

Creativity in Advertisements on Instagram: A Quantitative Study of Sunshine and Cheeseburgers

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Abstract

The purpose of this study is to examine the relevance of two advertising creativity paradigms in the context of Instagram, with regards to advertising effectiveness as well as examining the role of brands on this relationship. Applying either theoretical frameworks of (a) *Information Processing Theory* through text or (b) *Signal Theory* through image, a two-by-two study was distributed to respondents with accompanying identical questionnaires. The findings suggest as indicated by previously conducted research that creativity is central to advertising efficiency. However, new insights regarding the context of the displayed ad was gained as *Image Creativity* was shown to be effective on Instagram while *Text Creativity* was not. Furthermore, a mediating effect of *Source Credibility* on the relationship between *Creativity* and *Advertisement Effectiveness* was found. Implications for marketers are thus to put emphasis and resources in optimizing *Image Creativity* in lieu of *Text Creativity* in the context of Instagram. Given that the field is bereft of studies combining the two theories the present study breaks new ground concerning an undiscovered area of advertising creativity research in the context of Instagram.

Keywords: Instagram, Source Credibility, Creativity, Advertising Effectiveness, Brand Effect.

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Introduction

There exists a long-standing relationship between creativity and advertising effectiveness in the annals of marketing (Smith & White, 1965; Kirmani & Rao, 2000; Kardes, Cronley, Kellaris & Posavac., 2004; Dahlén, Rosengren & Törn, 2008; Modig, Dahlen & Colliander, 2014; Smith & Yang, 2004; Smith, Mackenzie, Yang & Darley, 2007; Yang & Smith, 2009). Creativity is by many in the field, as well as in the advertising industry, assumed to constitute one of the central antecedents of advertising effectiveness. This is not least evident in advertising awards, such as *Clio*, that are awarded to creative and/or innovative advertising campaigns. In this sense, creativity can be said to be assumed an integral part of advertising success.

Creativity is broadly viewed and understood to have a central impact on the effectiveness of advertising given the abundance of marketing communication in the world today, with an average of 360 advertisement exposures per day (Media Dynamics, Inc., 2014). However, according to Smith & Yang (2004) the extent to which the topic of advertising creativity is researched dramatically falls short of the generally understood importance of the area. The definition of the word creativity has been a drawn out and arduous endeavor in the research community dating back as far as to an article by Smith & White (1965) up until the more current paradigms theorized and suggested by Smith and Yang (2004) comprising creativity of dimensions of relevance and divergence, which further has been investigated by various authors in different ways (Modig et al., 2014; Heath, Nairn & Bottomley, 2009; Dahlén et al., 2008).

There are two current silos in creativity research; *Information Processing Theory* (Smith & Yang, 2004) and *Signal Theory* (Dahlén et al., 2008). The *Information Processing Theory* focuses on the salient and divergent aspects of the advertisement attempting to explain creativity as the aspects that enhance the *desire to postpone closure*, suggesting that creativity exists in relatively explicit and thought provoking elements of advertisements. *Signal Theory* on the other hand attempts to explain creativity from the perspective of the more implicit aspects of the advertisement, suggesting that, for example, higher advertising expenditure implies historic success for the brand. As is evidenced by these brief descriptions, there is a rather large divide between the two theories. Furthermore, the research comparing the two is virtually non-existent. In that sense there is a gap in contemporary advertising creativity research, which poses a challenge and opportunity for the current study as well as future studies to understand the specific implications for the relationship between *Creativity* and *Advertisement Effectiveness* across

different platforms, for different industries, for different brands, and for different consumer segments.

At a rapid pace social media has swept the world, and by the end of 2015 over 50% of all internet users were *Monthly Active Users* (MAU) of Facebook (Facebook; Statista). This has had major implications for marketers all over the world as more so than ever before the marketing landscape is global, instantaneous as well as ripe with two-way communication. Instagram is yet another social medium with over 400 million MAU, which was founded in 2010 (Instagram). In 2013 the company was acquired by Facebook and has since been a part of what can only be considered a social media empire in Facebook. In the fall of 2013 Instagram introduced sponsored posts, which best can be compared to advertisements, as this is a way for companies to pay for increased reach of one or several of their posts (Crabbe & Lauren, 2013). As the service is in its infancy it is only natural that research on the topic is scarce. However, Instagram is, from a marketer's point of view, an essential context to understand since it is forecasted to grow significantly with regards to marketing potential in the ensuing years. A survey from 2013, conducted by Michael A. Stelzner (2015) showed that 70,7% of all US companies with 100 + employees will advertise on Instagram by 2017. This is a great increase from 2013 where the corresponding number of US companies with 100 + employees who advertised on Instagram was 11.5% (Stelzner, 2015). As mentioned, the lack of research on advertising on Instagram is noticeable, but this is bound to change since the mobile internet advertising revenue of Instagram is projected to increase by \$ 2.2 Bn between 2015 and 2017, from \$.6 Bn to over \$ 2.8 Bn adding up to a *Compound Annual Growth Rate* (CAGR) of an astounding 116%. Therefore, it is argued that this type of research is in great demand since it will help marketers tweak and optimize their advertisements on Instagram to have the greatest impact on target and prospective consumers. This is especially important as new media channels, such as Instagram, have grown in importance when it comes to *Word-of-Mouth* (WOM) *Intention*. Hence communication is of paramount importance for brands to gain traction and salience in a proverbial jungle of marketing communication (Reichheld, 2003; Keller, 2007).

A significant portion of research in social media advertising has revolved around the fashion industry (Colliander & Dahlén, 2011; Colliander, 2016). There are a number of limitations with using this arguably niche industry, which can risk not to shed light on aspects of advertisement not encapsulated by the fashion industry marketing landscape. Furthermore, to

gain a more nuanced and exhaustive picture of the advertising landscape with regards to creativity other, less observed, industries must get their fair share of attention. In this study the fast food industry will be the industry of focus. Food is a basic human need (Maslow, 1943) and regular food consumption is necessary for survival. Food is, maybe therefore, not surprisingly so, given much attention on social media in general and on Instagram in particular, with more than 200 million posts shared publicly under the hashtag “food” by May of 2016 (May 8th 2016, Instagram). Furthermore, Hu, Manikonda & Kambhampati (2014) found in a content analysis of Instagram that about 10% of Instagram posts in fact included food, drink or recipe elements.

Furthermore, suggested by Aaker’s (1997) *Dimensions of Brand Personality* being comparable to *The Big Five Personality Traits* human beings can form relationships and bond with brands much like with other human beings (Fournier, 1998). With Instagram being a highly social space in its nature, it would be interesting to investigate the implications of *Familiarity of Brand* in general and its possible effects on the relationship between *Creativity* and *Advertisement Effectiveness* in particular.

A study comparing the two paradigms of creativity research, which to the authors’ knowledge is yet to be done, is bound to render some interesting insights into the relevance of the different theories as well as the specific implications these might have for marketing professionals and researchers with regards to creativity as an advertising tool in the context of Instagram. Therefore, in this article, the central focus will be shedding light on the potential need for a more sensitive approach to determining creativity influences, for future researchers as well as marketing professionals, with regards to the context in which the advertisement is presented. To achieve this, the study (1) introduces the two paradigms and how they are assumed to influence consumer perceptions and intentions, (2) specifies how research suggests that one or the other could be a more appropriate approach depending on the context (3), conducts an experiment to test the theorized hypotheses, and develops (4) a discussion of marketing implications as well as suggestions for future research.

In summary, the purpose of this study is to examine the relevance of two advertising creativity paradigms in the context of Instagram, with regards to advertising effectiveness as well as examining the role of brands on this relationship.

Theoretical Framework and Hypotheses

Creativity

“The truth isn’t the truth until people believe you, and they can’t believe you if they don’t know what you’re saying if they don’t listen to you, and they won’t listen to you if you’re not interesting, and you won’t be interesting unless you say things imaginatively, originally, freshly.” - William “Bill” Bernbach

The commonly accepted definition of creativity in the research community consists of two primary determinants; (1) divergence and (2) relevance. By definition, a composition is divergent when it is new, imaginative, different or unique, and it is relevant when it solves a certain problem, or in some other way is relevant for the consumer (Smith & Yang, 2004). Furthermore, advertisement creativity is interpreted differently depending on the spectator since divergence and relevance are determined by, for example, the context (Smith & Yang, 2004). According to Amabile (1982) something cannot only be divergent, novel and unique, since the audience might perceive it as bizarre if the message or the product carries no meaning and relevance. El-Murad & West (2004) discusses this further, saying that creativity is when previously unrelated things are put together in a new and meaningful relation, in a manner that includes relevance and believability, but which also presents the product (or an advertisement) in a fresh new light. As evident from the above suggestions for how to define creativity, the concept itself inhabits an almost esoteric, arcane quality. For this reason, and to make the findings practically applicable as well as decreasing the rate to which the discretionary judgment of researchers influences the findings of advertising creativity research, applied stimuli were produced based on the understanding of existing research and subsequently tested through a series of pre-studies to establish the rate of *Perceived Creativity*.

Creativity has shown to be one of the essential elements for advertising success in an increasingly cluttered marketplace, which can be explained by creative ads’ ability to trigger both affective and cognitive processes (Smith, Chen & Yang, 2008). Consumers have shown to be more willing to consider more brand information before placing judgment as they are exposed to creative ads. This, is theorized to originate in the fact that they are understood to become more curious and open-minded to process information (Smith et al., 2008). Since people have an

inherent drive to know and understand (Maslow, 1970), it is natural that divergent and unusual ads lead to increased motivation to process the message and the brand.

Previous research has indicated that creativity has a positive effect on various consumer attitudes and intentions, such as *Brand Attitude*, *Advertisement Attitude* and *Word-of-Mouth (WOM) Intention* (Ang and Low, 2000; Modig, 2014). In addition, interesting, possibly correlated findings suggest that *Source Credibility* has shown to have a positive effect on the same factors (Goldsmith, Lafferty & Newell, 2000). Furthermore, advertisement creativity has shown to be a signal of sender effort, which in turn can affect consumers' *Brand Attitude*, *Brand Interest* and *Brand WOM Intention* (Modig, 2014). Source credibility has shown to signal expertise and trustworthiness (Pornpitakpan, 2004), which in turn affects consumers' *Brand Attitude*, *Advertisement Attitude* and *WOM Intention* (Colliander, 2016; Goldsmith et al., 2000). Therefore, a close relationship between *Creativity* and *Source Credibility* is suggested but is in need of further investigation. Hence, *Hypothesis 4* will explore the possible mediating effects of *Source Credibility* on the relationship between *Creativity* and *Advertising Effectiveness*.

Importantly, creativity is not assumed to be a dichotomous variable in this study. One could interpret creativity as a spectrum where there are different levels of creativity, where all ads used in the pre-tests and the manipulation check in the main study are perceived as creative to some degree by its respondents (Dahlén, Rosengren & Törn, 2008).

Instagram

Instagram is a social media platform, as aforementioned wholly owned by Facebook Inc., where users can share moments of their lives with their friends through the medium of pictures and videos. In addition to this, the application has an editing function whereby amateur photographers can superimpose professional filters on their snapshots in order to make them look more advanced and appealing. The published moments are open for all Instagram users to see if the user does not make her account private, and in that case only her friends are able to see the posts. The service can be reached in a desktop version as well as through a mobile application. The core product function, however, is to capture advanced photos while mobile. To paraphrase Instagram's own description of their business: The platform makes possible to share moments instantaneously with friends and family, in a fast and easy way (Instagram, May 2016). Since its inception in 2013, the advertisement element on Instagram has been expanding, reaching more users in a continuously increasing number of countries. The sponsored posts, as they are referred

to, are intended to be targeted to the user depending on what he or she likes in the application (Rusli, 2013).

Instagram is a social media channel where image, as opposed to text, is the main element of the feed. The feed being the main platform for the service, which resembles the user interface of a continuous scrolling website, best being described as a stream of image and video media. Due to limited effort in past research on advertising creativity in different contexts it is extraordinarily interesting to investigate its possible effects on sponsored Instagram posts in particular. Implications for advertising creativity on Instagram could be different than for other contexts.

To make sense of how human beings would process the stimuli in an Instagram feed an introduction to the *Elaboration Likelihood Model* (ELM) as well as *System 1* and *System 2*, popularized by Daniel Kahneman (2003) is necessary. Whereas *System 2* is depicted to represent the more rational and deliberate processes of the human mind, *System 1* works in a way where assessments and decisions are made through heuristics and general empirical indications of a quality. Petty and Cacioppo's (1986) *ELM* suggests that the context of the exposure of an advertisement can be most central. In the model the authors explain how different stimuli can be understood by being processed through either the *Central Route to Persuasion* or the *Peripheral Route to Persuasion* depending on both the individual need of the receiver as well as the level of involvement. Through the *Central Route to Persuasion*, coherent information, logical arguments are argued to be antecedents to persuasion. On the other hand, making use of the *Peripheral Route to Persuasion* decisions will be based on indirect cues signaling a trait or ability. One can, with this in mind, make sense of how the cognitive processes activated when browsing Instagram would fall under *System 1* as well as being processed automatically and peripherally from the perspective of the *ELM*. As a result, it is believed that creative images will invoke higher levels of *Perceived Creativity* than creative text.

"A picture is worth a thousand words." -Unknown (English Idiom)

Signal Theory

A copious amount of research has been conducted in the sub-field of cue-based advertising stimuli and their effects on decision making (Kirmani, 1990; Kirmani & Rao, 2000;

Kardes et al., 2004; Dahlén et al., 2008; Modig et al., 2014). Much, if not all, of the above referred literature has at its core a description of decisions being made based on cues in lieu of sufficient information processing or the mere absence of the necessary type of information. This idea, that the mind can operate in a more intuitive way, making snap judgments of situations and available information, as well as more purposefully obtain, organize and analyze information, has been popularized in several studies (Kahneman, 2003; Petty & Cacioppo, 1986).

Among the cues mentioned above, research has, to mention a few, suggested that excessive expenses and effort send positive signals about the sender's confidence in the product, which in turn leads the consumer to make positive inferences about the quality of the advertised product (Ambler & Hollier, 2004; Dahlén et al., 2008; Modig et al., 2014). Adding creativity to an advertisement can be perceived as increased sender effort (Dahlén et al., 2008), which in turn has been shown to be interpreted by customers that the sender worked hard for the product advertisement and hence earned the right for increased attention (Modig et al., 2014). Sender effort has shown to affect consumers' *Brand Attitude*, brand interest and *Brand WOM Intention*. Furthermore, *Source Credibility* has shown to signal trustworthiness and expertise, which in turn also affect *Brand Attitude*, *Advertisement Attitude* and *WOM Intention* (Goldsmith et al., 2000; Pornpitakpan, 2004). Overall, above-average *Source Credibility* is crucial in order to affect consumers and since advertising-fatigued consumers are more likely to appreciate creative advertisements, advertisements should signal greater sender effort and expertise than non-creative, non-credible advertisements in order to be noticed to a larger extent (Modig et al., 2014; Smith et al., 2008).

Relevant to the deeper understanding of the categorization of *Information Processing Theory* and *Signal Theory* is a journey into the research of Kahneman and Tversky (1981), who suggest that so-called natural assessments, whereby an individual can make inferences on an agent or stimulus based on such cues as *surprisingness* and *perceived effort*. A brief quote from Kahneman's article elegantly illustrates the central properties of *System 1*:

“[...] the perceptual system and the intuitive operation of System 1 generate impressions of the attributes of objects of perception and thought. “

- Kahneman, 2003

This suggests that assessments and by extension decisions are made through heuristics, which are understood as general empirical indications of a certain trait or attribute through the application of rules-of-thumb. This is important to bear in mind as the unique context of Instagram becomes apparent. This can be further understood through the application of Petty & Cacioppo's (1986) *ELM*, as the context of the exposure of an advertisement can be most central. In the model the authors aim to explain how one can categorize and thus understand how different stimuli can be processed through either the *Central Route to Persuasion* or the *Peripheral Route to Persuasion*. Here, for the subject making use of the *Central Route to Persuasion*, coherent information, logical arguments are likely, or even assumed to be, antecedents to persuasion due to the deeper more active processing of said information, similar to the *System 2* described by Kahneman (2003). On the other hand, the person making use of *Peripheral Route to Persuasion* will base an opinion on indirect cues signaling a trait or ability, much like the aforementioned *System 1* or *Signal Theory* in general. Ability, inclination, and motivation will be instrumental in determining what route a subject will employ. With this in mind, one can begin to see how the context can be influential to how a person evaluates persuasive messages. In the context of Instagram, a picture and video-based social medium, the typical user motivation is to browse pictures at a pace which might not be suitable for reading or processing larger portions of information, while being well-suited for peripheral processing as one browses the feed. This could explain why it is likely that creativity with regards to pictures will be powerful in the context of Instagram. As found by Reinhard & Sporer (2008), people have a tendency to focus on processing pictures in lieu of text low-involvement situations, as is assumed the case of the use of Instagram. Therefore, it is hypothesized that:

H₁: High (low) Image-based Advertising Creativity will have a significant positive (negative) impact on (a) Brand Attitude, (b) Advertisement Attitude, and (c) Word-of-Mouth Intention.

Information Processing Theory

Whereas a lot of advertising creativity research has been focused on determining the effects of *Signal Theory*, a significant amount of research has been focusing on the *Information Processing Theory* (Kardes et al., 2004; Smith & Yang, 2004, Smith & Yang, 2007; Smith et al., 2009). In this silo of advertising creativity research focus is put on introducing attention-drawing

and relevant elements that increase the subject's involvement and in extension increases the *desire to postpone closure*, which refers to consumers' will to resist persuasion (Smith et al., 2009). As mentioned in the previous section on *Signal Theory*, Kahneman (2003) suggests two modes of thinking and making choices in *System 1* and *System 2*; intuition and reasoning. Reasoning is the foundation of *Information Processing Theory*, and is done in an effortful and deliberate manner, like when exams are taken or job interviews are attended. Reasoning is at the core of the so-called *System 2* in this dichotomization of the human mind, a definition first introduced by Keith Stanovich & Richard West (2000). *System 2*, as opposed to the automatic and intuitive *System 1*, operates in an effortful, controlled and serial way, which is understood to consume a relatively larger portion of time (Kahneman, 2003). Applying these insights about *Systems 1 & 2* to an advertising context, it can be induced that consumers who ponder on and actively consider messages in advertisements often tend to counter-argue, dispute, and create a resistance for persuasion (Smith et al., 2009). A way to reduce consumers' will to resist persuasion is through the use of creative advertisements, which has shown to trigger a *desire to postpone closure* (Smith et al., 2009). Based on these two explanations to how human beings react to stimuli (*Information Processing Theory* and *Signal Theory*), it is in this study assumed that *Information Processing Theory* in contrast to *Signal Theory*, which is assumed to present itself in more intuitive image-form, is more aptly examined through the medium of text.

Consumers' level of involvement has shown to be a variable that could moderate cognitive effects, which in turn would affect consumers' perception of creative text since it needs to be read to be understood, in line with how *System 2* operates (Kahneman, 2003). For Instagram, being a picture and video-based social medium, the typical user behavior is to browse pictures at a pace which might not be suitable for reading or deeper processing of information. However, through the application of Petty and Cacioppo's (1986) *ELM*, it can be argued that a stimulus originally being effective at persuading through the *Peripheral Route to Persuasion* could catch more elaborate attention if interesting enough through *Central Route to Persuasion*. It is therefore hypothesized that:

H₂: High (low) Text-based Advertising Creativity will have the same effect as non-creative ads on (a) Brand Attitude, (b) Advertisement Attitude, and (c) Word-of-Mouth Intention.

Drawing on the insights from Petty and Cacioppo's (1986) *Elaboration Likelihood Model* it is further hypothesized that:

H₃: There is a positive interaction effect between Image-based Advertising Creativity and Text-based Advertising Creativity on (a) Brand Attitude, (b) Advertisement Attitude, and (c) Word-of-Mouth Intention.

Furthermore, given the findings of Goldsmith et al. (2000), which suggest that *Source Credibility* plays an important role in consumers' reactions to brands and advertisements, it is hypothesized that:

H₄: Perceived Brand Credibility will have a positive (negative) mediating effect on the relationship between Creative (Non-Creative) advertisements and (a) Brand Attitude, (b) Advertisement Attitude, and (c) WOM Intention.

The Anthropomorphization and Familiarity of Brands

It has been suggested from the upper echelons of brand relationship research that humans tend to form attitudes towards brands similar to those formed towards human beings (Fournier, 1998; Aggarwal & McGill, 2007; Aaker, 1997). Furthermore, brands are in many instances compared to and attempted to be simulated on the same merits as a person would, as for example Aaker's (1997) *Dimensions of Brand Personality* being comparable to *The Big Five Personality Traits* originating from the pioneering work on the taxonomy of human personalities first theorized by Sir Francis Galton. In an attempt to condense and integrate the body of existing work on brand personality, Schmitt (2012) suggests human beings approach brands on several dimensions as well as levels. For the purpose of this study, the relevant dimensions are two referred to in the model as *connecting* and *integrating*, on the levels of *Brand Attitude*, *brand personality* as well as *brand relationship*. *Brand personality* and *brand relationship* are assumed to interact where, for instance, a brand perceived as having a more exciting personality is more likely to evoke relationships that are labeled by Fournier (1998) as *flings*. Furthermore, these relationships need to correspond well with the perceived personality of the brand in the mind of the consumer in order not to create what is known as *cognitive dissonance*. Theorized by Pepitone & Festinger (1959), *Cognitive Dissonance Theory* refers to the stress or anxiety experienced when an individual is introduced to new contradictory information, potentially challenging incumbent opinions or values, or when individuals act in a way that goes against

their opinions or values. The theory further suggests that human beings naturally strive for internal consistency with regards to opinions and actions. One way to reduce the experienced discomfort is to compromise and converge pre-existing beliefs with new information in order to perceive oneself as internally consistent. This suggests that preconceived notions exert an inertness effect on the incumbent opinion, which suggests that there could exist a significant effect on the malleability of pre-existing attitudes toward brands.

Building on the insights from *Cognitive Dissonance Theory* a discussion on the *mere exposure effect*, or *familiarity effect*, ensues. The *mere exposure effect* first theorized by Robert Zajonc (1968) suggests that a person will rate an object/brand/sound etc. higher merely from being exposed to said stimulus. As has been found the positive effect of the *mere-exposure effect* decreases with the number of exposures. Some researchers have even found a decline in positive attitude after a large number of exposures (Crisp, Hutter & Young, 2009), suggesting a reverse U-shaped relationship between attitude towards a stimulus and the number of exposures of that stimulus.

Based in the findings of the inverse U-shaped relationship of exposures and attitude towards a stimulus as well as *Cognitive Dissonance Theory*, which in the experiment (with one exposure) relate to the direction of a trend in attitudes, it is hypothesized that:

H₅: Advertising Creativity has a stronger positive effect on a less-known brand than on a well-known brand with regards to (a) Brand Attitude, (b) Advertisement Attitude, and (c) Word-of-Mouth Intention.

Method

Pre-study 1

The first pre-study was conducted in order to control possible stimuli for the *Perceived Creativity* of the images being employed for the main study. The questionnaire was distributed to 29 individuals whereof 22 responses were acquired, which rendered a response rate of 76%. The creativity of the advertisements was rated on a standard, 7-point, Likert scale. The questionnaire was supported by desktop and mobile interfaces alike.

On the first page of the questionnaire, distributed through Qualtrics, the respondent was encouraged to read the instructions carefully. The instructions disclosed that the respondent

would be exposed to 12 images one at a time where each image would be followed by the question: “How creative was this advertisement?” with response alternatives on a 7-point Likert scale, with 1 being the least creative and 7 being the most creative. The order of the images was randomized to minimize bias as well as anchoring effects with regards to the relative creativity of other images tested.

Based on the results from this, original, pre-study a decision was made to design an additional, second, pre-study in order to further establish, through self-reported *Perceived Creativity*, that the chosen operationalization of creativity was a reliable measuring tool. This, since an insight gained from the first pre-study was that the reliability of the chosen images as relative measuring media was questionable granted that there were too many factors that could affect *Perceived Creativity*, like for example (1) the number of words in the comments of the different pictures, (2) the context in which the picture was presented, and (3) the colors of the pictures. What is more, the results of the initial pre-study indicated categorical differences in the *Perceived Creativity* concerning brands. Thus, spurring an interest in the possible brand effects with regards to creativity. One of the, in total, 12 images presenting a McDonald’s advertisements stood out in *Perceived Creativity* ($M = 5.32$ ($SD = 1.36$)). From this image four different stimuli were subsequently produced to check for differences in *Perceived Creativity* from small changes in stimulus attributes (*Appendix 1, Figure 1*).

Pre-study 2

The second pre-study was conducted in order to further control the creative aspect of the images chosen for the main study given the insights that were obtained from the first pre-study. The questionnaire randomized one of the four images (*Appendix 1, Figure 1*), and was subsequently distributed amongst 110 respondents, whereof 95 responded, rendering a response rate of 86%. In the questionnaire, the respondents were asked to rate the creativity of the presented advertisement on a standard, 7-point, Likert scale. The pre-study was supported by desktop and mobile interfaces alike.

On the first page of the questionnaire, distributed through Qualtrics, the respondent was encouraged to read the instructions carefully. The instructions disclosed that the respondent was to view one advertisement which was followed by a question. On the penultimate page the respondent was exposed to the randomized advertisement. The final page included one question:

“How creative was this advertisement?” with response alternatives on a 1-7 Likert scale, with 1 being the least creative and 7 being the most creative.

The second pre-study was designed to capture the effects on *Perceived Creativity* of small changes in theorized stimulus creativity. One of the pictures from the first pre-study was adopted, on which one manipulation was made for each dimension of creativity being examined in the ensuing main study, i.e. one for the *Image Creative* and one for the *Text Creative*, which resulted in a 2x2 matrix (*Figure 1*) This resulted in a new variable being created *Creativity Squared*, which included both *Image Creative* and *Text Creative* in order to capture potential additive and moderating effects of the respective dimensions of creativity, referred henceforth to as *Creativity Squared*.

Figure 1 – Perceived Creativity Pre-Study 2

		Text	
		Creative	Non-creative
Image	Creative	Creative image with creative text (<i>Creativity Squared</i>) $M = 5.36, SD = 1.52$	Creative image with non-creative text (<i>Image Creative</i>) $M = 4.64, SD = 1.36$
	Non-creative	Non-creative image with creative text (<i>Text Creative</i>) $M = 4.19, SD = 1.72$	Non-creative image with non-creative text (<i>Control Group</i>) $M = 3.48, SD = 1.81$

The results from the pre-study showed differences in perceived creativity between the manipulations, where *Creativity Squared* had $M = 5.364$ ($SD = 1.529$), *Image Creative* $M = 4.636$ ($SD = 1.364$), *Text Creative* $M = 4.191$ ($SD = 1.721$) and the *Control Group* $M = 3.476$ ($SD = 1.806$). However, it is important to notice that the label *Control Group* is used for the manipulation which was relatively lower than the other manipulations in *Perceived Creativity*, rather than signifying the absolute level of creativity of the stimulus. Results from the second pre-

study showed that *Creativity Squared* had the highest *Perceived Creativity*, indicating an additive effect which is further analyzed in the main study.

Main study

Design

Since the results from the initial pre-study indicated a difference of *Perceived Creativity* based on the *Familiarity of Brand*, the main study was expanded to encompass two different brands, one of them well-known and one fictitious brand in order to examine this further. When executing the main study, the same images as in the second pre-study were employed, as they had shown to produce the expected results concerning *Perceived Creativity*. The pictures were used for both brands in order to capture the effects of a well-known brand (McDonald's) with over 1.3 million followers on Instagram versus a fictitious brand (Burger Now) with none.

Furthermore, the main study differed from the pre-studies, since it was designed to resemble the user interface of Instagram. The stimulus was designed in such a way so that the respondents were to browse through a feed consisting of 5 images, whereof one of them was one of the 8 different sponsored advertisements. The 8 different stimuli were put in as picture number 4 out of 5 in the generic Instagram feed. The feed was designed to be generic and identical between all different manipulations. The feed consisted of images of for example interior design, pets and travels. The cell carrier masthead that one would find on the screen in one's phone, with information such as time, operator and battery time was obscured. This, in order to make the feed more universal. The images were controlled for number of likes due to influence from social pressures (Aral & Walker, 2011), an effect relevant to consider in order for the study to hold up to validity standards avoiding a possible confounding variable.

As in the preceding pre-studies, on the first page of the questionnaire, the respondent was urged to read the instructions carefully. The instructions disclosed that the respondent was to be exposed to an Instagram feed as a part of a research project about evaluations of consumer products in advertisements. The respondent was asked to browse through the feed as they would normally scroll an Instagram feed or equivalent user interfaces, and that the feed would be followed by questions. On the next page the respondent was exposed to the feed and thus the randomized advertisement. Following the stimulus page was the questionnaire with items presented below. The study was supported by desktop and mobile interfaces alike.

Measures

Source Credibility (defined as the degree to which people believe and trust what a source tells them about a particular product or service) was measured through three items on a 7-point Likert scale where 1 = low and 7 = high: “Brand X is not believable/believable”, “Brand X is dishonest/honest”, “Brand X is not credible/credible” (Colliander, 2016). Responses to the three items were averaged to form an index, Cronbach’s alpha = .949.

Brand Attitude (defined as an individual’s internal evaluation of the brand) was measured through four items on a 7-point Likert scale where 1 = low and 7 = high: “The Brand is dislikeable/likeable”, “My feelings towards Brand X are bad/good”, “My feelings towards Brand X are negative/positive” and “My feelings towards Brand X are unfavorable/favorable” (Brown & Stayman, 1992). Responses to the four items were averaged to form an index, Cronbach’s alpha = .983.

Advertisement Attitude (defined as an individual’s internal evaluation of the advertisement) was measured through four items on a 7-point Likert scale where 1 = low and 7 = high: dislike/like, bad/good impression, negative/positive impression and unfavorable/favorable impression (Madden & Allen, 1988). Responses to the four items were averaged to form an index, Cronbach’s alpha = .983.

Intention to recommend the brand and its Instagram account, *Word-of-Mouth Intention* (defined as the degree to which people would recommend brand to others through *Word-of-Mouth* and by recommending the brand’s Instagram account to others), was measured through three items on a 7-point Likert scale where 1 = unlikely and 7 = likely: “I would consider following the brand X’s Instagram account”, “I would recommend this product to a friend” (Colliander, 2016) and “It is likely that I would recommend others to follow the brand X’s Instagram account”. Responses to the three items were averaged to form an index, Cronbach’s alpha = .937.

As a manipulation check, *Perceived Creativity* of the ad was measured. In order to control that the respondents had seen the advertisement when answering the questionnaire, an initial question was asked if the respondent had noticed the advertisement in the feed.

Procedure

Created in Qualtrics, the study was distributed to 400 respondents whereof 394 replied, resulting in a reply rate of 98.5%. Data was collected using *Amazon MTurk* for a compensation of

65 cents (USD), where the respondents received a code, for which compensation was paid, after answering all questions. All respondents were from the U.S. and had shown to answer commendably in previous questionnaires with a hit approval rate above .97. The study was conducted through a randomized trial where no respondent was exposed to more than one manipulation. Information regarding demographics was collected and analyzed to confirm that no systematic differences in the different stimulus groups were present. Data was input into the *Statistical Package for the Social Sciences* (SPSS), a software for statistical analysis, and subsequently corrected for outliers and errors such as excessive time spent or missing data points. The data was subsequently analyzed through appropriate statistical methods.

Results

The total sample consisted of $N = 391$ respondents, $n = 173$ women and $n = 218$ men, the mean age was 33.56 years ($SD = 10.38$). No significant differences, on the $p < .05$ level, could be found between groups with regards to demographic profile when conducting a *One-way Analysis of Variance* (ANOVA) between the 8 randomly assigned stimuli. The variables analyzed were age ($p = .365$), gender ($p = .864$), income ($p = .983$), and educational level ($p = .579$).

Manipulation checks were performed in order to confirm *Perceived Creativity* of the various groups. Four groups were created, as presented in pre-study 2, with regards to manipulations; where *Creativity Squared* was both text and image creative, *Image Creative*, *Text Creative* and lastly a *Control Group*, which was perceived as the least creative. The first test was conducted between all four manipulations, and through an ANOVA it was shown that there was significant differences of perceived creativity between the manipulations ($p < .001$). With regards to perceived creativity *Creativity Squared* had a $M_{CS} = 4.45$ ($SD_{CS} = 1.58$) and *Image Creative* $M_{IC} = 4.76$ ($SD_{IC} = 1.30$), for *Text Creative* $M_{TC} = 2.78$ ($SD_{TC} = 1.69$) and for the *Control Group* $M_{Control} = 2.82$ ($SD_{Control} = 1.63$), indicating that there exist perceived similarities between *Creativity Squared* and *Image Creative*, as well as *Text Creative* and the *Control Group* respectively. Thus, for the purpose of some analyses two new groups were created in order to take into account this finding, and to examine further the effects of *Perceived Creativity*. Here, the first group, call it *Creative*, included the aforementioned groups *Creativity Squared* and *Image Creative*, whereas the second group, call it *Non-Creative*, included the remaining two manipulation groups. A t-test was conducted to analyze possible differences concerning the

means of the two groups, $M_{Creative} = 4.61$ ($SD_{Creative} = 1.45$) and $M_{Non-Creative} = 2.80$ ($SD_{Non-Creative} = 1.66$) ($p < .001$), as well as non-significant difference within groups.

Figure 2 – Perceived Creativity Main Study

		Text	
		Creative	Non-creative
Image	Creative	Creative image with creative text (<i>Creativity Squared</i>) $M = 4.45, SD = 1.58$	Creative image with non-creative text (<i>Image Creative</i>) $M = 4.76, SD = 1.30$
	Non-creative	Non-creative image with creative text (<i>Text Creative</i>) $M = 2.78, SD = 1.69$	Non-creative image with non-creative text (<i>Control Group</i>) $M = 2.82, SD = 1.63$

Hypothesis 1 & 2

To test whether high (low) Image-based Advertising Creativity had a significant positive impact on (a) *Brand Attitude*, (b) *Advertisement Attitude*, and (c) *WOM Intention* as well as if high (low) Text-based Advertising Creativity had no effect on (a) *Brand Attitude*, (b) *Advertisement Attitude*, and (c) *WOM Intention* an ANOVA was performed with accompanying *Post Hoc test* to control for the additional groups examined (more than two groups).

In motivating which *Post Hoc test* was most appropriate three *Post Hoc test* were considered. Scheffe’s procedure corrects alpha for all pairwise or simple comparisons of means, but for all complex comparisons of means as well. Complex comparisons involve contrasts of more than two means at a time. According to Pituch, Whittaker, & Stevens (2013) Scheffe’s is a poor choice of procedure unless complex comparisons are being made. While a simple Bonferroni adjustment would be convenient it does not accurately represent the true risk of “alpha-slippage”, referring to the mere risk of conducting multiple tests, and actually overcompensates multiple comparisons. For example, if 21 tests are performed, the probability is not 1.05 (= .05 * 21) that at least one of them will be significant at the .05 level; rather, it is 1 –

$.95^{21} = .659$ (Pituch, Whittaker, & Stevens, 2013). Therefore, the most appropriate post hoc test for this set of pairwise comparisons was a *Sidak Post Hoc test*, which best resembles the appropriate logic described above.

There was a significant effect of *Creativity* on *Brand Attitude* at the $p < .05$ level for the four conditions ($F(3, 316) = 6.477, p < .001$). However, the subsequent *Sidak Post Hoc test* contests these findings with regards to the relationship between *Image Creativity* and *Brand Attitude* ($p = .070$), hence the alternative hypothesis is rejected. A Sidak post hoc test shows that there was no significant effect of *Text Creativity* on *Brand Attitude* ($p = .962$), showing that the p-value of the means not being equal is $< .5 (1 - p)$. Hence, the alternative hypothesis is accepted. There was a significant effect of *Creativity* on *Advertisement Attitude* at the $p < .05$ level for the four conditions ($F(3, 316) = 10.089, p < .0001$). Furthermore, a Sidak post hoc test confirms these findings with regards to the relationship between *Image Creativity* and *Brand Attitude* ($p < .001$), hence the alternative hypothesis is accepted. A Sidak post hoc test show that there was no significant effect of *Text Creativity* on *Brand Attitude* ($p = .998$), showing that the p-value of the means not being equal is $< .01 (1 - p)$. Hence, the alternative hypothesis is accepted. No significant relationship was found with regards to the effect of *Creativity* on *WOM Intention* at the $p < .05$ level for the four conditions ($F(3, 316) = 2.104, p = 0.0996$). Presenting an ambiguous indication of the relationship at best, given that the results are significant on the $p < .10$ level. However, subsequent *Sidak Post Hoc tests* confirm these findings with regards to the relationship between *Image Creativity* and *WOM Intention* ($p = .376$). The alternative hypothesis is thus rejected. A Sidak post hoc test shows that there was no significant effect of *Text Creativity* on *WOM Intention* ($p = .999$), showing that the p-value of the means not being equal is $< .001 (1 - p)$. Hence, the alternative hypothesis is accepted.

Given these findings the alternative hypothesis, $H_{2(a-c)}$, is accepted. These results further suggest that a high level of *Image Creativity* does have an effect on *Advertisement Attitude* in the context of Instagram, an ambiguous effect on *Brand Attitude* in need for further investigation, and no apparent effect on *WOM Intention* ($H_{1(a-c)}$). Moreover, as hypothesized, the results suggest that a high level of *Text Creativity* does not have an effect on *Advertisement Attitude*, *Brand Attitude*, or *WOM Intention* in the context of Instagram ($H_{2(a-c)}$).

Table 1
Effects of Text and Image Creativity

		<i>Sidak</i>	<i>F</i>	<i>df1</i>	<i>df2</i>	<i>p</i>
Brand Attitude	Image Creativity	.070*	6.48***	3	316	.0001
	Text Creativity	.070*				
Advertisement Attitude	Image Creativity	.000***	10.09***	3	316	.0001
	Text Creativity	.998				
WOM	Image Creativity	.376	2.10*	3	316	.10
	Text Creativity	.999				

*: Significant on the $<.10$ level

**: Significant on the $<.05$ level

***: Significant on the $<.01$ level

Hypothesis 3

For the purpose of examining whether *Image Creativity* affects *Advertising Effectiveness*, but might be affected by *Text Creativity* a *Multivariate Analysis of Variance* (MANOVA) was conducted, whereby the possible moderating effects of *Text Creativity* could be tested. With regards to the relationship between *Image Creativity* and *Brand Attitude* ($F(1, 320) = .61, p = .44$) no moderating effect of *Text Creativity* was found. With regards to the relationship between *Image Creativity* and *Advertising Attitude* ($F(1, 320) = .042, p = .84$) no moderating effect of *Text Creativity* was found. With regards to the relationship between *Image Creativity* and *WOM Intention* ($F(1, 320) = .01, p = .93$) no moderating effect of *Text Creativity* was found.

As can be gathered from the presented results, no significant moderating effects were found through the analysis. Thus, the alternative hypothesis, $H_{3(a-c)}$, is rejected and the null hypothesis is accepted. On a further note, these findings deviate from the findings of *Pre-study 2* where an additive effect was found concerning *Perceived Creativity* between *Image Creativity* and *Text Creativity*, which in turn would be indicative of an additive effect on the above tested

dependent variables. A further discussion on these findings is introduced in the *Discussion* section.

Hypothesis 4

It is hypothesized that *Source Credibility* is an intervening variable, located between *Creativity* and the dependent variables, a so-called mediator. Subsequently, in order to answer *Hypothesis 4* a single mediator analysis was conducted (Hayes, 2013). Using the SPSS add-in PROCESS (Hayes, 2016) mediation analyses (model 4 in the add-in software) were conducted. A 95% confidence interval was employed, using 5000 bootstrap samples, as well as including a concluding Sobel test to further establish the significance of the relationship (Hayes, 2013). To interpret the results a decision tree developed by Zhao, Lynch & Chen (2010) was used.

The first test showed that *Creativity* positively affected (direct effect (c'-path)) *Brand Attitude* ($\beta = .48, p < .001$). This is the dimension of the total relationship not explained by *Source Credibility*. Furthermore, the mediator, *Source Credibility*, had a significant positive impact (b-path) on *Brand Attitude* ($\beta = .83, p < .001$). These results show that *Source Credibility* has a mediating role in the relationship (indirect effect (a-path)) between *Creativity* and *Brand Attitude* ($\beta = .43, LLCI = .095, ULCI = .756$) significant on the $p < .05$ level ($p = .012$). To further establish the findings a Sobel test was conducted and confirmed the findings of complimentary mediation in the model ($z = 2.51, p = .0122$). The second test showed that *Creativity* positively affected (direct effect (c'-path)) *Advertisement Attitude* ($\beta = .732, p < .001$). Furthermore, the mediator, *Source Credibility*, had a significant positive impact (b-path) on *Advertisement Attitude* ($\beta = .808, p < .001$). These results show that *Source Credibility* has a mediating role in the relationship (indirect effect (a-path)) between *Creativity* and *Advertisement Attitude* ($\beta = .426, LLCI = .095, ULCI = .756$) significant on the $p < .05$ level ($p = .012$). To further establish the findings a Sobel test was conducted and confirmed the findings of complimentary mediation in the model ($z = 2.450, p = .0125$). The third test did not show that *Creativity* positively affected (direct effect (c'-path)) *WOM Intention* ($\beta = .192, p = .214$). However, the mediator, *Source Credibility*, had a significant positive impact (b-path) on *WOM Intention* ($\beta = .584, p < .001$). These results show that *Source Credibility* has an indirect mediating role in the relationship (indirect effect (a-path)) between *Creativity* and *WOM Intention* ($\beta = .426, LLCI = .095, ULCI =$

.756) significant on the $p < .05$ level ($p = .012$). To further establish the findings a Sobel test was conducted and confirmed the findings of indirect mediation in the model ($z = 2.463, p = .0138$).

The above presented findings provide evidence to the notion that there indeed is a complimentary mediating relationship (all three paths having a significant positive effect) between *Creativity* and *Brand Attitude*, as well as between *Creativity* and *Advertisement Attitude* via the mediator *Source Credibility*. Furthermore, the analyzed data suggest, as hypothesized, that there indeed is an indirect mediating relationship (the a- and b-paths having a significant positive effect) between *Creativity* and *WOM Intention* via the mediator *Source Credibility*. Thus the alternative hypothesis $H_{4(a-c)}$ is accepted (Table 2, Figure 3).

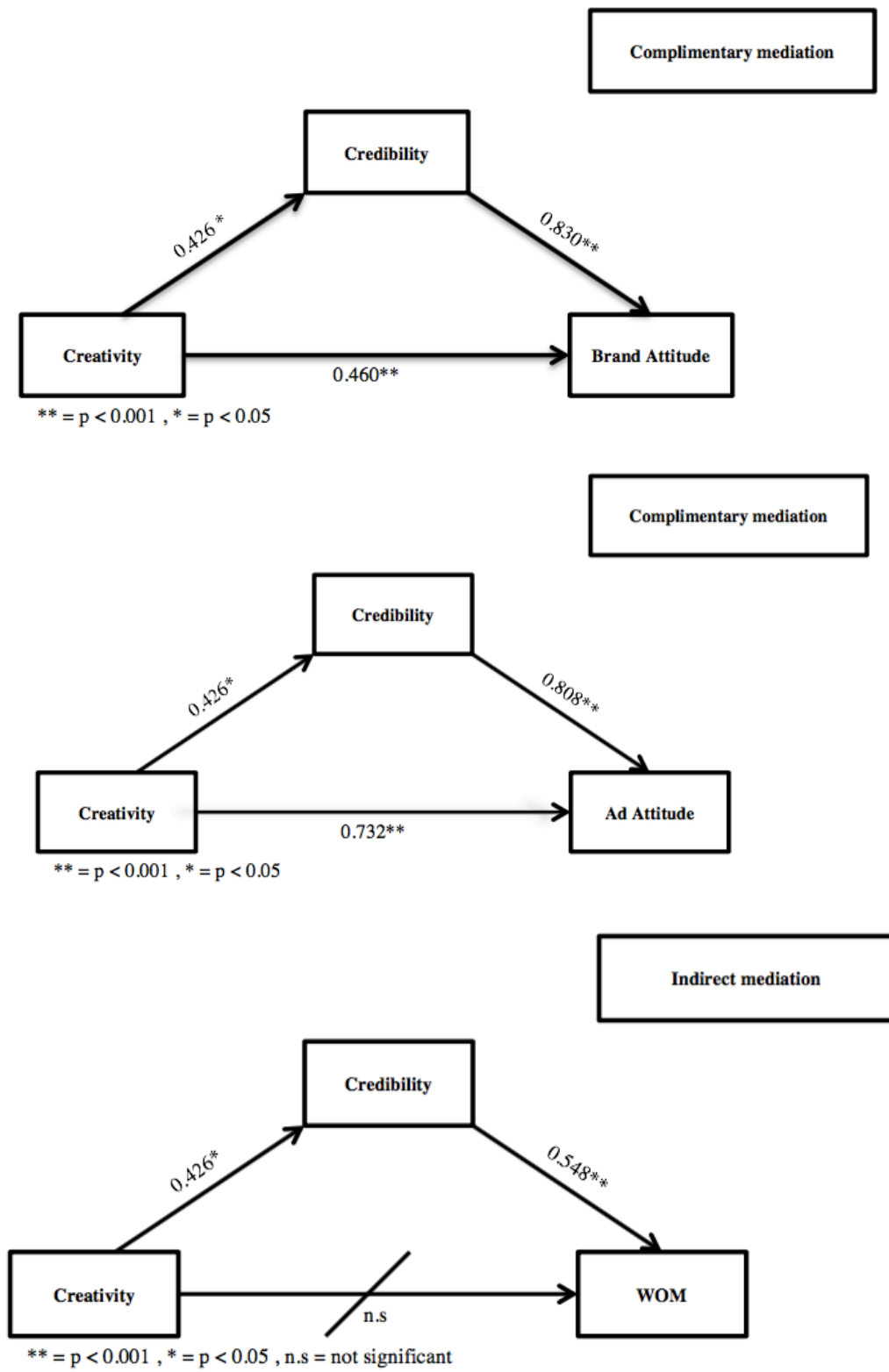
Table 2
Mediating Relationships

	Path	β	p	LLCI	HLCI
Brand Attitude	Creativity \rightarrow Source Credibility	.43*	0.0119	0.095	0.756
	Source Credibility \rightarrow Brand Attitude	.83**	0.0001	0.744	0.916
	Creativity \rightarrow Brand Attitude	.48**	0.0004	0.215	0.736
Advertisement Attitude	Creativity \rightarrow Source Credibility	.43*	0.0119	0.095	0.756
	Source Credibility \rightarrow Advertisement Attitude	.81	0.0001	0.712	0.902
	Creativity \rightarrow Advertisement Attitude	.73	0.0001	0.446	1.018
WOM	Creativity \rightarrow Source Credibility	.43*	0.0119	0.095	0.756
	Source Credibility \rightarrow WOM Intention	.58	0.0001	0.484	0.684
	Creativity \rightarrow WOM Intention	.19	0.2142	-0.112	0.496

*: Significant on the $<.05$ level

** : Significant on the $<.01$ level

Figure 3: Test of mediation of Source Credibility on Advertising Creativity impact on Brand Attitude, Ad Attitude and WOM Intention.



Hypothesis 5

For the purpose of examining that *Creativity* affects *Advertising Effectiveness*, but might be affected by the *Familiarity of Brand* a *Multivariate Analysis of Variance* (MANOVA) was conducted, whereby the possible moderating effects of the *Familiarity of Brand* could be tested. For the purpose of this analysis the two aforementioned groups *Creative* and *Non-Creative* were employed in order to dichotomize the sample in the most appropriate way with regards to creativity. With regards to the relationship between *Creativity and Brand Attitude* ($F(1, 320) = .096, p = .757$) no moderating effect of *Familiarity of Brand* was found. With regards to the relationship between *Creativity and Advertising Attitude* ($F(1, 320) = .026, p = .871$) no moderating effect of *Familiarity of Brand* was found. With regards to the relationship between *Creativity and WOM Intention* ($F(1, 320) = .301, p = .584$) no moderating effect of *Familiarity of Brand* was found.

As can be gathered from the presented results, no significant moderating effects were found through the analysis. Thus, the alternative hypothesis, $H_{5(a-c)}$, is rejected and the null hypothesis accepted. The findings can be further examined by observing *Figure 4* below.

Figure 4 – Complete Model

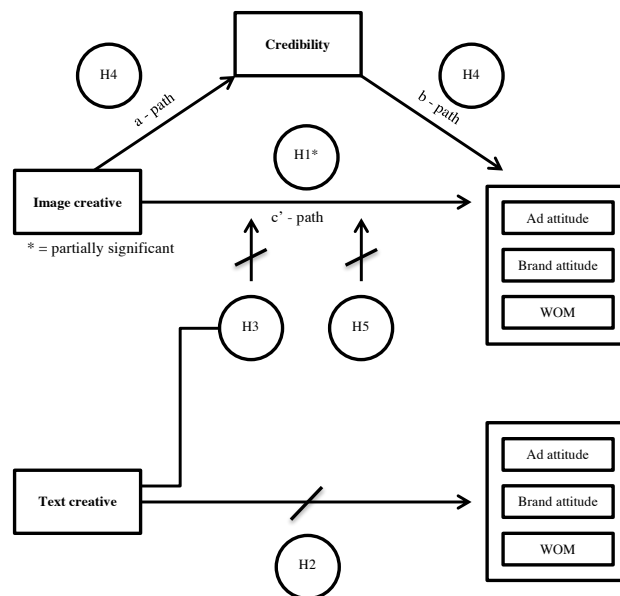


Table 3
Summary of Hypotheses

<i>Hypothesis</i>	<i>Strategies</i>	<i>Direction predicted</i>	<i>Result*</i>
H1 Image Creativity positive effect on	(a) Brand Attitude	+	not supported
	(b) Advertisement Attitude	+	supported
	(c) WOM	+	not supported
H2 Text Creativity not different effect from non-creative on	(a) Brand Attitude	=	supported
	(b) Advertisement Attitude	=	supported
	(c) WOM	=	supported
H3 Text Creativity moderating effect on Image Creativity	(a) Brand Attitude	+	not supported
	(b) Advertisement Attitude	+	not supported
	(c) WOM	+	not supported
H4 Mediating effect of Source Credibility	(a) Brand Attitude	+	supported
	(b) Advertisement Attitude	+	supported
	(c) WOM	+	supported
H5 Moderating effect of Brand on Image Creativity	(a) Brand Attitude	+	not supported
	(b) Advertisement Attitude	+	not supported
	(c) WOM	+	not supported

*: Significant on the <.05 level

Discussion

Discussion of Findings

Findings

The purpose of this study was to examine the relevance of two advertising creativity paradigms in the context of Instagram, with regards to advertising effectiveness as well as examining the role of brands on this relationship. Five hypotheses were induced, presented, and subsequently tested. As could be seen in both the second pre-study and the main study, the *Perceived Creativity* and the subsequent effect of said creativity was significant with regards to *Image Creativity*, but not with regards to *Text Creativity*. This might, on its surface seem intuitive, since Instagram is an image-based medium, but it begs the question whether advertisements on Instagram would not be successful at all if focus was on text rather than on the image.

Could it be more generally expected to see advertising be more successful if it takes the same shape as the media purposefully consumed by the user? To put this into other terms, this can be compared to a radio station; one cannot take away the voice and still call it radio. To counter-argue these findings, however, one could ask whether the rate of creativity of the text was relatively lower than the rate of creativity of the image.

Independent of what the case is, could it be conceivable that text creativity is just not appreciated to the same extent as is image creativity? For instance, why is literature not considered a fine art to the same extent canvas art is? The fact that no significant difference was found between the *Control Group* and the *Text Creativity* -group, suggests that the manipulation in question was not noticed at all. Thus giving merit to the point that the context is in fact important.

Furthermore, it was shown that the effect of *Image Creativity* on *Word-of-Mouth* (WOM) *Intention* did not produce a significant difference on the $p < .05$ -level but on the $p < .10$ -level, which indicates that people are relatively unwilling to share an image of a mundane burger. It could be speculated that these findings would not hold for other, more socially acceptable or higher arousal content. This can be further understood by implementing the framework of Sharma & Roy (2015), whereby they suggest the construct of *Influence of Perceived Influence* (IPI). *IPI* explains how human beings are affected in their attitudes and actions by the perceived attitudes of others. It can here be understood then that a mundane fast-food purposed burger, for

instance, has relatively non-favorable connotations, which in turn would make it a less likely product to share. Further building on this notion of others having an influence on one's attitudes, sharing habits and in extension consumption habits, and seeing as *Source Credibility* positively affects *WOM Intention* it becomes a crucial area of study for the understanding of *Advertising Effectiveness*. As this study has shown *Creativity* to positively affect *Source Credibility* in the context of Instagram, it would be interesting to deepen this understanding and further the exploration into what more specifically affects *Source Credibility* on Instagram. Moreover, as will be discussed in more depth at a later stage, it would be most interesting to see the possible differing implications of *Source Credibility* on low- versus high involvement decisions and how this might form the marketing strategy depending on the type of business. However, expanding the sample size of the groups could shed new light on the relationship between *Perceived Creativity* and *WOM Intention* to render clarity on the, here, ambiguous findings.

Independent of the manipulation being on *Image Creativity* or the *Creativity Squared* no significant differences were found with regards to the perceived attitudes and intentions. It seems to be so that people put emphasis on the image medium while disregarding the text medium, something that could be suggested by the inconclusive findings concerning a possible additive effect. Hence, no significant moderating effects were observed with regards to *Text Creative* on the relationship between *Image Creative* and *Advertising Effectiveness*. As discussed above, this could have its root cause in the arbitrary level of absolute creativity on the two dimensions of creativity. The two different versions of creativity might behave in different ways, and it is therefore difficult, if not impossible, to measure the absolute creativity. A central implication of these findings is that advertisements that are both *Image Creative* and *Text Creative* do not render any additive impact on *Brand Attitude*, *Advertising Attitude*, or *WOM Intention*.

The findings in *Hypothesis 4* provide evidence to the notion that there exist various mediating relationships between *Creativity* and *Advertising Effectiveness* via the mediator *Source Credibility*. As explained in the theory section, the empirical causal similarities between *Creativity* and *Source Credibility* have been examined in other contexts. The result confirming that the relationship is applicable in the Instagram framework is enlightening. What is more, the indirect mediating relationship between *Creativity* and *WOM Intention* found via *Source Credibility* can be further understood by implementing the framework of Sharma & Roy (2015), whereby it is suggested that the construct of *IPI* plays a role. As mentioned above, the *IPI*

explains how human beings are affected in their attitudes and actions by the perceived attitudes of others, which can explain why *Source Credibility* would be central to the rate of *WOM Intention*. Taking the possible implications of *IPI* even further one could speculate whether using creative advertisement on different industries would provide disparate results. This, with consistency of message and brand in mind, leading to *Source Credibility*, further affecting the prevalence of *WOM Intention* due to the *IPI* (Sharma & Roy, 2015). A more in-depth discussion on this topic follows in *Limitations*.

There is a difference between sensation and perception (Kahneman & Tversky, 1981; Petty & Cacioppo, 1986), with sensation referring to the process of sensing the environment through the senses and perception referring to the process by which one processes and makes sense of these inputs. In the cluttered market space of today's advertising world salience and familiarity are inevitably linked. For example, one can think of it in terms of walking down the street and seeing a friend or a celebrity in the proverbial sea of people, it is more likely that a familiar person is noticed than an unfamiliar person. The same goes for brands and products. A well-known brand will have its advertisement noticed to a greater extent, indicating that advertisements of well-known brands are more effective. However, this does not indicate that the different dimensions of creativity are more or less effective depending on how well-known the brand is, only that its effect will be larger for well-known brands simply due to the fact that the advertisement is noticed by a larger crowd.

Concerning the results from *Hypothesis 5* no significant moderating effect was observed with regards to *Familiarity of Brand* on the relationship between *Creativity* and *Advertisement Effectiveness*. There were, however, some differences concerning *Familiarity of Brand* overall (*Brand Attitude* ($p < .10$)), but none of the observed differences were especially important for well-known or less-known brands, rendering the findings inconclusive with regards to what can be said about whether *Creativity* has greater impact on consumer attitudes for more established or less established brands. The area is, hence, in need of further investigation. This indicates that both the well-known brands and less-known brands enjoy the same benefits of investing resources into image creativity when advertising on Instagram. However, a journey into the *The Elaboration Likelihood Model* (ELM) (Petty & Cacioppo, 1986), and the dichotomy presented concerning involvement indicates a possible interacting effect from brands when stimuli involve

high involvement decisions as opposed to the, arguably, low involvement product in the current study.

Post-Study

When examining the results from the main study, it was concluded that the results lacked information about whether the burger in the advertisement was a high or low involvement product. Instead of stating this in the *Limitations* section, a post-study was conducted, where $n = 34$ respondents were shown two images, one of the burger from the advertisement, and one image of a more expensive meal thought to evoke a higher involvement in the purchase decision. There was no Instagram template in the presentation since the study only aimed to examine the involvement produced by the product. The respondents were then asked to assess the question: “How important is this purchase for you?” on a 1-7 Likert scale, where 1 was not important and 7 was very important. The same question was asked for both items. Through a t-test the perceived importance of the purchase was analyzed and was found to be significantly different for the two items, with a $M_{Low} = 2.971$ ($SD_{Low} = 1.562$) for the burger and $M_{High} = 4.647$ ($SD_{High} = 1.512$) for the more expensive meal ($p < 0.001$). These findings indicate that a fast-food burger is a relatively low involvement product, further suggesting that the processing of the burger is made through the *peripheral route* in the *ELM*. However, it is important to notice that different kinds of products may be processed in different ways depending on the consumer and the context. A consumer that, for instance, wants to buy a refrigerator might actively process advertisements of refrigerators through the *central route* when seeing an *Image Creative* advertisement of it on Instagram. A consumer who is not interested in purchasing a refrigerator, might instead focus other types of signals, such as credibility and creativity through the *peripheral route*. The post-study finding begs the question if there are certain level involvement products that are more aptly marketed on, for example, Instagram. Further investigation into this topic area is, however, left in the hands of future researchers.

Validity

From the aspect of ecological validity, it was paramount to make sure (1) the pictures that the respondents were exposed to were simulated in such a way so that it would be similar to the experience these respondents have when using Instagram, or similar services, as well as (2) controlling for the number of likes. The images were controlled for number of likes due to influence from social pressures. Such effects were found by Aral & Walker (2011), and are

therefore relevant to consider in order for the study to hold up to validity standards. The findings of Aral & Walker (2011) indicate that a brand enjoys more *brand liking*, *brand equity* as well as *Source Credibility* with a higher number of likes in a post controlled for other factors. These two design elements were important to ensure ecological validity as well as avoiding confounding independent variables, such as the proposed variable *number of likes*, to skew the results.

In a further discussion on the internal validity of the design it is central to mention the divergence from convention suggested by Dahlén et al. (2008) by not categorizing the creativity of stimuli on acquisition of advertising accolades. As argued by Dahlén et al. (2008) the conventional practice discredits the importance of consumers' perceived advertising creativity, a datum most interesting in order to establish a stimulus as being creative in the first place. Thus, awards such as *Clio*, where a jury discretionarily awards advertising campaigns, were not prerequisites for creative advertisements to qualify for the study. Instead, a spectrum of creativity was assumed, where all advertisements are understood to inhabit a certain level of creativity. A rigorous process with pre-tests was conducted in order to establish the level of perceived creativity in the stimuli as well as the relative perceived creativity between stimuli.

Furthermore, from the perspective of statistical rigor it was important not to conduct an inordinate amount of random tests digressing from the purpose of the study or the proposed hypotheses. Due to the fact that the very idea of inferential statistics is to suggest differences between groups in a population, given a set level of uncertainty the risk of obtaining a so-called type I error, whereby a false alternative hypothesis is accepted, increases with the number of tests one conducts, a risk referred to as "alpha-slippage". Staying true to the purpose and limiting the ways in which tests were made thus increased the credibility of the results.

Limitations

The purpose of this study was to examine the relevance of two advertising creativity paradigms in the context of Instagram, with regards to *Advertising Effectiveness* as well as examining the role of brands on this relationship. Among the five presented hypotheses three showed overall or partially significant effects. However, there are still questions and uncertainties associated with some of the elements of the study speaking both for and against the results, nevertheless unanimously pointing towards the relevance of the further exploration into the topic area. The concerns regard (1) the difference in design across pre-studies and main study, (2) the difference in cultural values and the possible variations this could have injected into the results,

(3) the possibly exorbitant ways in which one can interpret creativity, (4) the limitation that could result from product or industry specificity, as well as (5) the interpretation of the importance of brands.

A first limitation to bring up is the difference in design between pre-studies and main study, which might have rendered a divergent result from what might have been found had the main study stuck to the design of only exposing the respondents to a static image. The findings in the study suggest the absolute centrality of images in Instagram advertising creativity. However, one can problematize the difference observed in *Perceived Creativity* associated with *Hypothesis 3* in *Pre-study 2* that was not observed in the subsequent *Main Study*. Three possible explanations for this effect are (1) the cultural differences between Sweden and the US, (2) the contextual differences between a statically presented image as opposed to a feed of pictures, and (3) a type I-error in *Pre-study 2*. One could argue that the inception of the Instagram feed instead of merely the display of an image decreased the salience of the sponsored post and thus lowering the stimulus effect. A rigorous way in which this could be amended would be to design the pre-studies within a feed-like interface to capture the effects of perceived creativity more naturally, from the beginning.

Two aspects with regards to demographics are important to bring to the discussion; (1) the main study was conducted on US nationals whereas the pre-studies were conducted on Swedish nationals, as well as (2) the demographic profile of the respondents being different from the demographic profile of Instagram users and (3) the lack of information whether the respondents of the main study were Instagram users.

The first point is important to note since it has been found many a time in research from social psychology and consumer psychology predominantly that cultural differences in many cases are prevalent (Caprara, Barbaranelli, & Guido, 2001). For example, Aaker, Benet-Martínez, & Garolera (2001) found that, indeed, the *Big Five Personality Traits* equivalents in brand personality research were culture dependent. This suggests that there can be significant differences in the marketing related attitudes and intentions towards a stimulus between seemingly similar cultures. The second point, of course, could have skewed the results from respondents not being familiar with the user interface of Instagram as well as limit the implications of the discovered results to marketers due to the potential differences in attitudes between demographic groups.

Thirdly, it is likely that there are more than two ways in which one can categorize advertising on Instagram. For example, Colliander (2016) identified two different takes on what differentiate images, called snapshot aesthetics and professional aesthetics, where snapshot aesthetics resembled a more authentic photograph, while professional aesthetics resembled a traditional photograph taken in a studio. In this study two different dimensions, with their base in creativity, were operationalized; *Text Creativity* and *Image Creativity*. One can see how this creates a problem with regards to the continuity of creativity research, as the clarity of definitions and their operationalization are central aspects to ensure the validity and replicability to the study and its findings.

On the topic of product choice and industry choice the findings that *WOM Intention* was less prevalent than other attitudes can be further understood by implementing the framework of Sharma & Roy (2015), whereby they suggest the construct of *IPI*. *IPI* explains how human beings are affected in their attitudes and actions by the assumed perceived attitudes of others. It can here be argued that a fast food burger, for instance, has relatively non-favorable connotations, which in turn would make it a less likely product to share. This can explain the less than unambiguous findings with regards to *WOM Intention*. It could also be speculated that the threshold for sharing something is generally higher than, for example, simply internalizing a positive impression of a brand or advertisement. In addition to a design introducing a product and product category more prone to being shared, a larger sample would have been helpful to ascertain the inconclusive results on the matter.

The public knowledge and recognition of the brands may have had some influence on the results. Given that pre-existing preferences of brands and brand attitudes can alter the results of the study it was crucial to us to choose a brand that is unknown to the public (e.g. Burger Now/McDonald's). However, this proved problematic with respect to the fact that quite a few of the respondents exposed to the less-known brand had not yet formed a general opinion towards the exposed brand. As the sample size grew smaller the statistical analyses arguably became less indicative of the actual states of the attitudes and intentions of respondents. A larger sample, thus, could have rendered some further insights with regards to brand differences. However, on the other hand, it could be argued that the same respondents who abstained from giving their general opinion of the less-known brand did have an opinion given that they had completed the rest of the questionnaire. What is even more interesting is the finding by Kahneman (2003) suggesting that

one can form an opinion intuitively through the autonomous workings of *System 1*. This would mean that the indifferent respondents should have been included in the analysis of brand effects which in turn could have rendered a different result.

Last but not least, the lack of information whether the respondents were actual Instagram users or not made it difficult to draw conclusions about current Instagram users, but rather of human beings behaviors and attitudes towards Instagram in general. The demographic profile of the respondents differed from the demographic profile of Instagram. While 48.5% of Instagram users in the United States, as of December 2015, were between the ages of 18 and 34, the corresponding number of this study was 63.5%. However, one could still argue that the respondents were able to give their opinion of the advertisement effects since they were exposed to an actual Instagram feed, and that, according to Kahneman (2003), one can intuitively create an opinion instantaneously when exposed to, for example, an advertisement.

Implications & Future Research

The purpose of this study was to examine the relevance of two advertising creativity paradigms in the context of Instagram, with regards to *Advertising Effectiveness* as well as examining the role of brands in this relationship. The goal all along was to bring some clarity to the rather nascent area of study of Instagram, and in turn provide a platform on which the academic community could build upon. Furthermore, it was of great interest to provide marketing professionals with some useful insights into the proposed unique nature of the medium and the resulting unique approach this might entail.

As mentioned in the opening paragraphs of the report it has been suggested for some time that creativity is an effective if not, arguably, necessary tool in order to differentiate oneself and stand out from the plethora and clutter of marketing communication in the world (Dahlén et al., 2008). A suggestion, which is confirmed in its own unique context in this study. The very unique nature of Instagram as a marketing medium can be difficult to get one's head around. The, arguably, most contributing finding of this study is that *Text Creativity* does not seem to play a part in influencing people's attitudes or intentions in the context of Instagram. A finding which moreover is supported by McQuarrie & Phillips (2005), who state that "indirect claims in advertising are more easily conveyed through images as opposed to texts since they render consumers more likely to spontaneously draw positive inferences about advertised brand". This is an essential insight for the ongoing work of the marketing community, and is a finding that can

help steer practitioners in the right direction on how they should adjust their advertising copy to better fit the medium of Instagram. However, it is important to acknowledge that the focus of this study did not encompass the possibly different implications for video media, which also is a form of communication on Instagram. Moreover, for other media, aspects such as smells and tactile sensory inputs could show to have unique implications of their own.

What does the specific algorithm for understanding creativity on Instagram look like? For instance, one could speculate that the creativity from an *Information Processing Theory* point of view is dependent on the rate of creativity of the image preceding the text. Does this mean that a certain level of creativity in the image is a necessary condition for the creativity of the text to be instrumental in forming the attitudes of its viewers? The findings of the present study are inconclusive on the matter, but further investigation could suggest something to this extent. However, the relationship could be more intricate than this and more research needs to be conducted to clarify the relationship discussed. Like the *Hierarchy-of-Effects model* for creativity suggested by Smith et al. (2008) a context-specific *Hierarchy-of-Effects model* for Instagram would make for great use for marketing professionals, as it would serve as a convenient framework on which to base decisions. As an additional ingredient in this proposed study, it would be preferred to include a stimulus with text as an element of the image rather than displaying it in a description to check for eventual additional effects of in-image text.

As has been discussed in the preceding paragraphs, to examine industry specific as well as demographically related effects would be of great interest given a number plausible influential factors. To mention a few grouping variables relevant for examination; (1) difference with regards to gender, (2) difference with regards to household income, (3) difference with regards to educational level, as well as (4) the differences in attitude effects with regards to industry. Firstly, for differences between groups is that the *ELM* (Petty & Cacioppo, 1986) suggests that the *need for cognition*, which has been shown to be correlated with educational aspirations and level, is central to how open one is for acquiring and integrating new information. Secondly, it could be argued that disparate effects with regards to industries exist. Using advertisement on, for example, the mining-, or oil and gas industry would maybe give a different result especially with regards to the prevalence of *WOM Intention* due to *IPI* (Sharma & Roy, 2015). Further deconstruction of industry differences could suggest that the perceived creativity would have a greater effect in experience-based industries and services, such as skydiving. This is founded in

the notion of a proverbial *CV of experiences* whereby individuals want to display their memories in a less polarizing way than showing off physical assets or belongings (Keinan & Kivetz, 2011).

Further investigation into whether one should advertise on Instagram as part of one's marketing strategy based on the conspicuity of the brand needs further investigation. As the current study could not establish such a trend, further and more extensive resources should be put into this in order to investigate a trend or moderating effect. Pre-existing theory from consumer psychology and social psychology, such as *The Mere Exposure Effect* (Zajonc, 1968) suggests such an effect and a more extensive research project could very well show that a relationship exists. In addition, expanding on the earlier brief discussion on how the possible differing effects with regards to low- or high involvement decisions could have a significant impact on consumers, it would be an interesting continuation on the commenced path to further research the effects. This would not only be interesting due to the probable effects the rate of involvement a certain product would imply, but also with regards to how the particular context of Instagram could affect the approach to stimuli and contextually induced *need for cognition*. As Petty & Cacioppo (1986) suggest there are differences in how consumers are affected by stimuli based on the level of involvement in the situation. This could, potentially have relevant implications for low- and high involvement product businesses alike. It could be speculated that Instagram, as a context, creates conditions that are in accordance with the more *peripheral route* processing frame of mind, which makes it interesting to study whether attitudes towards high involvement products, such as a Porsche or a stroller, would be in line with this line of reasoning. This will however be in the hands of future researchers.

As has been suggested by Dahlén et al. (2008), and then embraced by this study, the difference in *Perceived Creativity* between stimuli should be relatively small to make the study indicate a more robust set of findings. In the spirit of this it is possible that the same methodology should be implemented with regards to brand. As the hypothesized brand effects by and large were absent, possibly due to the very obscure nature of the less-known brand, it would be interesting to create an experiment where respondents were exposed to brands divergent in familiarity but not to the extreme extent to which had been done in the present study. Furthermore, some pioneering research being conducted by Dahlén, Rosengren, & Smit (2014) suggest that not advertising can in some cases have a more positive impact on consumer attitudes and intentions than does advertising. No matter how unintuitive, and unconventional a suggestion

it might seem this has real implications for marketing practitioners and future researches alike. Instagram advertisement posts that are not sponsored might be more effective since it has been shown that consumers are influenced more when they think the sender has no intentions of persuading them (Walster & Festinger, 1962). So, should one sponsor posts on Instagram, or are organic follower growth and community the more apt ways to go in order to attain communication effectiveness? In addition, how does this relate to *Familiarity of Brand* and *Creativity*? These are questions in need for answers and efforts from the marketing research community.

Concluding Summary

The purpose of this thesis was to examine the relevance of two advertising creativity paradigms in the context of Instagram, with regards to advertising effectiveness as well as examining the role of brands on this relationship. It was found that *Image Creativity* was the most effective advertising creativity paradigm in the context of Instagram with regards to *Advertising Effectiveness*. What is more, *Familiarity of Brands* had no significant effects on this relationship. In addition to the above findings, the results show that *Source Credibility* is a complimentary mediator in the relationship between *Creativity* and (1) *Brand Attitude* as well as (2) *Advertisement Attitude* and an indirect mediator between *Creativity* and *WOM Intention*. This shows that although *Image Creativity* has shown to affect both *Advertisement Attitude* and *Brand Attitude*, it is only through *Source Credibility* that *Image Creativity* can affect *WOM Intention*. Whether the brand is well known or not, the implications of this study is that the advertisement in the context of Instagram should be designed in a way that is interpreted as *Image Creative*. Deeper understanding of, for example, a possible *hierarchy-of-effects model* specifically designed for Instagram will have to wait for other eager researchers or for the next time we take a stab at academia.

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Appendices

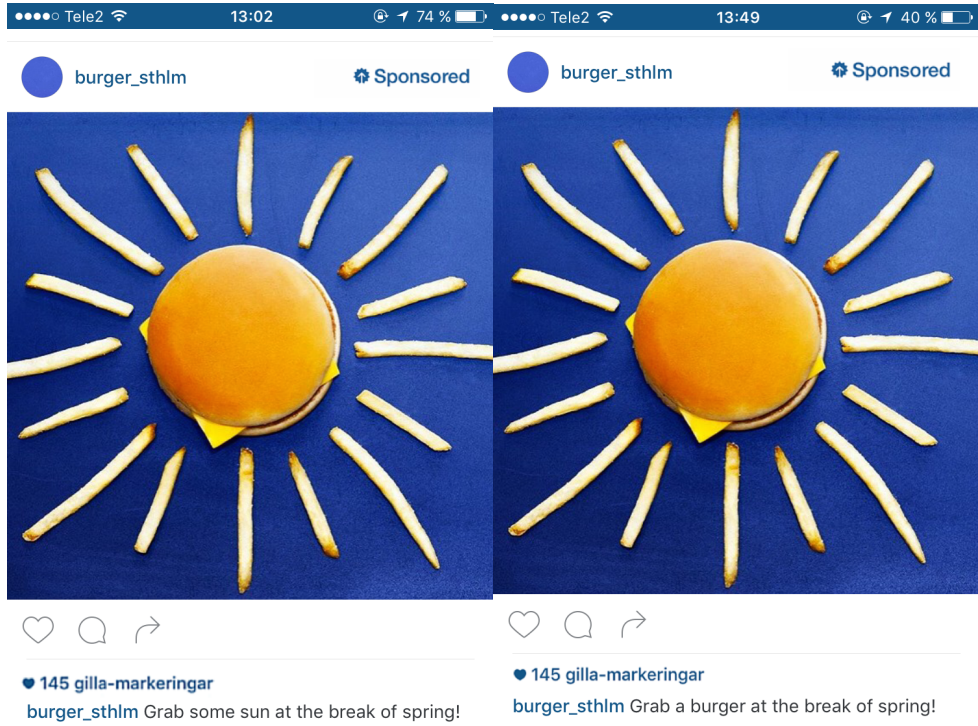
Appendix 1, Figure 1 - Manipulations

Text

Creative

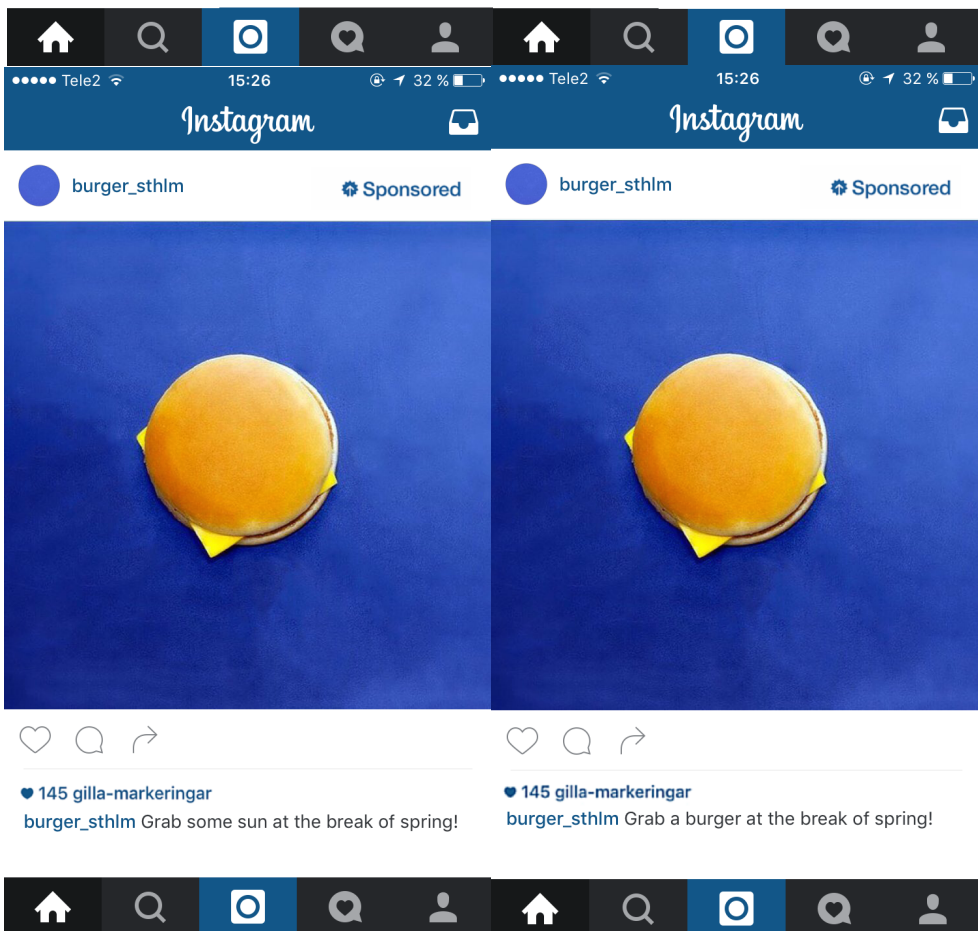
Non-creative

Creative



Image

Non-creative

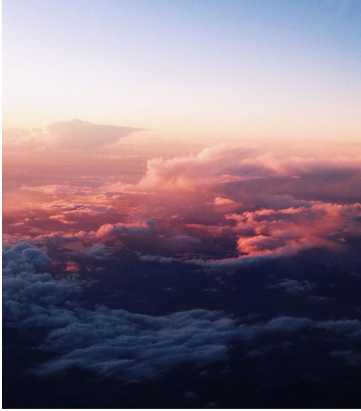


Appendix 1, Figure 2 – Generic Instagram Feed

Picture 1-3



lejonhjerta
Stockholm, Sweden



701 likes

frenchie_photos



701 likes

frenchie_photos A beautiful day at the lake with my pawrents! 🐶🐶🐶🐶🐶🐶
@austin_thefrenchie #batpig #instacute...

margauxdietz



701 likes

margauxdietz 🍷

view all 5 comments

Picture 4-5

BRAND LOGO INSERT BRAND NAME Sponsored

INSERT ADVERTISEMENT



701 likes

INSERT BRAND NAME AND TEXT

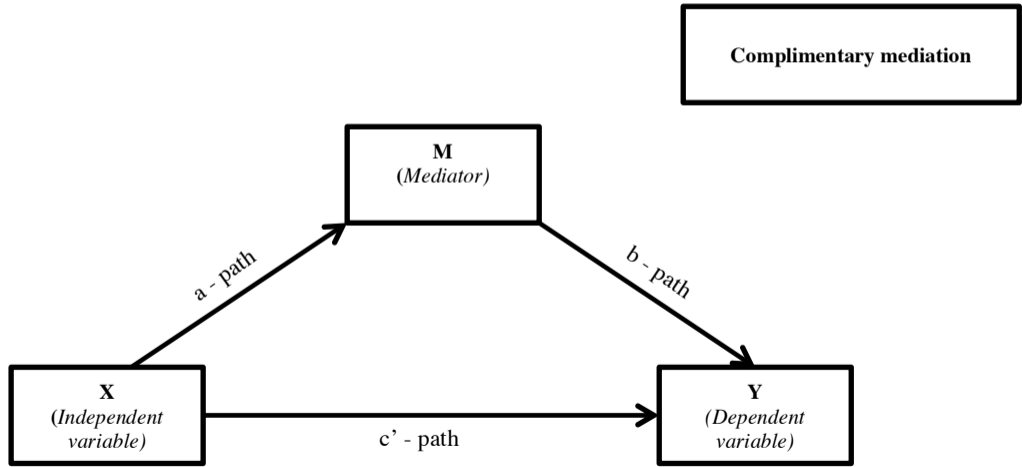
34kvadrat



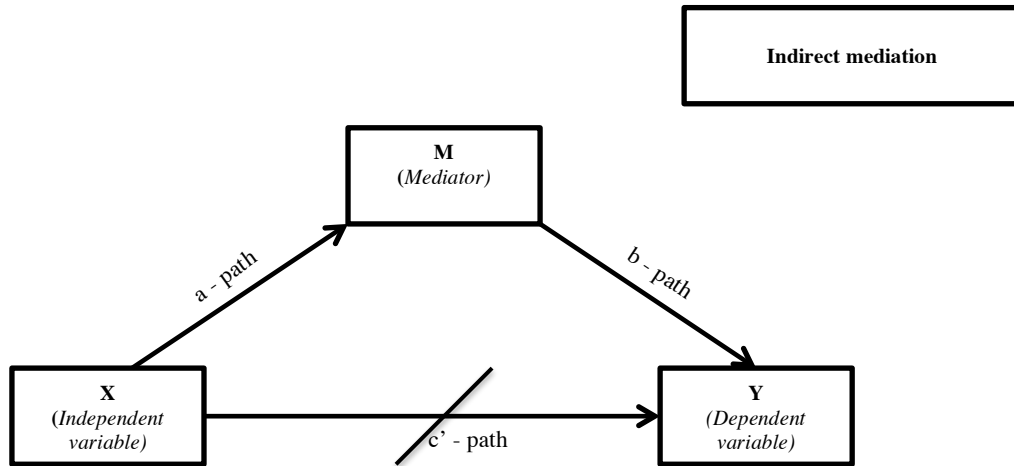
701 likes

34kvadrat This Paris apartment is simply amazing
💜 Check out my blog for more beautiful pics from
this home 🏡 (and this velvet sofa!!!) 📄 www.

Appendix 2, Figure 1a



Appendix 2, Figure 1b



Block_seen_article

To start off, a few introductory questions.

	1- Not at all	2	3	4	5	6	7 - Very much
To what extent would you care for a burger right now?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Did you notice the advertisement in the Instagram feed?

- Yes
- No

You will now get a couple of questions regarding the advertised product.

Please indicate which option best represents your feelings towards the advertised burger.

Dislikable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Likable
Bad impression	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Good impression
Negative impression	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Positive impression
Unfavorable impression	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Favorable impression
Low Quality	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	High Quality
Inferior Product	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Superior Product

Concerning the advertised product, please indicate on the slider how strongly do you agree or disagree with the following statements?

	Strongly disagree			Strongly agree			
	1	2	3	4	5	6	7
I would purchase this product							
I would consider buying this product							
I would consider following the brand's Instagram account							
I would recommend this product to a friend							
It is likely that I would recommend others to follow the brand's Instagram account							

You will now get a couple of questions regarding the advertised brand.

Please indicate which option best represents your feelings towards the advertised brand.

Dislikable	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Likable
Bad impression	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Good impression
Negative impression	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Positive impression
Unfavorable impression	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Favorable impression

Please indicate which option best represents your opinion about the advertised brand.

Not credible	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Credible
Not believable	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Believable
Dishonest	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Honest

Before you saw this advertisement, how familiar were you with the advertised brand?

Not at all familiar | | Very familiar

Please indicate which option best represents your feelings towards the advertised brand?

	Strongly disagree				Strongly agree			
	0	1	2	3	4	5	6	7
I think the advertised brand is like an old friend								
The advertised brand seems to understand things I want to know								
I like to identify with what the advertised brand stands for								

You will now get a couple of questions regarding the advertisement.

Please indicate which option best represents your feelings towards this advertisement.

Dislike	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Like
Bad impression	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Good impression
Negative impression	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Positive impression
Unfavorable impression	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Favorable impression

On the following scale, please indicate how creative you think this advertisement is:

(please use your own definition/perception of creativity, but in the context of advertising)

Not at all creative Very creative

1 2 3 4 5 6 7

In my opinion, this ad is...

Based on your own judgment, how much effort (time spent) do you think the brand has put into the advertisement:

Very little | | Very Much

Based on your own judgment, how much expenses (money) do you think the brand has put into the advertisement:

Very little | | Very Much

Based on your own judgment, what is the required skill behind the ad:

Very Little Skill | | Very Much skill

Questions

You will now get a couple of questions regarding your profile. All answers are anonymous.

What is your general opinion of the following brands? Either choose that you do not know the brand or on the scale from very negative to very positive.

	Do not know	1 - Very negative	2	3	4	5	6	7 - Very positive
McDonald's	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Burger King	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Burger Now	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Five Guys	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
In-N-Out Burger	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How often do you purchase burgers?

- Everyday
- Once a week or more
- Once a month or more
- Less than once a month
- Never

Please specify your gender

- Male
- Female
- Other

What year were you born?

In which country do you reside?

What is the highest level of education you have completed?

- Less than High School
 - High School / GED
 - Some College
 - 2-year College Degree
 - 4-year College Degree
 - Masters Degree
 - Doctoral Degree
 - Professional Degree (JD, MD)
-

What is your combined annual household income?

- Less than 30,000
 - 30,000 – 39,999
 - 40,000 – 49,999
 - 50,000 – 59,999
 - 60,000 – 69,999
 - 70,000 – 79,999
 - 80,000 – 89,999
 - 90,000 – 99,999
 - 100,000 or more
-

On what platform did you complete this survey?

- Desktop/Laptop
 - Mobile
 - Other
-

Thank you very much! Press next to get the code!

The code is: productsurvey1