

INSTAGRAM, ADVERTISING ON A LEVEL PLAYING FIELD?

THE EFFECT OF BRAND FAMILIARITY
AND ADVERTISEMENT VIVIDNESS

MARKETING COMMUNICATION

MASTER THESIS | [TIM MIDDELESCH](#)
FEBRUARY 2017

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Master program:
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ABSTRACT

This study aims to understand how Instagram advertisements can influence people's attitudes and behavioral intentions through the level of advertisement vividness and brand familiarity and whether and how the influences are mediated by the level of involvement and arousal. Therewith, the proposition that a higher level of advertisement vividness on Instagram allows unfamiliar brands to compete against familiar brands is also examined.

In an online experiment, 203 participants were asked to fill in a survey on their mobile device about an Instagram advertisement with varying levels of vividness and brand familiarity.

The study uses a 2 x 2 experimental design. Two levels of vividness of the advertisement (video and photo) were manipulated as independent variable and combined with two levels of brand familiarity (familiar or unfamiliar brand) generating four experimental conditions. It is assumed that interactions between vividness and brand familiarity are mediated by arousal and involvement that is used.

The level of familiarity and vividness of the materials that were used in the experiment were determined by a pre-study. A total of four stimulus materials were created which were almost indistinguishable from real Instagram advertisements. The dependent variables measured in this study are brand attitude, attitude toward the ad, social endorsement and purchase intention.

The results of the study show significant evidence that highly vivid Instagram advertisements lead to a higher level of social endorsement. Responses from the participants also revealed that Instagram advertisements with a familiar brand lead to a more positive brand attitude. Furthermore, brand familiarity turned out to have a greater impact on people's behavioral intentions, in terms of purchase intention. These effects are all mediated by arousal. By contrast, involvement played no mediating role in these outcomes. Results did not support the interaction of the two extrinsic cues on people's attitudes and behavioral intentions. Concluding, results from this study indicate that although brand familiarity and vividness evoke a consumer response, the effects vary, thus challenging the level playing field proposition. Implications for research and practice are discussed.

ACKNOWLEDGEMENT

With this master thesis I complete my master Communication Studies at University of Twente. Three years ago, after finishing my bachelor at Fontys University of Applied Sciences in Tilburg, I decided to start with the pre-master program at the University of Twente. Now, looking back, I can say that it was a good decision. I have learned a lot during these years.

I would like to thank my first supervisor dr. Mirjam Galetzka for all her support and positivity during the process. Especially her support and sympathy during the period with my health problems. It gave me the motivation and energy to keep going on after each meeting. I would also like to thank my second supervisor dr. Joyce Karreman for her useful feedback, contribution and co-reading this thesis.

Also, I would like to thank my family for always supporting me. In particular, during the period with my health problems. They helped me through that difficult period, were patient and they supported me in the decisions I made.

Finally, I would like to thank Sander Rohrink for his contribution to the creation of the realistic video stimulus materials.

I hope you will enjoy reading my thesis about the effect of brand familiarity and advertisement vividness at Instagram advertising.

Tim Middelensch
Enschede, February 2017

TABLE OF CONTENTS

1. INTRODUCTION	5
2. THEORETICAL FRAMEWORK	7
2.1 VIVIDNESS	7
2.2 BRAND FAMILIARITY	9
2.3 AROUSAL.....	11
2.4 INVOLVEMENT	13
2.5 RESEARCH MODEL	14
3. METHODOLOGY.....	15
3.1 RESEARCH CONTEXT: ADVERTISING ON INSTAGRAM	15
3.2 INSTRUMENTS	15
3.3 RESPONDENTS	16
3.4 STIMULUS MATERIAL.....	17
3.4.1 PRE-TESTS.....	18
3.5 MEASURES	19
3.5.1 MEDIATING MEASURES.....	19
3.5.2 DEPENDENT MEASURES	20
3.5.3 INSTAGRAM USE AND DEMOGRAPHICS MEASURES.....	21
4. RESULTS	22
4.1 MANIPULATION CHECKS.....	22
4.2 THE EFFECT OF THE INDEPENDENT VARIABLES.....	23
4.2.1 MAIN EFFECTS OF ADVERTISEMENT VIVIDNESS	24
4.2.2 MAIN EFFECTS OF BRAND FAMILIARITY	24
4.3 EFFECTS OF THE MEDIATING VARIABLES	25
4.3.1 MEDIATION EFFECT OF AROUSAL ON BRAND ATTITUDE	25
4.3.2 MEDIATION EFFECT OF AROUSAL ON PURCHASE INTENTION	26
5. REVIEW OF HYPOTHESES	27
6. DISCUSSION.....	28
6.1 CONCLUSIONS	28
6.2 LIMITATIONS AND SUGGESTIONS FOR FUTURE RESEARCH	31
6.3 IMPLICATIONS	32
REFERENCES	33
APPENDIX – ONLINE SURVEY MAIN STUDY	38

1 INTRODUCTION

The world of advertising has changed supremely in the last few decades. The advertising landscape is shifted from offline to online. But even online there are many new ways to advertise. Advertising on websites with a banner ad is in decline (Manjoo, 2014). The main reason is that the medium, the web, is also in decline. People use mobile phones with social media and apps that are much prettier, more useful and load faster than websites. Social media is the most growing advertising method. Advertising on social media, often based on social media data, is called social media advertising.

Currently, Instagram is one of the most well known social media applications globally (Marketingfacts, 2017). With this application it is simple to capture photo's, customize them and share with your followers. The popularity of Instagram, a social media application with only photo and video content continues to grow strongly. According to an online research by Van der Veer, Boeke and Peters (2017) the number of users in the Netherlands grew by no less than 0.3 million to 2.1 million. 992.000 of them make daily use of Instagram. That is 47% of all the Dutch Instagram users. Worldwide there are more than 600 million monthly active Instagram users (Instagram, 2016). A number of users use Instagram to market their businesses by publicly displaying photos or videos of what they would like their followers to be aware of. Partly because of that, Instagram has become a prominent and successful social media platform for marketing and advertising.

Since October 2015 it is also possible to advertise on Instagram. There are three different advertising options: photo advertising, carousel advertising and video advertising. These mainly differ from each other in the area of interactivity, media richness and vividness. Shaw (2004) described "rich media" as an overarching expression that describes content that has multimedia elements like video or sound. The swipe effect of the Instagram carousel ad can also be placed under this definition.

Big brands have an advantage on Instagram, inter alia through their fan base on preexisting social networks like Facebook but also because of their reputation and brand familiarity. People have already formed a brand attitude based on their prior experiences with the brand. Familiarity can cause an aroused feeling by means of the recognition effect. Various studies (Zajonc, 1980; Janiszewski, 1988; Hayer, 1990) argued that familiar content is more appreciated than unknown content. This is probably partly due to the level of involvement. Laczniak and Muehling (2004) showed in their research that people are more involved and adopt a more positive attitude when they are exposed to a familiar brand in contrast to an unfamiliar brand.

According to Steenkamp (1989) extrinsic cues are cues external to the product, such as price, promotion, design or advertisements, which serve to influence consumer's perception of a product's quality. Thus, brand familiarity is not the only extrinsic cue on Instagram that determines people's

attitudes and behavioral intentions. The second external cue which is examined in this study is advertisement vividness. Sharing high-quality content is probably the most important element in advertising on Instagram. As indicated before, Instagram provides three main ways to advertise in which the level of vividness varies. Previous studies have shown that a higher level of vividness can positively affect people's attitude towards websites (De Vries, Gensler, & Leeflang, 2012). Highly vivid content can cause an aroused and excited feeling (Hutter & Hoffman, 2014). Besides, people who enjoyed the content are inclined to participate in social endorsement (Lee, Hansen & Lee 2016), an essential issue for success on Instagram.

Engagement is a popular marketing understanding these days. In industry, the term has been defined in many different ways. The definition of Brodie, Holleneek, Juric, and Ilic (2011) is one of the most widely supported. They claimed that engagement is a psychological state that occurs by virtue of interactive, co-creative experiences with a focal brand in a focal service relationship which ultimately leads to loyalty. Obtaining an engaged consumer base is becoming one of the key objectives of many marketing professionals these days. Social endorsement is a relational construct of engagement. Brodie et al. (2011) stated that consumers are social endorsers if they are loyal to a brand and additionally actively recommend a specific product, service or brand. So, in fact, social endorsement can be explained as an extended version of engagement.

The purpose of this study was to find out the effects of two levels of advertisement vividness and brand familiarity on Instagram advertising effectiveness in terms of attitude toward the ad, brand attitude, social endorsement and purchase intention. Every brand can make use of Instagram and can stand out by using the right content which leads to equal advertising opportunities. The massive growth in online retailing, among others via Instagram, might be partly explained on the belief that through advertisement vividness an unknown brand could effectively compete with any familiar brand, which would imply that Instagram is a "level playing field" for advertisers.

SRQ1: To what extent do brand familiarity and vividness of an Instagram advertisement influence people's attitudes and behavioral intentions?

SRQ2: To what extent do the mediating effect of arousal and involvement influence people's attitudes and behavioral intentions?

MRQ: To what extent does the extrinsic cue vividness actually have such an influence on people's attitudes and behavioral intentions that it allows unknown brands to compete with familiar brands?

2 THEORETICAL FRAMEWORK

First, this section is focusing on existing relevant literature that includes the research variables to provide a theoretical foundation for this study. This framework consists of concepts and, together with their definitions and reference to relevant literature, existing theory that is used for this present study. Included are the variables that will be measured and the effects and relationships that are trying to be understood.

According to Rewick (2001) advertising by means of rich media is different from traditional banner ads. Rich media advertising is often more interactive and generally includes high impact sounds and video. Another designation for media richness in advertising is vividness.

2.1 VIVIDNESS

Steuer (1992) expressed one of the clearest definitions of vividness: "The representational richness of a mediated environment as defined by its formal features; that is, the way in which an environment presents information to the senses" (p. 11). He stated that breadth and depth are the two dimensions of vividness. That means the number of various senses of the medium and how closely a medium can duplicate elements from the sensory system of people. In 1994 Steuer claimed that audio, motion images and videos are high in vividness and by contrast written text is low in vividness. A video stimulates more senses than a picture. Besides sight it also stimulates the sense hearing. In that way the degree of vividness can differ. (Coyle & Thorson, 2001).

Diao and Sundar (2004) concluded that an ad that is highly visible relative to the other content on the website makes it harder for users to ignore. But a major difference between website advertising and advertising on Instagram is the environment. In the application of Instagram, the ads are displayed in the same kind of framework as the rest of the content placed by the people a user follows.

Li, Daugherty, and Biocca (2002) noted that one of the general principles of vividness is that messages that come through multiple perceptual systems will be better perceived than messages that only appeal on single perceptual systems. Kelley (1989) stated that vivid stimuli are more persuasive because they contain two characteristics: Elaborative cues that facilitate cognitive elaboration that make vivid stimuli more accessible for decision-making and attentional cues, like pictures, audio and motion, that directly process attention. Vivid stimuli messages are more persuasive because they cause people to cognitively elaborate on the information of the message. According to Nisbett and Ross (1980) vivid stimuli are more available in people's memory and have a bigger impact on decision-making because they are more attended and encoded in larger numbers than flat stimuli. It is likely that purchasing intention and the consideration to "like" or share an Instagram advertisement will also be part of this decision-making process.

People recall advertisements with distinctive features better. The study of Rosenkrans (2009) showed broadly similar results. Rosenkrans (2009) also revealed that the use of rich/vivid media (such as video, animation and audio) is more attractive because it easily grabs more attention of users. The study has also shown that rich media content leaves stronger memories. In the same research it appeared that rich media ads earned higher click-through rates than non-interactive ads. It also garnered more engagement and interactivity by the users, which in turn has a positive effect on user involvement (Rosenkrans, 2009). Results of a study by Spalding, Cole, and Fayer (2009) about campaigns showed that campaigns which made use of rich media advertisements had much stronger branding effects in comparison with campaigns that only use pictures, GIFs or simple Flash layouts. In addition, campaigns with video features (higher vividness) showed the strongest achievement. Furthermore, Coyle and Thorson (2001) found that Increased vividness of websites also results in a more positive attitude toward websites. They added audio and animation to websites that only contained text and pictures to manipulate the level of vividness. By contrast, Al-Natour, Gemino, and Krider (2013) did not find support for the proposition that animated ads should have a positive association with consumers' attitudes toward the ad, the brand, the website and purchase intention.

The present study attempts to understand how people react to different forms of advertising vividness on the social media platform Instagram. Instagram is used to maintain and create new connections by sharing photos and videos about oneself and others. When users think a post is interesting, fun or important, users can choose to express their social endorsement in multiple ways, for example, by "liking", commenting or sharing the content. According to Lee et al. (2016) most users participate in social endorsement because they enjoyed the content and it also serve as a form of expressing public support. The study findings of inter alia, Liu (2012) and De Vries et al. (2012) showed that website vividness can positively affect people's attitude toward the site directly. Audio and visual elements have a great influence on the users' attitude. In addition, they stated that a highly vivid brand post on social media has a positive effect on the number of likes and thus on people's attitude toward the post. Research by Rahman et al. (2016) about fan pages supported this social endorsement claim. They suggest that entertaining videos have a positive impact on generating comments.

The positive effect of vividness on attitudes was also found by Ching, Tong, Chen, and Chen (2013). Along with a higher level of interactivity and entertainment, a higher level of vividness in a narrative online advertisement leads to more favorable attitudes toward a product.

Soo and Soohie (2016) suggested that higher social endorsement leads to higher physiological arousal in case of stimulating content. Furthermore, they found that both the "trending" framing of the content (content presented with the number of shares and the headline "trending") and the actual stimulating content were important for people to feel higher levels of arousal. Thus, social endorsement may be an important component for content to become viral on social media and reach a lot people.

The proposition is that a higher level of vividness leads to more positive attitudes and will increase people's social endorsement. So would this also apply for advertising on Instagram? Are video ads with sound and animation more attractive than pictures because of their higher level of vividness? What are the effects on people's attitude toward the ad, their brand attitude, purchase intention and social endorsement?

The expectation is that increasing the vividness of an Instagram advertisement by using video advertisements instead of a photo advertisement should increase peoples' attitude and behavioral intention. This expectation leads to the following hypotheses:

H1a: *Highly vivid advertisements will lead to a more positive attitude toward the ad than less vivid advertisements.*

H1b: *Highly vivid advertisements will lead to a more positive brand attitude than less vivid advertisements.*

H1c: *Highly vivid advertisements have a greater impact on social endorsement than less vivid advertisements.*

H1d: *Highly vivid advertisements have a greater impact on purchase intention than less vivid advertisements.*

2.2 BRAND FAMILIARITY

According to Aaker (1996) and Kapferer (1997), a brand is not only an identifier for users; it is much more than that. A brand provides essential evaluative information related to the product and the company behind it. Credibility, believability and quality are some important examples of these attributes. In addition, brands also stimulate users' emotional responses.

Prior brand familiarity influences consumers' attitude toward the advertisement and their attitude toward the brand. Machleit, Allen, and Madden (1993) stated that the effects on attitude toward the ad on brand evaluation should be stronger when the advertisement is for an unfamiliar brand. Fazio and Zanna (1981) found that when a consumer is already very familiar with the brand, the ad displayed to them which the person likes and evaluates positively, should not have a great effect on the brand attitude because the attitude is already created.

If people see an advertisement of an unfamiliar brand, their attitude toward the ad should probably have a relatively strong influence on their brand attitude because they do not have a brand attitude yet (Phelps & Thorson, 1991). When someone is already familiar with the brand, they have already formed a brand attitude. Their attitude toward the advertisement should not have as strong of an effect because they already have formed an opinion based on previous experiences.

The important role of brand familiarity in advertising has been recognized by researchers for many years. Edell and Burke (1986) found that for highly familiar brands, the effect of prior brand attitude on brand attitude was greater than the effect of attitude toward the ad on brand attitude. For brands rated as unfamiliar, the effect of attitude toward the ad on brand attitude was higher than the effects of prior brand attitude on brand attitude only when the participants indicated a high usage of products. Which can be linked to product involvement.

The notoriety of the advertising brand may influence people's attitude, evaluation and identification as well. Several other studies (Gresham & Shimp, 1985; Cox & Locander, 1987; Moore & Hutchinson, 1983) suggest that attitude toward an ad is one of the factors that influences brand attitude and purchase intention.

Chattopadhyay (1998) and Dahlen (2001) showed that familiar brands are more easily recalled, better liked and more noticeable in ads than unfamiliar brands. In addition, repetition of advertising of an unfamiliar brand reveals decreased effectiveness in comparison with the same advertising of a familiar brand (Campbell & Keller, 2003). Luhmann (1979) claims that brand familiarity is a precondition for trust and that is a prerequisite of social behavior, especially with important decisions. Samu, Krishnan, and Smith (1999) found that familiarity impacts brand recall, brand recognition and it also influence the formation of consideration sets. Familiarity plays an important role in the formation of people's attitude but also in processes that impact decision-making. (Bettman & Sujan, 1987)

In summary, the literature shows that the effects of brand familiarity in terms of advertising vary. An unfamiliar brand will probably have a relatively greater impact on consumers' brand attitude and attitude toward the ad but an advertisement with a familiar brand will probably overrule that by means of the factors trust and prior brand attitude. Therefore, the following hypotheses are proposed:

H2a: *An advertisement with a high familiar brand will lead to a more positive attitude toward the ad than an advertisement with less familiar brand.*

H2b: *An advertisement with a high familiar brand will lead to a more positive brand attitude than an advertisement with less familiar brand.*

H2c: *An advertisement with a high familiar brand has a greater impact on social endorsement than an advertisement with less familiar brand.*

H2d: *An advertisement with a high familiar brand has a greater impact on purchase intention than an advertisement with less familiar brand.*

As previously indicated, several studies (Bayles, 2000; Kuisma, Simola, Uusitalom & Öörni, 2010) have shown that animated advertisements (which means: more vivid) will affect attitude, brand recognition, brand recall and the click-through rate for online advertising. Animated advertisements are recognized better and earlier than static advertisements. In addition, animations have a major influence on the brand recognition with online ads. Although online advertising in the early era of the Internet can not entirely be compared to the current era, it is expected that the effects of animation versus static advertisements is still comparable.

Brand familiarity and advertisement vividness appear to have a positive connection. Yun Yoo, Kim, and Stout (2004) found that animated advertisements at a moderate speed, have more influence on brand recognition and attitude than static banners or animated banners at high speed. They concluded that animated banner advertisements definitely have an advantage in online advertising. Vividness and brand familiarity both play a role in the evaluation of a brand, product, or advertisement. The assumption is that the extrinsic value of advertisement vividness allows unfamiliar brands to compete against familiar brands. This probably applies mainly for attitude toward the ad, social endorsement and purchase intention because for the familiar brand the brand attitude has already been formed. People already have made a brand evaluation toward a familiar brand in contrast to an unfamiliar brand. Therefore, the assertion is that the level of vividness will have a greater impact by advertisement of an unfamiliar brand. By contrast, it is expected that for the dependent variable brand attitude there will occur a main effect of brand familiarity that shall prevail when displaying the low vivid advertisements. This leads to the following hypotheses:

H3-I: *A highly vivid Instagram advertisement of an unfamiliar brand will have a more positive impact than a highly vivid Instagram advertisement of a familiar brand on (a) attitude toward the ad, (b) social endorsement and (c) purchase intention.*

H3-II: *A low vivid Instagram advertisement of an unfamiliar brand will have a less positive impact than a low vivid Instagram advertisement of a familiar brand on (a) attitude toward the ad, (b) brand attitude, (c) social endorsement and (d) purchase intention.*

2.3 AROUSAL

Sundar and Kalyanaraman (2004) suggested in their study about motion effects that fast animation ads evoke a higher level of arousal than slow animation ads. People show an evident preference for (fast) moving objects. Elements of website design like vividness are crucial to the user's evaluation of information. A higher level of website vividness provides a richer contextual environment to process information that will stimulate users to a higher consumer response. (Dennis and Kinney, 1998)

Holbrook and Batra (1987) stated that arousal can be a result of affective or cognitive reactions to a stimulus. It is a psychobiological characteristic of people's behavior and it is referred to a short term reaction of increased energy that also increases the total processing of information. (Kroeber-Riel, 1979) The study of Belanche, Flavián, and Perez-Rueda (2014) showed that a high arousal stimulus achieves a higher attitude toward the ad and purchase probability.

The study by Hutter and Hoffman (2014) also described that consumers got in a state of excitement (get more aroused) through the surprise element in new media advertisements. As a result, people will remember the content of the ad better. The study of Eelen et al. (2015) showed that the cognitions can be alerted through a surprising stimulus to explore the unknown and learn from them.

Virality is an important aim for brands. If content circulate rapidly and widely over the internet the brand awareness will increase. Virality depends on the social endorsement of consumers. They can make something "go viral" by liking or sharing the content. Berger and Milkman (2012) stated that virality is partly driven by arousal. Online content that causes high-arousal positive or negative emotions becomes more viral than content that causes low arousal. As previously stated, Soo and Soohie (2016) found evidence that stimulating content is important for people to get more aroused. In addition, they stated that higher social endorsement leads to higher physiological arousal.

Because the vivid features of a video advertisement are usually get more attention, there is a possibility that the availability of these features might have a positive effect on attitude and behavioral intention, mediated by arousal. This suggests that the vivid features of a video advertisement will causes higher arousal, relative to the static features of a photo advertisement. Thus it is expected that the availability of these high vivid features might have a positive effect on attitude and behavioral intention, mediated by arousal. The discussion leads to the following hypothesis:

H4: *The effect of advertisement vividness on (a) attitude toward the ad, (b) brand attitude, (c) social endorsement and (d) purchase intention will be mediated by arousal.*

Research by Berlyne (1970) indicates that new stimuli lead to highly arousing reactions but in contradiction can also cause aversive reactions. However, it is also likely that brand familiarity can cause an aroused feeling by means of the recognition effect. Several studies (Zajonc 1980; Janiszewski 1988; Hayer 1990) argued that familiar stimuli tend to be better liked than unfamiliar stimuli. Mahmoud et al., (2014) argued that brand familiarity is important for increasing brand awareness and advertisements proved to have a major role in generating that. In addition, brand familiarity even affect consumers' purchase decisions. (Huang & Sarigollu, 2012) Therefore, the assumption is that brand familiarity also causes an aroused feeling which likely plays a mediating role in the formation of attitudes and behavioral intentions. This leads to the following hypothesis:

H5: *The effect of brand familiarity on (a) attitude toward the ad, (b) brand attitude, (c) social endorsement and (d) purchase intention will be mediated by arousal.*

2.4 INVOLVEMENT

Involvement with the product has been conceptualized as a motivational construct (Batra & Ray, 1985). The manipulation of argument quality in an advertisement had a greater impact on attitudes under highly than lower involved people, but the manipulation of product endorser had a greater impact under low than high involvement. (Petty, Cacioppo, & Schumann, 1983) In addition, presumably the degree of involvement of a person with the respective brand or product plays also an important role. It is likely, if people do not recognize the brand in the Instagram ad and they do not feel involved with the product or object in the advertisement they will be more likely to scroll through.

As appointed before, brands also stimulate users' emotional response (Aaker, 1996). The association between the emotional aspects and the brand provide richness and depth from brand ownership. Consumers have an established set of cognitive and affective associations into which they consider. It has been theorized that brand familiarity positively influences the perception of quality and believability of a product or company.

Product involvement is often identified as a significant variable that affects the processing of information and is recognized as a good indicator of motivation to process advertisements (Gotlieb & Sarel, 1991). The results of a study by Lacznia and Muehling (2004) showed that the level of involvement was higher by participants exposed to an advertisement of a familiar brand than those who where exposed to an advertisement of a fictional brand. Thereby, the attitude was also more positive for the familiar brand advertisement.

According to Dahlén, Rasch, and Rosengren (2003) the level of involvement is an important factor which affects the attitude of the respondents. The higher the involvement, the more positive the product and brand attitude. So if one has high involvement with the product and is exposed to an advertisement with that product, they have a more positive attitude than those with low involvement with the product.

H6: *The effect of brand familiarity on (a) attitude toward the ad, (b) brand attitude, (c) social endorsement and (d) purchase intention will be mediated by involvement.*

As a brand it is quite valuable to increase the level of involvement with both the products and the messages so that consumers have positive associations when making a purchase decision. Involvement for an advertisement can be increased through varying ways. Szmigin and Piacentini (2014) presented some possible ways including, among other things, using celebrities, creating of a novel advertisement or get the consumer to participate by the use of social media. In all probability, vividness is also a key factor that will affect the digital information's effectiveness. In a study about narrative online advertising Ching et al. (2013) indicated that the vividness element of narrative online advertising has a positive effect on attitude which in consequence has a positive effect on purchase intention. This relationship appeared to be moderated by advertising involvement. Nisbett and Ross (1980) found that highly vivid brand content stimulates user's senses more. Subsequently users will perceive greater emotional attractiveness with the content which in turn is related to the level of involvement.

Based on this way of thinking hypothesis H7 theorized that highly vivid advertisements have a greater impact on involvement which in turn has an impact on the people's attitude and behavioral intentions.

H7: *The effect of vividness on (a) attitude toward the ad, (b) brand attitude, (c) social endorsement and (d) purchase intention will be mediated by involvement.*

2.5 RESEARCH MODEL

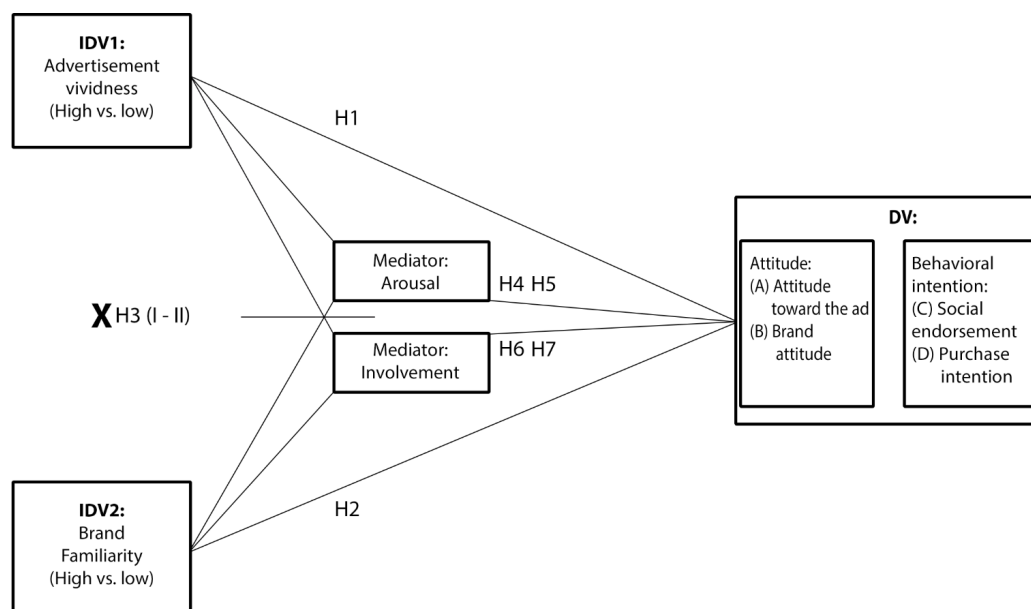


Figure 1.

3 METHODOLOGY

“The effects of varying levels of advertisement vividness and brand familiarity on Instagram advertising effectiveness”

3.1 RESEARCH CONTEXT: ADVERTISING ON INSTAGRAM

In this study, a 2x2 between subjects' design was conducted in order to answer the research questions and to confirm the hypotheses. Two levels of vividness of the advertisement (video and photo) were manipulated as independent variable and combined with two levels of brand familiarity (familiar or unfamiliar brand) generating four experimental conditions. An assumption that interactions between vividness and brand familiarity are mediated by arousal and involvement is used. The interactions are expected to influence the dependent variables attitude (brand attitude and Attitude toward the ad) and behavior intention (social endorsement and purchase intention). This section presents stimulus materials, procedures, participants and measurements used in this study.

3.2 INSTRUMENTS

The online survey started with an introduction text with information about the study, about their voluntary participation and the fact that it was an anonymous participation. After the introduction page, the participants will be randomly directed to one of the four experimental cells. To make sure that all of the respondents could understand the questions the survey is offered in Dutch, the native language of the participants.

Participants were told to spend as much time as they required to observing the Instagram post. In the last phase of the experiment the participants have to respond the questionnaire, which involves filling out the dependent measures and a few questions about background demographics using an easy and friendly “point-and-click” interface.

3.3 RESPONDENTS

The respondents were gathered using different social media channels like Instagram and Facebook Messenger. 203 respondents filled in the complete survey. A total of 246 started with the survey, but 43 of them did not complete it. These respondents were left out of this research. Respondents could fill out the survey on a mobile device; Instagram was originally made for mobile use only. Most of the people use Instagram only on their mobile phone.

The demographic questions were asked at the end of this study. Respondents were asked to indicate for male (102 = 50.2%) or female (101 = 49.8%) to measure gender. The age of the participants is between 15 and 55 years old. The participants were asked to fill out their age on that moment. On average, the 203 participants were 23.8 years old.

To measure education level, data was collected by degree based on the classification that is used by the Nationaal Kompas (RIVM, 2014). Data were divided in three overall groups, low (3.4%), medium (25.6%) and high education (70.9%).

Table 1 Demographic profile of respondents (N=203)

	Armani photo	Gents photo	Armani Video	Gents Video	N(=203)	%
Gender						
Male	23	23	27	29	102	50.2
Female	30	28	26	17	101	49.8
Age						
15-21 years	11	16	13	15	55	27.1
22-30 years	39	34	39	28	140	69.0
31-45 years	3	1	1	2	7	3.4
45-55 years	0	0	0	1	1	0.5
Education						
Low	3	2	1	1	7	3.4
Medium	9	17	13	13	52	25.6
High	41	32	39	32	144	70.9

3.4 STIMULUS MATERIAL

The stimuli for the experiment consisted of an Instagram frame with an advertisement for the fictitious perfume brand “Gents for men” and the worldwide known perfume brand “Giorgio Armani”. The frame of all four of the ads is derived from the official Instagram account of Armani. For both brands there was made a photo advertisement and a video advertisement. The tools used for this purpose are Photoshop, a video editing software program and Vimeo to host the videos. Hence, based on the experimental design, four versions of the stimulus material representing two levels of advertisement vividness (video vs. photo) and two levels of brand familiarity. The photo advertisements are exactly the same, the only difference is the brand name and the perfume bottle.

The video advertisements only differ from each other by the brand names at the begin and the end of the video. Even the sound of the two videos was identical. All four materials were made mobile friendly making it look as realistic as possible. The photo and video advertisements fit perfectly on a mobile screen. This made it possible for participants to have a realistic Instagram experience when taking the survey.

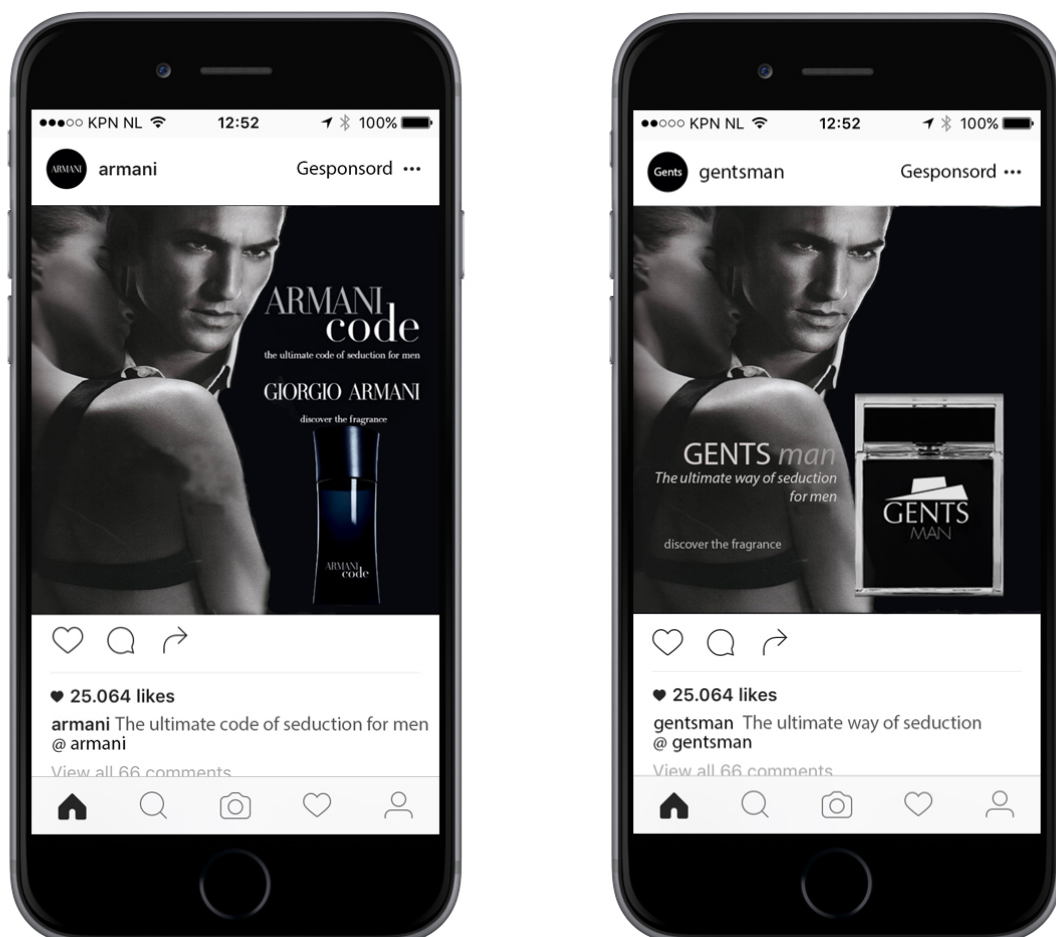


Figure 2.

3.4.1 PRE-TESTS

To make sure that the main study included two brands that only differ from each other through the level of brand familiarity and the level of vividness pre-tests were conducted to see if the correlation of the items was high enough to gauge reliability.

This study includes two pre-tests. Initially, the two video ads from Armani and Gents had a different tune. Considering that the possibility exists that different sounds can cause other emotions, which subsequently can effect the perception of vividness it was decided to held a pre-test among five participants. After showing both videos with different sounds, they were asked about their opinion about the music. All of them confirmed the expectation that the music somewhat differed too much from each other although they liked both sounds. On the basis of these results, both clips are re-edited so the two videos are accompanied by exactly the same tune. The only difference that still remained was the fade out tune with the brand names. The tune of Gents switches a little less fluent because it is not the original tune. In order to avoid this potential bias, five other participants were asked about their opinion and if they noticed something that is not right in the advertisement. All participants responded negatively to this question. None of them noticed the little difference in the transition at the end of the Gents video. The research materials were perfectly prepared for the main pre-test.

The main pre-test was completed by a total of 12 Dutch respondents (age: $M = 24.5$, $SD = 9.39$) who were approached via Facebook. The number of men and women was equally.

Three questions were asked to the respondents to test the familiarity and the vividness of the materials that were used in the experiment. The reason for this is because people could have different perceptions of vividness and may not know a world famous brand like Armani.

First the participants were asked two questions about brand familiarity. They were exposed to the photo advertisement of Gents and had to answer the question: "Do you know the brand in this Instagram advertisement?". Then, the same procedure for the photo advertisement of Armani. A majority (83%) of the participants were unfamiliar with the non-existing brand Gents. Also 83% of the participants did recognize the brand Armani when they saw the advertisement.

Second, the level of vividness was measured. Participants were asked witch of the two Gents advertisements they found more vivid. The first advertisement was the Gents photo advertisement, followed by the Gents video advertisement. The results showed that 92% of the respondents found the video ad more vivid than the photo advertisement.

Familiarity with the brand

Brand			N
	Familiar	Unfamiliar	
Gents	2	10	12
Armani	10	2	12

Advertisement vividness

Vividness			N
	Video ad	Photo ad	
More vivid	11	1	12

3.5 MEASURES

To measure the constructs several measurement scales from existing literature and researches were used. Those scales have proven their reliability in prior online studies.

After seeing one of the four Instagram advertisement scenarios, the participants answered two questions about the independent variables. Familiarity with the brand was measured using a semantic differential scale ranging from 1 (not at all familiar) to 7 (very familiar) on the question: Are you familiar with the brand in the Instagram post that you just saw? The same scale was used for advertisement vividness. The participants had to rate vividness of the ad on a scale ranging from 1 (very vivid) to 7 (not vivid at all).

3.5.1 MEDIATING MEASURES

Arousal

Arousal was measured by the use of the dimensions of emotions PAD-scale created by Mehrabian and Russell (1974). This measurement tool was carefully translated from English into Dutch by Brengman and Geuens (2004). They have tested and validated the translation of the PAD scale by means of a forward and a backward control. In this study only the emotion scales pleasure and arousal were used. The third emotion, dominance, does not apply in this study. Pleasure was measured on a 7-point scale for the following terms: unsatisfied/satisfied, pleased/annoyed, contented/melancholic, happy/unhappy, despairing/hopeful, bored/relaxed, Arousal was measured on a 7-point scale for the following terms: stimulated/relaxed, excited/calm, frenzied/sluggish, jittery/dull, wide awake/sleepy, aroused/unaroused. The question that preceded: what feeling do you get when you see this Instagram post?

Involvement

To measure advertisement involvement among the respondents the revised Personal Involvement Inventory of Zaichkowsky (1994) is used. This measuring instrument (7-point scale) contains ten items to the question “for me this Instagram advertisement is...”: important/unimportant, boring/interesting, relevant/irrelevant, exciting/unexciting, means nothing/means a lot to me, appealing/unappealing, fascinating/mundane, worthless/valuable, involving/uninvolving, not needed/needed.

Table 2 Descriptive and reliabilities of the mediating measure items

Variables	M	SD	α
Arousal (11 items)			0.92
<i>relaxed/stimulated</i>	4.13	1.20	
<i>calm/excited</i>	4.02	1.30	
<i>sluggish/frenzied</i>	4.03	1.11	
<i>dull/jittery</i>	3.78	0.99	
<i>sleepy/wide awake</i>	4.29	1.27	
<i>unaroused/aroused</i>	4.14	1.56	
<i>unhappy/happy</i>	4.69	1.05	
<i>annoyed/pleased</i>	4.38	1.17	
<i>unsatisfied/satisfied</i>	4.59	1.10	
<i>bored/relaxed</i>	4.29	1.36	
<i>melancholic/contented</i>	4.52	1.19	
Involvement (9 items)			0.93
<i>Unimportant/important</i>	3.21	1.50	
<i>boring/interesting</i>	3.68	1.47	
<i>irrelevant/relevant</i>	3.21	1.56	
<i>unexciting/exciting</i>	3.67	1.54	
<i>means nothing/means a lot to me</i>	3.51	1.44	
<i>unappealing/appealing</i>	4.40	1.52	
<i>mundane/fascinating</i>	3.62	1.46	
<i>worthless/valuable</i>	3.86	1.18	
<i>not needed/needed</i>	3.18	1.47	

3.5.2 DEPENDENT MEASURES

Attitude toward the advertisement

A five item 7-point scale of Hornikx and Hof (2008) was used to measure attitude toward the brand. Questions started with the statement: 'I think this Instagram advertisement, (fun/not fun, boring/fascinating, original/not original, attractive/not attractive, interesting/ not interesting)'. The reliability of the attitude towards the ad of five items was very good: $\alpha = .93$.

Brand attitude

Attitude towards the brand was measured with a 7-point scale from MacKenzie and Lutz (1989) with three items ($\alpha = .93$). The scale started with the question 'What do you think of the brand in the ad?'. The scale contains the items good/bad, pleasant/unpleasant, and favorable/unfavorable. These questions were measured on a 7-point scale ranging from "strongly disagree" to "strongly agree".

Social endorsement

The third construct, social endorsement, was measured with a 3-point scale with three items ($\alpha = .86$). The three items that were used: I would like this post, I would follow this brand on Instagram, I would mention friends in the reactions below this Instagram post. The participants were asked to answer these statements with one the following three choices: strongly agree, maybe and strongly disagree.

Purchase intention

Purchase intention was operationalized with a 7-point semantic-differential scale consisting of three items ($\alpha = .88$): I would (never) buy this product, I would (not) recommend this product to my friends, this product is really something/nothing for me (Hornikx, van Meurs, & Hof, 2013).

Table 3 Descriptive and reliabilities of the dependent variable measure items.

Variables	M	SD	α
Attitude toward the ad (5 items)			0.93
<i>not fun/fun</i>	4.12	1.52	
<i>boring/fascinating</i>	3.75	1.51	
<i>not original/original</i>	3.20	1.61	
<i>not attractive/attractive</i>	4.34	1.46	
<i>not interesting/interesting</i>	3.74	1.44	
Brand attitude (3 items)			0.93
<i>bad/good</i>	4.83	1.23	
<i>unpleasant/pleasant</i>	4.71	1.12	
<i>unfavorable/favorable</i>	4.86	1.16	
Social endorsement (3 items)			0.86
<i>I would like this post</i>	2.62	1.64	
<i>I would follow this brand on Instagram</i>	2.54	1.48	
<i>I would mention friends in the reaction below this post</i>	1.90	1.28	
Purchase intention (3 items)			0.88
<i>I would (not) buy this product</i>	3.99	1.35	
<i>I would (not) recommend this product to my friends</i>	3.75	1.30	
<i>This product is really something/nothing for me</i>	3.66	1.41	

3.5.3 INSTAGRAM USE AND DEMOGRAPHICS MEASURES

Frequency of the use of Instagram with response categories 1 (never), 2 (few times a year), 3 (few times a month), 4 (few times a week), 5 (daily) and 6 (several times a day).

Then, the participants were asked to fill in three questions about their demographics: gender, age and educational level.

4 RESULTS

In this section, main results are discussed based on analyses of variance. The outcomes comprising two groups on various dependent variables. To test the hypotheses of this study, a multivariate analysis of variance (MANOVA) by means of SPSS was performed to measure the main and interaction effects of the independent variables. Thereafter, a linear regression analyses and Sobel's z test were conducted to test the mediation effect and significance of arousal and involvement.

4.1 MANIPULATION CHECKS

To examine the effectiveness of both manipulations, two questions for brand familiarity and perceived advertisement vividness were used as manipulation checks. Two independent-samples t-tests were conducted to test the manipulations.

The average scores of familiarity with the brand in the advertisement, was taken on a 7-point scale. The score on familiarity with the brand was higher for Armani ($M = 6.75$, $N = 106$) than for Gents ($M = 1.74$, $N = 97$); $t(201) = -27.112$, $p = < 0.00$. The video advertisement was perceived as more vivid ($M = 5.13$, $N = 99$) than the photo advertisement ($M = 4.01$, $N = 104$); $t(201) = -6.104$, $p = < 0.00$.

Table 4

Familiarity with the brand

	M	SD	N
Brand			
Gents	1.74	1.57	97
Armani	6.75	1.02	106

Table 5

Advertisement vividness

	M	SD	N
Advertisement type			
Photo	4.01	1.50	104
Video	5.13	1.08	99

An old Armani advertisement served as a model for the Instagram ads in the study. In order to anticipate on possible priming effects, this measure was presented after the section with the dependent measures. Overall 82.8% of the respondents have never seen one of these advertisements before. Almost all participants (90.2 %) that saw one of the two Gents advertisements had never seen that advertisement before. In the group of respondents that saw an Armani advertisement 79.5% had never seen that advertisement before.

4.2 THE EFFECT OF THE INDEPENDENT VARIABLES

The main effects of the independent variables were measured using a multivariate analysis of variance. The analysis was performed with advertisement vividness (video, photo), brand familiarity (familiar, unfamiliar) as the factors. Arousal, involvement, attitude toward the ad, brand attitude, social endorsement and purchase intention were included as the dependent variables. After performing MANOVA analysis value indicated significant results for a main effect of type of advertisement vividness. A Multivariate Analysis of Variance (Wilks' Lambda) was performed to determine if there was a significant effect of the independent variables on the dependent variables. In addition, there were also found significant results for main effects of brand familiarity. Interaction effects weren't found for the independent variables in this study. Table 7 showed an overview of all these outcomes.

Table 6

Multivariate Tests (Wilks' Lambda)

Effect	F	p
Brand familiarity: Gents/Armani	6.595	.000**
Advertisement vividness: video/photo	1.801	.101
Brand familiarity * advertisement vividness	0.633	.704

* p < .05, ** P < .005

A significant main effect on brand familiarity ($p = < .005$) was found and Multivariate Tests were performed. There was no interaction effect of brand familiarity and advertisement vividness found. Although the effects of vividness were marginally significant, they have been taken into account and therefore, a univariate test of variance for vividness was performed as well.

Table 7

Effects of the independent variables

Independent variables	df	F	p
Advertisement vividness			
Arousal	1	1.717	.192
Involvement	1	.331	.565
Attitude toward the ad	1	1.807	.180
Brand attitude	1	.030	.863
Social endorsement	1	4.143	.043*
Purchase intention	1	1.760	.186
Brand familiarity			
Arousal	1	4.148	.043*
Involvement	1	1.716	.192
Attitude toward the ad	1	2.301	.131
Brand attitude	1	31.492	.000**
Social endorsement	1	.524	.470
Purchase intention	1	15.823	.000**
Vividness X Familiarity			
Arousal	1	.018	.894
Involvement	1	.848	.358
Attitude toward the ad	1	.107	.744
Brand attitude	1	.775	.380
Social endorsement	1	1.144	.286
Purchase intention	1	.428	.428

* p < .05, ** P < .005

4.2.1 MAIN EFFECTS OF ADVERTISEMENT VIVIDNESS

The level of vividness of an advertisement, video versus photo, has a significant main effect on social endorsement ($F = 4.143$, $p = .043$), with participants exposed to the video advertisement has a significantly higher score on social endorsement ($M = 2.54$, $SD = 1.43$) compared to the photo advertisement ($M = 2.17$, $SD = 1.15$). No significant main effects were found for advertisement vividness on involvement, attitude toward the ad, brand attitude and purchase intention.

4.2.2 MAIN EFFECTS OF BRAND FAMILIARITY

The level of brand familiarity, Armani (familiar) versus Gents (unfamiliar), has a significant main effect on brand attitude ($F = 31.492$, $p < .00$). Participants exposed to the advertisement with the familiar brand (Armani) have a significantly higher score on brand attitude ($M = 5.19$, $SD = 0.93$) compared to the participants exposed to the unfamiliar brand (Gents) advertisement. ($M = 4.38$, $SD = 1.11$) There was also found a significant main effect for brand familiarity on purchase intention ($F = 15.823$, $P < .00$). The score on purchase intention was significantly higher for the familiar brand Armani ($M = 4.12$, $SD = 1.08$) than the unfamiliar brand Gents ($M = 3.45$, $SD = 1.27$).

In addition, the brand familiarity has a significant effect on the mediator arousal. ($F = 4.148$, $p = .043$) The level of arousal was significant higher for the familiar brand ($M = 4.39$, $SD = 0.83$) than for the unfamiliar brand. ($M = 4.13$, $SD = 0.96$). No significant main effects were found for effects of brand familiarity on involvement, attitude toward the ad and social endorsement. All means and standard deviations for the independent variables are presented in Table 8.

After performing analyses for the interaction effects, significant interaction effects were not found.

Table 8
Means and standard deviation per condition

	Arousal	Involvement	Attitude toward the ad	Brand Attitude	Social endorsement	Purchase Intention
Conditions	M (SD)	M (SD)	M (SD)	M (SD)	M (SD)	M (SD)
Photo x Gents (unfam)	4.06 (0.13)	3.30 (0.16)	3.53 (0.19)	4.33 (0.14)	2.00 (0.18)	3.29(0.16)
Photo x Armani (fam)	4.30 (0.12)	3.67 (0.16)	3.88 (0.18)	5.26 (0.14)	2.33 (0.18)	4.08 (0.16)
Video x Gents (unfam)	4.20 (0.13)	3.55 (0.17)	3.84 (0.20)	4.44 (0.15)	2.57 (0.19)	3.64 (0.17)
Video x Armani (fam)	4.48 (0.12)	3.61 (0.16)	4.06 (0.18)	5.11 (0.14)	2.50 (0.18)	4.16 (0.16)
<i>Level of vividness</i>						
Photo	4.18 (0.82)	3.49 (1.11)	3.70 (1.29)	4.81 (1.06)	2.17 (1.15)*	3.69 (1.11)
Video	4.35 (0.98)	3.58 (1.23)	3.96 (1.35)	4.80 (1.13)	2.54 (1.43)*	3.92 (1.32)
<i>Brand Familiarity</i>						
Gents	4.13 (0.96)*	3.42 (1.16)	3.68 (1.43)	4.38 (1.11)**	2.27 (1.40)	3.45 (1.27)**
Armani	4.39 (0.83)*	3.64 (1.17)	3.97 (1.21)	5.19 (0.93)**	2.42 (1.22)	4.12 (1.08)**

* $p < .05$, ** $p < .005$

4.3 EFFECTS OF THE MEDIATING VARIABLES

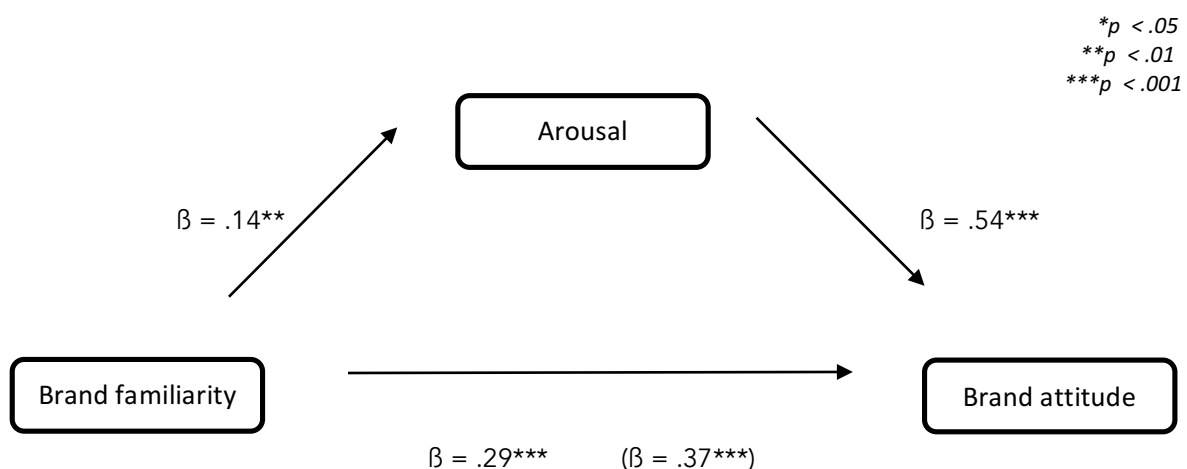
Besides the main effects and interaction effects of the independent variables, another aim of this study was to determine if arousal and involvement mediates the effects of the independent variables on the dependent variables. To test the conceptual model, the predicting relationship of advertisement vividness and brand familiarity on the four dependent variables was analyzed. It was hypothesized that this relationship is mediated by arousal and involvement.

No significant effects were found for advertisement vividness and brand familiarity on involvement. As can be seen in Table 7 brand familiarity does has a significant effect on the mediator arousal ($F = 4.148$, $p = .043$). To determine the mediating effects of arousal, regression analyses and Baron & Kenny's procedures for mediational hypotheses (1986) were conducted to test the effect of the mediation variable. The Sobel's z test was used to test the significance of the mediation effect.

The mediator effect of arousal was only significant on the independent variable brand familiarity. Brand attitude and purchase intention were the dependent variables that are significant for brand familiarity. Hence, arousal was tested on mediation effects for brand familiarity on brand attitude and purchase intention.

To indicate mediation four conditions must be met (Baron & Kenny, 1986). First, brand familiarity must predict the outcome variable (i.e., brand attitude and purchase intention). Second, brand familiarity must predict the mediator (i.e., arousal). Third, there must be an effect of the mediator on the outcome variables. And last, the relationship between brand familiarity and the outcome variable must be reduced when controlling for the mediator.

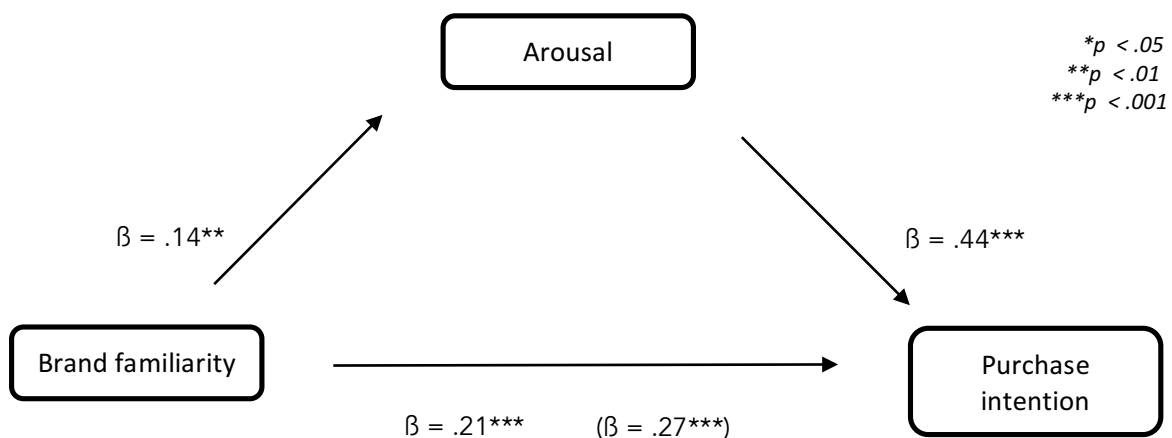
4.3.1 MEDIATION EFFECT OF AROUSAL ON BRAND ATTITUDE



The results show that mediation applies for brand familiarity on brand attitude with arousal as partial mediator. Comparison of the β and t - values of the main effect of brand familiarity on brand attitude show these effects to be reduced when the mediator is inserted in the regression. That is, a decrease in the β value from .37 (significant at the .05 level) to .29 (significant at the .05 level) for the main effect. This implicates that arousal partial mediates the relationship between brand familiarity and brand attitude. This was supported by the results on the Sobel z test (Sobel, 1982). It revealed that the indirect effect of brand familiarity on brand attitude via the mediator arousal is significantly different from zero (Sobel $z = 2.020$, $p = .043$).

4.3.2 MEDIATION EFFECT OF AROUSAL ON PURCHASE INTENTION

With regard to the effect of brand familiarity on purchase intention, the significant coefficient in the second equation ($\beta=.27$, $t=4.03$, $p<.01$) also decreased when arousal was included ($\beta=.21$, $t=3.43$, $p<.01$). This implicates that arousal partial mediates the relationship between brand familiarity and purchase intention. The Sobel z -score indicated that there was a significant partial mediation (Sobel $z = 1.981$, $p = .047$).



5 REVIEW OF HYPOTHESES

Hypotheses	Result
H1: Highly vivid advertisements will lead to a more positive (a) attitude toward the ad, (b) brand attitude, have a greater impact on (c) social endorsement and (d) purchase intention than less vivid advertisements.	H1 (a), (b), and (d) are not supported. H1 (c) is supported
H2: An advertisement with a high familiar brand will lead to a more positive (a) attitude toward the ad, (b) brand attitude, has a greater impact on (c) social endorsement and (d) purchase intention than an advertisement with less familiar brand.	H2 (a) and (c) are not supported. H2 (b) and (d) are supported
H3 I: A highly vivid Instagram advertisement of an unfamiliar brand will have a more positive impact than a highly vivid Instagram advertisement of a familiar brand on (a) attitude toward the ad, (b) social endorsement and (c) purchase intention.	H3-I (a), (b) and (c) are not supported.
H3 II: A low vivid Instagram advertisement of an unfamiliar brand will have a less positive impact than a low vivid Instagram advertisement of a familiar brand on (a) attitude toward the ad, (b) brand attitude, (c) social endorsement and (d) purchase intention.	H3-II (a), (b), (c) and (d) are not supported.
H4: The effect of advertisement vividness on (a) attitude toward the ad, (b) brand attitude, (c) social endorsement and (d) purchase intention will be mediated by arousal.	H4 (a), (b), (c) and (d) are not supported.
H5: The effect of brand familiarity on (a) attitude toward the ad, (b) brand attitude, (c) social endorsement and (d) purchase intention will be mediated by arousal.	H5 (a) and (c) are not supported. H5 (b) and (d) are supported
H6: The effect of brand familiarity on (a) attitude toward the ad, (b) brand attitude, (c) social endorsement and (d) purchase intention will be mediated by involvement.	H6 (a), (b), (c) and (d) are not supported.
H7: The effect of vividness on (a) attitude toward the ad, (b) brand attitude, (c) social endorsement and (d) purchase intention will be mediated by involvement.	H7 (a), (b), (c) and (d) are not supported.

6 DISCUSSION

In this section the results of the study are discussed and further elaborated. The research questions are answered, as well as the formulated hypothesis. The chapter will continue with the limitations and suggestions for future research. Finally, practical implications are given for marketers and business strategists to help them with their advertising strategies.

6.1 CONCLUSIONS

The main goal of this study was to test the effect of two levels of advertisement vividness and brand familiarity on Instagram advertising effectiveness and examining the proposition that a higher level of advertisement vividness on Instagram allows unfamiliar brands to compete against familiar brands. This section is focused on discussing and drawing conclusions to whether vividness and brand familiarity were of any influence on people's attitudes and behavioral intentions and whether this is in line with the earlier stated hypotheses.

Previous research has stated that **vividness** can positively affect people's attitude toward websites, as it is suggested that audio and visual elements have a great influence on the attitude of users (Liu, 2012). According to Ching et al. (2013) a highly vivid post on social media also appeared to raise more likes. It was therefore expected that highly vivid advertisements would have lead to more positive attitudes and have greater impact on people's behavioral intentions.

Subsequently, the differences in advertisement vividness were investigated by showing a video or a photo advertisement. As expected, the video advertisement was perceived as more vivid than the photo advertisement. The results suggest that no differences were found between a highly vivid advertisement and a low vivid advertisement on brand attitude, attitude toward the ad and purchase intention. Apparently, vividness is not able to have an effect on people's attitudes toward the advertisement and the brand.

However, social endorsement was evaluated significantly more positive by participants exposed to the video advertisement compared to the participants exposed to the photo advertisement. H1 was partly accepted. The present study therefore partly confirms the before mentioned literature, which is also underlined by De Vries et al. (2012) who stated that vivid brand post characteristics enhance the number of likes. It is a plausible notion that people are more likely to like or share an advertisement post when they really enjoy a post. The level of vividness seems to form a positive contribution to that. Furthermore, Soo and Soohie (2016) showed in their study that vivid media content is more viral and content that is perceived to be viral increases the level of arousal. Thus, social endorsement can be an important component for content to become viral on Instagram and reach a lot people.

Besides the expectations that advertisement vividness can positive affect people's attitude and behavioral intentions, the performed study was also focused on the influence of brand familiarity. Literature on the effects of brand familiarity in advertisements suggests that familiarity plays an important role in the formation of people's attitude and in processes that impact decision-making (Bettman & Sujan, 1987). It was therefore expected that advertisements with a high familiar brand would have lead to more positive attitudes and have greater impact on people's behavioral intentions. The results show that a high familiar brand indeed leads to a significantly more positive brand attitude. Furthermore, the results reveal that brand familiarity has a significantly greater impact on people's behavioral intentions, in terms of purchase intention. By contrast, for the other behavioral intention in this study, social endorsement, no statistical difference was found between the two levels of brand familiarity. Also for attitude toward the ad there was no statistical evidence found. H2b and H2d were supported, whereas H2a and H2c were rejected.

A possible explanation for this would be that people had a prior positive experience with the familiar brand so they might purchase a product faster. Luhmann (1979) confirms this by claiming that brand familiarity is a precondition for trust. Therefore, the expectation in this present study that familiarity with the brand probably will overrule the greater impact of an unfamiliar brand in Instagram advertisement appears to be correct.

Results indicate that both brand familiarity and advertisement vividness are important extrinsic cues determining people's attitudes and behavioral intentions. However, results did not support the interaction of the two extrinsic cues on people's attitudes and behavioral intentions. It turned out that there were no significant interaction effects between advertisement vividness and brand familiarity. H3-I and H3-II were rejected.

Inter alia, Berger and Milkman (2012) stated that virality is partly driven by arousal. Online content that causes high-arousal positive or negative emotions becomes more viral than content that causes low arousal. This study assumed that arousal would mediate the effect of advertisement vividness on people's attitudes and behavioral intentions but this assumption was not supported. The results did show significant outcomes for the hypotheses (H5b & H5d), which stated that arousal mediates the effect of brand familiarity on brand attitude and purchase intention.

Based on several previous studies, the expectation was that involvement would play a mediating role by the effects of brand familiarity. The assumption was that if one is highly involved with the product and is exposed to an advertisement with that specific product, they would have a more positive attitude than those with low involvement with the product. However, no significant evidence for involvement was found for brand familiarity. Furthermore, the results showed that involvement did not play a mediating role by the effects of vividness as well. The most likely explanation for this outcome might be that people can be very familiar with the brand by name, commercials and even through using the products, but are

not involved with the brand. For future research it would be interesting to focus on the different involvement levels of brand familiarity.

The research questions formulated for this study were used to find out to what extent brand familiarity and vividness of an Instagram advertisement do influence people's attitudes and behavioral intentions. **The main research question** was formulated to analyze if Instagram is a level playing field for advertisers, by means of the proposition that a higher level of advertisement vividness on Instagram allows unfamiliar brands to compete against familiar established brands. This study also focused on the role that arousal and involvement may play in the process above.

The present study has indicated that independently of each other both extrinsic cues have a positive effect on one or more parts of people's attitudes and behavioral intentions. The results show that vividness is an important factor in online advertising on Instagram when a brand aims to increase their reach and brand awareness. Subsequently, this offers opportunities to achieve other marketing objectives such as product sales. Thereafter, greater reach and visibility creates more brand familiarity.

Other main effects were found for brand familiarity, which means that a high familiar brand scores significant higher on brand attitude and purchase intention. As expected, it is advisable for brands to increase their brand familiarity. As shown in other previous studies, recognition and trust contribute significantly in the creation of a positive brand attitude. Of course it is of importance that it is a recognition of a positive experience with the brand. Also, it can be concluded that a highly familiar brand has a greater impact on people's purchase intention. People are more likely to buy a product when they know the brand. These effects are all mediated by arousal. By contrast, involvement played no mediating role in these outcomes.

Results indicate that both brand familiarity and advertisement vividness are important extrinsic cues determining people's attitudes and behavioral intentions. However, results did not support the interaction effects between vividness and brand familiarity. Vividness cannot compete with the main effect of brand familiarity, as it does not have that great of influence on people's attitudes and behavioral intentions. However, vividness did produce an effect on social endorsement. This effect of vividness occurs regardless of whether it is an advertisement of a familiar or unfamiliar brand. Advertisement vividness seems to be able to generate the same social endorsement effect for familiar and unfamiliar brands.

In conclusion, it can be stated that advertisement vividness and brand familiarity both contribute to influencing people's attitudes and behavioral intentions. They can complement each other in achieving marketing goals. Ultimately a brand wants to sell their products. Therefore, a positive brand attitude and a high consumer purchase intention are essential. The results of this study show that a higher brand familiarity significantly contributes to that. For a brand that already has a lot of notoriety and followers on

Instagram, it is important to preserve that and where possible expand. Less familiar brands can extend their reach and awareness on Instagram through using video advertisements instead of photo advertisements. As mentioned above, the findings reveal that video advertisements have a significant greater impact on social endorsement than photo ads.

Managerially, the results of this study highlight the importance of brand familiar and advertisement vividness in stimulating a positive consumer response. The present study demonstrates that highly vivid Instagram advertisements can improve consumers' social endorsement to an online retailer, and thus offer support to the level playing field.

6.2 LIMITATIONS AND SUGGESTIONS FOR FUTURE RESEARCH

This research on Instagram advertising has some limitations regarding to the measurement of the product category, the stimulus material, the effect of a brand familiarity and the effect of advertisement vividness. The limitations will be explained.

First, research settings have the potential to distort the levels of variables and therefore may not generate results that are typical of consumer responses in the external environment. Even though the photo and video advertisements did fit perfectly on a mobile screen, making it almost indistinguishable from real Instagram advertisements, it remains a research setting.

This study looked at the level of familiarity with the brand. For further research it would be interesting to see whether there are any differences between the effects of positive and negative prior brand familiarity. Participants were influenced in their evaluations by their own experiences with the familiar brand Armani and whether or not they like the product that was displayed. A good and quite extreme example is the eternal brand competition between Apple and Samsung. Almost everybody knows both brands, but most people only like one or the other. Particular in that industry, there are a lot of brand lovers who thereby automatically have an aversion to the other brand. However, the perfume industry is quite neutral.

All of the advertisements used in the pre-test and main study are from an old brand campaign of Armani dating from 2009. Despite the fact that these advertisements were not shown on Dutch television, it is possible that people have seen the commercial before. Thereby, many perfume commercials often use the same style, which could also lead to incorrect recognition. In addition, there is always a chance that people think they recognize the unknown brand (Gents), even though it does not exist. Also in this study there were a small number of participants who indicated that they already knew the brand Gents. This may be due to name confusion with for example the established men's fashion brand GANT.

Also, only a single product category (i.e., perfume) within a single industry (i.e., cosmetic and personal care products/specialty goods) was examined. So, this study provides a relatively small test of the effect of the extrinsic cues brand familiarity and vividness on people's attitudes and behavioral

intentions. Future research should address this within a wider range of product categories. For example, researchers could examine the influence of brand familiarity and advertisement vividness for convenience goods like for example the fast-food industry.

Furthermore, the research materials itself could be a limitation of the study. The photo advertisements used were kept as simple as possible so the participant would not be influenced by other external factors. On the other hand, it is possible that the participants have experienced the photo advertisements with two human beings and a perfume bottle as vivid despite the fact that it does not have motion effects.

Another suggestion for future research would be to focus on consumers in different age groups as well. Young people mostly use Instagram. Therefore, the present study has focused in particular on that group. Results from a research by RuigrokNetpanel (2016) showed that older people often start using social media later than younger people. In a while, it may be interesting to find out whether the effects also occur for this older and more cautious group with greater purchase power.

Last, the advertising techniques on Instagram and other social media platforms develop constantly. The level of interactivity keeps increasing. Besides photo and video advertising Instagram offers the carousel advertisement. The swipe effect of the carousel makes it more interactive, as well as the buttons with a direct link to the web shop. This research was an experimental research. For further research it might be interesting to test the effects of interactivity in Instagram advertising on a mobile phone with a real Instagram account.

6.3 IMPLICATIONS

The practical implications are formulated for marketers, brand managers, community managers and social media managers. Instagram is a relatively new platform for marketing purposes. For that reason, there is a need for research in the area of Instagram advertising.

In summary, this study provides a number of contributions to Instagram advertising by examining the extrinsic cues of advertisement vividness and brand familiarity on people's attitudes and behavioral intentions. The outcomes of this study provide substantial evidence that brand management on Instagram is an important key factor to stimulating those consumer responses.

Making consumers care enough to endorse is difficult, but can certainly be done. First of all, it is important that one knows the brand and has a positive feeling about it. This study showed that brand familiarity plays an important role for people's brand attitude and purchase intention. Consumers with a positive brand attitude will probably also care more about the product. Familiarity leads to higher brand attitude and purchase intention.

This study did not only conclude that brand familiarity on Instagram contributes to brand attitude and purchase intention, but also provides marketers with the insight that the type of content (i.e. level of

vividness) is essential. It appears that consumers are more willing to endorse when the content to which they are exposed is highly vivid. Especially for unfamiliar brands vividness can play a useful role to achieve success on Instagram.

When managers aim to enhance the level of engagement, they should post a highly vivid brand post, such as a video. A highly vivid post obtains more likes, tags and shares. More social endorsers will lead to a wider range, which, in turn, means more brand awareness/familiarity. Subsequently, this study also revealed that brand familiarity has a positive effect on brand attitude and purchase intention. And ultimately, that's what every company wants; a positive brand image and increase in sales revenue leading to profits. In this manner, advertisement vividness does have a strengthening effect on brand familiarity despite the fact that the interaction effect was not significant. In conclusion, it is clear that brand familiarity and advertisement vividness are both important extrinsic cues for Instagram advertising.

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APPENDIX – ONLINE SURVEY MAIN STUDY

Instagram advertising

Intro1a

Geachte deelnemer,

Deze vragenlijst wordt uitgevoerd in het kader van een onderzoek voor de opleiding Communication Studies aan de Universiteit Twente. Het onderzoek gaat over Instagram advertising.

De meeste antwoorden kunnen worden gegeven op een 7-puntsschaal. U geeft antwoord door het bolletje aan te vinken dat het dichtst bij uw mening komt. Het middelste bolletje betekent dat u een neutrale mening heeft.

Deelname aan het onderzoek zal ongeveer 5 minuten duren. We zijn op zoek naar uw persoonlijke mening, dus er kunnen geen goede of foute antwoorden worden gegeven. Daarnaast zullen uw gegevens anoniem en vertrouwelijk behandeld worden.

Hartelijk dank voor uw medewerking!

Tim Middeltesch,
Dr. Mirjam Galetzka,
Dr. Joyce Karreman.

Intro1b

Ik stem geheel vrijwillig in met deelname aan dit onderzoek. Ik behoud me daarbij het recht voor om op elk moment, zonder opgave van redenen, deelname aan dit onderzoek te kunnen beëindigen.

Ik ga akkoord en ga verder met de vragenlijst.

Intro1c

U krijgt nu een gesponsorde Instagram post te zien. Wij vragen u vriendelijk om deze post goed te bekijken. U krijgt de advertentie namelijk maar één keer te zien. Hierop volgen een aantal vragen.

Intro4

Er volgen nu een aantal vragen met betrekking tot het zojuist getoonde Instagram bericht. Zou u nu deze vragen willen beantwoorden? Bij voorbaat dank.

Q1 Kent u het merk dat u in de Instagram advertentie gezien hebt?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
Nee, ik ken het merk niet: Ja, ik ken het merk (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q2 Hoe levendig/dynamisch vond u de Instagram advertentie?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
Totaal niet levendig:Zeer levendig (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q3 Welk gevoel krijgt u bij het zien van het zojuist getoonde Instagram bericht?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
ontspannen gevoel:gestimuleerd gevoel (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
rustig gevoel:opgewonden gevoel (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
loom gevoel:uitzinnig gevoel (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
futloos gevoel:zenuwachtig gevoel (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
slaperig gevoel:wakker gevoel (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
niet geprikkeld gevoel:geprikkeld gevoel (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q4 Welk gevoel krijgt u bij het zien van het zojuist getoonde Instagram bericht?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
ongelukkig gevoel:gelukkig gevoel (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
geërgerd gevoel:behaaglijk gevoel (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
ontevreden gevoel:tevreden gevoel (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
bedrukt gevoel:aangenaam gevoel (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
verveeld gevoel:ontspannen gevoel (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q5 Voor mij is deze Instagram advertentie:

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
onbelangrijk:belangrijk (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
saai:interessant (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
irrelevant:relevant (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
niet opwindend:opwindend (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
betekenisloos:betekenisvol (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
onaantrekkelijk:aantrekkelijk (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
doodgewoon:fascinerend (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
waardeloos:waardevol (8)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
niet nodig:nodig (9)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6 Ik vind deze Instagram advertentie...

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
niet leuk:leuk (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
saai:fascinerend (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
niet origineel:origineel (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
onaantrekkelijk:aantrekkelijk (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
oninteressant:interessant (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q7 Wat vindt u van het merk in de advertentie?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
slecht:goed (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
onplezierig:plezierig (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
negatief:positief (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8 Ik zou dit Instagram bericht liken

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
zeer zeker niet:zeer zeker wel (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q9 Ik zou dit merk gaan volgen op Instagram

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
zeer zeker niet:zeer zeker wel (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q10 Ik zou vrienden taggen in een reactie onder dit bericht

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
zeer zeker niet:zeer zeker wel (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q11 Het product kopen...

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
zou ik nooit willen doen: zou ik zeker willen doen (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
zou ik mijn vrienden niet aanraden: zou ik mijn vrienden aanraden (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
is echt niets voor mij: is echt iets voor mij (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q12 Hoe frequent maakt u gebruik van Instagram?

- ☐ nooit (1)
- ☐ een paar keer per jaar (2)
- ☐ een paar keer per maand (3)
- ☐ een paar keer per week (4)
- ☐ dagelijks (5)
- ☐ meerdere keren per dag (6)

Q13 Heeft u deze advertentie wel eens eerder gezien?

- ☐ Ja (1)
- ☐ Nee (2)

Q14 Wat is uw geslacht?

- ☐ Man (1)
- ☐ Vrouw (2)

Q15 Wat is uw leeftijd?

Q16 Wat is de hoogste opleiding die u hebt afgerond of op dit moment nog volgt?

- ☐ Basisschool/lagere school (1)
- ☐ LBO/VBO/VMBO (2)
- ☐ Middelbaar beroepsonderwijs (MBO) (3)
- ☐ Hoger voortgezet onderwijs (HAVO/VWO) (4)
- ☐ Hoger beroepsonderwijs (HBO) (6)
- ☐ Wetenschappelijk onderwijs (Universiteit) (5)