessa Long—occupied The Standard, Downtown L.A., just 15 minutes away from her house. "I felt glamorous and indulgent: who stays in a hotel in their own city?" she said. (She, Teddy, and the guys from ii all did.)

Cillie stuck around the hotel to seek inspiration from the different visitors in the lobby (and also to indulge in steak and pretzel buns from room service).
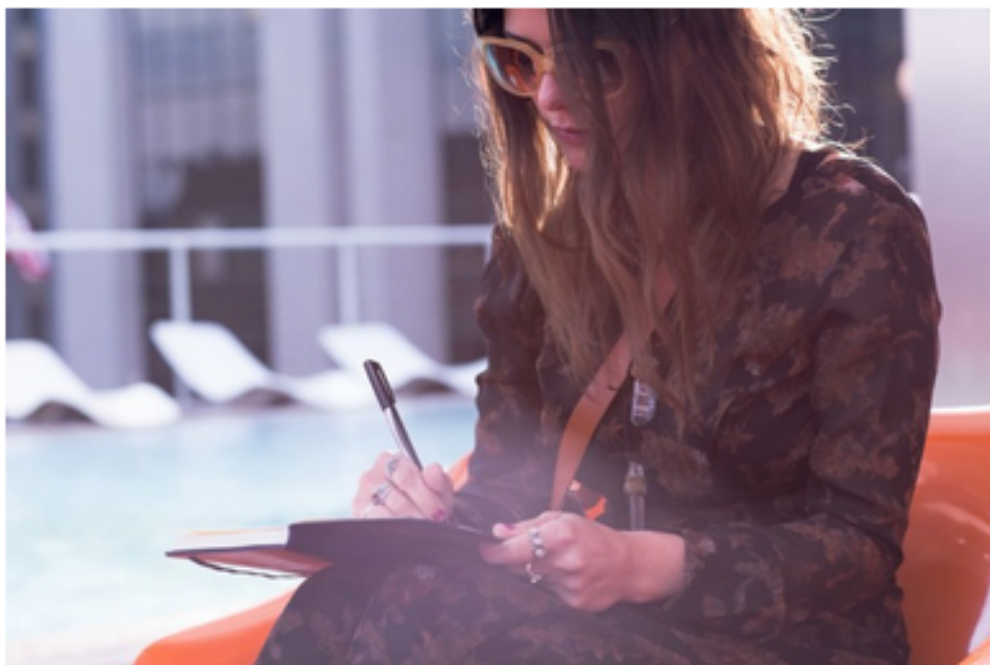
Formerly an actor, Cillie she began writing and performing as a creative break. Lucky for her listeners, the career change stuck: "I was shocked I didn't see it coming. It wasn't a thing that I felt I had to do," she says. "Now I wouldn't know what to do without it."

Thanks so much, Cillie!

Stick around for details on the upcoming Artists in Residence album, featuring Sophie Auster, Teddy Thompson, Nikki Lane, Sid Khosla, ii, and Cillie Barnes.

Photos and video by Alden Wallace

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