

# Instagram Stories: The next advertising chapter

*Research into the effects of video-advertising in native Instagram ads and Instagram Stories ads on the attitude toward the advertisement, brand attitude and intention to visit the brand's website*



Dana Meevis

Master thesis Communication Sciences

Radboud University Nijmegen

June 27, 2018

# Instagram Stories: The next advertising chapter

*Research into the effects of video-advertising in native Instagram ads and  
Instagram Stories ads on the attitude toward the advertisement, brand  
attitude and intention to visit the brand's website*

Dana Meevis

S4380150

dana.meevis@student.ru.nl

June 27, 2018

Final Version

Master thesis

Communication sciences

Radboud University Nijmegen

Supervisor: D. Anschutz

Word count: 9982

# Abstract

The current trend of video marketing together with the evolving advertising contexts in *Instagram* is providing brands with more innovative and creative methods to capture millennials' scarce attention. However, no previous studies have examined the balance between attention and irritation in solicited *Instagram* advertising contexts (*native* vs, *Instagram Stories*). The current study extends the *push-pull* theory of message delivery to investigate the effectiveness of both *Instagram* advertising contexts and the potential impact of intrusiveness perceptions. An experimental online survey was distributed amongst 172 millennial *Instagram* users in order to examine the effects of both advertising contexts on advertising effectiveness outcomes (i.e. attitude toward the ad, brand attitude and intention to visit the brand's website) and *perceived intrusiveness*. Results indicate no differences between both advertising contexts in terms of advertising effectiveness. Moreover, the overall mediating role of *perceived intrusiveness* was not supported. However, for millennials with low perceptions of advertisement control, *Instagram Stories* did positively affect advertising effectiveness. Academics are encouraged to further explore this perception of advertisement control in relation to self-efficacy. Marketers may leverage the overall unintrusive nature of *Instagram Stories* when aiming to attract millennials' scarce attention.

**Keywords:** *Instagram, ephemeral communication, advertising effectiveness, perceived intrusiveness, video marketing*

# Table of contents

<b>Abstract</b> .....	3
<b>Table of contents</b> .....	4
<b>1 Introduction</b> .....	6
<b>2 Theoretical framework</b> .....	10
<b>2.1 Advertising effectiveness and message delivery</b> .....	10
<b>2.2 Online advertising in push &amp; pull contexts</b> .....	11
<b>2.3 Advertising context &amp; perceived intrusiveness</b> .....	13
<b>2.4 Perceived intrusiveness and advertising effectiveness</b> .....	15
<b>3 Research methods</b> .....	17
<b>3.1 Research design</b> .....	17
<b>3.2 Stimuli</b> .....	17
<b>3.3 Participants</b> .....	19
<b>3.4 Procedure</b> .....	20
<b>3.5 Measures</b> .....	22
3.5.1 <i>Dependent measures</i> .....	22
3.5.2 <i>Mediating variable</i> .....	24
3.5.3 <i>Descriptive variables</i> .....	25
3.5.4 <i>Control variables</i> .....	26
<b>3.6 Data Analysis</b> .....	26
<b>4 Results</b> .....	28
<b>4.1 Descriptive analyses</b> .....	28
<b>4.2 Confounding variables</b> .....	28
<b>4.3 Randomization check</b> .....	29
<b>4.4 Hypotheses testing</b> .....	30
4.4.1 <i>Main effects</i> .....	30
4.4.2 <i>Effect of Instagram advertising context on perceived intrusiveness</i> .....	31
4.4.3 <i>Effect of perceived intrusiveness on advertising effectiveness</i> .....	32
<b>4.5 Additional analysis</b> .....	33
<b>5 Conclusion and Discussion</b> .....	38
<b>5.1 Conclusion</b> .....	38
<b>5.2 Discussion</b> .....	39
<b>5.3 Limitations and future research</b> .....	41
<b>5.4 Theoretical &amp; managerial implications</b> .....	42

5.4.1	<i>Theoretical implications</i> .....	42
5.4.2	<i>Managerial implications</i> .....	43
<b>References</b> .....		44
<b>Appendix I</b>	<b>Recruitment posts</b> .....	57
<b>Appendix II</b>	<b>Survey</b> .....	58

# 1 Introduction

The 21<sup>st</sup> century is witnessing an explosion of online messages transmitted through social media (Mangold & Faulds, 2009). Social networking sites such as *Facebook*, *Twitter* and *Instagram* distribute digital content at an extraordinary rate and in tremendous volumes (Anderson, 2015). The popularity of these social media platforms derives from the potential to share and post various forms of content, which usually include images and video as well as text. Besides offering a glimpse in users' daily activities, these messages moreover enable users to share product or brand experiences (Lim, Chung, & Weaver, 2012). As a result, social media have increasingly become an important source of information for online consumers (Blackshaw & Nazarro, 2006; Palacios-Marqués, Merigó, & Soto-Acosta, 2015).

The popularity of social media has not only been confined to mere consumer-to-consumer interactions (Mangold & Faulds, 2009). Brands have increasingly embraced the connective and persuasive potential of social media (Rouse, 2011). Brand presence on social media commonly includes the distribution of brand-generated content on brand pages (Tafesse, 2016). Through these brand pages, companies attempt to convince users to interact with the product or brand, and ultimately buy the product or utilize the service.

Adjacent to other popular social media platforms, *Instagram* is a highly emerging platform which primarily focusses on distributing visual content (Ting, Ming, Run, & Choo, 2015). Since its launch in 2010, *Instagram* has been continuously growing in popularity amongst users. More recently, its popularity even surpassed *Twitter* by attracting over 700 million active users each month (Emerce, 2017). Since the majority of *Instagram* users are under the age of 35, it has become a highly valuable platform where brands can directly interact with the millennial target group, i.e. people between the age of 18 and 35 (Mollen & Wilson, 2010). These branded interactions can take many forms including targeted display ads as well as branded content directly shared in the *Instagram* users personal newsfeed (Carah & Shaul, 2015).

For advertising to become effective in persuading the consumer, it first has to be noticed. However, the ease of access to a wealth of information in the current digital age has led to a decrease in consumer attention (Smythe, 2014). Through its capacity to visually promote products and services, *Instagram* offers great persuasive potential for brands (Ting et al., 2015). The Picture Superiority effect underpins the notion of visual effectiveness, as it demonstrates pictures to be superior to text in capturing attention (Nelson, Reed & Walling,

1976; Pieters & Wedel, 2004). Besides photo posting, the platform also enables users to share more *vivid* content such as video posts. Rich media (i.e. *vivid*) advertising is often more interactive than static photo advertising and generally includes high impact sounds and video (Rewick, 2001). In researching narrative online advertisements, Ching, Tong Chen and Chen (2013) already demonstrated highly *vivid* content, such as videos, to elicit more favourable attitudes toward the advertised product. As such, video advertising on *Instagram* is regarded an effective advertising tool as the combination of dynamic imagery and sound helps to capture users' immediate attention (Li & Bukovac, 1999) and creates a more 'emotionally interesting' message (Nisbett & Ross, 1980). Travel brands in particular can benefit from video advertising on *Instagram*. Since travel products or services cannot be physically tested prior to purchase (Tuckman, 2012), potential visitors highly rely on information to indirectly experience the intangible travel 'product' (Choi, Ok, & Choi, 2015). With 48% of *Instagram* users relying on the platform when trying to find a new travel destination (Baker, 2015), videos can be enacted to effectively persuade users in their destination choice.

To visually market their products and brands on *Instagram*, companies can embed video content in different advertising contexts. The original advertising context of *Instagram* focusses on *native advertising* (Harms, Bijmolt, & Hoekstra, 2017). These embedded posts refer to unpaid distribution of commercial content in the *Instagram* editorial feed (Tafesse, Wien, & Wright, 2017). In this way, companies are able to upload, post and describe their content in the same manner as 'regular' *Instagram* users (Carah & Shaul, 2015). The recent introduction of *Instagram Stories*, however, presents brands with a new, potentially powerful, advertising tool. This advertising context mirrors the emergence of *ephemeral communication* (Anderson, 2015). *Ephemeral communication* is characterized by its short-lived exposure, as content is displayed for a specific amount of time (Anderson, 2015). In the case of *Instagram Stories*, these messages can be viewed within 24 hours after uploading the post and are only accessible by clicking on the story icon.

Both advertising contexts present different mechanisms of guiding consumer attention. Some studies argue that the integrated nature of *native advertisements* ineffectively guides user's attention, as this congruent advertising context fails to stand out from the editorial content (Perry, Jenzowsky, & King, 1997). Contrastingly, ephemeral advertising in *Instagram Stories* might be more suited to attract user attention, as it presents the advertisement in a highly contrasting way (Anderson, 2015). In addition, embedded *native* advertising has been argued to benefit from its editorial congruent message format, resulting in brand credibility 'spill over' effect (Wojdyski & Golan, 2016). Since capturing consumers attention is a

preliminary step in the persuasive process (Strong, 1925), such contracting insights leave room for ambiguous interpretations of the effectiveness of both forms of *Instagram* advertising.

In order to demand millennials' scarce attention, advertisements, and specifically online ads, are becoming more prevalent in the overall media experience (e.g. Goldfarb & Tucker, 2011; Nielsen & Huber, 2009). These prevalent advertisements are perceived to be intrusive (Ha, 1996) as they interrupt the flow of online activities (Rettie, 2001). Subsequently, feelings of irritation and annoyance may arise (Bauer & Greyser, 1968; Greyser, 1973) which can result in unfavourable consumer reactions, including negative attitudes toward the advertisement (e.g. Edwards, Li & Lee, 2002; Rettie, Grandcolas, & Deakins, 2005) and brand (e.g. Nielsen & Huber, 2009; Truong & Simmons, 2010) and reduced intention to visit the website (Luna-Nevarez & Torres, 2012).

In aiming for favourable advertising outcomes, marketers are faced with a delicate balancing act between attention and irritation. With video marketing being expected to account for 80 percent of all consumer Internet traffic in 2019 (Mansfield, 2016), marketers have become interested in how to maximize their video advertising distribution whilst preventing feelings of intrusiveness and irritation from arising. In order to tap the full potential of video advertising on Instagram, they need to know the impact of both *Instagram* advertising contexts on affective and behavioural consumer reactions (i.e. attitudes and behavioural intention). The current study thus aims to provide practical guidelines for incorporating video messages into *Instagram* advertising posts.

Although extensive research has investigated the deleterious advertising effects of intrusive online ads, including web pop-up ads (Edwards et al., 2002), pre-roll video advertisements (Goodrich, Schiller, & Galletta, 2015) and *Facebook* advertising (Bond, Ferraro, Luxton, & Sands, 2010), research into the effectiveness of *Instagram* is scarce. In particular, no previous studies have compared the intruding effects of solicited advertising within the 'mobile-first' *Instagram* context. As mobile characteristics such as permission-based exposure (Andrews, 2006; Truong & Simmons, 2010) and social media advertising have converged in the *Instagram* environment, findings from prior research investigating 'unsolicited' online advertising effectiveness might not apply to the *Instagram* advertising context. This study therefore aims to obtain insights in the effectiveness of the original 'solicited' *native Instagram* advertising context and the recently introduced 'solicited' *Instagram Stories* advertising avenue. In this way, this research tries to answer to Okazaki & Barwises's (2011) request to advance academic insights into the joint persuasive power of



mobile advertising and social networking sites.

Hence, the study at hand aims to extend empirical and practical insights of *Instagram advertising* effectiveness in general and, more specifically, the potential impact of *perceived intrusiveness*. Perceived intrusiveness will thus be investigated as a potential underlying factor guiding advertising effectiveness (i.e. attitude toward the advertisement, brand attitude and intention to visit the brand's website) in the visual platform *Instagram*. This result in the following research question:

*RQ: What is the effect of video-advertising within different advertising contexts in the social medium Instagram (native advertising vs. advertising in Instagram Stories) on the attitude toward the advertisement, brand attitude and intention to visit the brand's website and what is the mediating role of perceived intrusiveness in these relations?*

## 2 Theoretical framework

The previous chapter briefly introduced advertising effectiveness within specific *Instagram* advertising contexts and the potential mediating role of *perceived intrusiveness*. This chapter elaborates on these theoretical concepts by discussing relevant theories and associated empirical research on online advertising and social media. Since little research into *Instagram* and *ephemeral marketing* is available, related research in the field of online advertising, mobile advertising and social media platforms will partly underpin the formulation of the hypotheses.

### 2.1 Advertising effectiveness and message delivery

The fundamental purpose of advertising communication is to successfully guide consumers on their way to making a purchase (Lavidge & Steiner, 1961). Advertising effectiveness is described in terms of accomplishing the marketing objectives within this road of persuasion, such as awareness, information and attitude generation and/or affecting behaviour (Delozier, 1976). Advertising research has often measured effective persuasion in terms of changing these consumer reactions, such as consumers' beliefs, attitudes and behaviours (Vakratsas & Ambles, 1999). In specific, online advertising content might cause affective reactions, such as attitude change (e.g. Aaker, Kumar, & Day, 1995; Eagly & Chaiken, 1993), but could also affect behavioural concepts including purchase intentions (Becker-Olsen, 2003), forwarding intentions (Van Noort, Atheunis, & Verlegh, 2014) and intentions to visit the website (Luna-Nevarez & Torres, 2012; McCoy, Everard, Polak, & Galletta, 2008).

In order to successfully guide consumers along the road of persuasion, marketers have been implementing strategies related to the message exposure. In particular, these strategies could involve the mode of advertising delivery which is generally distinguished in two categories: *push* and *pull* advertising (e.g. Barnes, 2002; Shultz, 2006; Truong & Simmons, 2010). *Push* advertising is the traditional way (Schultz, 2006) and is defined as outbound communication originating from the marketer (Akar & Topçu, 2011; Barnes, 2002). The *push* approach enables the marketer to be in control of what the message is, and how, when and where it is seen (Murphy, 2008). In contrast, *pull* advertising is consumer-initiated and involves advertising that is delivered upon request (Barnes, 2002). An important goal for *pull* advertisements revolves around creating a need, want or wish that gives users a reason to

include commercial messages into their personal media experience (Schultz, 2006). The exposure to *pull* advertising may therefore benefit from higher user involvement (i.e. relevance) when compared to *push* advertising, which in turn can positively impact users' affective advertising reactions (Petty, Cacioppo, & Schumann, 1983).

## 2.2 Online advertising in push & pull contexts

The interactive dimension of the Internet has caused a shift in the delivery of commercial messages (Hoffman & Novak, 1996; Schultz, 2006). Traditional mass advertising platforms such as television and print have generally employed *push* advertising methods when aiming for effective advertising exposure (Schultz, 2006; Truong & Simmons, 2010). However, the emergence of interactive technologies such as social media and the mobile Internet has empowered the customer to initiate the contact with the marketer. Marketers have reacted to this shift by leveraging the interactive, immediate and responsive capabilities of online communications. More specific, they are increasingly adopting a *pull* approach when trying to effectively reach the online customer (e.g. Okazaki & Barwise; 2011; Truong & Simmons, 2010; Unni & Harmon, 2007).

While adoption of *pull* methods in online advertising rises, the application of *push* methods has not necessarily been diminished. For instance, both *push* and *pull* wall posts were distinguished in the social media platform *Facebook* (Cadet, Aaltonen, & Kavota, 2017). The distinction between *push* vs. *pull* advertising could moreover be found within the social medium *Instagram*. More specific, *native Instagram* advertising would serve as an example of *push* advertising. These advertising posts are embedded in the editorial content of the *Instagram* environment, i.e. *Instagram* feed (Harms et al., 2017), and reflect brand-initiated, one-way communications within a highly saturated flow of visual information (Chang, 2014; Truong & Simmons, 2010). In contrast, the ephemeral characteristics of *Instagram Stories* could be regarded to *pull* for consumer attention (Bayer, Ellison, Schoenebeck, & Falk, 2016) by triggering user's curiosity toward the persuasive message. Similar to mobile teaser ads (TOPCO, 2010), *Instagram Stories* announce novel messages whilst concealing the full *Instagram* message. In order to acquire the full message, users have to actively react to the brand by clicking on the brand logo (i.e. initiate the exposure) The '*pull*' *Instagram Stories* advertising context therefore specifically responds to users' intrinsic desire to acquire additional information when information is missing (Berlyne, 1954).

Assuming that *Instagram Stories* trigger a need for additional information, exposure to such *pull* advertising may result in heightened user involvement with the advertised message. Research has already demonstrated highly involved users to form more positive attitudes toward the advertisement and the advertised brand in general (Petty, Cacioppo & Schumann, 1983). Following this line of reasoning, it is therefore expected that advertising in '*pull*' *Instagram Stories* will elicit more positive attitudes toward the advertisement and brand than less involving '*push*' *native Instagram* advertising. Thus, the following hypotheses are proposed:

**H1a:** Video advertising in Instagram Stories elicits more positive attitudes toward the advertisement than native Instagram video advertising

**H1b:** Video advertising in Instagram Stories elicits more positive brand attitudes than native Instagram video advertising

Besides influencing affective advertising evaluations, curiosity can moreover impact consumer behaviour. To be specific, curiosity can lead to exploratory behaviour as it has been linked to higher willingness to explore, question and evaluate specific situations (Hill & McGinnis, 2007). Advertising research has often described such exploratory behaviour in terms of information seeking. That is, goal-directed behaviour aiming to obtain more information about the advertised product and/or brand, which can result from heightened product interest and often proceeds the purchase of a product or brand (Litman & Silvia, 2006). Besides actual information seeking behaviour, Menon and Soman (2002) have demonstrated curiosity-generating advertising methods to improve consumer intention for information acquisition. As *Instagram Stories* are characterized by its hidden message view (Mathies, 2018), advertising on *Instagram Stories* could arguably result in similar information seeking behaviour aimed to resolve the 'missing' product and/or brand information. The '*pull*' method in *Instagram Stories* advertisements generate curiosity and are therefore expected to result in heightened user intentions to extend their information acquisition to the brand's website, compared to *push native advertisement*. Therefore, the following hypothesis is constructed:

**H1c:** Video advertising on Instagram Stories results in higher intention to visit the brand's website than native Instagram video advertising

## 2.3 Advertising context & perceived intrusiveness

The interactive online context has provided a broad range of advertising formats which initiate different levels of intrusiveness (e.g. Edwards et al., 2002; Luna-Nevarez & Torres, 2015; Rettie et al., 2005). Intrusiveness relates to the extent to which an advertisement will cause an unwelcomed distraction or diversion from the user's task at hand (McCoy et al., 2008). It therefore refers to the advertisement as perceived by the user. The goal of online advertisements is to interrupt editorial content and to attract attention of Web users (Ha, 1996). As media use is driven by consumers' desire to be informed and entertained (Bond et al., 2010), a sudden interruption of their media experience might cause irritation and frustration (Logan, 2013). Since online users are highly goal-oriented in their media use (Belanche, Flavián, & Pérez-Rueda, 2017), interrupting online ads can lead to even higher perceptions of *intrusiveness*, compared to viewers of traditional media (Rettie et al., 2005; Bauer & Greyser, 1968).

In the social media context, advertisements may appear in different forms, including unsolicited ads or consented brand posts. With regard to the latter, consented advertisements are only shown to users who have enlisted to the brand account. By choosing to 'follow' a specific brand, users indicate an initial preference towards receiving brand information within their social media experience (Kwak, Lee, Park, & Moon, 2010). The exposure to these 'permission-based' advertising posts might therefore be perceived as less *intrusive* (i.e. forced) as their choice for enlisting reflects a certain value or interest (Ducoffe, 1995; Edwards et al., 2002). Since both *Instagram Stories advertising* and *native Instagram advertising* appear in the user's personal feed after following the brand account, users indicate such advertising posts to be a valuable contribution to their overall *Instagram* experience. Consented exposure may thus indicate lower perceptions of intrusiveness in both *Instagram* advertising contexts.

Nonetheless, prior message preference (i.e. initial consent) may not necessarily ensure a continuous advertising need. Although permission-based advertising starts with the consumer giving explicit and active consent to receive promotional messages (Tezinde et al., 2002), the continuation of consented control may differ. More specific, permission based exposure may be perceived as less *intrusive* when users have control over what, when and how they source promotional information (Truong & Simmons, 2010). Unni and Harmon's (2007) research into mobile advertising supports this notion. Although having initially consented to receiving *pushed* location-relevant advertising, mobile users still indicated such

advertising to be more intrusive compared to ‘on-demand’ (Bamba & Barnes, 2007) location-relevant advertising (i.e. *pull*). This indicates that extending the choice to ‘opt-in’ to specific moments in the media experience may help to overcome interrupting or intrusive perceptions.

When applied to *Instagram*, the integrated nature of *native Instagram* advertising (Harms et al., 2017) shares high resemblances with *push* location-relevant advertising. By giving initial consent, i.e. enlisting to follow the brand account, *Instagram* users permit advertisers to post *native* advertising messages in their personal feed at any time and in unlimited quantities. However, other than the option to ‘unfollow’ the brand, *Instagram* users have little control over the flow of *native advertising* content. *Advertising in Instagram Stories*, on the contrary, does involve continuous permission-based exposure. Besides having the choice whether or not to follow a brand account, users can continuously ‘opt-in’ to advertising in *Instagram Stories* since these messages only appear after a user decides to open the *Instagram Story* post. Conversely, *Instagram Stories* arguably matches the mode of access in *pull* location-relevant advertising. As *pull* location-relevant advertising was demonstrated to induce lower levels of intrusiveness when compared to *push* location-relevant advertising (Unni & Harmon, 2007; Xia & Sudarshan, 2002), similar perceptions of intrusiveness could be argued for *Instagram advertising*. Thus, based upon the notion of permission-based advertising exposure (initial vs. continuous), the following hypothesis is formulated:

**H2:** Video advertising on Instagram Stories are perceived to be less intrusive than native video advertising

## 2.4 Perceived intrusiveness and advertising effectiveness

Intrusiveness seems to play a crucial role regarding potentially deleterious advertising effects (Goodrich, Schiller, & Galletta, 2015). Resulting from the conception of ‘goal-oriented’ users (Neti, 2011), research investigating *perceived intrusiveness* in social networking sites has stressed the negative impact of interfering advertisements on consumer attitude and behaviour (Luna-Nevarez & Torres, 2015). Edwards et al. (2002) further discussed *perceived intrusiveness* to be the underlying mechanism leading toward irritation and message avoidance. Prior research has generally linked irritation to a reduction of perceived advertising value (Eighmey & McCord, 1998; Luo, 2002) and could therefore threaten advertising effectiveness (i.e. favourable affective and behavioural consumer reactions).

The *Theory of Psychological Reactance* (Brehm, 1966) helps explain the emergence of such affective resistance to a message. The theory addresses persuasive messages, such as advertising, to be perceived as potential freedom-threatening events. The perceived threat is caused by the combination of consumer expectations of freedom and some threat that infringes upon that freedom (Clee & Wicklund, 1980). As a result, psychological reactance might occur. In general, effects of psychological reactance include feelings of intrusiveness and irritation (Truong & Simmons, 2010). These negative feelings can transfer to the advertisement evaluation, consequently damaging attitudes towards the advertisement and attitudes towards the brand (Aaker & Keller, 1990). Moreover, irritation caused by intrusive advertisements has been demonstrated to negatively impact purchase intentions (e.g. Van Doorn & Hoekstra, 2013). Luna – Nevarez and Torres (2015) moreover found a negative relation between social media advertisement intrusiveness and intention to visit the promoted website. Subsequently, these arguments lead to the following expectations:

**H3a:** Higher perceptions of intrusiveness lead to more negative attitudes towards the advertisement

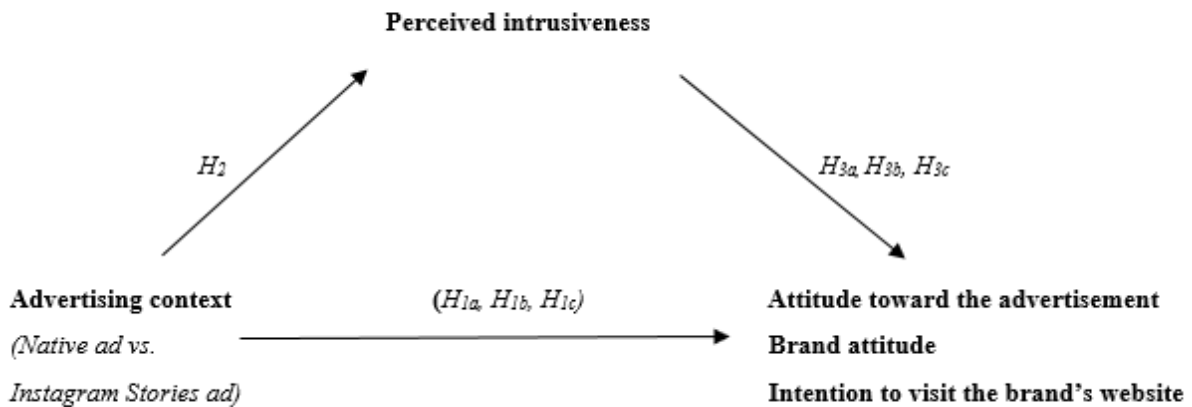
**H3b:** Higher perceptions of intrusiveness lead to more negative brand attitudes

**H3c:** Higher perceptions of intrusiveness result in lower intentions to visit the brand’s website

The above-mentioned hypotheses consecutively outline a mediating framework in which the concept of *perceived intrusiveness* influences the relation between both *Instagram* video advertising contexts (*native* vs. *Instagram Stories*) and advertising effectiveness. In other words, it is argued that different perceptions of *intrusiveness* invoked by the *Instagram advertising* context will result in distinguished attitudes and behavioural intentions of *Instagram* users. This mediation relation is therefore discussed in the following comprehensive hypothesis:

**H4:** The relation between different Instagram video advertising contexts (native video advertising vs video advertising in Instagram Stories) and attitude toward the advertisement, brand attitude & intention to visit the brand's website is mediated by perceived intrusiveness

Figure 1. Conceptual model of theoretical expectations.





## 3 Research methods

### 3.1 Research design

The study employed a 1- factorial (advertising context: *native advertising* vs. *advertising in Instagram Stories*) between-subjects online experimental design in order to examine the main and mediating effects of Instagram advertising context on advertising effectiveness outcomes. This research method is particularly suited to test and manipulate causal relations between independent, mediating and dependent variables (Beentjes, Vettehen, & Scheepers, 2006). The independent variable, ‘advertising context’, was manipulated between subjects, which resulted in every participant randomly being exposed to only one condition. Attitude toward the advertisement, brand attitude and intention to visit the brand’s website were included as dependent variables; perceived intrusiveness was included as mediating variable. The mediating variable as well as the dependent variables was measured using a questionnaire.

### 3.2 Stimuli

In this experiment, participants watched a video advertisement for the travel brand *Contiki* embedded in a specific *Instagram* advertising context. When choosing the stimulus material, several considerations were made regarding the advertised brand and the promoted destination. The travel brand *Contiki* specializes in group travel for customers in the age of 18 to 35, focusing its marketing efforts on millennial travelers (Yong, 2016). Although having established an extensive brand presence on *Instagram* (Yong, 2016), a pretest ( $n = 10$ ) revealed no familiarity with the brand amongst millennial *Instagram* users. *Contiki* was thus considered a suitable brand for this study, as participants arguably lack prior brand knowledge on which to base existing attitudes toward the brand and advertising stimulus (Nagar & Sharma, 2012). To strengthen ecological validity (Boeije, ‘t Hart, & Hox, 2009), brand selection was moreover based upon the amount of *Instagram* followers and the opportunity to book online. In this way, the manipulated scenario’s aimed to resemble realistic *Instagram* experiences, as traffic generation (i.e. inclusion of a website link) in *Instagram Story* posts is only allowed for *Instagram* accounts exceeding 10K followers (Boachie, 2018)

In addition, destination familiarity was considered as it stands as an important factor influencing destination choice (Baloglu, 2001; Lee & Tussyadiah, 2012). Specifically, previous visitation experience and general destination knowledge might indicate an overall

higher interest in the travel destination, possibly leading to a more positive initial evaluation of the destination (Baloglu, 2001; Tideswell & Faulkner, 1999). The selected video thus promotes the relative unknown travel destination ‘Macao’ in China. The original 32-seconds video advertisement originated from the *Instagram* feed of *Macao Government Tourism office* and was reduced to the maximum *Instagram Story* post duration - i.e. 15 seconds (Mathies, 2018) - using video editing software.

The video was encapsulated in two different *Instagram* advertising contexts: one represented a *native Instagram advertisement* and the other embedded the advertisement within the *Instagram Stories* context (see Figure 2). Both advertising contexts incorporated the brand logo and geographical information about the destination. However, the *native advertisement* further included all characteristic of regular *Instagram* posts appearing in the user’s feed, such as ‘like, share and comment’ - options and the amount of post views. Moreover, the accompanying text was formulated to resemble descriptions of *Contiki*’s existing *native advertisements*. Contrastingly, the advertisement in *Instagram Stories* incorporated information about when the message was distributed as well as the characteristic ‘X’, suggesting the option to close the advertisement. Hence, the advertising content was the same for both experimental conditions, only the advertising context (*native Instagram advertising vs. advertising in Instagram Stories*) differed. The tools used to manipulate both the video content and the advertising contexts were *Photoshop*, video editing software and the video hosting platform *Wistia*.

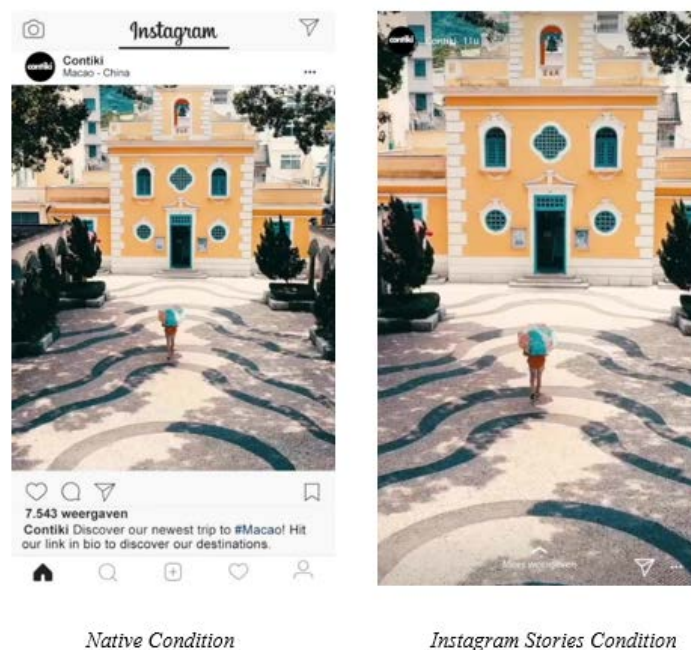


Figure 2. Stills of both Instagram video-advertising contexts

### 3.3 Participants

A total of 217 people participated in this study. Nonetheless, only participants who matched the criteria (aged between 18 and 35 years old, registered for an *Instagram* account) were selected for the final sample. Two participants indicated not having an *Instagram* account and two participants were above the age of 35. Furthermore, incomplete responses and outliers were deleted, resulting in a final sample of 172 participants. These participants were randomly assigned to one of the two experimental conditions (91 participants in *native advertising* condition; 81 participants in *Instagram Stories advertising* condition). The majority of the sample consisted of female participants ( $n = 141$ , 82.0%), matching the general gender distribution of *Instagram* users (Smith, 2014). On average, the participants were 23.33 years old ( $SD = 2.66$ ). Most participants were well-educated, with 45,9% of the participants indicating to have obtained a Bachelor's degree. On average, participants reported to spend 41.81 minutes ( $SD = 46.91$ ) on *Instagram* each day, transcending the average global user time of 32 minutes a day (Instagram, 2017). Table 1 provides an elaborate overview of participants' characteristics per experimental condition.

Table 1

*Descriptive statistics for each experimental condition*

	Condition 1:			Condition 2:		
	Native advertisement			Instagram Stories advertisement		
	N	Mean	SD	N	Mean	SD
Gender <sup>1</sup>	91	1.84	.37	81	1.85	.42
Age	91	23.44	2.68	81	23.20	2.65
Education <sup>2</sup>	91	8.32	1.71	81	8.32	1.72
Brand familiarity <sup>3</sup>	91	0	0	81	.05	.22
Destination familiarity <sup>3</sup>	91	.13	.34	81	.09	.28
Instagram use <sup>4</sup>	91	46.51	58.97	79	36.39	26.45

<sup>1</sup> 1.00 = male, 2.00 = female

<sup>2</sup> 1.00 = no education, 2.00 = LBO, VMBO, 3.00 = MBO 1 or VBO, 4.00 = HBS or MMS, 5.00 = Propedeuse (HBO or University), 6.00 = MAVO, HAVO or VWO (fourth year completed) or VMBO/(M)ULO, 7.00 = MBO 2,3,4 or MBO before 1998, 8.00 = HAVO or VWO (graduated), 9.00 = Bachelor's degree (HBO or University), 10 = Master's degree/ (post)doctoral (HBO or University)

<sup>3</sup> 0.00 = not familiar, 1.00 = familiar

<sup>4</sup> measured in minutes per day

### 3.4 Procedure

The experimental survey was primarily distributed using different social media channels like *Facebook*, *LinkedIn* and *WhatsApp*. Besides implementing the survey link twice in a general post, the author also shared the recruitment post in specific *Facebook* groups and through *Facebook Messenger*. Subsequently, the sample consisted of participants who were easily accessible within the researcher's social network, also referred to as a *convenience sample* ('t Hart et al., 2009). The recruitment posts (Appendix I) mentioned a brief explanation of the research topic ('brands on Instagram'), specific participants characteristics (age and Instagram account), estimated time and an external link to the survey. Since distribution focused on gathering Dutch participants, the survey was offered in the native (Dutch) language.

The online questionnaire program *Qualtrics* was used to set up the experiment. First, the respondents were given an introduction to the research, some general instructions and their rights as participants following the ethical procedure of the Radboud University. By pressing the 'next'- button, respondents gave permission to collect and analyze the survey data for research purposes. After having given consent, respondents were randomly assigned to a specific condition, which corresponded with one of the two advertising contexts. The scenario's in both conditions asked respondents to envision following the travel brand *Contiki* after being exposed to the brand account page. Thereafter, depending on the specific advertising context, the scenario further explained the exposure to the video post of *Contiki*. Where the scenario for the *native Instagram advertisement* asked the respondent to imagine encountering the video post when browsing their personal *Instagram* feed, the *Instagram Stories* scenario centered around the emergence of a new '*Contiki Story*' post. Both scenario's moreover emphasized the importance of allocated attention and sound while watching the video post (see Figure 3).

After being randomly exposed to one of the two experimental conditions, the respondents were automatically forwarded to the following questions. In this way, all respondents spend equal time (15 seconds) watching the video post. Subsequently, questions regarding the remaining theoretical constructs and confounding variables were all asked to each participant, regardless of the condition they were assigned to (see Paragraph 3.5 for an elaborative overview of these constructs). The final page of the questionnaire involved a word of appreciation as well as the opportunity to leave comments regarding the survey or the study in general. If participants were interested in receiving the results of the study, they could also leave their email address.

Figure 3. Presented scenarios for *native Instagram advertising* condition and *advertising in Instagram Stories* condition

#### Native advertisement

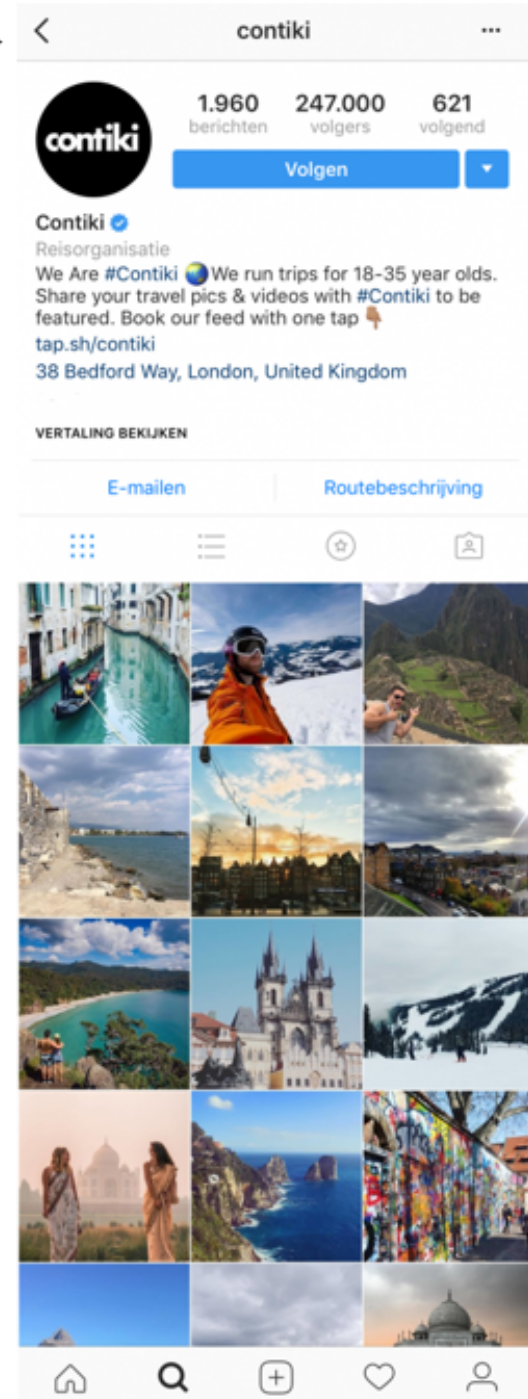
Stelt u zich voor, u belandt op de Instagram pagina van het reismerk **Contiki**. Deze ziet er als volgt uit

**U besluit Contiki te gaan volgen**, omdat u de pagina van Contiki leuk en interessant vindt. Daardoor komen naast posts van andere accounts die u volgt ook de posts van Contiki voorbij op uw Instagram tijdlijn.

Beeld u nu in dat u door uw Instagram tijdlijn scrolt en de volgende videopost van Contiki voorbij ziet komen.

**Bekijk deze video aandachtig** en houd naast het bovenstaande scenario ook deze Instagram post van Contiki in uw achterhoofd bij het beantwoorden van de vragen.

Wanneer u op 'Volgende' klikt zal de video automatisch gestart worden. Vergeet niet om vooraf uw geluid in te schakelen. Na afloop van de video wordt u doorgeleid naar de volgende vraag.



#### Instagram Stories advertisement

Stelt u zich voor, u belandt op de Instagram pagina van het reismerk **Contiki**. Deze ziet er als volgt uit

**U besluit Contiki te gaan volgen** omdat u de pagina van Contiki leuk en interessant vindt. Daardoor verschijnen naast de verhalen (Instagram Stories) van andere accounts die u volgt, nu ook de verhalen van Contiki bovenaan uw tijdlijn.

Beeld u nu in dat u uw Instagram tijdlijn bekijkt. Bovenaan uw tijdlijn ziet u dat Contiki een nieuw verhaal (Story) heeft geplaatst. U besluit om het verhaal te openen. Vervolgens krijgt u de volgende videopost van Contiki te zien.

**Bekijk deze video aandachtig** en houd naast het scenario ook deze Instagram post van Contiki in uw achterhoofd bij het beantwoorden van de vragen.

Wanneer u op 'Volgende' klikt zal de video automatisch gestart worden. Vergeet niet om vooraf uw geluid in te schakelen. Na afloop van de video wordt u doorgeleid naar de volgende vraag.

### 3.5 Measures

To measure the relation between the manipulated advertising context (i.e. independent variable) and the mediating and dependent variables, the questionnaire incorporated several scales from existing literature and researches. All of the scales were carefully translated into Dutch, the native language of the participants, to ensure full understanding of the questions. The complete questionnaire can be found in Appendix II.

#### 3.5.1 *Dependent measures*

The first dependent variable, *attitude toward the advertisement*, was assessed via a semantic-differential scale consisting of 13 items. The specific items were inspired from an original 15-item scale (Cronbach's  $\alpha = .97$ ) used by Sundar & Kim (2005) to measure attitudes towards interactive online advertising. The specific items used were Dislike/Like, Dull/Dynamic, Unpleasant/Pleasant, Boring/Interesting, Unappealing/Appealing, Bad/Good, Uninformative/Informative, Unfavorable/Favorable, Not Eye-catching/ Eye-catching, Not Enjoyable/Enjoyable, Not Persuasive/Persuasive, Ordinary/Sophisticated and Not Effective/Effective. Two original items (i.e. Badly Structured/Well Structured and Pleasing/Irritation) were left out of the translated scale as they were considered of low relevance with respect to the current study purpose (Al Hindawe, 1996). The items were implemented on a 7-point semantic-differential scale instead of the original 9-point scale, allowing for a fine grade of judgement without the task becoming too tedious (Al Hindawe, 1996; Bruner, 2009). The Kaiser-Meyer-Olkin measure of sampling adequacy indicated strong relationships amongst the variables (KMO = .91). Moreover, Bartlett's test of sphericity was significant, testing the overall significance of all inter-item correlations. Therefore, factor analysis was appropriate to use. A confirmatory factor analysis using the principal-axis factor extraction was conducted to determine the factor structure. Initial analysis indicated a three-factor solution. However, the original scale (Sundar & Kim, 2005) was comprised from a 1-factor solution. A secondary confirmatory analysis therefore assessed factor loadings for a forced 1-factor solution. Results indicated sufficient factor loadings ( $>.40$ ) for all thirteen items. Moreover, examination of internal consistency demonstrated high reliability of all items (Cronbach's  $\alpha = .91$ ). No substantial increases in alpha could be achieved by eliminating specific items. Thus, the final scale of attitude towards the advertisement was based on all 13 items (see Table 2).

Table 2

*Factor analysis for the items measuring attitude toward the advertisement.*

Item: I think the <i>Instagram</i> post of Contiki is:	Attitude toward the advertisement
Dislike - Like	.80
Dull – Dynamic	.65
Unpleasant - Pleasant	.75
Boring – Interesting	.75
Unappealing - Appealing	.74
Bad – Good	.65
Uninformative - Informative	.47
Unfavorable - Favorable	.60
Not Eye-catching – Eye-catching	.60
Not Enjoyable - Enjoyable	.83
Not Persuasive – Persuasive	.70
Ordinary – Sophisticated	.43
Not Effective – Effective	.69
KMO Test	.91
Eigenvalue	6.45
Total Variance Explained	49.6%

*Note:* Bartlett's Test of Sphericity:  $\chi^2 (78) = 1203.68, p < .001$

A six item 5-point semantic-differential scale of Li, Daughterty and Biocca (2002) was adopted to measure the dependent variable *brand attitude*. The scale started with the statement 'I think the brand Contiki is ...' (Bad/Good, Unappealing/Appealing, Unattractive/Attractive, Unpleasant/Pleasant, Boring/Interesting, Dislike/Like). Originally subtracted from Bruner (1998), the scale was used by Biocca et al. (2002) to assess brand evaluations in highly interactive media-environments. The scale therefore also fits the evaluation of branded messages in the *Instagram* advertising context. In the current study, high scores within this scale indicate a more positive attitude toward the travel brand *Contiki*. The Kaiser-Meyer-Olkin measure indicated strong relationships amongst the variables (KMO = .88). Moreover, Bartlett's test of sphericity was significant, testing the overall significance of all inter-item correlations. Therefore, it was appropriate to conduct factor analysis to assess the validity of the scale. Confirmatory factor analysis supports the valid use of the original

scale in the context of this study. All items had a factor loading over .40 on the first factor and were therefore all included in one scale measuring brand attitude. Moreover, this scale was found to be reliable (Cronbach's  $\alpha = .90$ ).

Table 3

*Factor analysis for the items measuring brand attitude.*

Item: I think the brand <i>Contiki</i> is:	Brand attitude
Bad – Good	.66
Unappealing – Appealing	.82
Unattractive – Attractive	.82
Unpleasant – Pleasant	.80
Boring – Interesting	.73
Dislike – Like	.87
Uninformative - Informative	.47
KMO Test	.88
Eigenvalue	4.07
Total Variance Explained	67.9%

*Note:* Bartlett's Test of Sphericity:  $\chi^2 (15) = 630,65$ ,  $p < .001$

The third depending construct, *intention to visit the brand's website*, was operationalized with a 5-point Likert-scale consisting of four items (e.g. “I expect to visit the website of *Contiki* to get more information about their travel portfolio”). An existing 5-point Likert-scale measuring the likelihood to revisit a website (Liu & Goodhue, 2012) was used as inspiration when operationalizing the current scale. Both advertising contexts attempt to guide users towards the brand website. Thus, the items were adapted to measure the likelihood of visiting the website for information-gathering purposes. High scores are related with higher intention to visit the website of *Contiki*. The scale proved to be reliable (Cronbach's  $\alpha = .87$ ).

### 3.5.2 Mediating variable

*Perceived intrusiveness* represents the mediating construct and was measured using the existing scale of Li et al. (2002). This measuring instrument (7-point Likert-scale) contains seven items related to *perceived intrusiveness*: distracting, disturbing, invasive, forced, interfering, intrusive and obtrusive. High scores on these items related with high levels of



*perceived intrusiveness*. This scale has been widely used in online advertising studies focusing on forced exposure. As Kaiser-Meyer-Olkin measure of sampling adequacy indicated that the strength of relationships amongst items was high ( $KMO = .80$ ) and Bartlett's test of sphericity reported significant overall correlations, factor analysis was appropriate to use on this set of data. Confirmatory factor analysis initially found 2 factors with eigenvalues higher than one. The item '*obtrusive*' demonstrated low factor loading on the first factor (-.07) and a high factor loading on the second factor (.52). However, reliability analysis supports the exclusion of item 7 ('*obtrusive*') as Cronbach's alpha would increase from .75 to .82 after removal of the item. A second confirmatory factor analysis demonstrated an interpretable 1-factor solution including all six remaining items (see Table 4). No substantial increases in alpha could have been achieved by eliminating more items. Subsequently, the final scale of *perceived intrusiveness* therefore involves 6 items from the first factor – solution (Cronbach's  $\alpha = .82$ )

Table 4

*Factor analysis for the items measuring perceived intrusiveness.*

Item: I think the <i>Instagram</i> post of <i>Contiki</i> is:	Perceived intrusiveness
Distracting	.48
Invasive	.44
Disturbing	.51
Forced	.83
Interfering	.80
Intrusive	.89
KMO Test	.82
Eigenvalue	3.22
Total Variance Explained	53.7%

*Note:* Bartlett's Test of Sphericity:  $\chi^2 (15) = 413.10$ ,  $p < .001$

### 3.5.3 Descriptive variables

The first descriptive variable, *attention during message exposure*, involved a 3-item, 5-point-Likert scale ( $M = 2.46$ ;  $SD = 0.76$ ; Cronbach's  $\alpha = .81$ ) in which participants were asked to indicate their level of attention while watching the advertisement (e.g. "I felt distracted while watching the video post") The items were inspired by the Attentional Control Scale

(Derryberry & Reed, 2002) used for self-reported attention whilst performing specific tasks. Two items (5-point Likert-scale ranging from low to high) measuring the *perceived realism of the Instagram post* were also included in the questionnaire to control for successful manipulation of the stimulus material (e.g. “I thought the Instagram post was realistic”). Another descriptive variable involved the question whether participants followed one or more brand accounts on Instagram (1= yes, 0= no, 99 = inconclusive). The last descriptive variable, *perceived control over the advertisement*, was measured to obtain insights whether the interactive nature of the Instagram Stories advertising context was attended upon by the participants. Three items (7- point Likert-scale) measuring perceptions of control over the advertisement (Gao, Rau, & Salvendy, 2010) were included, such as ‘I felt I had a lot of control over my advertisement viewing experience’. The scale proved to be reliable (Cronbach’s  $\alpha = .82$ ).

#### 3.5.4 Control variables

The survey also presented the participants with several questions concerning potential confounding constructs. In particular, participants were asked to indicate their familiarity with the brand (1= yes, 0 = no) and the destination (1= yes, 0 = no). In addition, daily *Instagram* use (in minutes) was asked, as more time spent on this platform could indicate that users were more accustomed to the platform and, subsequently, its commercial posts (Reber, Winkielman, Schwarz, 1998). Moreover, the participants had to fill in three questions about their demographics: gender (1 = male, 2 = female), age (in years) and highest level of education (ranging from 1 = primary school to 7 = Master’s degree).

### 3.6 Data Analysis

Before running the analyses investigating the main and mediated relations, the data was cleaned. To ensure valid interpretation of the scores, some items were recoded into opposite values. The final scales for the mediating and dependent variables were constructed based upon confirmatory factor analyses and reliability analyses. A randomization check was conducted to examine whether randomization resulted in a balanced distribution of gender, age, level education, familiarity with the brand and the destination, and *Instagram* use across both conditions. Lastly, correlations between confounding variables and dependent variables

were investigated. The variables *Instagram use* and *brand familiarity* were included as covariate in the analyses.

The PROCESS macro in SPSS 25 (model 4 with bootstrap 1000) was used to run the analyses for the main and mediating effects. This model, written by Hayes (2017), enables to incorporate up to 10 mediating variables in a regression analysis. In specific, three PROCESS analyses (all including one dependent variable) were conducted to assess the relation between the independent variable *Instagram advertising context* and specific advertising effectiveness measures (i.e. *attitude toward the advertisement*, *brand attitude* and *intention to visit the brand's website*) and to investigate the hypothesized mediating influence of *perceived intrusiveness* on these relations. For interpretation purposes, the independent variable 'Instagram advertising context' was recoded (*native advertising* coded as "0" and *advertising in Instagram Stories* coded as "1").

## 4 Results

### 4.1 Descriptive analyses

Descriptive statistics provided insights in the overall *Instagram* use and believability of the manipulated *Instagram* advertisements within the research sample at hand. A three-fourth majority of participants followed one or more brand accounts on *Instagram* ( $n = 125$ , 75,3%), giving an indication of familiarity with ‘permission-based’ *Instagram* brand post amongst this sample of millennial users. Participants’ attention during exposure was relatively low ( $M = 2.48$ ,  $SD = 0.76$ ), with almost half of the participants indicating to have not felt attentive while watching the video message ( $n = 83$ , 48,3%). The manipulation of the *Instagram post* was perceived somewhat realistic ( $M = 2.67$ ,  $SD = 0.77$ ; 5-point Likert-scale) with 84,3% of the participants discerning the *Instagram post* to be neutral to highly realistic. Only a small minority of 5,8% ( $n = 10$ ) perceived the manipulated *Instagram post* to be unrealistic. The perception of control over the *Instagram post* (7-point Likert-scale) was fairly high for most participants ( $M = 4.60$ ,  $SD = 1,28$ ), which could indicate that participants were aware of the interactive nature of this specific social media platform.

### 4.2 Confounding variables

Before the hypotheses were tested, it was checked which constructs had a possible intervening influence on the dependent variables (Elwood, 1988). Specifically, the correlation between gender, age, level of education, brand familiarity, destination familiarity and daily use of *Instagram* and the dependent variables were investigated.

Analysis showed no significant correlations between gender, age, level of education and destination familiarity and all three dependent variables (see Table 5). Daily use of *Instagram* contemplated significant correlations ( $p < .05$ , one-sided) with all dependent variables. With regard to the dependent variable *attitude toward the advertisement*, brand familiarity also showed a significant correlation. Subsequently, both *Instagram daily use* and brand familiarity will be taken into account as covariates in the corresponding analyses.

Table 5

*Correlations between advertising outcomes and control variables*

	1	2	3	4	5	6	7	8	9
1. Attitude towards the ad	-								
2. Brand attitude	.81**	-							
3. Intention to visit website	.54**	.63**	-						
4. Gender	.01	.05	.10	-					
5. Age	-.02	-.08	.01	-.03	-				
6. Level of education	.10	.09	.03	.08	.40**	-			
7. Brand familiarity	-.16*	-.03	-.01	.06	.03	.08	-		
8. Destination familiarity	.01	-.01	.01	-.24**	.08	.11	-.05	-	
9. <i>Instagram</i> use	.14*	.14*	.16*	.17*	-.08	-.05	.05	-.14	-

Note: \*  $p < .05$ , \*\*  $p < .01$ , one-sided

### 4.3 Randomization check

To ensure equal distribution of participants over the two conditions, a randomization check was conducted with regard to the demographic characteristics, brand familiarity, destination familiarity and *Instagram* use. Results indicate that participants were equally divided over both conditions in terms of gender ( $\chi^2(2, n = 172) = 2.32, p = .314$ ), age ( $F(1,170) = .35, p = .55$ ), education ( $\chi^2(5, n = 172) = 5.48, p = .36$ ), daily *Instagram* use ( $F(1,168) = 1.78, p = .16$ ), destination familiarity ( $\chi^2(1, n = 172) = 0.90, p = .34$ ). Brand familiarity, however, was not equally distributed over both conditions ( $\chi^2(1, n = 172) = 4.60, p < .05$ ) with several participants ( $n = 4$ ) in the *Instagram Stories* advertising context demonstrating to be familiar with the travel brand *Contiki* compared to none in the *native Instagram* advertising condition. Thus, brand familiarity was included as covariate in all analyses to control for potential confounding effects (Field, 2013).

## 4.4 Hypotheses testing

### 4.4.1 Main effects

Hypothesis 1 proposes that video advertising in *Instagram Stories* leads to more positive attitudes toward the advertisement (H1a), more positive brand attitudes (H1b) and higher intentions to visit the brand's website (H1c) when compared to *native Instagram* video advertising. Average scores on all three dependent variables are presented in Table 6. The 'total effect model' in the PROCESS analyses was used to interpret the results for all three main effects. Also, brand familiarity and *Instagram* use were added as covariates.

Table 6

*Scores on attitude toward the advertisement, brand attitude and intention to visit the brand website attitude, differences between the conditions.*

	Attitude toward the advertisement		Brand attitude		Intention to visit the brand's website	
	M	SD	M	SD	M	SD
<i>Native ad</i>	4.69	0.93	3.56	0.69	3.00	1.07
<i>Instagram Stories ad</i>	4.47	0.93	3.50	0.63	3.06	1.03

Note: Native ad: n = 91, Stories ad: n = 81

The PROCESS analyses (see Table 7) demonstrated that the main effect of advertising context on attitude toward the advertisement was non-significant ( $b = -.16, p = .28$ ), rejecting hypothesis 1a. Also, for brand attitude, no significant main effect was found ( $b = -.05, p = .66$ ). Consequently, hypothesis 1b was rejected. With regard to intention to visit the brand's website, the main effect was also non-significant ( $b = -.10, p = .53$ ), resulting in the rejection of hypothesis 1c. Hence, both advertising contexts (*native advertising* vs. *Instagram Stories advertising*) did not yield different advertising outcomes. With regard to the covariates, brand familiarity did significantly influence the attitude toward the advertisement, indicating that people who were familiar with the brand had more negative attitudes toward the advertisement ( $b = -.97, p < .05$ ). Moreover, the covariate *Instagram* use had a small yet significant effect on the intention to visit the brand's website ( $b = .004, p < .05$ ). To be specific, the intention to visit the brand's website slightly increased when participants indicated to spend more minutes on *Instagram* on a daily base.

Table 7

*PROCESS analyses: main effects of advertising context on attitude toward the advertisement ( $H_{1a}$ ), brand attitude ( $H_{1b}$ ) and intention to visit the brand's website ( $H_{1c}$ ) ( $N=170$ )*

	B	SE	t	p <sup>a</sup>
Attitude toward the advertisement ( $H_{1a}$ ) <sup>1</sup>				
Advertising context	-.16	.14	-1.07	.28
Brand familiarity	-.97*	.47	-2.04	.04
Instagram use	.00	.00	1.80	.07
Brand attitude ( $H_{1b}$ ) <sup>2</sup>				
Advertising context	-.05	.10	-.44	.66
Brand familiarity	-.12	.34	-.35	.72
Instagram use	.00	.00	1.83	.07
Intention to visit the brand's website ( $H_{1c}$ ) <sup>3</sup>				
Advertising context	-.10	.16	-.63	.53
Brand familiarity	-.02	.53	-.03	.97
Instagram use	.00*	.00	2.03	.04

Note: the indent concepts represent the predictors in the subsequent analyses

<sup>1</sup>  $R^2 = .05$ ,  $F(3,166) = 3.21$ ,  $p = .02$

\*  $p < .05$ , \*\*  $p < .00$ , <sup>a</sup> (two-sided)

<sup>2</sup>  $R^2 = .02$ ,  $F(3,166) = 1.30$ ,  $p = .28$

<sup>3</sup>  $R^2 = .03$ ,  $F(3,166) = 1.63$ ,  $p = .19$

#### 4.4.2 Effect of Instagram advertising context on perceived intrusiveness

Hypothesis 2 suggests that video advertising in *Instagram Stories* will be perceived as less intrusive when compared to *native Instagram* video advertising. This hypothesis therefore represents the effect between the independent variable 'advertising context' and the potential mediator *perceived intrusiveness*. Mean scores for *perceived intrusiveness* are presented in Table 8. The PROCESS analyses was used to interpret the effect of advertising context on *perceived intrusiveness*. Brand familiarity and *Instagram use* were moreover included as covariates.

Table 8

*Scores on perceived intrusiveness, differences between the conditions.*

	Perceived intrusiveness	
	M	SD
<i>Native ad</i>	3.00	1.07
<i>Instagram Stories ad</i>	2.86	1.01

*Note:* Native ad:  $n = 91$ , Stories ad:  $n = 81$

The PROCESS analyses showed no significant effect of advertising context on *perceived intrusiveness* ( $b = -.10$ ,  $p = .56$ ) for all three dependent variables. The covariates *brand familiarity* and *Instagram use* did not yield significant effects on *perceived intrusiveness* (see Table 9). Hence, hypothesis 2 was rejected.

#### 4.4.3 Effect of perceived intrusiveness on advertising effectiveness

With regard to hypothesis 3, stating that lower levels of *perceived intrusiveness* lead to more positive attitudes toward the advertisement (H3a), more positive brand attitudes (H3b) and higher intentions to visit the brand's website (H3c), the PROCESS analyses indicate significant negative effects of *perceived intrusiveness* on all dependent variables. The covariates *brand familiarity* and *Instagram* did not yield any significant effects (see Table 9). Hence, H3a, H3b and H3b can all be supported.

#### 4.4.4 Mediating effects

Hypothesis 4 outlines the overall framework in which *perceived intrusiveness* mediates the relation between *Instagram* advertising context and attitude towards the video advertisement, brand attitude and intention to visit the brand's website. Since hypothesis 1 and 2 found no significant differences in the effect of advertising context on *perceived intrusiveness* and the advertising effectiveness outcomes, further exploration of mediating role of *perceived intrusiveness* is irrelevant. Thus, based on the results regarding hypothesis 1 and 2, hypothesis 4 was not supported.



Table 9

*Summary of PROCESS analyses, examining the mediating role of perceived intrusiveness on attitude towards the advertisement, brand attitude and intention to visit the brand's website (N = 170)*

	B	SE(B)	t	p <sup>a</sup>	R <sup>2</sup>
Perceived Intrusiveness ( <i>H<sub>2</sub></i> )					.02
Advertising context	-.10	.17	-.58	.56	
Brand familiarity	.91	.54	1.68	.10	
Instagram use	.00	.00	-1.26	.21	
Attitude towards the advertisement					.21**
Advertising context	-.19	.13	-1.43	.16	
Perceived intrusiveness <sup>1</sup>	-.36**	.06	-5.75	.00	
Brand familiarity	-.64	.44	-1.47	.14	
Instagram use	.00	.00	1.40	.16	
Brand attitude					.18**
Advertising context	-.07	.10	-.73	.46	
Perceived intrusiveness <sup>2</sup>	-.25**	.05	-5.61	.00	
Brand familiarity	.11	.32	.34	.73	
Instagram use	.00	.00	1.83	.15	
Intention to visit the brand's website					.14**
Advertising context	-.13	.15	-.88	.38	
Perceived intrusiveness <sup>3</sup>	-.33**	.07	-4.59	.00	
Brand familiarity	.28	.51	.56	.58	
Instagram use	.00	.00	1.69	.09	

Note: the indent concepts represent the predictors in the subsequent analysis

<sup>1</sup> results for *H3a*, <sup>2</sup> results for *H3b*, <sup>3</sup> results for *H3c*

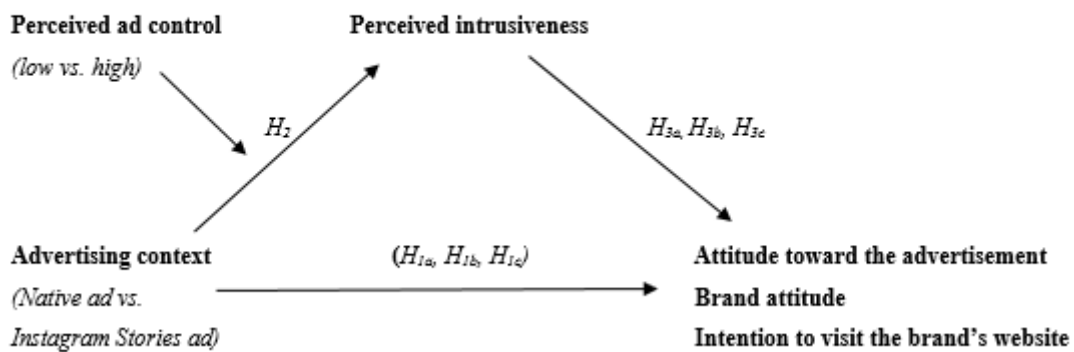
\*  $p < .05$ , \*\*  $p < .00$ , <sup>a</sup> (two-sided)

## 4.5 Additional analysis

Since the above mentioned analyses did not affirm *perceived intrusiveness* to have a mediating role in the relation between *Instagram* advertising context and all three advertising effectivity measures, an additional analysis was conducted to investigate the role of the variable *perceived control over the advertisement*. *Perceived control* refers to the extent to which users feel they can choose the content, timing and sequence of a communication in

order to change their media experience (Dholakia, Zhao, & Dholakia, 2000). It has been argued to be an important perception influencing the experience of interactive media (Williams, Rice, & Rogers, 1988). Gao et al. (2010) emphasized the feelings of annoyance and irritation that may occur when users are not enabled to modify the flow of such interactive messages. Truong and Simmons (2010) have mentioned such feelings of irritation to be connected with *intrusiveness* perceptions. The negative evaluation of the media experience may therefore be perceived as more intrusive when the perception of user control is low. In contrast, higher perceptions of control might help elicit lower levels of irritation resulting from less intrusive messages. Hence, mediated moderation analyses were conducted for all three dependent variables to investigate whether the mediating relation between advertising context (*Native Instagram advertising* vs. *Instagram Stories advertising*), *perceived intrusiveness* and advertising effectiveness measure differed for participants indicating a high or low perception of control over the advertisement. The continuous variable *perceived control over the advertisement* was dichotomized in two groups (1= low perception of control, 2 = high perception of control) using a mean split (Aiken, West, & Reno, 1991).

Figure 4. Conceptual model for mediated moderation with moderator (W) ‘perceived control over the advertisement’ (low vs. high)



Before running the mediated moderation analysis, the predicting variables (*advertising context* and *perceived control over the advertisement*) were tested for multicollinearity. The results revealed no problems ( $VIF = 1.01$ ) thus justifying the inclusion of *perceived control over the advertisement* as moderator. Mean scores for *perceived intrusiveness* at specific values of the advertising context and perceived advertisement control are presented in Table 10. The mediated moderation analyses were conducted using PROCESS model number 7 of Hayes (2017) with as 95% level of confidence and 1000 bootstrapping samples. Both brand familiarity and *Instagram* use were included as covariates. Table 11 provides an overview of the direct and indirect effects of the analyses.

Table 10

*Scores on perceived intrusiveness, differences between advertising context and perceived control over the advertisement*

	Low control		High control	
	M	SD	M	SD
<i>Native ad</i>	3.61	1.05	2.57	0.85
<i>Instagram Stories ad</i>	3.23	1.01	2.94	1.02

*Note:* Low control:  $n = 78$ , High control:  $n = 94$

The mediation moderation analyses revealed interesting insights as the interaction effects of *advertising context* and *perceived control over the advertisement* on *perceived intrusiveness* were significant ( $b = .77, p = .01$ ). This indicates that the effect of advertising context on perceived intrusiveness changes for different values of *perceived advertisement control* (low vs. high). More specific, only for participants with a low perception of control over the advertisement, the effect of advertising context (*Native ad* vs. *Instagram Stories ad*) on *perceived intrusiveness* was significant ( $b = -.46, 95\% \text{ CI } [-.91, -.01]$ ). This indicates that *Instagram Stories* advertising yielded significant lower levels of *perceived intrusiveness* when compared to *Native Instagram* advertising for participants with low perceptions of advertisement control. The effect of advertising context on *perceived intrusiveness* was non-significant for participants with high perceptions of advertisement control ( $b = .31, 95\% \text{ CI } [-.10, .72]$ ).

Moreover, the effect of *perceived intrusiveness* on advertising effectiveness measures was significant for all dependent variables, with lower levels of intrusiveness leading to more positive attitudes toward the advertisement, more positive brand attitudes and higher intentions to visit the brands website, thus matching the outcomes from the original mediation analyses (see Table 11).

In addition, significant indirect effects were found for all three mediation analyses (Table 11), thus indicating that the effect of *Instagram* advertising context on the dependent measures (i.e. attitude toward the advertisement, brand attitude and intention to visit the brand's website) are mediated through *perceived intrusiveness* for participants experiencing either a low or high level of control. More specific, marginally significant conditional indirect effects were found for participants with a low perception of control over the advertisement. This may indicate a trend towards significant effects in which *Instagram Stories* positively affect all dependent measures through the mediating construct of *perceived intrusiveness*. The indirect effects were non-significant for participants with high perceptions of advertisement

control (See Table 12). Lastly, no significant effects were found for the covariates brand familiarity or *Instagram* use.

Table 11

*Summary of additional analyses, examining the mediated moderation of advertising context x perceived control over the message (low vs. high) on perceived intrusiveness on attitude towards the advertisement, brand attitude and intention to visit the brand's website (N=170)*

	B	SE(B)	t	p <sup>a</sup>	R <sup>2</sup>
Perceived Intrusiveness					.16**
Advertising context	-1.23*	.50	-2.47	.01	
Perceived control	-1.04**	.21	-5.06	.00	
Interaction <sup>1</sup>	.77*	.30	2.53	.01	
Brand familiarity	.94	.51	1.87	.06	
Instagram use	.00	.00	-1.10	.27	
Attitude towards the advertisement					.21**
Advertising context	-.19	.13	-1.43	.16	
Perceived intrusiveness <sup>2</sup>	-.36**	.06	-5.75	.00	
Brand familiarity	-.64	.44	-1.47	.14	
Instagram use	.00	.00	1.40	.16	
Brand attitude					.18**
Advertising context	-.07	.10	-.73	.46	
Perceived intrusiveness	-.25**	.05	-5.61	.00	
Brand familiarity	.11	.32	.34	.73	
Instagram use	.00	.00	1.83	.07	
Intention to visit the brand's website					.14**
Advertising context	-.13	.15	-.88	.38	
Perceived intrusiveness	-.33**	.07	-4.59	.00	
Brand familiarity	.28	.51	.56	.58	
Instagram use	.00	.00	1.69	.09	
	B	SE(B)	CI		
Indirect effect					
Attitude toward the advertisement	-.28	.12	-.53, -.05		
Brand attitude	-.20	.09	-.37, -.03		
Intention to visit the brand's website	-.26	.07	-.51, -.03		

<sup>1</sup> advertising context (*Native ad* = 0, *Stories ad* = 1) x perceived advertisement control (1=low, 2=high)

<sup>2</sup> results for H3a, <sup>3</sup>results for H3b, <sup>4</sup> results for H3c

\* p<.05, \*\* p<.00, <sup>a</sup> (two-sided)

Table 12

*Indirect effects at values of perceived control (N = 170).*

	Attitude toward the advertisement		Brand attitude		Intention to visit the brands website	
	<b>B</b>	<b>CI</b>	<b>B</b>	<b>CI</b>	<b>B</b>	<b>CI</b>
Low	.16	.00, .35	.12	-.01, .25	.15	-.01, .34
High	-.11	-.26, .03	-.08	-.18, .02	-.10	-.24, .02

*Note:* low values of moderator equal low to M (4.60) and high values equal M to high

## 5 Conclusion and Discussion

### 5.1 Conclusion

The aim of this research was obtain insights into the effectiveness of specific video advertising contexts in the social medium *Instagram*. Therefore, the following research question was formulated:

*RQ: What is the effect of video-advertising within different advertising contexts in the social medium Instagram (native advertising and advertising in Instagram Stories) on the attitude toward the advertisement, brand attitude and intention to visit the brand's website and what is the mediating role of perceived intrusiveness in these relations?*

Results indicate that there is no effect of the *Instagram* advertising context on either attitude toward the advertisement, brand attitude and intention to visit the brand's website. The perception of intrusiveness did not differ between both advertising contexts. Lower levels of *perceived intrusiveness* did lead to more positive attitudes toward the advertisement and the brand and resulted in heightened intention to visit the brand's website. Not surprisingly then, *perceived intrusiveness* played no mediated role in the relation between advertising context and advertising effectivity. However, the mediated relationship between advertising context, *perceived intrusiveness* and advertising effectiveness was moderated by participants' perception of control over the advertisement. To be specific, only for participants with low perceptions of control, the exposure to *Instagram Stories* advertising did result in lower perceptions of intrusiveness and, subsequently, posed a trend toward more positive advertising effectiveness outcomes (i.e. attitude toward the advertisement, brand attitude and intention to visit the brand's website). The covariate brand familiarity was found to affect the attitude towards the advertisement, as participants who were familiar with the brand *Contiki* indicated to have more negative attitudes toward the advertisement than participants who were unfamiliar with the brand. In addition, the covariate Instagram use had a small effect on the intention to visit the brand's website. Participants' intention to visit the website namely increased when they indicated to spend more minutes on *Instagram* on a daily base.

## 5.2 Discussion

Rejecting research expectations, the advertising contexts (native Instagram advertising vs. advertising in Instagram Stories) did not yield differences in attitude toward the advertisement, brand attitudes and intention to visit the brand's website. Moreover, the advertising context did not lead to different perceptions of intrusiveness. This contradicts previous theorizing following the push vs. pull theory (Barnes, 2002; Schultz, 2006). It was namely expected that the pull Instagram Stories advertising context obtained higher personal relevance by triggering a need for additional information (Berlyne, 1954). As indicated in the additional analyses, only a particular group of Instagram users displayed differences resulting from the advertising context, which may pose an explanation for not finding significant differences across the group as a whole

The hypothesized effects for perceived intrusiveness on all measures of advertising effectiveness were found. Higher levels of perceived intrusiveness led to more negative attitudes toward the advertisement and the brand. This is consistent with previous studies confirming the negative affective reactions arising from intrusive advertisements (e.g. Rettie et al., 2005; Luna-Nevarez & Torres, 2015). As theoretically supported, irritation resulting from psychological reactance can directly transfer to negative advertisement evaluations (Aaker & Kelley, 1990). Moreover, the negative effect of perceived intrusiveness on the intention to visit the brand's websites was also confirmed. Besides perceptions of intrusiveness directly influencing behavior intention in terms of purchase intention (Van Doorn & Hoekstra, 2013), this finding therefore indicates feelings of intrusiveness to negatively affect more exploratory behavioral intention, i.e. goal-directed information – seeking (Litman & Silvia, 2006).

The hypothesis investigating perceived intrusiveness as mediating construct in the relations between Instagram advertising context and ad effectiveness measures was not supported. Irritation caused by perceived intrusiveness of the advertisements (Bauer & Geyser; Li et al., 2002) therefore seemed to have no deleterious role when aiming for favourable consumer reactions amongst millennial Instagram users.

However, the additional analyses, investigating the moderating effect of perceived control over the message in the mediated relation, have yielded remarkable findings. Although no mediating effects amongst all millennial Instagram users were found, the marginally significant indirect effect for millennial users with a low perception for control did indicate a trend toward the theorized mediating relation. More precisely, for participants with

low perceptions of control over the advertisement, video advertising in Instagram Stories did reduce the perceptions of intrusiveness, consequently leading to more positive attitudes toward the advertisement and brand and heightened intention to visit the brand's website. However, for participants with a high perception of control, the indirect effect of advertising context on advertising effectiveness measures through perceived intrusiveness did not differ. These findings could possibly be explained by differences in Instagram users' self-efficacy. That is, an individual's belief that he or she has the skills to complete a task (Bandura, 1986). Millennials with strong Instagram self-efficacy may perceive high control over the advertisement, as they tend to use the platform more frequently (Keith, Babb, Lowry, Furner, & Abdullat, 2015). When encountering an interrupting advertisement, they might already feel more able to utilize the interactive features to regain a pleasant Instagram experience. In this case, the high perception of advertisement control already makes for overall low levels of intrusiveness. Hence, the 'self-efficacy' enhancing features of Instagram Stories might not further reduce perceived intrusiveness. In contrast, self-efficacy may play an important role for users who perceive low control over the advertisement. As they feel less competent in the use of Instagram, they may experience more irritation when encountering intruding messages. In this case, the controlled features of Instagram Stories, i.e. opening or closing the message whenever or however they like, might help to induce users' perceived ability to regain control over their pleasurable Instagram experience. This could result in more favorable attitudes toward the advertisement (Keith, Babb, Lowry, Furner, & Abdullat, 2015) and higher information gathering intentions (Pavlou & Fygenson, 2006).

Brand familiarity was found to negatively affect consumer's attitude toward the advertisement, indicating that participants who were familiar with the travel brand Contiki did evaluate the advertisement more negatively. A possible explanation for this finding may involve past brand experiences (Bagozzi & Warshaw, 1990). While viewing the advertisement, participant who were familiar with the brand could have been reminded of a negative direct experience (i.e. using *Contiki* travel services) or a negative indirect experience shared online by other users (Gruen, Osmonbekov, & Czaplewski, 2006) thus impacting the attitude towards the branded advertisement (Bagozzi & Warshaw, 1990).

Moreover, higher levels of Instagram use (i.e. minutes spent on Instagram on a daily base) led to higher intentions to visit the brand's website. The principle of perceptual fluency (Jacoby, 1983) may help explain this finding. Instagram users who spend more time on the platform might have more easily recognized the behavior-guiding 'call-to-acts' in both Instagram post. Similar to Im, Lennon and Stoel's (2010) findings, this ease of processing



could have induced a ‘pleasurable’ state in which the Instagram user has higher intentions to act upon the advertisement’s persuasive requests.

### 5.3 Limitations and future research

This research is subjected to some limitations providing valuable avenues for future research. First, whilst measurements for perceived realism of the manipulated advertising contexts indicate a successful manipulation, the use of static, non-responsive video could have prevented participants’ immersion into the manipulated *Instagram* environment (d’Astous & Seguin, 1999). Consequently, artificial manipulations were less representative of interactive *push* and *pull Instagram* user experiences (Busselle & Bilandzic, 2008). It is therefore recommend that future research investigates the effectiveness of both *Instagram* advertisement in a responsive mobile *Instagram* environment. Participants are therefore enabled to further interact and engage with the advertised message (Pongpaew, Speece & Tiangsoongnem, 2017) by directly ‘liking’ or commenting on the *Instagram* posts, browsing through the brand account or clicking through to the brand’s website. As a result, the findings could be generalized to a more realistic situation where users can actually become absorbed into the interactive *Instagram* experience.

The second limitation refers to the overall low attention during exposure for both advertising contexts. A possible explanation for these findings could result from the length of the video advertisement (i.e. 15 seconds), representing the maximum duration of video content in *Instagram Stories*. Whilst this specific length is discussed to optimally balance advertising effectiveness (IAB, 2008), Galletta et al.’s (2015) findings underpin that the video might be elongated (30 seconds instead of 15 seconds) in order to contribute to telepresence flow. In particular, elongating the video is suggested to be important for destination video advertisements, as they aim to sketch an attractive and realistic image of the travel destination (Choi et al., 2015). As telepresence flow has been related to higher levels of involvement (Chen, Wigand, & Nilan, 2000), further exploration into the impact of advertising video length could prove interesting and valuable in determining advertising effectiveness.

The third limitation refers to the study’s restricted insights in users’ motivations. To understand how users respond to online advertising, it is necessary to understand their motivations for going online (Rodgers & Thorson, 2000). With respect to this insight, the selected video advertisement contained infotainment characteristics, i.e. content delivering

both informational and entertaining value (Okazaki, 2004). These content characteristics have namely been demonstrated to increase favorable responses toward the social media advertising stimuli in general (Taylor, Lewin, & Strutton, 2011). However, the use of *Instagram* in particular involves other motivations including self-expression and self-documentation (Alhabash & Ma, 2017). Further investigation into the motivations for engaging with travel-related brands on *Instagram* could provide valuable means for increasing advertising effectiveness.

As this study is the first to compare advertising effectivity of *native Instagram advertising* and *advertising in Instagram Stories*, other advertising attributes could be explored to investigate the underlying persuasive mechanisms of both advertising contexts. For example, advertisement credibility (Mackenzie, Lutz & Belch, 1986) might be an interesting avenue for acquiring insights on *Instagram* advertising effectivity. *Instagram Stories* could namely be described as more trustworthy (Miller, 2015) as these post generally involve less ‘polished’ and more transparent (e.g. ‘behind-the-scenes’) advertising content (Talbot, 2018). Moreover, further research may determine whether similar advertising effects occur for high familiar travel brands amongst the millennial target group, such as Airbnb (Airbnb Citizen, 2016)

## **5.4 Theoretical & managerial implications**

### *5.4.1 Theoretical implications*

This research contributes to the advertising literature in two ways. First of all, it extends the existing model of *push* vs. *pull advertising* (Barnes, 2002) to the context of the ‘mobile-first’ social media platform *Instagram*. It therefore answers to Okazaki & Barwise’s (2011) request for research advances into the joint persuasive power of mobile advertising and social networking sites. Although the study at hand was not able to differentiate the effectiveness of both *Instagram* advertising contexts in terms of ‘*pushed*’ and ‘*pulled*’ message exposure, it did yield interesting insights when users’ perceptions of *control* was accounted for. The perceived control, i.e. the perceived ability to influence the advertising message, was namely found to be a potentially important factor influencing *perceived intrusiveness* and advertising effectivity. As suggested, these perceptions of control may relate to self-efficacy, a construct described as an antecedent of attitudinal and behavioral reactions (e.g. Ajzen & Sexton, 1999;

De Vries, Dijkstra, & Kuhlman, 1988). This research therefore provides an interesting starting point for further empirical explorations into the impact of self – efficacy as a predictor of advertising effectiveness in the interactive mobile platform *Instagram*.

#### 5.4.2 Managerial implications

The current study moreover provides some beneficial insights for marketing practitioners. In general, marketers have feared that attention guiding advertisements will feel more intrusive and elicit negative feelings such as irritation and avoidance (Li et al., 2002). However, both advertising contexts (*native advertising* & *Instagram Stories*) demonstrated low perceptions of *intrusiveness*. The *Instagram* millennial users may therefore be more accepting toward eye-catching persuasive attempts such as ‘full screen’ *Instagram Stories* advertisements, which are not integrated in the *Instagram feed*. Since incongruent advertising, i.e. advertising that stands out from the editorial content, has been discussed to be better noticed because of its new, distinctive and prominent character (Mandler, 1982), advertisers are therefore advised to distribute their video content through *Instagram Stories* when aiming for higher brand awareness.

In addition, the study offers valuable insights for *Instagram* platform managers, since the low perceptions of control might have been affected by the user’s confidence in the ability to successfully utilize the interactive capabilities of *Instagram*. As the *Instagram* platform is highly reliant on advertising revenues to enable a continuous unpaid platform use (Carah & Shaul, 2015), it may therefore become a more appealing advertising platform when it enhances users’ perception of *Instagram* skillfulness. This can for instance be achieved by educating its users about recently introduced features or including tutorials demonstrating the interactive features in action (Gangadharbatla, 2008).

In conclusion, this study responds to the call for research into social media advertising, and more specifically, how visual social media such as *Instagram* can contribute to the balancing act of (consumer) attention and irritation. Since the current study is among the first to investigate the persuasive potential of *ephemeral communication* in *Instagram Stories*, it can be regarded a starting point for future academic endeavors. In this way, the determinants of advertising success, and specifically video advertising, are continued to be explored in the ever changing social media experience.

# References

- Aaker, D. A., & Keller, K. L. (1990). Consumer evaluations of brand extensions. *The Journal of Marketing*, 54(1), 27-41.
- Aaker, D., Kumar, V., & Day, G.S. (1995). *Marketing Research*. New York, NY: John Wiley and Sons.
- Airbnb Citizen (Augustus 2016). *Airbnb and the rise of Millennial Travel*. Retrieved from: <https://www.airbnbcitizen.com/wpcontent/uploads/2016/08/MillennialReport.pdf>
- Ajzen, I., & Sexton, J. (1999). Depth of Processing, Belief Congruence, and Attitude Behavior Correspondence. In S. Chaiken and Y. Trope (Eds.). *Dual-Process Theories in Social Psychology*, pp. 117-138. New York, NY: The Guilford Press,
- Alhabash, S., & Ma, M. (2017). A Tale of Four Platforms: Motivations and Uses of Facebook, Twitter, Instagram, and Snapchat Among College Students? *Social Media+ Society*, 3(1), 1-13. <https://doi.org/10.1177/2056305117691544>.
- Al Hindawe, J. (1996). Considerations when constructing a semantic differential scale, *La Trobe Papers in Linguistics*, 9, 41-58.
- Aiken, L. S., West, S. G., & Reno, R. R. (1991). *Multiple regression: Testing and interpreting interactions*. London: Sage.
- Akar, E., & Topçu, B. (2011). An Examination of the Factors Influencing Consumers' Attitudes Toward Social Media Marketing. *Journal of Internet Commerce*, 10(1), 35-67. <https://doi.org/10.1080/15332861.2011.558456>
- Anderson, K.E. (2015). Getting acquainted with social networks and apps: snapchat and the rise of ephemeral communication. *Library Hi Tech News*, 32(10), 6-10. <http://dx.doi.org/10.7282/t3-84dvr>.
- Andrews, A. (2006). *Operators relish future of mobile advertising*. London: *The Times*
- d'Astous, A., & Seguin, N. (1999). Consumer reactions to product placement strategies in television sponsorship. *European journal of Marketing*, 33(9/10), 896-910. <https://doi.org/10.1108/03090569910285832>

- Bagozzi, R. P., & Warshaw, P. R. (1990). Trying to consume. *Journal of consumer research*, 17(2), 127-140. <https://doi.org/10.1086/208543>
- Baker, H. (2015). *3 tips for travel brands on Instagram*. Retrieved from: <https://www.socialmediatoday.com/marketing/3-tips-travel-brands-instagram>.
- Baloglu, S. (2001). Image variations of Turkey by familiarity index: Informational and experiential dimensions. *Tourism Management*, 22(2), 127–133. [https://doi.org/10.1016/S0261-5177\(00\)00049-2](https://doi.org/10.1016/S0261-5177(00)00049-2)
- Bamba, F., & Barnes, S. J. (2007). SMS advertising, permission and the consumer: a study. *Business Process Management Journal*, 13(6), 815-829. <https://doi.org/10.1108/14637150710834578>
- Bandura, A. (1986). *Social foundations of thought and action*. Englewood Cliffs, NJ: Prentice-Hall.
- Barnes, S. J. (2002). The mobile commerce value chain: analysis and future developments. *International journal of information management*, 22(2), 91-108. [https://doi.org/10.1016/S0268-4012\(01\)00047-0](https://doi.org/10.1016/S0268-4012(01)00047-0)
- Bauer, R.A., & Greyser, S.A. (1968). *Advertising in American: The Consumer View*. Harvard University, Boston: MA.
- Bayer, J. B., Ellison, N. B., Schoenebeck, S. Y., & Falk, E. B. (2016). Sharing the small moments: ephemeral social interaction on Snapchat. *Information, Communication & Society*, 19(7), 956-977. <https://doi.org/10.1080/1369118X.2015.1084349>
- Becker-Olsen, K. L. (2003). And now, a word from our sponsor - a look at the effects of sponsored content and banner advertising. *Journal of Advertising*, 32(2), 17-32. <https://doi.org/10.1080/00913367.2003.10639130>
- Beentjes, J. W. J., Vettehen, P. H., & Scheepers, P. L. H. (2006). Experiment. In F. P. J. Wester, K. Renckstorf, & P. H.L. Scheepers (Eds.), *Onderzoekstypen in de communicatiewetenschap*, pp. 407-426. Alphen a/d Rijn: Kluwer.
- Belanche, D., Flavián, C., & Pérez-Rueda, A. (2017). Understanding interactive online advertising: Congruence and product involvement in highly and lowly arousing, skippable video ads. *Journal of Interactive Marketing*, 37, 75-88. <https://doi.org/10.1016/j.intmar.2016.06.004>

- Berlyne, D. E. (1954). An experimental study of human curiosity. *British Journal of Psychology*, 45(4), 256-265. <https://doi.org/10.1111/j.2044-8295.1954.tb01253.x>
- Blackshaw, P., & Nazarro, M. (2006). *Consumer-generated media (CGM) 101: Word-of-mouth in the age of the web-fortified consumer*. New York, NY: Nielsen Buzz Metrics.
- Boachie, P. (2018). *How Brands can take advantage of Instagram Stories*. Retrieved from: <https://www.adweek.com/digital/pius-boachie-guest-post-instagram-stories/>
- Boeije, H., 't Hart, H., & Hox, J. (2009). *Onderzoeksmethoden*. Den Haag: Boom Lemma Uitgevers.
- Bond, C., Ferraro, C., Luxton, S., & Sands, S. (2010). Social media advertising: An investigation of consumer perceptions, attitudes, and preferences for engagement. Melbourne: Monash University ANZMAC.
- Brehm, J.W. (1966). *A Theory of Psychological Reactance*. New York, NY: Academic Press.
- Bruner, G. C. (2009). *Marketing Scales Handbook: A compilation of multi-item measures for consumer behavior & advertising research. Volume 5*. Fort Worth: GCBII Productions.
- Busselle, R., & Bilandzic, H. (2008). Fictionality and perceived realism in experiencing stories: A model of narrative comprehension and engagement. *Communication Theory*, 18(2), 255-280. <https://doi.org/10.1111/j.1468-2885.2008.00322.x>
- Cadet, F. T., Aaltonen, P. G., & Kavota, V. (2017). The Advertisement Value of Transformational & Informational Appeal on Company Facebook Pages. *Marketing Management Journal*, 27(2), 116-130.
- Carah, N., & Shaul, M. (2015). Brands and Instagram: Point, tap, swipe, glance. *Mobile Media & Communication*, 4(1), 69-84. <https://doi.org/10.1177/2050157915598180>
- Chang, C.Y. (2014). Visualizing brand personality and personal branding: case analysis on Starbucks and Nike's brand value co-creation on Instagram. *MA (Master of Arts) thesis*, University of Iowa.
- Chen, H., Wigand, R. T., & Nilan, M. (2000). Exploring web users' optimal flow experiences. *Information Technology & People*, 13(4), 263-281. <https://doi.org/10.1108/09593840010359473>

- Ching, R. K., Tong, P., Chen, J. S., & Chen, H. Y. (2013). Narrative online advertising: identification and its effects on attitude toward a product. *Internet Research*, 23(4), 414-438. <https://doi.org/10.1108/IntR-04-2012-0077>
- Cho, C., & Leckenby, J. D. (2000). The impact of banner exposure and clicking on attitude change. *Proceedings of the American Academy of Advertising*, Newport, Rhode Island.
- Choi, J., Ok, C., & Choi, S. (2015). Outcomes of Destination Marketing Organization Website Navigation: The Role of Telepresence. *Journal of Travel & Tourism Marketing*, 33(1), 46-62. <https://doi.org/10.1080/10548408.2015.1024913>
- Clee, M. A., & Wicklund, R. A. (1980). Consumer behavior and psychological reactance. *Journal of Consumer Research*, 6(4), 389-405. <https://doi.org/10.1086/208782>
- Coyle, J. R., & Thorson, E. (2001). The effects of progressive levels of interactivity and vividness in Web marketing sites. *Journal of Advertising*, 30(3), 65-77. <https://doi.org/10.1080/00913367.2001.10673646>
- Delozier, M. W. (1976). *Marketing communications process*. McGraw-Hill.
- Derryberry, D., & Reed, M. A. (2002). Anxiety-related attentional biases and their regulation by attentional control. *Journal of Abnormal Psychology*, 111, 225-236. <https://doi.org/10.1037/0021-843X.111.2.225>.
- De Vries, H., Dijkstra, M., & Kuhlman, P. (1988). Self-efficacy: the third factor besides attitude and subjective norm as a predictor of behavioural intentions. *Health Education Research*, 3(3), 273-282. <https://doi.org/10.1093/her/3.3.273>
- Dholakia, R. R., Zhao, M., Dholakia, N., & Fortin, D. (2001). Interactivity and revisits to websites: A theoretical framework. In *American Marketing Association. Conference Proceedings* (p. 108). American Marketing Association.
- Ducoffe, R. H. (1995). How consumers assess the value of advertising. *Journal of Current Issues & Research in Advertising*, 17(1), 1-18. <https://doi.org/10.1080/10641734.1995.10505022>
- Emerce (2017, april 26). *700 miljoen gebruikers voor Instagram*. Retrieved from <https://www.emerce.nl/nieuws/700-miljoen-gebruikers-instagram>

- Eagly, A. H., & Chaiken, S. (1993). *The Psychology of Attitudes*. Fort Worth, TX: Harcourt Brace Jovanovich
- Edwards, S.M., Li, H., & Lee, J.-H. (2002). Forced exposure and psychological reactance: Antecedents and consequences of the perceived intrusiveness pop-up ad. *Journal of Advertising*, 31(3), 83–95. <https://doi.org/10.1080/00913367.2002.10673678>
- Eighmey, J., & McCord, L. (1998). Adding value in the information age: Uses and gratifications of sites on the World Wide Web. *Journal of business research*, 41(3), 187-194. [https://doi.org/10.1016/S0148-2963\(97\)00061-1](https://doi.org/10.1016/S0148-2963(97)00061-1)
- Elwood, P. (1988). Outcomes management: a technology of patient experience, *The New England Journal of Medicine*, 318(23), 1549 – 56.
- Field, A. (2013). *Discovering statistics using IBM SPSS statistics*. London: Sage.
- Gangadharbatla, H. (2008). Facebook me: Collective self-esteem, need to belong, and internet self-efficacy as predictors of the iGeneration's attitudes toward social networking sites. *Journal of interactive advertising*, 8(2), 5-15.
- Gao, Q., Rau, P. L. P., & Salvendy, G. (2010). Measuring perceived interactivity of mobile advertisements. *Behaviour & Information Technology*, 29(1), 35-44. <https://doi.org/10.1080/01449290802666770>
- Goldfarb, A., & Tucker, C. (2011). Online display advertising: Targeting and obtrusiveness, *Marketing Science*, 30(3), 389-404. <https://doi.org/10.1287/mksc.1100.0583>
- Goodrich, K., Schiller, S. Z., & Galletta, D. (2015). Consumer reactions to intrusiveness of online-video advertisements: Do length, informativeness, and humor help (or hinder) marketing outcomes? *Journal of Advertising Research*, 55(1), 37-50. <https://dx.doi.org/10.2501/JAR-55-1-037-050>
- Greyser, S. A. (1973). Irritation in advertising. *Journal of Advertising Research*, 13(1), 3–10.
- Gruen, T. W., Osmonbekov, T., & Czaplewski, A. J. (2006). eWOM: The impact of customer-to-customer online know-how exchange on customer value and loyalty. *Journal of Business Research*, 59(4), 449–456. <http://doi.org/10.1016/j.jbusres.2005.10.004>



- Ha, L. (1996). Advertising Clutter in Consumer Magazines: Dimensions and Effects. *Journal of Advertising Research*, 36, 76-83.
- Harms, B., Bijmolt, T. H., & Hoekstra, J. C. (2017). Digital native advertising: practitioner perspectives and a research agenda, *Journal of Interactive Advertising*, 1-12.  
<https://doi.org/10.1080/15252019.2017.1357513>
- Hayes, A. F. (2017). *Introduction to mediation, moderation, and conditional process analysis: A regression-based approach*. Guilford Publications.
- Hill, M. E., & McGinnis, J. (2007). The curiosity in marketing thinking. *Journal of Marketing Education*, 29(1), 52-62. <https://dx.doi.org/10.1177/0273475306297385>
- Hoffman, D. L., & Novak, T. P. (1996). Marketing in hypermedia computer-mediated environments: Conceptual foundations. *The Journal of Marketing*, 50-68.
- Hussain, D., & Lasage, H. (2014). Online video advertisement avoidance: Can interactivity help?. *Journal of Applied Business Research*, 30(1), 43.
- Im, H., Lennon, S. J., & Stoel, L. (2010). The perceptual fluency effect on pleasurable online shopping experience. *Journal of Research in Interactive Marketing*, 4(4), 280-295.  
<https://doi.org/10.1108/17505931011092808>
- Jacoby, L.L. (1983). Perceptual enhancement: persistent effects of an experience. *Journal of Experimental Psychology: Learning, Memory, and Cognition*, 9, 21-38.
- Keith, M. J., Babb, J. S., Lowry, P. B., Furner, C. P., & Abdullat, A. (2015). The role of mobile-computing self-efficacy in consumer information disclosure. *Information Systems Journal*, 25(6), 637-667. <https://doi.org/10.1111/isj.12082>
- Kelly, L., Kerr, G., & Drennan, J. (2010). Avoidance of advertising in social networking sites: The teenage perspective. *Journal of interactive advertising*, 10(2), 16-27.  
<https://doi.org/10.1080/15252019.2010.10722167>
- Kwak, H., Lee, C., Park, H., & Moon, S. (2010). What is Twitter, a social network or a news media? *Proceedings of the 19th international conference on World wide web*, 591-600. <http://dx.doi.org/10.1145/1718501.1718558>
- Lavidge, R. J., & Steiner, G. A. (1961). A model for predictive measurements of advertising effectiveness. *The Journal of Marketing*, 59-62.

- Lee, G., & Tussyadiah, I. P. (2012). Exploring familiarity and destination choice in international tourism. *Asia Pacific Journal of Tourism Research*, 17(2), 133-145. <https://doi.org/10.1080/10941665.2011.616906>
- Li, H., & Bukovac, J. L. (1999). Cognitive impact of banner ad characteristics: An experimental study, *Journalism & Mass Communication Quarterly*, 76(2), 341-353.
- Li, H., Daugherty, T., & Biocca, F. (2002). Impact of 3-D advertising on product knowledge, brand attitude, and purchase intention: The mediating role of presence. *Journal of advertising*, 31(3), 43-57. <https://doi.org/10.1080/00913367.2002.10673675>
- Li, H., Edwards, S.M., & Lee, J.-H. (2002). Measuring the intrusiveness of advertisements: Scale development and validation, *Journal of Advertising*, 31(2), 37-47
- Lim, Y., Chung, Y., & Weaver, P. A. (2012). The impact of social media on destination branding: Consumer-generated videos versus destination marketer-generated videos. *Journal of Vacation Marketing*, 18(3), 197-206. <https://doi.org/10.1177/1356766712449366>
- Litman, J. A., & Silvia, P. J. (2006). The latent structure of trait curiosity: Evidence for interest and deprivation curiosity dimensions. *Journal of Personality Assessment*, 86, 318-328. [https://doi.org/10.1207/s15327752jpa8603\\_07](https://doi.org/10.1207/s15327752jpa8603_07)
- Liu, B. Q., & Goodhue, D. L. (2012). Two worlds of trust for potential e-commerce users: Humans as cognitive misers. *Information Systems Research*, 23(4), 1246-1262. <https://doi.org/10.1287/isre.1120.0424>
- Logan, K. (2013). And now a word from our sponsor: do consumers perceive advertising on traditional television and online streaming video differently? *Journal of Marketing Communications*, 19(4), 258-276. <https://doi.org/10.1080/13527266.2011.631568>
- Luna-Nevarez, C., & Torres, I. M. (2015). Consumer attitudes toward social network advertising. *Journal of Current Issues & Research in Advertising*, 36(1), 1-19. <https://doi.org/10.1080/10641734.2014.912595>
- Luo, X. (2002). Uses and gratifications theory and e-consumer behaviours: a structural equation modelling study. *Journal of Interactive advertising*, 2(2), 34-41. <https://doi.org/10.1080/15252019.2002.10722060>

- MacKenzie, S. B., Lutz, R.J., & Belch, G.E., (1986). The Role of Attitude Toward the Ad as a Mediator of Advertising Effectiveness: A Test of Competing Explanations. *Journal of Marketing Research*, 23(2), 130–143.
- Mandler, G. (1982). The structure of value: Accounting for taste. In M. S. Clark & S. T. Fiske (Eds.), *Affect and Cognition: The 17th Annual Carnegie Symposium*, pp. 3-36. Hillsdale: Lawrence Erlbaum.
- Mangold, W.G., & Faulds, D.J. (2009). Social media: the new hybrid element of the promotion mix. *Business Horizons*, 52(4), 357-365.  
<https://doi.org/10.1016/j.bushor.2009.03.002>
- Mansfield, M. (2016). 27 video marketing statistics that will have you hitting the record button. Retrieved from: <https://smallbiztrends.com/2016/10/video-marketing-statistics.html>
- Mathies, D. (2018, February 2). *How to use Instagram Stories: everything you need to know*. Retrieved from: <https://www.digitaltrends.com/social-media/how-to-use-instagram-stories/>
- McCoy, S., Everard, A., Polak, P., & Galletta, D.F. (2008). The effects of online advertising, *Communications of the ACM*, 50(3), 84–88.  
<https://doi.org/10.1145/1226736.1226740>
- Menon, S., & Soman, D. (2002). Managing the power of curiosity for effective web advertising strategies. *Journal of Advertising*, 31(3), 1-14.  
<https://doi.org/10.1080/00913367.2002.10673672>
- Miller, F. M. (2015). Ad authenticity: An alternative explanation of advertising's effect on established brand attitudes. *Journal of Current Issues & Research in Advertising*, 36(2), 177-194. <https://doi.org/10.1080/10641734.2015.1023871>
- Mollen, A., & Wilson, H. (2010). Engagement, telepresence and interactivity in online consumer experience: reconciling scholastic and managerial perspectives. *Journal of Business Research*, 63(9), 919-925. <https://doi.org/10.1016/j.jbusres.2009.05.014>
- Murphy, D. (2008, May 12). *Push vs. Pull Marketing*. Retrieved from: <https://masterful-marketing.com/push-vs-pull-marketing/>

- Nelson, D. L., Reed, V. S., & Walling, J. R. (1976). Pictorial superiority effect. *Journal of Experimental Psychology: Human Learning and Memory*, 2(5), 523-528.  
<http://psycnet.apa.org/doi/10.1037/0278-7393.2.5.523>
- Neti, S. (2011). Social media and its role in marketing, *International Journal of Enterprise Computing and Business Systems*, 1(2), 1-15.
- Nisbett, R.E., & Ross, L. (1980). *Human Inference: Strategies and Shortcomings of Social Judgment*. Englewood Cliffs, NJ: Prentice-Hall.
- Nielsen, J. H., & Huber, J. (2009). *The effect of brand awareness on intrusive advertising*. Retrieved from: <https://www3.nd.edu/~markdept/020812/sss/EffectofBrandAwarenessonIntrusiveAdvertising091009.pdf>
- Okazaki, S. (2004). How do Japanese consumers perceive wireless ads? A multivariate analysis. *International Journal of Advertising*, 23(4), 429-454.  
<https://doi.org/10.1080/02650487.2004.11072894>
- Okazaki, S., & Barwise, P. (2011). Has the time finally come for the medium of the future?: Research on mobile advertising. *Journal of Advertising Research*, 51(1 50<sup>th</sup> Anniversary Supplement), 59-71. <https://doi.org/10.2501/JAR-51-1-057-071>
- Palacios-Marqués, D., Merigó, J. M., & Soto-Acosta, P. (2015). Online social networks as an enabler of innovation in organizations. *Management Decision*, 53(9), 1906-1920.  
<https://doi.org/10.1108/MD-06-2014-0406>
- Pavlou, P.A. & Fygenson, M. (2006) Understanding and predicting electronic commerce adoption: an extension of the theory of planned behavior. *MIS Quarterly*, 30, 115–143.
- Perry, S.D., Jenzowsky, S.A., & King, C.M. (1997). Using humorous programs as a vehicle for humorous commercials. *Journal of Communication*, 47 (1), 20–39.  
<https://doi.org/10.1111/j.1460-2466.1997.tb02691.x>
- Pessala, I. (2016). *User experiences and efficiency of Instagram Advertising*. Retrieved from: <http://urn.fi/URN:NBN:fi:amk-2016111116064>
- Petty, R. E., Cacioppo, J. T., & Schumann, D. (1983). Central and peripheral routes to advertising effectiveness: The moderating role of involvement. *Journal of consumer research*, 10(2), 135-146. <https://doi.org/10.1086/208954>

- Pieters, R., & Wedel, M. (2004). Attention capture and transfer in advertising: Brand, pictorial, and text-size effects. *Journal of Marketing*, 68(2), 36-50.  
<https://doi.org/10.1509/jmkg.68.2.36.27794>
- Pongpaew, W., Speece, M., & Tiangsoongnern, L. (2017). Social presence and customer brand engagement on Facebook brand pages. *Journal of Product & Brand Management*, 26(3), 262-281. <https://doi.org/10.1108/JPBM-08-2015-0956>
- Reber, R., Winkielman, P., & Schwarz, N. (1998). Effects of perceptual fluency on affective judgments. *Psychological science*, 9(1), 45-48. <https://doi.org/10.1111/14679280.00008>
- Rettie, R. (2001). An exploration of flow during Internet use. *Internet Research: Electronic Networking Applications and Policy*, 11(2), 103–113.  
<https://doi.org/10.1108/10662240110695070>
- Rettie, R., Grandcolas, U., & Deakins, B. (2005). Text message advertising: Response rates and branding effects, *Journal of targeting, measurement and analysis for marketing*, 13(4), 304-312. <https://doi.org/10.1057/palgrave.jt.5740158>
- Rewick, J. (2001). Choices, Choices: A Look at the Pros and Cons of Various Types of Web Advertising. *Wall Street Journal*, 23, 12.
- Rodgers, S., & Thorson, E. (2000). The interactive advertising model: How users perceive and process online ads. *Journal of interactive advertising*, 1(1), 41-60.  
<https://doi.org/10.1080/15252019.2000.10722043>
- Rouse, M. (2011). *What is social media marketing (SMM)*. Retrieved from:  
<http://whatis.techtarget.com/definition/social-media-marketing-SMM>
- Saric, A. (2017). Creative: The future of mobile video advertising, *Ad Age Content Strategy Studio*. Retrieved from: [http://adage.com/d/resources/system/files/resource/Celtra\\_Online.pdf](http://adage.com/d/resources/system/files/resource/Celtra_Online.pdf)
- Schultz, D.E. (2006). IMC is do or die in new pull marketplace. *Marketing news*, 40, 7.
- Smith, C. (2017, Augustus). *Here's why Instagram demographics are so attractive to brands*. Retrieved from: <http://www.businessinsider.com/instagram-demographics-2013-12?international=true&r=US&IR=T>

- Smythe, D. (2014). Communications: Blindspot of Western Marxism. In L. McGuigan, & V. Manzerolle (Eds.). *The Audience Commodity in a Digital Age: Revisiting a Critical Theory of Commercial Media*, pp. 29–54. New York, NY: Peter Lang.
- Strong, E.K. (1925). Theories of selling. *Journal of Applied Psychology*, 9(1), 75–86.
- Sundar, S.S., & Kim, J. (2005). Interactivity and persuasion: Influencing attitudes with information and involvement. *Journal of Interactive Advertising*, 5(2), 5-18.  
<https://doi.org/10.1080/15252019.2005.10722097>
- Tafesse, W. (2016). Conceptualization of brand experience in an event marketing context. *Journal of Promotion Management*, 22(1), 34-48.  
<https://doi.org/10.1080/10496491.2015.1107007>
- Tafesse, W., & Wien, A. & Wright, L.T. (2017). A framework for categorizing social media posts. *Cogent Business & Management*, 4(1),  
<https://doi.org/10.1080/23311975.2017.1284390>
- Talbot, K. (2018). *Instagram Stories: how brand are authentically flexing from the gram*. Retrieved from: <https://rampedup.us/instagram-stories-marketingauthentically/>
- Taylor, D. G., Lewin, J. E., & Strutton, D. (2011). Friends, fans, and followers: do ads work on social networks?: how gender and age shape receptivity. *Journal of advertising research*, 51(1), 258-275. <https://doi.org/10.2501/JAR-51-1-258-275>
- Tideswell, C., & Faulkner, B. (1999). Multi destination travel patterns of international visitors to Queensland. *Journal of Travel Research*, 37(4), 364-374.  
<https://doi.org/10.1177/004728759903700406>
- Ting, H., Ming, W.W.P., Run, E.C., & Choo, S.L.Y. (2015). Beliefs about the use of Instagram: an exploratory study. *International Journal of Business and Innovation*, 2(2), 15-31.
- TOPCO (2010). *The Power of Curiosity: The Effects of Mobile Teaser Ads*. Retrieved from: [https://pdfs.semanticscholar.org/06ff/228b97d3793e06e5a8330f735614d167dc14.pdf\\_ga=2.61317935.2080028704.1529519784-659246095.1529519784](https://pdfs.semanticscholar.org/06ff/228b97d3793e06e5a8330f735614d167dc14.pdf_ga=2.61317935.2080028704.1529519784-659246095.1529519784)
- Truong, Y., & Simmons, G. (2010). Perceived intrusiveness in digital advertising: strategic marketing implications. *Journal of Strategic Marketing*, 18(3), 239-256.  
<https://doi.org/10.1080/09652540903511308>

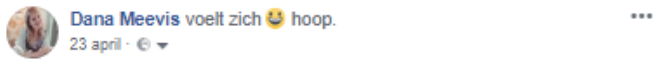
- Tsang, M. M., Ho, S. C., & Liang, T. P. (2004). Consumer attitudes toward mobile advertising: An empirical study. *International journal of electronic commerce*, 8(3), 65-78. <https://doi.org/10.1080/10864415.2004.11044301>
- Tuckman, B. (April 2012). *How photography and online video influence customer purchasing behaviour*. Retrieved from:  
[http://www.marketingprofs.com/articles/2012/8088/howphotography-and-onlinevideo-influence-customer-purchasing behaviour](http://www.marketingprofs.com/articles/2012/8088/howphotography-and-onlinevideo-influence-customer-purchasing-behaviour).
- Tutaj, K., & van Reijmersdal, E. A. (2012). Effects of online advertising format and persuasion knowledge on audience reactions. *Journal of Marketing Communications*, 18(1), 5-18. <https://doi.org/10.1080/13527266.2011.620765>
- Unni, R., & Harmon, R. (2007). Perceived effectiveness of push vs. pull mobile location based advertising. *Journal of Interactive advertising*, 7(2), 28-40.  
<https://doi.org/10.1080/15252019.2007.10722129>
- Van Doorn, J., & Hoekstra, J. C. (2013). Customization of online advertising: The role of intrusiveness. *Marketing Letters*, 24(4), 339-351. <https://doi.org/10.1007/s11002-012-9222-1>
- Van Noort, G., Antheunis, M.L., & Verlegh, W. (2014). Enhancing the effects of social network site marketing campaigns. *International Journal of Advertising*, 33(2), 235-252.
- Vakratsas, D., & Ambler, T. (1999). How advertising works: what do we really know?. *The Journal of Marketing*, 26-43.
- Williams, F., Rice, R.E., & Rogers, R. (1988). *Research Methods and the New Media*. New York, NY: Free Press.
- Wojdyski, B.W., & Golan, G.J. (2016). Native Advertising and the Future of Mass Communication. *American Behavioral Scientist*, 60(12), 1403-407. <https://doi.org/10.1177/0002764216660134>
- Xia, L., & Sudarshan, D. (2002). Effects of interruptions on consumer online decision processes. *Journal of Consumer Psychology*, 12 (3), 265-280.
- Yong, D. (2016). *How Contiki keeps itself fresh for today's millennials*. Retrieved from:  
<http://www.webintravel.com/how-contiki-keeps-itself-fresh-fortodays-millennials/>

Zaichkowsky, J. L., (1985). Measuring the Involvement Construct. *Journal of Consumer Research*, 12 (3), 341-52. <https://doi.org/10.1086/208520>



# Appendix I Recruitment posts

## Facebook



- HELP MIJ AFSTUDEREN -

Lieve Facebook vrienden,

Ben jij tussen de 18 en 35 jaar en heb je een Instagram - account? Maak dan kans op eeuwige karmapunten!! Het enige wat je hiervoor moet doen is een korte vragenlijst (5 à 10 minuutjes) invullen. En je helpt mij ook nog eens bij de laatste loodjes van mijn Masterscriptie!

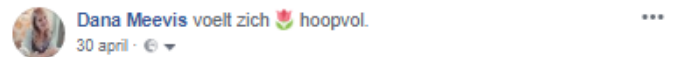
Ik zou het heel tof vinden als je even kort de tijd neemt om de vragenlijst in te vullen. Klik hiervoor op onderstaande link:

[https://psychru.qualtrics.com/jfe/form/SV\\_bKGCy0c7knfH4CF](https://psychru.qualtrics.com/jfe/form/SV_bKGCy0c7knfH4CF)

Alvast heel erg bedankt voor de moeite!



Leuk Opmerking plaatsen Delen



- Help jij mij met de laatste loodjes? - NOG MAAR 30 RESPONDENTEN TE GAAN!

Ik ben nog op zoek naar de laatste 30 respondenten die mijn online survey willen invullen! Dus ben je tussen de 18 en 35 jaar én heb je een Instagram account?? Dan zou je me heel erg helpen als je even kort de tijd wilt nemen om mijn vragenlijst in te vullen (duurt slechts 5 à 10 minuutjes). HEEL VEEL DANK VOOR DE MOEITE!!

[https://psychru.qualtrics.com/jfe/form/SV\\_bKGCy0c7knfH4CF...](https://psychru.qualtrics.com/jfe/form/SV_bKGCy0c7knfH4CF...)  
Meer weergeven



Leuk Opmerking plaatsen Delen

## LinkedIn



- HELP MIJ AFSTUDEREN -

Ook zo benieuwd hoe het mij af zal gaan op de arbeidsmarkt? Help mij dan bij mijn laatste stap richting afstuderen aan de Radboud Universiteit!

Onderstaande vragenlijst heeft betrekking op reismerken op Instagram. Dus ben jij tussen de 18 en 35 jaar en in het bezit van een Instagram account? Dan zou ik het heel erg waarderen als je even kort (5 à 10 minuten) de tijd neemt om deze vragenlijst in te vullen!

Vul hem snel in via:

<https://lnkd.in/eFKc5Nt>

Alvast bedankt voor de moeite en tot ziens op de arbeidsmarkt!

P.s. delen wordt gewaardeerd :)

# Appendix II      Survey

## **Welkom!**

Allereerst hartelijk dank voor uw deelname! U staat op het punt om een vragenlijst in te vullen voor mijn afstudeeronderzoek aan de Radboud Universiteit. De vragen die aan bod komen hebben onder andere betrekking op merken en het sociale medium Instagram.

De vragenlijst is opgezet om u te ondervragen over uw persoonlijke meningen en ervaringen. Er zijn dus ook geen goede of foute antwoorden. Het invullen van de vragenlijst duurt ongeveer 5 tot 10 minuten. Doet u dit alstublieft aandachtig en lees de vragen goed. Wanneer u na het beantwoorden van een of meerdere vragen op 'Volgende' klikt, kunt u niet meer terug naar het vorige scherm. Het is dan dus niet meer mogelijk om uw antwoorden aan te passen.

De informatie die ik verkrijg middels deze vragenlijst zal vertrouwelijk en anoniem behandeld worden. De gegevens worden alleen gebruikt voor dit onderzoek en worden niet aan derden verstrekt. Uw deelname aan dit onderzoek is vrijwillig. Dit betekent dan ook dat u zich op ieder moment, zonder opgaaf van redenen, aan deelname kunt onttrekken.

Alvast bedankt voor uw medewerking! Mocht u naar aanleiding van uw deelname vragen of opmerking hebben, dan heeft u de gelegenheid om deze achter te laten aan het einde van de vragenlijst.

Met vriendelijke groet,  
Dana Meevis

Door op 'Volgende' de klikken geeft u aan in te stemmen met deelname aan dit onderzoek.

---

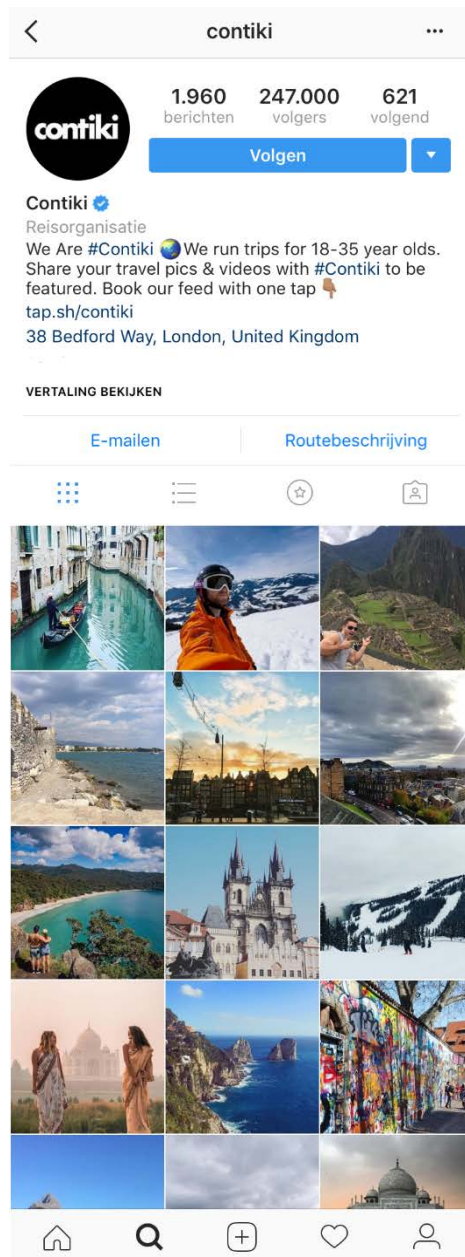
Lees het volgende scenario aandachtig door en neem ook voldoende tijd om de bijbehorende afbeelding aandachtig te bekijken. Er zullen straks vragen over worden gesteld.

**Houd u dit scenario alstublieft in uw achterhoofd wanneer u de vragen beantwoordt.**

---

### **CONDITIE 1: Native Instagram advertisement**

Stelt u zich voor, u belandt op de Instagram pagina van het reismerk **Contiki**. Deze ziet er als volgt uit:



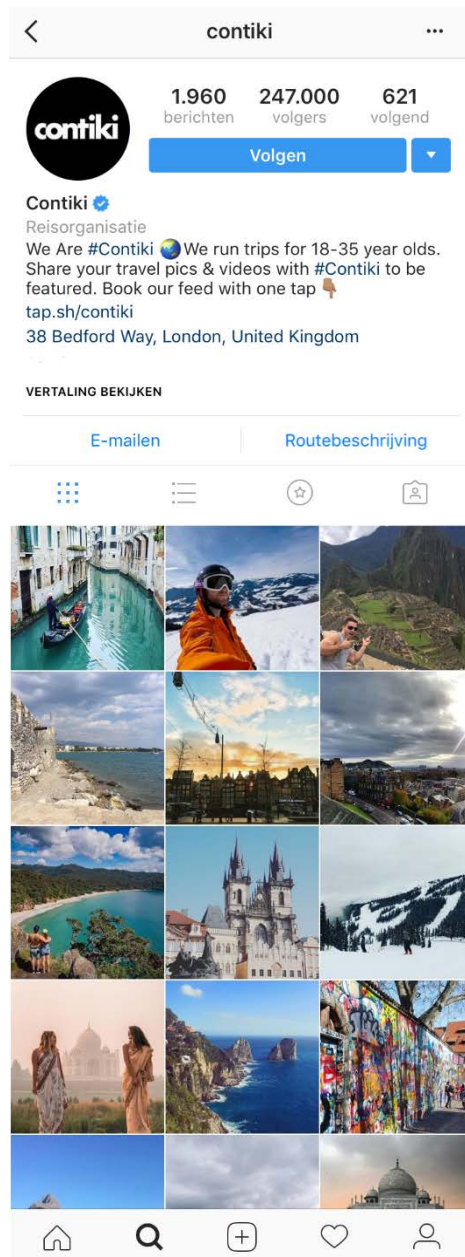
**U besluit Contiki te gaan volgen**, omdat u de pagina van Contiki leuk en interessant vindt. Daardoor komen naast posts van andere accounts die u volgt ook de posts van Contiki voorbij op uw Instagram tijdlijn.

Beeld u nu in dat u door uw Instagram tijdlijn scrollt en de volgende videopost van Contiki voorbij ziet komen. **Bekijk deze video aandachtig** en houd naast het bovenstaande scenario ook deze Instagram post van Contiki in uw achterhoofd bij het beantwoorden van de vragen.

Wanneer u op 'Volgende' klikt zal de **video automatisch gestart** worden. Vergeet niet om vooraf uw geluid in te schakelen. Na afloop van de video wordt u doorgeleid naar de volgende vraag.

## **CONDITIE 2: Instagram Stories advertisement**

Stelt u zich voor, u belandt op de Instagram pagina van het reismerk **Contiki**. Deze ziet er als volgt uit:



**U besluit Contiki te gaan volgen** omdat u de pagina van Contiki leuk en interessant vindt. Daardoor verschijnen naast de verhalen (Instagram Stories) van andere accounts die u volgt, nu ook de verhalen van Contiki bovenaan uw tijdlijn.

Beeld u nu in dat u uw Instagram tijdlijn bekijkt. Bovenaan uw tijdlijn ziet u dat Contiki een nieuw verhaal (Story) heeft geplaatst. U besluit om het verhaal te openen. Vervolgens krijgt u de volgende videopost van Contiki te zien. **Bekijk deze video aandachtig** en houd naast het scenario ook deze Instagram post van Contiki in uw achterhoofd bij het beantwoorden van de vragen.

Wanneer u op 'Volgende' klikt zal de **video automatisch gestart** worden. Vergeet niet om vooraf uw geluid in te schakelen. Na afloop van de video wordt u doorgeleid naar de volgende vraag.

Onderstaande stellingen hebben betrekking op het scenario en de Instagram post die u zojuist heeft gezien. Geef aan in hoeverre u het eens bent met de volgende stellingen:

**De Instagrampost van Contiki is:**

	Helemaal oneens	Mee oneens	Enigszins mee oneens	Neutraal	Enigszins mee eens	Mee eens	Helemaal mee eens
Afleidend	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Indringend	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Verontrust end	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Opgedron gen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Storend	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Opdringeri g	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Opvallend	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

---

Onderstaande stellingen hebben betrekking op het scenario en de Instagram post die u zojuist heeft gezien. Geef aan in hoeverre u het eens bent met de volgende stellingen:

**De Instagram post van Contiki ...**

	Helemaal oneens	Mee oneens	Enigszins mee oneens	Neutraal	Enigszins mee eens	Mee eens	Helemaal mee eens
... geeft mij het gevoel dat ik de blootstelling aan het bericht zelf in de hand heb	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... stelt mij in staat om controle uit te oefenen over het zien van het bericht	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... geeft mij de vrijheid om het bericht te bekijken zoals ik dat wens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Onderstaande stellingen hebben betrekking op het scenario en de Instagram post die u zojuist heeft gezien. Geef aan in hoeverre u het eens bent met de volgende stellingen:

**Ik vind de Instagrampost van Contiki:**

	1	2	3	4	5	6	7	
Niet leuk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Leuk
Saaï	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Dynamisch
Onaangenaam	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Aangenaam
Niet interessant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Interessant
Onaantrekkelijk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Aantrekkelijk
Slecht	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Goed
Niet informatief	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Informatief
Ongunstig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Gunstig
Niet opvallend	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Opvallend
Onplezierig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Plezierig
Niet overtuigend	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Overtuigend
Gewoon	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Buitengewoon
Niet effectief	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Effectief

Onderstaande stellingen hebben betrekking op het scenario en de Instagram post die u zojuist heeft gezien. Geef aan in hoeverre u het eens bent met de volgende stellingen:

**Ik vind het merk Contiki:**

	1	2	3	4	5	
Slecht	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Goed
Niet leuk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Leuk
Onaantrekkelijk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Aantrekkelijk
Saai	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Interessant
Onaangenaam	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Aangenaam
Onplezierig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Plezierig

Onderstaande stellingen hebben betrekking op het scenario en de Instagram post die u zojuist heeft gezien. Geef aan in hoeverre u het eens bent met de volgende stellingen:

	Helemaal oneens	Oneens	Neutraal	Eens	Helemaal eens
Na het zien van deze Instagram post zou ik graag doorgaan naar de website van Contiki voor meer informatie over hun bestemmingen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik verwacht de website van Contiki te bezoeken om meer te weten te komen over hun reisaanbod	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik ben niet van plan om de website van Contiki te bezoeken voor meer informatie over hun reizen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Hieronder volgen nog enkele algemene vragen en stellingen. Geef u aan in hoeverre u het eens bent met onderstaande stellingen:

Tijdens het bekijken van de Instagram post van Contiki ...

	Helemaal oneens	Oneens	Neutraal	Eens	Helemaal eens
... was ik afgeleid	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... kon ik mijn aandacht goed op het fragment richten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... had ik moeite mij te concentreren	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Was u voorafgaand aan dit onderzoek al bekend met het reismerk Contiki?

☐ Nee

☐ Ja

Was u voorafgaand aan dit onderzoek al bekend met de reisbestemming Macao? Indien 'ja', wat is hiervan de primaire reden?

☐ Nee

☐ Ja, ik ben bekend met de bestemming door:

---

Bent u in het bezit van een Instagram account?

☐ Nee

☐ Ja

Volgt u op Instagram één of meerdere merkaccounts?

- ☐ Ja
- ☐ Nee
- ☐ Weet ik niet

Hoeveel minuten per dag besteedt u gemiddeld aan Instagram?

---

---

**Geef u aan in hoeverre u het eens bent met de onderstaande stellingen**

In hoeverre kwam de Instagram post van Contiki realistisch over?

- ☐ Heel onrealistisch
- ☐ Redelijk onrealistisch
- ☐ Neutraal
- ☐ Redelijk realistisch
- ☐ Heel realistisch

Hoe groot acht u de kans dat deze specifieke Instagram post van Contiki via het merkaccount verspreid wordt?

- ☐ Heel klein
  - ☐ Redelijk klein
  - ☐ Noch klein, noch groot
  - ☐ Redelijk groot
  - ☐ Heel groot
-

**Tot slot legt deze vragenlijst nog enkele vragen aan u voor, waarmee inzicht wordt verkregen in uw demografische gegevens. Gelieve deze zo volledig mogelijk in te vullen:**

Wat is uw geslacht?

- ☐ Man
- ☐ Vrouw
- ☐ Anders, namelijk: \_\_\_\_\_

Wat is uw leeftijd in jaren?

\_\_\_\_\_

Wat is uw hoogst voltooide opleiding?

- ☐ Geen of basisonderwijs
- ☐ LBO, VMBO (kader- of beroepsgericht)
- ☐ MBO 1 of VBO
- ☐ MAVO, HAVO of VWO (overgegaan naar 4e klas), VMBO (theoretisch of gemengd) / (M)ULO
- ☐ MBO 2, 3, 4, of MBO vóór 1998
- ☐ HAVO of VWO (met diploma afgerond)
- ☐ HBS of MMS
- ☐ Propedeuse (HBO of universitair)
- ☐ Bachelor/kandidaats (HBO of universitair)
- ☐ Master/doctoraal/postdoctoraal (HBO of universitair)

\_\_\_\_\_

Waar denkt u dat dit onderzoek over gaat?

---

---

---

---

---

---

**Hartelijk dank voor uw deelname aan dit onderzoek!**

Met uw hulp ben ik weer een stap dichterbij afstuderen!

Ter afsluiting wil ik nogmaals benadrukken dat alle informatie verkregen via deze vragenlijst anoniem en vertrouwelijk zal worden behandeld. Uw gegevens zullen alleen gebruikt worden voor dit onderzoek en de informatie wordt niet aan derden verstrekt.

Als u naar aanleiding van uw deelname nog vragen, opmerkingen of klachten heeft dan kunt u deze hieronder delen. U kunt ook contact opnemen per mail: [dana.meevis@student.ru.nl](mailto:dana.meevis@student.ru.nl). Mocht u geïnteresseerd zijn in de resultaten van dit onderzoek, dan deel ik deze graag met u!

Laat hiervoor uw e-mail adres achter in het laatste vakje. U zult dan binnen drie maanden een mail ontvangen met een overzicht van mijn onderzoek en de bijbehorende resultaten.

Indien u een vraag of opmerking heeft, dan kun u deze hier achterlaten:

---

---

---

---

---

Ik zou de resultaten van dit onderzoek graag per mail ontvangen op:

---

