JÖNKÖPING UNIVERSITY
School of Engineering

Gen Y and Gen Z's Instagram Advertising Preferences

Qualitative Analysis Focusing
on the Types of Advertising
on Instagram

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JÖNKÖPING *March 2020*

This exam work has been carried out at the School of Engineering in Jönköping in the subject area of informatics. The work is a part of the three-year Bachelor of Science in New Media Design. The authors take full responsibility for opinions, conclusions and findings presented.

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Scope: 15 credits (first cycle)

Date: 29 March 2020

Abstract

Purpose — As social media develops, becoming a more relevant part of society, it is more necessary to understand it, more so when considering social informatics. Exclusively considering the types of advertising available on Instagram, the purpose of this study is to determine the preference of Generation Y and Z, and analyse what motivates their preference when interacting with Instagram advertisements.

Method — The study relies on qualitative responses. Therefore, appropriate methods to achieve this data are interviews and surveys. Additionally, survey data can be more easily collected in order to ensure that the analysis of the final results is as accurate as possible for the general population. 10 interviews were conducted, and over 40 responses were gathered from the survey. Through the use of mockups to act as visual cues, the methods will test for preference based on three aspects; visual, trustworthiness and purchase behaviour.

Conclusion — Through a thematic analysis, the final results uncovered that participants based their decision according to at least one of three themes; Familiarity, Presentation of Information, and/or Advertising Intrusion. A consistent majority was not achieved across all tested aspects of preference, however, Video Ads were typically favoured.

Limitations — The nature of this study is very specific, therefore a lot of considerations within the field have been omitted. Generations outside of Y and Z will not be considered and the study focuses on these groups within Jönköping. Additionally, aspects of social media such as hashtags, tagging functions, and influencers have been studied immensely and will not be relevant to this study. Limitations have been made in order to conduct the study reasonably and competently.

Keywords

Generation Y, Generation Z, Instagram, Social Media, Types of Advertising

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1. Introduction

1.1 Background

Human communication extends beyond face-to-face as social media becomes a primary source for the upcoming generations. Six Degrees, founded by William Winreich in May 1996, is considered to be the first social networking website according to CBS News. Although the channel hosted millions of registered users, it was limited to the few who had internet access, which halted the potential for substantial growth. Over a decade later, it is estimated that over 3 billion people use one of the many available social media sites (Statista, 2020). These modern sites are diverse in function and purpose to serve the social desires of the developing society. Due to the variety in channels and services that are available, the definition of social media as declared by Rouse (2016) through Fuchs (2017) will serve as the primary understanding for this paper, stating that "social media is the collective of online communications channels dedicated to community-based input, interaction, content sharing and collaboration." As a result of the high population consuming information from these various sites, from Facebook to YouTube to Twitter, the potential developed. Behavioural changes in relation to how people use social media, especially as the internet moved from desktop to our pockets with thanks to smartphones, sparked change in the field of marketing (Berg et al., 2015).

Nowadays, digital and social media marketing cannot be overlooked by marketeers. Some companies devote employees to focus exclusively on social media marketing, while some emerging companies rely solely on these channels for marketing in the varieties that are offered there. When specifically considering Millennials, who are early adopters of technology in this form, it is almost inevitable that companies who primarily target this audience and reject social media as a valuable marketing tool will face competitive disadvantage (Johansson & Eklöf Wallsbeck, 2014). This illustrates the importance of social media when communicating with the younger generations. Social media rivals traditional marketing in more ways than one. While it is important for companies to directly communicate with their customers in places they naturally exist, there are other proven benefits of social media marketing. Kaplan & Haenlein (2010) detail through Berg et al. (2015) that marketing on social media is inexpensive in comparison to traditional marketing methods and have seen it rise as a primary marketing tool for many businesses. However, with this added capability and reassuring motive to use social media for marketing, global conversations arose that criticised and evaluated the ethics and complications behind social media marketing.

Societal observations show consistent conversations about social media and the utilisation of marketing through these channels. Criticism of social media marketing tactics typically assumes three forms; content being advertised, consistent marketing and deceptive advertising. As most social media channels are easily accessible, impressionable users can be easily targeted. As an example, "[h]ealth and fitness–related social media content has received significant media attention for often containing objectifying and inaccurate health messages" (Carrotte et al., 2015). In addition to what is being advertised, many participants that occupy social media

spaces, complain about the volume of advertisements displayed. As explained by Zhu & Chen (2015), “Users go on social media to connect with people, whereas marketers go on social media to sell things.” The different intentions can discourage consumers from making the final purchase. Correspondingly, this idea translates to deceptive marketing. Since marketers are aware of users intent on social media channels, it is not uncommon to disguise marketing in ordinary posts by secret means. Action has been taken by organisations such as the Federal Trade Commission in the United States to make advertisements more clear. Chacon (2019) notes that in order to ethically market, users have to “make sure [the] disclosure is instantly obvious to anyone who engages with [the] content.” Issues surrounding social media marketing are often examined, although this form of advertising is still prominent and developing in modern society.

Of the available social media sites, Instagram—a photo-sharing channel through Facebook—is a primary and popular example. Initially established in 2010 as an application for Apple devices, Instagram has ascended into high notoriety and is a channel that is synonymous with social media. Gageler et al. (2016) researched that Instagram is the third most popular channel after its parent company, Facebook, and the video-sharing site, YouTube. Visual content is the primary form of communication applicable through Instagram. As noted by Chen (2017), it requires less mental effort to interact with this photo-based social channel as a result of the visuals. The sole focus on visuals is to the advantage of the channel, as many report that visuals are an increasingly necessary part of social culture (Valentini et al., 2018). Additionally, it is understood by Valentini et al. (2018) that visuals allows for a more explicit form of communication and improved experiences, ideas that are exploited as the general principle of Instagram. The primary focus that Instagram exhibits through their visuals is unique from other channels that allow for enhanced text-sharing capability or alternative features as the focal point of the channel. Considering the popularity of Instagram and that it is unique in using visual content exclusively, there is room for research in the context of digital marketing.

Ethics of marketing on social media have been discussed and there are several research papers detailing hashtags, tagging functions and influencer marketing. Other studies of the visuals of marketing focus on the design and composition of posts rather than the differences in ability and function. This field of study can be expanded to specifically discuss the marketing available through Instagram. In connection to the necessity and uncovered potential to market on social media, some of the channels have developed particular tools to take advantage of this ability. Instagram allows businesses access to six types of advertising: Photo Ads, Video Ads, Stories Ads, Carousel Ads, Collection Ads, and Ads in Explore (Instagram, 2020). These types transform adverts beyond design rules with focus on format. The query proposed by this important and somewhat neglected facet of social media marketing is concerned for the visual, design and use of the individual types of advertising that are together exclusive to Instagram in relation to the largest visible party across social media channels.

1.1.1 Types of Advertising on Instagram

Currently, Instagram boasts an offer of six types of "seamless experience" advertising through their channel (Instagram, 2020). This study will research five of these formats as they are diverse both visually and in their offerings. Explore Ads will be excluded from this study as they differ in discovery and location rather than composition. The remaining ads are formally referred to as Stories Ads, Photo Ads, Video Ads, Carousel Ads and Collection Ads. Out of those, Stories Ads appear as the pride of the social media channel. Stories Ads are one of the two types that are presented on their own individual pages on Instagram's official website, and include advantageous statistics in the description of the format. According to Instagram Internal Data, "50% of businesses on Instagram worldwide created at least one story during a typical month" (July 2017) and "⅛ of the most viewed Instagram stories are from businesses" (Dec 2016). This advertising type consumes the whole mobile screen which minimises distractions, it blends between followers' Stories and has versatility in design fitted to suit animated clips or images with an accessible prompt for further interaction. Other formats that are more universally known between channels are Photo Ads and Video Ads. Either as a square or landscape, these advertising types are familiar. In addition, Video Ads are described to "get the same visually immersive quality as Photo Ads—with the added power of sight, sound and motion" (Instagram, 2020). The final two are types that are more specific to the Facebook family of apps. Carousel Ads allow users to swipe through to view additional photos or videos of a company. According to Kinetic Social data, Carousel Ads increase traffic 10 times more than Photo Ads (Read, 2020). The final Instagram type of advertising is known as Collection Ads. Instagram (2020) notes that "you can use Collection to visually inspire and help your audience discover, browse and purchase products." This type of ad encourages user interaction, and is more detailed in design and functionality than the previous types. Unlike the other types, Collection Ads show pricing as details as a part of Instagram rather than the pure visual design.

1.2 Problem Discussion

Social media is used as a marketing tool from companies to communicate their brand to the customers. This leads to heightened competition on social media for company advertising and necessity to seek the most effective way to advertise their products. Buinac & Lundberg (2015), comment that social media is a "new worldwide phenomenon occurred on the horizon and changed the traditional marketing ways forever". Using these digital channels for advertising purposes is social informatics at its best in understanding how and why users interact with technology in order to communicate to them effectively. Social informatics can be described as "the interdisciplinary study of the design, uses and consequences of information technologies that takes into account their interaction with institutional and cultural contexts" (Kling, 2007). Through this study, an analysis will be made in order to understand how humans interact with technology, and specifically social media. Furthermore, while specific aspects of this study are static and will focus more on the design aspect rather than use of social informatics, others will engage with the total capacity of the art. Hara et al. (2014) develops on the connection between social media social informatics, stating "social media makes social aspects of information visible,

recordable, accessible and measurable." This attitude allows for social media to be explored from a scientific perspective, noting the opportunity for experimentation with human participants that can assist in delving further into the domain of social informatics. According to the survey results of Statista (2018) there are more than half a billion active users daily on Instagram, with Generations Y and Z (Gen Y/Z) being the most dominant age group. Due to findings, it is necessary to conduct research in order to further analyse how humans interact with visuals in the technological structures of social media channels.

1.3 Purpose and Research Questions

With the constant developments within social media, furthering our collective understanding of the diverse interactions available through these channels deepens our knowledge of the field of social informatics. As a fragment of this broad field, this study hopes to reveal data connected to specific sectors to enhance that which is known. This study aims to discover particular fragments regarding Instagram as the primary channel from the perspective of Gen Y/Z in the local area of Jönköping. Galloway (2017) notes that 92% of Instagram users interact with the ads, compared to the parent company Facebook, that only sees 7% engagement in this area. Further, Instagram utilises specific types of advertising that have yet to be researched to the extent of this study. Moreover, it is relevant to understand the perspective of Gen Y/Z as relevant research declares these generations as those that use social media daily, ensuring them as relevant users on Instagram as well as a likely target for businesses who market on the channel. Subsequently, the purpose of this study is:

To discover which of the different types of advertising available on Instagram is preferred by Generations Y and Z in the area of Jönköping.

After formulating an understanding of the purpose, the study could be divided into research questions. The primary research question is drafted directly from the purpose of the study. However, the secondary question concerns itself with the possible results. Our study intends to find a type of advertising that is preferred by the defined scope. If there is or is not a clear answer, the nature of the study should declare motives for the conclusion. With these considerations, the research questions are:

1. Which type of advertising on Instagram is prefered by Generations Y and Z in Jönköping?
    1.1 What motivates preferences or lack of preference from this group?

1.4 Scope

The scope of this study focuses solely on the age range from Gen Y/Z, within the area of Jönköping, and concerns only the types of advertising available through the social media channel, Instagram. Many definitions are available to determine the appropriate age range for these two definitions. However, this study will work between the grounds defined by the Pew

Research Centre. According to this institution, Gen Y is defined by individuals born between 1981-1996, and Gen Z follows on as those born between 1997-2010 (Dimock, 2019). As Chen (2020) mentions in Sprout Social, social media is constantly changing and understanding the active demographics is important to ensure the relevant audience can be targeted. Statista (2018) determined that Gen Y/Z are the most active age group on social media. Data published by the Organisation for Economic Co-operation and Development [OECD] (2019), shows that Gen Z's in Sweden account for 96% of those using social media in the year of 2014. As Gen Y/Z are active, more so on social media platforms than other generations, it is increasingly valuable to track their preferences and interactivity on channels they genuinely consume. With this data as a catalyst, these generations will be at the forefront of this study in order to further investigate the social media channel, Instagram. Due to the consideration to conduct this study from a societal approach, the aforementioned observations call on Instagram. Therefore, the scope of this study will be limited to Instagram as the focal social media channel. Additionally the value of this channel is consistently increasing value which calls for further understanding, allowing this study to diversify the area of research by concentrating on a relatively minuscule component of all social media. However, the limited size of the scope will not represent the quality of data, as it can be beneficial both for further research and to fill a gap within the field.

1.5 Delimitations

This research focuses only on Instagram, without giving any information about other social media channels. The target group of the study is Gen Y/Z living in Jönköping, Sweden. The research does not investigate to compare the difference in preferences of either gender or other generations, nor the intercultural differences depending on geographical region. In order to ensure that this study can be conducted reasonably and with competency, it is necessary to exclude and limit. Therefore, additional features that are considered in Instagram marketing such as hashtags, tagging functions and Influencers as they are not directly relevant to the types of advertising and have been extensively studied previously.

This study will focus on the types of advertising available on Instagram: Photo Ads, Video Ads, Stories Ads, Carousel Ads, Collection Ads and Ads in Explore. In our research we will investigate five of the six alternatives, excluding the Ads in Explore. The reason for this exclusion is that the remaining five types vary in their design and function, while Ads in Explore will use the format of an existing type and differ only in location context within the application. Ads in Explore are outside the realm of this study, as it focuses more on the context on discovering the advertisement.

1.6 Disposition

There are four remaining chapters in this study. Chapter 2 covers the *Theoretical Background*, analysing previous work that provides context for the nature of this study. The theories discussed include social media marketing, visuals in social media, and Gen Y/Z and social

media. *Method and Implementation* is the focus of Chapter 3, discussing the chosen methodology used to conduct this study as well as the approach taken, and how the data will be analysed. Chapter 4 continues with the *Findings and Analysis*. Here the data will be analysed as intended, and the final values will be displayed. Finally, Chapter 5 is the *Discussion and Conclusion*. The method and final data discussion will be concerned within this chapter, as well as the conclusion of the study and answers to the research questions.

2. Theoretical Background

2.1 Link between Research Question and Theory

The research question at the focal point of this study covers many areas that are beneficial to understand in order to conduct a valid study. The core relates to Instagram and advertising through social media channels. Theoretical discussions regarding this topic allow insight into the value of using these channels and why it is relevant to concern ourselves with researching in this area. The discovered background shows that social media and marketing go hand-in-hand in modern society. Additionally, as the subject of this study relates so closely to social media marketing, theoretical background regarding this better outlines the scientific gap to demonstrate the value of conducting this study. Furthermore, the types of advertising that are at the forefront of this study are visual elements available on Instagram. Before drawing conclusions on what visual design of an advert on Instagram could be more appealing to the target group, there is a need to first understand how and if visuals are appealing. This theoretical area will discuss what value visuals have on social media, the channels that are occupied by the target group of the scope. Theory relating to both the social media use and advertising targeted to Gen Y and Gen Z is relevant in understanding the connections between the two entities that could explain possible results of the given study. As the research question specifically calls for Gen Y and Gen Z, it is reasonable to research theory regarding this area.

2.2 Social Media Marketing

2.2.1 Challenging Traditional Marketing

Businesses can no longer omit social media from their marketing schemes. Berg & Sterner (2015), Hensel & Deis (2010), and Buinac & Lundberg (2015) reinforce a mutual attitude that social media marketing is challenging traditional ways. It is not advised or supported in articles that businesses should operate a marketing strategy without the guise of social media for a number of reasons. As a digital channel, at the fingertips of many, it is an effective way to quickly reach customers wherever and whenever, on channels that they already consume. Social media enhances traditional marketing and is paving its importance in the world of advertising. It is consistently suggested that marketers “consider all possible avenues to positively use it to increase advertising and improve marketing”, some companies allocating their resources purely to social media (Hensel & Deis, 2010). More so as technology improves and furthers, so should the marketing tactics. Buinac & Lundberg (2015) summarise the rise of social media advertising as a “new worldwide phenomenon occurred on the horizon and changed the traditional marketing ways forever”. These resources recognise social media as an inevitable in the world of marketing, whether to complement or act as the primary mode of marketing. Berg & Sterner (2015) continue to explore this perception of social media as an advertising force writing, “The shifting behaviour in peoples’ social media usage, from computers to phones, becomes highly relevant from marketers targeting customers through social media. In order to reach their customers such trends must be monitored and adapted to”. The development that increased the value of social media marketing is linked to the transforming technological world. As technology

improved and advanced, so did advertising by spreading out to social media. These ideas can be summarised by Chen (2010), who describes the social media marketing phenomenon as an "indispensable part of today's advertising and marketing landscape".

2.2.2 Customer Interaction and Trust

Comparisons that declare the invaluable nature of social media for marketing as a complementary addition to traditional mediums or an absolute necessity for businesses, support these claims with similar motives. A constant that appears in Ward (2019), Hensel & Deis (2010) and Berg & Sterner (2015) is the value of social media marketing in directly connecting customers with businesses in order to establish a direct relationship and trust. An important aspect of social media marketing that allows it to be so successful is that they can reach the customers on channels they occupy. Ward (2019) makes a comparison of traditional marketing against social media marketing stating "Social media is a type of online media that expedites conversation as opposed to traditional media, which delivers content but doesn't allow readers/viewers/listeners to participate". In more simple terms, social media can enhance a marketing scheme through allowing their customers to interact with and about a company (Hensel & Deis, 2010). In return, when a business presents itself as being transparent in this way, it opens room for customer trust. Johansson & Eklöf Wallsbeck (2014) emphasises the value of trust through Safko (2012) who discusses "the importance of creating trust on social networks to increase sales and influence among customers." Furthermore, research in this area also understands the perspective from businesses. An analysis by Hensel & Deis (2010), concludes that businesses understand the social media usage of users and are aware that these channels enhance their bonds with consumers and grant an ability to "efficiently meet the demands of their customers" by increasing their communication and trustworthiness in this way. Contrastingly to the competencies of traditional marketing, the value of directly meeting customers through social media employs the value of establishing an online community as a form of advertising in order to best serve a company (Berg & Sterner, 2015). This expression is furthered by Petrescu & Korgaonkar (2011) noting that "social-media advertising uses social communities, such as social networks and virtual worlds as an advertising medium." Understanding how social media is valuable as a marketing channel inspires the study to further investigate specific details of how best to truly utilise the available tool.

2.2.3 Social Media Tools

Available tools on social media help to perpetuate the sense of community on the channels and expand on traditional mediums for successful marketing strategies. Facebook, Instagram and Twitter are known for various functions such as the ability to hashtag and tag users. Hashtags support the community environment by grouping posts by related terms, collecting related posts together (Berg & Sterner, 2015). The advancing concept of influencers is also seeing a push of momentum throughout the social stratosphere. These features are "among the most studied" (Berg & Sterner, 2015) in relation to social media marketing. A benefit of social media marketing is allowing the business to be part of their own conversation. This allows the company to track their brand presence online, with accessible and direct channels to listen and oversee clients' brand impression (Hensel & Deis, 2010). In addition to these benefits of social media marketing,

researchers also compare practical elements including cost and effect. Kaplan & Haenlein (2010) describe the opportunity to use social media for advertising as a more cost effective and efficient alternative to traditional marketing. These views are consistently shared by researchers alike, with an insistence that businesses develop their understanding of social media and how they can take advantage of the channels (Kietzmann et al. 2011).

2.2.4 Instagram Marketing

Instagram as a marketing channel is a medium that is consistently referenced alongside the top social media channels for marketing. Gageler & van der Schee (2016) are one of many that recognise Instagram as one of the most popular social media channels, third to the likes of Facebook and YouTube. Other statistics that reinforce the value of Instagram for marketing as stated by Gotter (2019) "brands see engagement rates 10x higher on Instagram than they do on Facebook", "60% of users learn about new products through Instagram", and "by 2020, Instagram is expected to account for 30% [of Facebook's total ad revenue]".

2.3 Visuals in Social Media

Visuals have always been a relevant part of marketing, more so with regard to social media. A deeper understanding of the current use of visuals and their importance supports why a further analysis will only prove to be beneficial to the state of social media advertising. Social media channels demand visual expression regardless if the content is used for advertising. However, this awareness can be invaluable for just that. Valentini et al. (2018), Rose (2016), Gamble (2016) and Donovan (2015) stand out with their relevant information with consideration to the topic.

Direct comparisons in this area typically concern visuals and text. As reported by Valentini et al. (2018), their analysis claims that society is "moving towards a visual culture". This idea is reinforced by Rose (2016) through Valentini et al. (2018), specifically addressing the value of visuals over text explaining that "[i]mages offer a more direct way of communicating and experiencing human relations… than text-based communications." A quick examination of the most popular social media channels used for marketing shows an abundance of images in comparison to purely text posts. Whether it is promoting a product, brand or external articles, cover images and visuals are typically at the forefront of any advert. Moreover, the types of advertising offered by Instagram exclusively rely on visuals, with text as a complementary feature. Donovan (2015) also explores visuals in social media, expressing that "Eye-tracking studies have shown that users focus more energy and attention on images than anything else, which makes these types of ad hugely compelling for advertisers." In this respect, marketers would feel more comfortable relying on visual ads as an aspect that has been proven to best engage with a target audience on social media channels (Donovan, 2015).

In a study conducted by Valentini et al. (2018), the findings concluded that "image-based features of Instagram visual content affect the digital user's perception of such content and consequently his/her level of engagement with the image." While visuals are a successful part of

advertising on social media channels, the content and the manner in which it is displayed also plays an important role. Position, colour, product placement and eye contact are among the features that can impact how an audience views an advert, all of which have been considered in various studies. Additional findings from Valentini et al. (2018) established details such as the effect of foreground product location in regards to high-product salience leading to higher audience engagement, as well as impact of direct gaze for similar success. Focuses on related papers can also lead to conclusions regarding how businesses have to adapt to suit social media marketing environments. Gamble (2016) specifically speaks on the expectations of technology companies that might receive more pressure to update their marketing to align with creative advancements in their industry. With this knowledge, Valentini et al. (2018) disclose that "The extent to which visual communication affects digital engagement, however, has only been limitedly studied."

2.4 Gen Y/Z and Social Media

As the primary target of the study, information concerning both the social media use and advertising strategies directed towards Gen Y/Z are relevant in understanding what aspects or considerations could impact and relate to the study. Chen (2020) recognises that Gen Y/Z "have the greatest percentage of active users on this channel" reinforcing ideas studied by Gageler & van der Schee (2016), Bäcklund & Martin (2019), Johansson & Eklöf Wallsbeck (2014), and Martin (2015) in a bid to understand the social media activity of these users.

Gageler & van der Schee (2016) and Bäcklund & Martin (2019) analyse the social media use of this group from a statistical approach. Recorded statistics conclude that users between ages 15 and 35 account for over 60% of all social media users (Statista, 2016). Furthermore, a paper authored by Bäcklund & Martin (2019) focuses on directly targeting Gen Z, and relevant conclusions are brought to light. Through Schwieger and Ladwig (2018) they recognise that "Gen Zers have never known a world in which they could not instantly connect and have information and communication channels immediately at their fingertips". Similar notions are also believed for Gen Y. Bennett, Maton, & Kervin (2008) as reported by Gageler & van der Schee (2016), inform that Gen Y were the first to live with heavy technological influences, recording that those who use at least one social media channel amount to approximately 90% of Gen Y. Many papers have included Gen Y as their defined scope, more so when considering social media marketing as "social media is very popular and is not only used for communication, but also for information search and to look for inspiration" (Gageler & van der Schee, 2016). Moreover, it is important to note the trust of these generations on social media platforms with concern to marketing. Aquino (2012) by way of Johansson & Eklöf Wallsbeck (2014) assesses that "Generation Y tend to listen to people related to them about their brand preferences instead of trusting commercials and advertising", furthering the demand for trust through these channels. Gen Y/Z, as the primary target of our study, have a high social media engagement that encourages study into their preferences in order to stand out and best appeal to them on channels they are familiar with.

In addition to investigating the general social media use of Gen Y/Z, ample research has been conducted with this target as the focal scope in regards to advertising or opportunity for significant conclusions to be drawn in relation to this group. Due to the concentration of these generations on social media channels, many have drawn the parallels to how effective advertising can be on these channels. A study conducted by Bäcklund & Martin (2019) analysing modes of advertising to Gen Z in order to increase brand awareness, saw that "characteristics of social media communication channels present better opportunities for establishing brand awareness when targeting Generation Z". Similar conclusions are drawn from other resources, noting the importance of social media as a marketing channel to this group. In addition to Gen Z, studies concerning Gen Y also draw similar conclusions. A constant idea is that failing to have an online social media presence is detrimental to brands hoping to appeal to Gen Y, acting as a competitive disadvantage considering that this audience is taking part online (Johansson & Eklöf Wallsbeck, 2014). Gronbach (2008) is explicit in determining the relationship between social media and Gen Y, "[it is] impossible to market to Generation Y without using [the] internet as the main marketing communication tool" (Wallsbeck & Johansson, 2014). Besides an online presence, social media marketing also encases other factors. Wallsbeck & Johansson (2014) by way of Pitt et al (2012) assigns credit to Gen Y detailing that "the user of social media is in the center of the stage when it comes to design, cooperation and community on the internet". This sentiment is furthered as Gronbach (2008) is analysed deeper by Wallsbeck & Johansson (2014) interpreting the meaning "that the marketing message towards Generation Y needs to be fun and needs to tell the truth, because Generation Y will make sure that the company has proper values." Accessibility to businesses is less secluded from their audience. Therefore an online presence paired with an eagerness to attract those most prominent on the channel requires consideration and caution as hiding seems impossible and destructive.

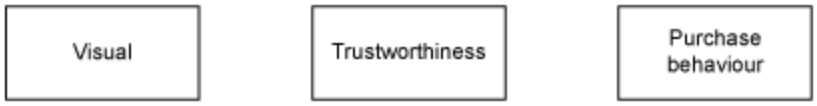
In addition to media use, there are the expectations from Gen Y and Z of how they can and should be able to interact with brands. Having a nonexistent social media presence, especially as a business, is unfamiliar to this group who have developed with this understanding of their technologically connected reality.

3. Method and Implementation

3.1 Approach

Understanding why users interact with technology is an important element of this study. Keeping this in mind, the required approach needs to determine this primary factor in relation to the users preference. Additionally, preference is a broad topic and can vary so this study will focus on preference in terms of the visual aspect, trustworthiness and encouraging a purchase as is the main intention of marketing. Visuals are a distinguishing feature of Instagram (Johansson & Eklöf Wallsbeck, 2014), therefore understanding the visual preference is necessary here. Johansson & Eklöf Wallsbeck (2014) also acknowledge that social media allows businesses "to engage with their consumers to build trust." Trust is an important value that is considered on social media, typically in connection to the relationships between users and businesses. As previously discussed, social media is recognised as an effective marketing tool. Concerning marketing, Buinac & Lundberg (2015) address three uses of this communication to "inform, persuade and remind customers—directly or indirectly—about the products and brands they sell." This study will only focus on the persuasive effect. Due to the methods we will use to get these results, this study will primarily be qualitative and the results will be descriptive of patterns (Williamson, 2002). There is potential for results that can be analysed in a way that is quantitative, however, these details are not pertinent to the aim of this study. In addition, an inductive approach will be taken. Due to the uniqueness and specificity detailed in the study, adequate previous research has not been conducted. Therefore, the data collected will reflect inductive reasoning as it will be the basis of a final generalisation to draw a conclusion.

Figure 1: Types of Preference



3.2 Method Design

In order to accurately and realistically conduct experiments, it was necessary to have visual elements that could be used for testing. Accounting for bias and different preferences that can be prominent within the target group, the approach called for a neutral and fictitious brand. The intention here is linked with an empirical research approach, as there will be a direct experiment to represent real interactions with Instagram by way of the fictitious brand, VitaminDrink. Through VitaminDrink, we could create mockups to act as visual cues when implementing the methods. The execution of the mockup will be designing adverts according to the five types of Instagram advertising in the same theme and construction. In this way, we hope to eliminate bias based on disparity in design that is not a main aspect of the advertising type. Additionally, by designing our own mockups, we could ensure some control rather than relying on brands to suit the necessary requirements. Participants will also be directly asked about the product in the implementation of the methods. Other than ensuring ethics, as this product is a key component

of the method design that participants should be made aware of, there are other considerations for why participants will be asked about the content. This study does not aim to focus on the content being present and instead the format. In order to ensure that this study is fair and that the content is being addressed, participants will be questioned about the product. By quizzing the participants on the product, the research aims to remove this discussion from the main queries. Though non-essential to the study, asking the participants directly about the product could be necessary as a pre-biased opinion could sway preference, which will affect the study.

3.2.1 Motivation

When deciding on a brand to use as the visual element of this experiment, there were a few crucial features. The strongest feature to consider was that bias could not be determined by gender or age. The study revolves around the generations as a whole group, rather than a direct comparison or focus on a particular gender. Studies concerning vitamin water beverages are lacking, though it can be compared to and treated like regular water studies. According to a study conducted by Westrell et al (2006) that focuses on water consumption in Sweden, the largest differences in bottled water intake were not based on gender but by employment status, which is not a focus of this study. These claims are reinforced by Doria (2006), noting that the stronger disparities that influenced bottled water purchases had clearer connections to location. With respect to selecting a beverage as the lead product, Montgomery & Chester (2009) conducted a study to enable a better understanding of food and beverage marketing. Firstly, Montgomery & Chester (2009) created a link between the defined target audience and beverage marketing, detailing that "[t]he advertising industry, in many instances led by food and beverage marketers, is purposefully exploiting the special relationship that teenagers have with new media." Furthermore, their study addresses more details about food and beverage marketing regarding a budget increase for online marketing and informs that these digital channels are essential for this industry to reach Gen Z (Montgomery & Chester, 2009). The final decision to choose a vitamin water product came from omission of gender or age bias relevant to this study, active online marketing from similar businesses and granted creative freedom to accurately design according to Instagram standards.

3.2.2 Examples

Similar companies have utilised the Instagram advertising types to their advantage. Waterdrop, a European microdrink and glass bottle company, created custom Instagram videos in June of 2019. Compared to the first 10 days of the previous month, sales increased by 24%, the number of website visitors increased by 8.3, and 6 times the amount of people were reached (Instagram, 2020). Their Head of Marketing, Adis Pezerovic, spoke about the success stating "We are making big steps forward with our business by using the possibilities that Instagram offers to reach potential new customers"(Instagram, 2020). A similar case is that of Gatorade, a sports nutrition beverage, that also ran Instagram video ad campaigns during June 22-July 10 of 2018. As a result, the company saw a 5.1 times lift in return on ad spend (Instagram, 2020). Mike's Hard Lemonade, a beverage producer in Chicago, also capitalised on the Instagram advertising types as many do. In this case, the beverage company focused on automatic ad placements throughout the Instagram feed and stories. The implementation of these adverts lead to a

“5.9-point lift in brand affinity”, “2.6-point lift in action intent” and “17-point lift in ad recall” (Instagram, 2020). These cases provide support that a beverage company has potential to be successful, therefore grounding our study in reality and adding validity to our faux product.

3.2.3 Limitations

Though the motivation behind the finalised mockups was thought out in hopes to avoid bias based on demographics in relation to the scope of the study and to limit potential for personal preference, no product or brand can truly be impartial to all. While the product is not expected to heavily influence the opinion of participants, we recognise that bias can be formed if a participant has had previous contact with a similar product or a prior attitude that can affect their opinion. However, the study will not be focused on their fondness of the product but instead the type of advertising, which we will be sure to emphasize during the implementation of the methods.

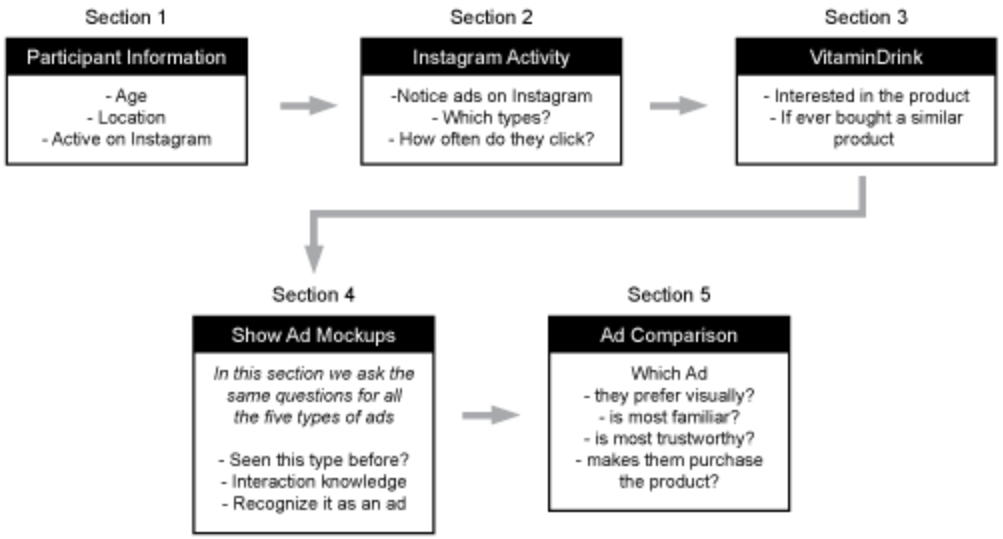
3.3 Interviews

According to Williamson (2002), interviews as a research method are a “technique for qualitative data collection”, “used to supplement survey data”, and are characterised by being non-manipulative, noncontrolling, open and flexible in nature. These qualities were invaluable to retrieve the type of results that concern this study. Interviews allow for descriptive and qualitative responses that answer the how and why posed for this study. Furthermore, as we intended to use surveys in order to get a larger quantity of answers than is as easily accessible through interviews, understanding that the interview responses can be supplementary was vital to ensure a detailed conclusion. Interviews are exploratory and seek depth in comparison to other qualitative methods. Williamson (2002) also advises to use this method during “early stages of research” as it can be beneficial to develop a deeper understanding of the participants and assess the questions on a practical level before sharing them as a survey.

Aspects of interviews that were attractive in regards to this study include potential for better response rate as the interviews have to be scheduled, thorough responses are easy to attain with opportunity for further prompting, as well as granted flexibility and observation of the participants (Williamson, 2002). Subsequently, the data collected will be richer in quality with the added chance to directly quote the sources. An interview method is also necessary due to the outcomes that are hoped to be achieved through this study. As this study seeks to understand the motivation about why participants make their decisions, this method will allow users to better explain their answers for more clarity in the results. Some factors to be aware of while conducting the interviews are maintaining consistency in asking the questions and avoiding subtle bias from the interviewer. It is also important for the interviewer to remain neutral to allow the participant to be comfortable to give their honest answers and ensure that the participants voice is heard the most so that, while the interviewer is in control, the study seeks for the opinion of the participant (Williamson, 2002).

Although there are three types of interviews: structured, unstructured and semi-structured, our study will utilise that of a semi-structured. Structured interviews follow a fixed sequence, asking the same questions in the same order to all of the participants. Unstructured interviews take the opposite approach with no strict guidelines, instead each answer generates the next question. Correspondingly, semi-structured interviews are a midpoint, guided by strict questions with potential for follow-up questions related to their answer (Williamson, 2002). By implementing this style of interview, we can ensure that the responses will have the ability to more accurately describe the opinion of the participant and lead to more clarity in research.

Figure 2: Interview Structure



3.3.1 Structure

By implementing the interviews in a semi-structured manner, a standard list of questions is required as well as some freedom for elaboration and additional probing. Regarding the standard list, the questions could be divided into sections based on the type of information that was required and the necessary probes to understand how and why. These sections will be formalised as participant information, Instagram activity, product opinion, types of advertising, and comparisons. Due to the precise nature of the study scope, it is essential to ensure that the participants fit the limitations of the study. Additionally, prompting these questions first will determine if the answers are valuable. However, as scheduling is necessary, we will ensure that participants fit the guidelines beforehand. Instagram activity will uncover the participants current relationship with ads so their final results can also be compared against their personal understanding of advertising on this channel. In order to be transparent with the users, it is paramount that we introduce the product to them to seek opinions about the content of the ad. While our research deems the product to be neutral, the definitive way to test how the users feel is to seek their opinion. Following an analysis of the user's perspective regarding the VitaminDrink, we will test each of the advertising types. This section may require more structure, and it will be valuable to ask the same questions for each of the types of advertising for

an accurate comparison. The questions here will prompt the how and why required for this study. As an evaluation of each of the types, we will also ask a general question for participants to contribute any additional preferences that relate to that type of advert. Finally, we will seek opinions about direct comparisons to understand exactly which is preferred according to different assumptions about advertising.

3.4 Survey

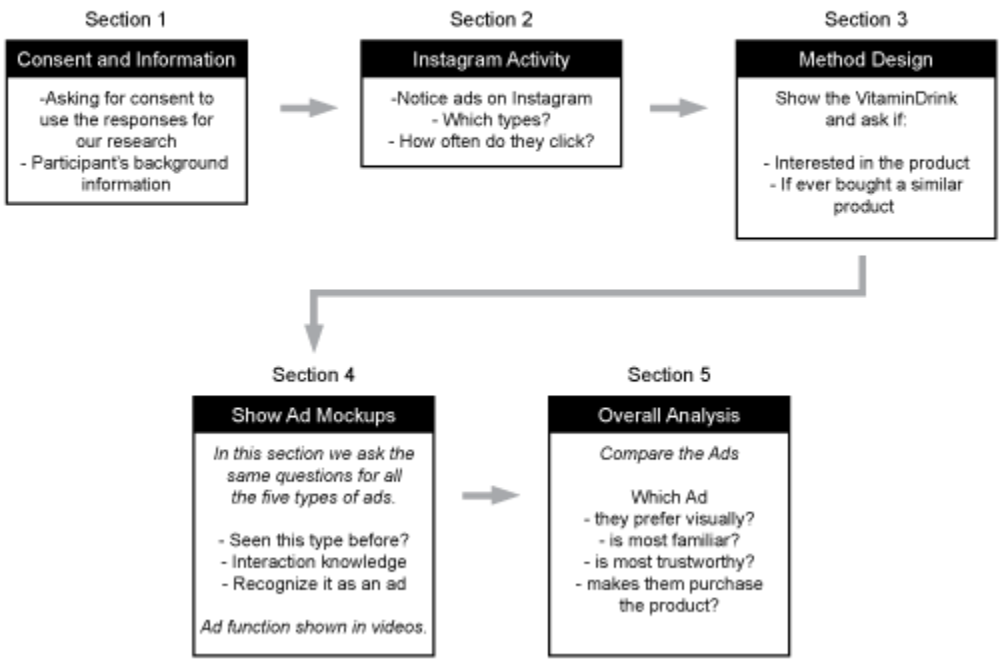
The second method, survey, is a widely used method in research as detailed by Williamson (2002). In addition, Williamson (2002) categorises surveys as the set of questions, and the process of collecting and analysing the participant responses. Williamson (2002) also articulates limitations to be aware of when conducting this type of research. Factors to consider are low response rates as scheduling or pressure to participate are lesser with the participant in control of their participation, "rival explanations" as an interviewer cannot clarify misunderstandings and generalisability of results due to the high concentration of results needed for accuracy when generalising data (Williamson, 2002). However, this method is relatively straightforward for participants to complete and simple for novice researchers, such as ourselves, to implement methods to validity. Our survey data will be supplemented by the interview results, as the opportunity to receive complex responses is more limited through surveys. Conducting surveys will work to the advantage of the study as it will allow for a larger sample ensuring more accurate results, anonymity to encourage honesty and this method is appropriate in the context of this study since the questions and instructions are straightforward (Williamson, 2002). Additionally, as this study hopes to speak generally for the defined target group, the more responses that can be accumulated will be beneficial in order to accurately do so. While the interview will allow for more detailed responses, the survey will achieve value in quantity which is believed to be necessary in order to best consider the target group (Williamson, 2002). As we are conducting the interviews first, we will have the chance to test the questions to edit and determine that they are sufficiently comprehensive for participants to complete without a guide in the context of a survey.

3.4.1 Structure

Firstly, we will use observations from the interview to determine the comprehension of the questions and make edits accordingly. The intention is to use a tool that is easily shareable online. In order to reach different perspectives of those who fit the target group, it will be important to ensure the survey is easily accessible by all. Channels such as Facebook allow users to easily find and reach out to participants that fit a particular group. The survey will lead with a page seeking distinguishable details that will identify participants that do not fit the study scope such that they are not included in the experiment. Design is a crucial part of the survey, as outlined by Williamson (2002). Items should be grouped logically, consistent types of responses should be used, clear spacing and attractive appearance are aspects we intend to focus on, which comes naturally with tools such as Google Forms (Williamson, 2002). In addition, questions need to be simple to limit confusion and worded in a manner that does not influence the participants' answers. Following this, each type of advert will be shown on its own page and

questions will be straightforward. Descriptions and instructions will lead the questionnaire with adequate spacing. Once finalised for study, we will give participants a week to complete it, aiming for a minimum of 30 responses.

Figure 3: Survey Structure



3.5 Ethics

High ethical and moral standards are paramount in conducting a valid study. Zobel (2014) states that "research is assumed to have been undertaken ethically". From this perspective, it is imperative that the experiments are conducted correctly on behalf of the participants and to be accurate on the basis of science. As defined by Blomkvist & Halin (2015), "ethics are about complying with good praxis regarding scientific work." In order to ensure that our study is ethically sound, the participants will be asked for consent to record their interviews, only necessary personal data will be collected: year of birth and current residence, and participation will not be forced. According to the Swedish Research Council, there are four ethical guidelines research projects should meet. These include that the participants are informed about the study being conducted and its purpose, consent has to be granted from participants, any responses are confidential and the collected data should only be used for the purpose as explained to participants (Blomkvist & Halin, 2015). Protecting the ethical grounds of this study is important to the morals and validity of research.

3.6 Data Analysis

The data collected from this study should tend to descriptive, qualitative responses. Williamson (2002) discusses that it is ideal to record interviews to eliminate the risk of a comment being

missed and the interviewers can focus all of their attention on the interview rather than note taking. The survey data will allow for users to craft their own detailed responses and will also feature simple checkboxes that can be presented in graph formats for easy analysis. Furthermore, the study seeks to answer why there is or is not a preference, assuming clear trends will appear from the final results. With consideration for this, the most appropriate way of evaluating the data collectively will be to utilise a thematic analysis to draw patterns from the data. Clarke & Braun (2016) define the method as a mode of "identifying, analyzing, and interpreting patterns of meaning ('themes') within qualitative data." The results from the two experiment methods will be analysed individually, and then combined which will allow for a finite review and enhanced conclusions.

In order to successfully conduct a thematic analysis, there are three stages to follow: (1) gather the data, (2) code and form themes and (3) approve and apply the code (Boyatzis, 1998). The first stage requires transcribing the interviews to easily view the data. By carrying out the transcriptions ourselves, we can become more familiar and gain a better understanding of the data. The second stage, according to Boyatzis (1998), can be divided into the sub-stages of "(a) generating a code, (b) reviewing and revising the code in the context of the nature of the raw information, and (c) determining the reliability of the coders and therefore the code." The sub-stages specifically involve analysing previous theories and studies, reexamining themes and codes that emerged from the first substage and finally defining the reliability of the code. The last stage calls for the researcher to interpret the meaning of the code and form analytical conclusions. As it is important for the study as a whole, reliability is also crucial to a thematic analysis (Boyatzis, 1998). Attention must be paid to ensure there is a correct and relevant observation and categorisation of the data, results must be fair as other researchers should be able to attain similar conclusions and the interpretations should be easy for the reader to follow (Castleberry & Nolen, 2018).

4. Findings and Analysis

The study conducted tested for preference based on visuals, trustworthiness and the likelihood of purchasing the product through the type of advertising. As a result, the themes uncovered address the motive and influence behind the participants' preferences. Primary themes that encapsulate the main deciding influences are Familiarity, Presentation of the Information, and Advertisement Intrusion. Moreover, the Presentation of the Information as a primary theme could be divided into subcategories focusing on the Visual and Functional aspects of the types of advertising.

Figure 4: Themes

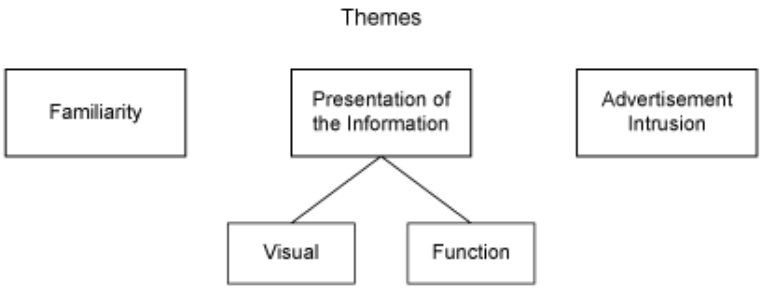


Figure 5: Selection of Interview Results

Participant	Year of Birth	Most Familiar	Preference		
			Visual	Trust	Purchase
P1	1997	Stories, Carousel	Photo, Carousel	All	Carousel
P2	1991	Stories, Carousel	Stories	None	None
P3	1998	Carousel	Stories, Video	Collection	Collection
P4	1994	Stories	Collection	Collection	Collection
P5	1997	Photo	Photo, Collection	Photo	Collection
P6	1999	Photo	Stories	Collection	Collection
P7	1992	Photo	Stories	Video	None
P8	1999	Stories	Collection	Stories, Video	Collection
P9	1997	Stories	Stories, Carousel	Stories, Carousel	Carousel
P10	1998	Stories	Video, Stories, Carousel	Video	Video, Carousel, Collection

Figure 6: Survey Data - Familiarity ("Which type is more familiar to you?")

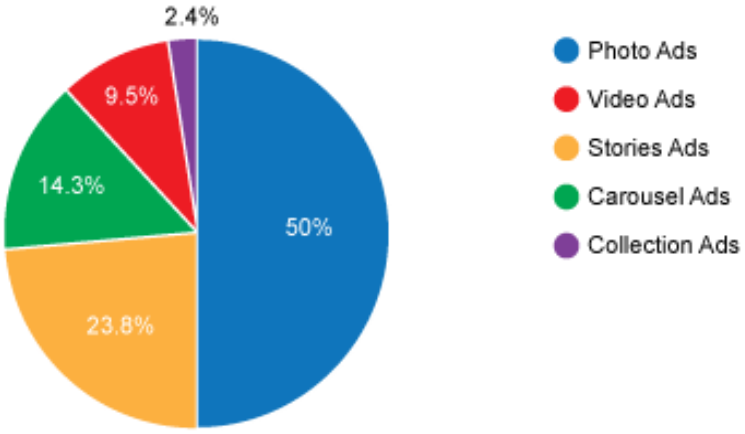


Figure 7: Survey Data - Visual Preference ("Which type do you prefer visually?")

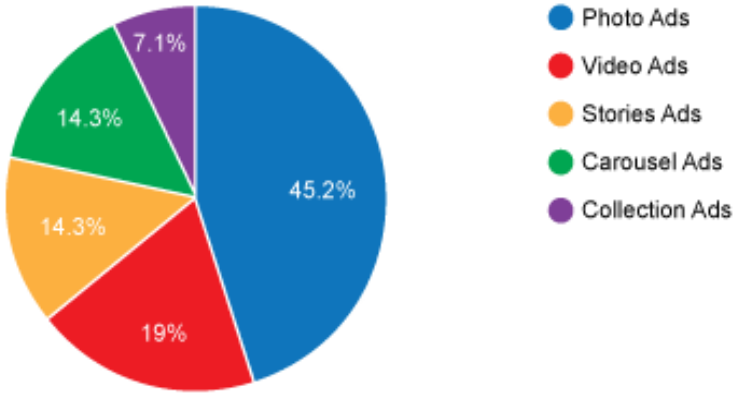


Figure 8: Survey Data - Trustworthiness Preference ("Which type is more trustworthy to you?")

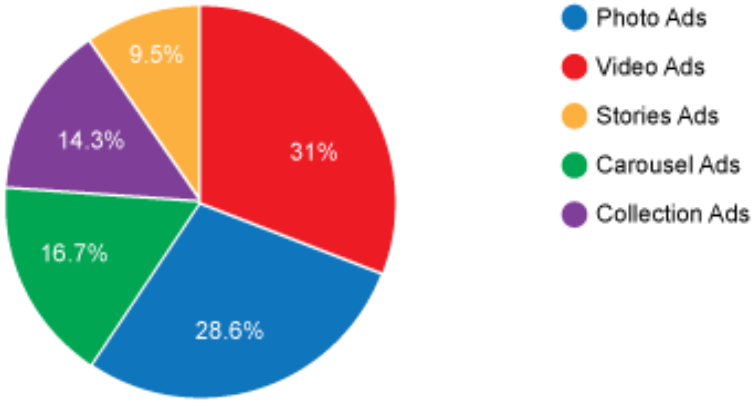
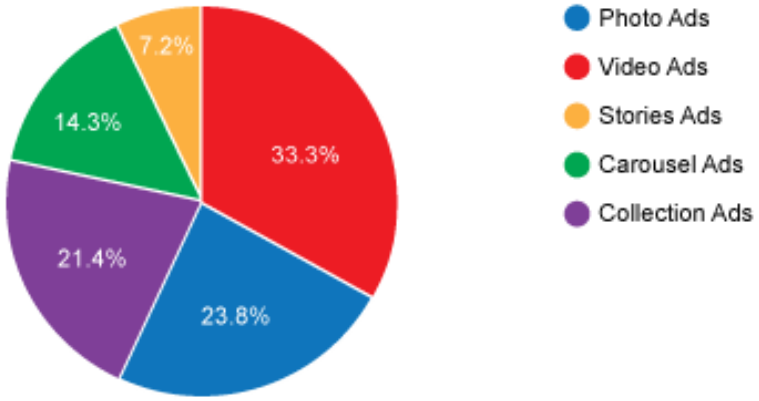


Figure 9: Survey Data - Purchase Behaviour Preference ("Which type most makes you want to buy the product?")



4.1 Theme 1: Familiarity

When comparing the results detailing the familiarity of the participant with the type of advertising and the preferences, specifically in regards to visuals, there was a clear connection between the raw data. Figure 6 shows the data drawn from the participant familiarity, while Figure 7 presents the data relating to visual preference. 50% of the participants selected Photo Ads as the type most familiar, alongside 45.2% that chose Photo Ads as their visual preference. In addition, among the other tested facets, Photo Ads consistently rank as either the main or first alternative. Figure 8 accounts for trustworthiness as determined by the survey participants of which Photo Ads rank as second occupying 28.6% of the total results. Evidence for the type that will encourage a purchase lists Photo Ads as the second highest at 23.8%. The performance of Photo Ads in the areas of trustworthiness and purchasing compares to the highest values 31% and 33.3% respectively. These isolated statistics demonstrate familiarity as an influence of preference, although it is not an isolated experience. Collection Ads, the least familiar type to participants as shown in Figure 6 with 2.4%, typically maintain a low rank in preference. Visually only 7.1% of participants preferred Collection Ads determining it as the lowest in this category. Collection Ads account for 14.3% of participant preference in the trustworthiness appeal, half of the more familiar type, Photo Ads. The interview produced similar results. 60% of the interviewed participants would choose their most familiar type for at least one of the three preference categories. P7 stated their visual preference for Stories Ads based on their Instagram activity as they "always open the stories." Additionally, P5 preferred Photo Ads both visually and in terms of trustworthiness stating, when quizzed about familiarity, that "it appears more on my feed—I'm more on my feed than my stories."

Though Collection Ads typically suit this trend of preference based on familiarity, the type was also responsible for deviation from the theme. Outlying data shows Collection Ads as a type of advertising that will encourage purchasing, holding 21.4% of the participants preference as shown in Figure 9, ranking as the third highest option. Moreover, when compared against data

for Stories Ads, Collection Ads perform in a more preferable manner to the participants. Survey results show that 59.5% of participants had not interacted with Collection Ads, 21.4% would be more interested to buy the product through this style, of which 40% had not interacted with the type previously. In comparison, 92.9% of participants had been exposed to Stories Ad, however only 7.1% would be motivated to make a purchase because of the type. Furthermore, the results of the interviews were curious as many of the participants were unfamiliar with the type, but easily persuaded by its function. None of the interviewed participants listed Collection Ads as their most familiar type, and 80% of the participants were unaware of the included function. Yet, 60% chose Collection Ads as their preferred type of advertising in one of the three preference categories. Possible motivation for these decisions is explored within the remaining themes.

4.2 Theme 2: Presentation of the Information

A consistent consideration addressed by the participants is the amount of information provided by the advertisement as a determining factor of their preference. Participants were aware that some adverts provided more information about the product than others, either by way of the visual element or the unique function design that is the differentiating factor of the advertising type. Typically, it was noted that more information captures the appeal of the users. This factored in when participants considered why an advert might be more trustworthy to them and why they would be more willing to purchase a product. As an extension of this theme, the idea could be divided into two sections that determined how the participant received the information. Participants acknowledged that their motivations were derived from the delivery of the information either visually or by the function of the type. Across the data collected from the interviews and survey, this theme was more unanimously expressed.

4.2.1 Visual

In order to motivate their opinions, participants were asked why many considered the visual aspect of the advertisement as an invaluable form of conveying information. The main form that was mentioned in regards to this was the ability of the video. The consensus agrees that a video allows for more details to be clearly shown and opportunity to succinctly display the product. In consideration of this, the value of videos allowing more information to be shared is voiced by the participants in different ways. One participant claimed that “I get more time to process it so I feel less tricked”, assuming that the dynamic nature of the video gives a viewer extended time to interact with the advertisement. Additionally, there is the expectation from participants that one “can see the product in use” through video format offering allowance to businesses to take advantage of this ability, and provide direct information visually. Survey results show Video Ads as the most convincing type of advertising in regards to driving the participant to make a purchase, totalling one-third of the responses as shown in Figure 9. Furthermore, another participant voiced that “any ad in the feed that catches my attention where I can see the ad more in depth rather than having to … go to a webpage.” Convenience and accessibility appear to be paramount to the users in order to find information. A resounding opinion of the participants is the preference to access information more directly as videos allow in a visual manner.

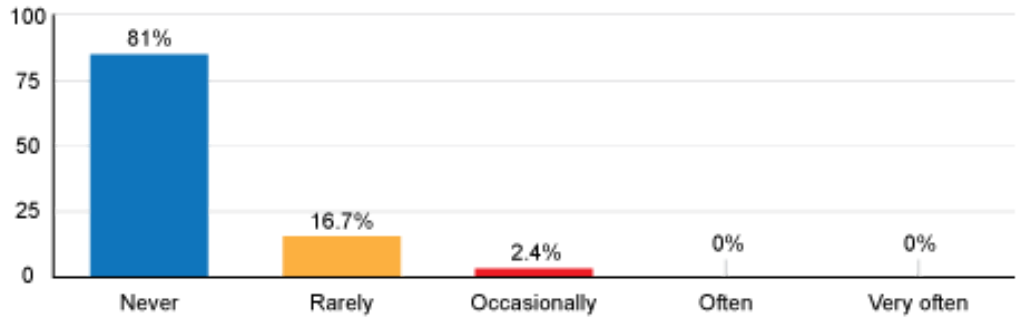
However, an anomaly was present in a limited sample of the participants who specifically noted their behaviour was dissimilar from the remaining population. During the interviews, one participant noted that they specifically examine the caption and written details for necessary information about the product. This attitude is also not consistent with literature, as common conclusions determine that society is "moving towards a visual culture" (Valentini et al., 2018). Additionally, experiments completed by Donovan (2015) realised that visual ads would best engage with social media audiences. However, the participant stated, "I'm not an 'image first' type of guy. I go for details and description about the product that interests me." Moreover, the appeal of the video as a moving visual was not favoured by a survey participant stating favour for still types noting, "it is without fancy motion effects so I feel like I can see the product itself in more detail."

4.2.1 Function

In the case of a video, the definition declares that they are compositions of moving visual images. This differs from the Carousel Ads or Collection Ads as their design is based on function and direct interaction, which differs from the visual presentation. Carousel Ads and Collection Ads were preferred as the interaction necessary to operate that type of advertising gives the opportunity to share more information in regards to the brand and more time to analyse at the pace determined by the individual user. These two types in comparison allow users to view more details within the function of the type as Carousel Ads prompt users to swipe through an assortment of images and the thumbnail of Collection Ads shows the possible variety with an expansion feature that displays further details. Results from the interview with further inspection of the Collection Ad were increasingly fascinated by the type and preferred the option to stay within the application of Instagram. Specifically, a participant admired that "you don't have to go to the webpage straightaway, and you can still see the [information] you want to see." Similar notions by other participants that reinforce their preference of Carousel Ads in communicating the information are "I want to evaluate before I make a decision", "it gives you a chance to see more of what they are advertising without visiting their profile" and "when you are interested you could swipe through the carousel to see more." Participants acknowledged that as users they want to be able to receive information quickly and be allowed to influence their preferences. The Collection Ads also received attention for the same motives, one participant stating "it has more chance to have more attention about it" as an added value that can be achieved from the functionality. These types require interaction, which in turn appealed to users as informative and trustworthy.

As discussed, many participants were unfamiliar with Collection Ads and only 20% of interview participants and 40.5% of survey participants were confident that they had interacted with the type previously. However, the experience and function of the advertising type could convince the participants. One participant responded that Collection Ads allow for "easily accessible information and you get to see the variety of the product." Unfortunately, limited literature explores the functional design of the types of advertising in this context. Therefore, the results are neither expected or unexpected based on previous studies.

Figure 10: Survey Data - Instagram Activity ("How often do you make a purchase through Instagram?")



4.3 Theme 3: Advertisement Intrusion

The final theme that acted as a primary influence for determining preference was the level of intrusion caused by the particular type of advertisement. Firstly, survey responses as shown in Figure 10 show that over 80% of participants have never made a purchase through Instagram, and approximately 83% of participants rarely or never interact with adverts by way of clicking. Similar attitudes are presented throughout the interview responses as participants displayed some bias due to their general distaste of advertising. P2 bluntly stated "I don't trust Instagram for shopping", while P4 agreed with a similar sentiment voicing specifically that "I don't have any interest in the ads on Instagram." This detail is relevant as participants were clear in articulating that this attitude influenced their preferences. As discussed, data collected in regards to familiarity and preference appear to be intertwined. However, when analysing the same data, specifically in regards to visual preference, motivations defend preference based on how intrusive an ad appears in context of the social media channel. The data overwhelmingly supports Photo Ads in terms of visual preference as illustrated in Figure 7. Participant motivations for this selection include statements such as "[Photo Ads are] not time consuming", and "[Photo Ads are the] easiest one to scroll past if I'm not interested." Furthermore, similar attitudes were shared for participant selection of other types. Others considered Carousel Ads as a better option for the least intrusion, stating "if I'm interested I can see more than in just one photo, if not I'll just keep scrolling and it won't bother me." Visual preference was the most affected aspect of the study in regards to the level of intrusion caused by advertising, although it was considered in other areas as well. In response to the type that most inspired their decision to make a purchase, one participant affirmed that Photo Ads do not "consume more time than I would give it."

Across the data, there was a shared and specific opposition to Stories Ads as a particular facet to consider in regards to intrusion. Notably, the visual appearance of the Stories Ads consumes the entirety of the users screen as a striking difference to the remaining types. The minimal preference from the participants of this type of advertising, more so in the interviews, was determined by this visual feature. As an anomaly, P2 acknowledges that "[Stories Ads use up] the whole screen and I don't have any other distraction." This opinion values the consuming

visual, appreciating the lack of "distraction". However, there is a resounding offense shared by a majority of the remaining participants. When asked how to interact with the Stories Ads, P9 insisted that they "swipe to the next one to avoid them." P10 was "less likely" to interact with Stories Ads, and P3 expressed that "when I see stories, I want to see what my friends do. When an ad comes up, I usually skip it." Survey responses further confirm the explicit dislike for Stories Ads. Participant answers include that "it's easier to skip [Stories Ads] if I'm not interested", "ads in stories [interrupt]/disturb me more than photos in the flow", and "I usually just quickly click through the stories." Participants are aware of the visual nature of Stories Ads more so in regards to how this can be intrusive to their experience on Instagram. While participants also note the ease in skipping other types, the design of Stories Ads is more prominent in disturbing the desired content. Stories Ads were voted considerably low in both influencing users to make a purchase (7.1%), visual preference (14.3%), and trustworthiness (9.5%). These results are disconcerting for marketers and draws questions about the quality of the users overall interaction with Instagram as 71.4% of survey participants view this type of advertising the most.

Figure 11: Combined Method Data - Visual Preference

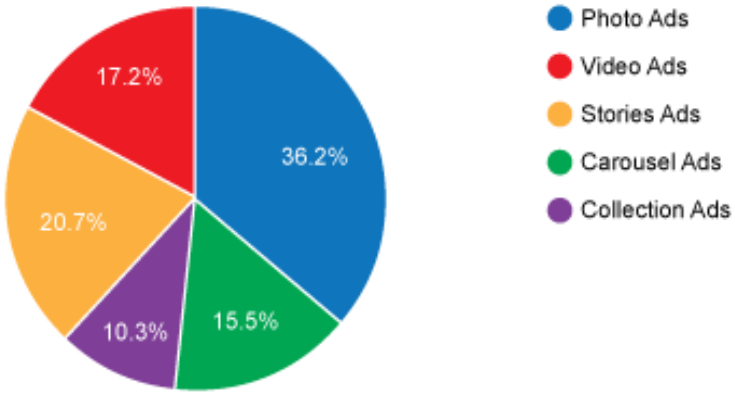


Figure 12: Combined Method Data - Trustworthiness Preference

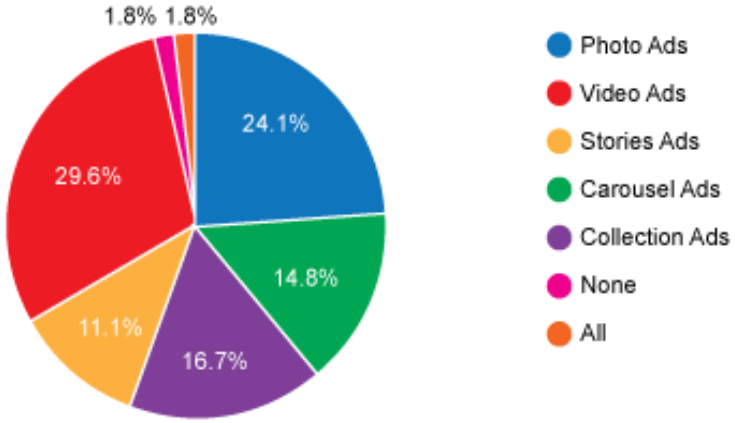
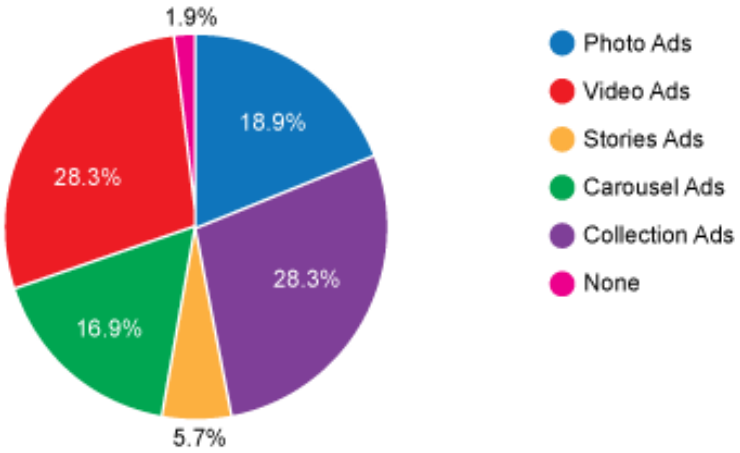


Figure 13: Combined Method Data - Purchase Behaviour Preference



4.4 Preference Analysis

The purpose of this study is to analyse the preferences of Gen Y and Gen Z in the Jönköping area. While the results collected tend to particular themes that motivate the decisions of users, the overall outcome can also be defined by the accumulated results. Maintaining the consideration for preference based on visuals, trustworthiness and encouraging purchase, the final determination of the studied participants will be declared according to these concepts.

4.4.1 Visual

Overwhelmingly, the survey results favour Photo Ads accounting for 45.2% as shown in Figure 7. This does present a contrast to the interview results demonstrated in Figure 1, as the data only shows two participants that preferred the visual aspect of Photo Ads over the other types. The primary preferred type from the interview results show that six participants favoured Stories Ads visually. Collection Ads and Carousel Ads are considered highly by interview participants after the Stories Ads. However, these types are considered lower in the survey data at 7.1% and 14.3% respectively. Due to the discrepancy in results based on the method used, it would be more accurate to consider the survey results as the quantity is a better representation of the total scope. Nonetheless, the combined sum of the data continues the preference of Photo Ads as the visual preference of the participants, totalling 36.2% as shown in Figure 11.

4.4.2 Trustworthiness

Final results concerning preference by way of trust are not as conclusive as the visual preferences. Video Ads and Photo Ads are presented with a slight margin as the two most preferred in this category. The data from the survey allocates 31% to Video Ads, and 28.6% to Photo Ads. 30% of the interview participants also agreed with Video Ads as a trustworthy type, however, the top result is shared with Collection Ads. Stories Ads feature as a close second, accounting for 20% of the results, while Photo Ads were only chosen by one interview participant. The survey results close with Stories Ads returning 9.5% of the total data in this

category and Collection Ads following closely with 14.3%. Though the disparity between survey and interview results is more contained than visual preference, the combined results can be used to illustrate a clear overall image of the user preference depending on trust. Figure 12 shows that Video Ads maintain preference in this category as 29.6% of the data aligns here. Stories Ads prove as the overall least favoured type of advertising accounting for 11.1% of the combined results.

4.4.3 Purchase Behaviour

The direct phrasing in order to successfully attain the participants responses, as stated in Appendix 1 and 2, reads; “Which type most makes you want to buy the product?” The data collected as shown in Figure 5 and 9, is noticeably different between the survey and interview. Data collected through the interview shows that six of the ten participants select Collection Ads as the most persuasive advertising type in relation to making a purchase. The survey data also shows that Collection Ads maintain a relatively high percentage of the overall results at 21.4%, with a difference of 11.9% when compared to the highest option. The freedom granted with a semi-structured interview allowed participants to motivate additional or no choices. Two participants were firm in their position that they would never be persuaded to purchase through Instagram advertisements. Other types that were considered include Carousel Ads and Video Ads. In regards to the survey data, Carousel Ads account for 14.3% of the data, while Video Ads are the highest alternative at 33.3%. A sum of the method’s data will allow for a general overall opinion from the target group. As shown in Figure 13, the results for Video Ads and Collection Ads is even at 28.3%, and Stories Ads are consistently unfavourable at 5.7% overall.

5. Discussion and Conclusions

5.1 Discussion of Method

According to Bradley & Harrell (2009) using the right method to conduct research “ensures that qualitative data are collected in a scientific and consistent manner”. Two appropriate methods were chosen for this study, including semi-structured interviews and a survey. The motivation behind implementing two methods ensured that the study could acquire accuracy through quantity of data collected for credible results. The interviews were conducted first, of which 10 participants were acquired. This method allowed for observation and an analysis of the questions, so they could be properly curated for the survey as well as opportunity for detailed responses. While the questions were similar, the survey allowed an extended reach of the target scope. Both methods included the use of mockups of the types of advertising, as visual cues were necessary for this experiment. In implementation, both methods proved useful and achieved the value intended. However, disparity in results and ability potentially affected the study.

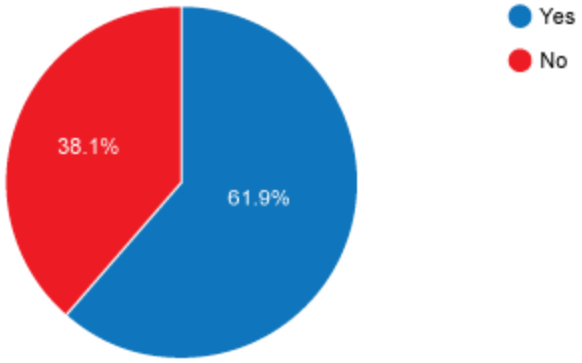
As the goal for the interviews was to collect similar data and allow for flexibility for detailed opinions when necessary, a semi-structured interview format was preferred for this study. A fixed guide, with set questions, was used and posed to every participant. Moreover, the structure of the interview granted the opportunity to explore specific comments and ideas expressed by participants. To abide by correct ethical guidelines, the participants gave consent prior to conducting the interviews, were informed of the ground of the study and that their data will only be presented within this paper. The conversational nature of the interview offered comfort to the participant, granting honest opinions. With awareness for bias, the interviews were conducted individually, authors' opinions were kept private and discrete and participants were reassured if required. However, the interview was disadvantageous in a number of ways. Expression of the questions led to some initial confusion with participants; similar additional questions became commonplace in the middle of the interviews and there was some general misunderstanding concerning the topic. Through conducting the interviews, the interpretations of questions could be more clearly adapted so that the misunderstandings occurred less. Additionally, certain information was better emphasised as the interviews continued. Though these issues were not intended, they proved beneficial moving forward and could assist, as expected, with the design of the survey.

As was intended, implementing the interviews prior to the survey, as aided by Williamson (2002), proved helpful in uncovering complicated wording, misinterpreted questions and necessary information. The type of interaction differs between interviews and surveys (Bradley & Harrell, 2009), a fact that needed to be considered. Questions needed to be simpler and information needed to be reinforced as there was no opportunity to supervise the participants. It was decided to conduct the survey by way of Google Forms where questions were categorised similarly to the interview and participants that did not represent the scope could simply be refused by the tool. The intention was to collect data from a minimum of 30 participants and ultimately responses were received from 50 with 42 final participants qualifying for the study.

Weaknesses are more evident in the survey, although the quantity in data was achieved. While mockups were included in the digital survey, the interactions had by interviewing participants could not be replicated. As a result, the outcomes differed. Interview participants interacted with the types in context, though survey participants could only view videos. The Collection Ads proved to be more favoured after interaction as evident by the interview results. Interview participants were probed with further questions based on their comments during the interview as they interacted with the type, a luxury not offered in the survey.

Overall, these methods proved useful in the intentions determined for them. The interview offered a great opportunity for testing the questions and enhanced the descriptions of the participants' feelings. Additionally, the survey achieved better accuracy in the quantity of results as shown in the final charts and similar comments. With the main exception of the Collection Ads, results are generally similar. However, if conducting this study again, more attention should be paid to interviews as they allow for a more realistic interaction and in-depth account of the participants' opinions.

Figure 14: Survey Data -VitaminDrink ("Have you ever bought a similar product?")



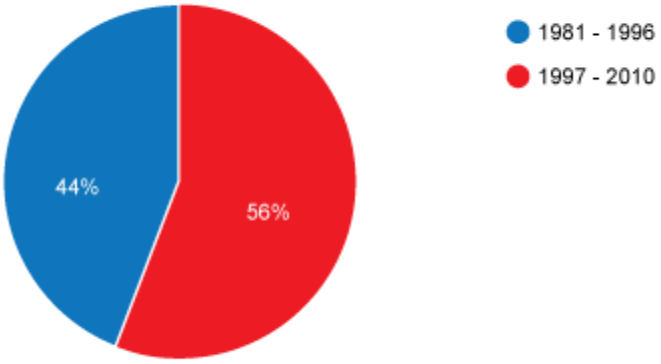
5.1.1 VitaminDrink

Though carefully considered and researched, bias and influence was noticed regarding VitaminDrink as the mockup product. Visual cues and examples were necessary in order to have control over the experiments and to accurately depict the types of advertising. As noted, the interview allowed for a more realistic and contextual interaction with the mockups, an aspect that could not be replicated in the survey testing. The types of advertising were shown alongside the same questions in order to get comparative data from all types. Each type was shown individually as not to confuse participants and to ensure individual focus.

Through the interviews, it was necessary to reinforce that the participant focused on the type of advertising rather than the content. Some context collapse can be seen, as some participants comment directly on the appeal of the product rather than the advertisement. A majority of the

participants had purchased a similar product and similar results were collected across the two methods in this regard. Six of the ten interview participants had purchased a similar product and 61.9% of the survey participants responded “Yes” to the question “Have you ever bought a similar product?” as shown in Figure 14. The prior research supports the data shown in this study as no direct bias for the product can be determined by age and gender was not a consideration of this study (Westrell et al, 2006; Doria, 2006). The largest oversight was ensuring the focus remained on the type of advertising rather than on the product, though reinforcing this both verbally and in writing throughout the methods was the best course of action to handle this issue.

Figure 15: Survey Data - Generation Divide (“What year were you born?”)



5.1.3 Target Group

As this study sought to uncover the preference of the generations as a joint target group, consideration for the groups as separate entities was not focused on. The results were not collected with the intention to analyse the individual groups and only to determine if the users fit the target group. Note that the division of participants was not considered when collecting the data so the generations are not evenly reflected. Given the available resources, it was the primary intention for the study to compile any data that could be beneficial to this study. Moreover, these two generations represent the most active audience on social media as discussed in *1.4 Scope*.

5.1.2 Validity and Reliability

This study considered validity and reliability through all stages. In pursuit of validity, a variety of aspects needed to be carefully considered. Since the scope of the study relies on Gen Y/Z located in Jönköping, the experiments first tested for these limitations as a guise to ensure that the data pertains to the study. The experiment questions were specifically tailored to cover all aspects of the study, with particular focus on the research purpose. Methods that achieve qualitative data were necessary for this study, given that descriptive responses were needed to answer the motivations of the participants. All experiments have been conducted ethically.

Reliability was a necessary consideration in regards to the presentation and analysis of the final data. Personal bias from the authors, omitting potential valuable data and false reviews are not evident in this study. Recordings of the interviews are saved in two locations and results from the survey have been collected in various, appropriate formats. Additionally, the method of survey was implemented for the main concern to reach a larger audience in order for there to be more accuracy in the final results. Survey methods allow for a more accessible quantity in responses. However, the interviews were also necessary in order to achieve the pure qualitative and descriptive answers to purely satisfy the research questions posed in this study. Results gathered from the two methods could be combined for the best overview of the participant responses.

5.2 Discussion of Findings

This study seeks to discover if any preference exists from Gen Y/Z in Jönköping with direct concern for the types of advertising available on Instagram. The primary question at the focus of this study is designed to determine the specific type that is favoured, if any preference is shown. As a result, the secondary question seeks to answer why there is or is not a preference, determining why and analysing user patterns in the final data. With support from the accumulated data from the survey and interview, answers could be determined for each question.

5.2.1 Primary Research Question

Which type of advertising on Instagram is prefered by Generations Y and Z in Jönköping?

As discussed in the approach, the experiments in this study analysed preference on the basis of three aspects; visuals, trustworthiness and purchase behaviour. Each aspect of preference drew different results, although a combined analysis can declare the most preferred across the types. In addition, the collected data can show the least preferable option.

The definite preference of visual adverts when considering both the interview and survey results is Photo Ads. 36.2% preferred the visual nature of the Photo Ads as opposed to the other types of advertising. Preference for trustworthiness shows favour for Video Ads, accounting for 29.6% of the total data in this category. Finally, Collection Ads and Video Ads dominate as the preferred type in encouraging purchasing at 28.3% each. The inconsistency in the collected values and variety in leading types does not determine that one type is generally favoured more over the others. However, Video Ads rank amongst the highest throughout the three aspects, also recognised visual preference as shown in Figure 11 at 17.2%. From this data, it is correct to assume that Video Ads are generally the most preferred type of advertising within the study limitations. A consistent majority is not clearly evident across all of the preference aspects. Although, considering an overall analysis, Video Ads are a general preference.

Final results could also determine the type of advertising that was least preferred by study participants. The data collected shows a similar outcome as one alternative was not consistently

least favoured across the three aspects. Collection Ads ranked among the most preferred to encourage participants to make a purchase at 28.3%, however this value is not shared in the remaining categories. In terms of visual preference, Collection Ads are last in preference at 10.3% of the total. Among the remaining categories, Stories Ads list as the lowest rank. For trustworthiness they account for 11.1%, and 5.7% of participants preferred it for encouraging purchases. By contrast, Stories Ads are the second most favoured visually at 20.7%. In comparison, Carousel Ads are the second-to-last favoured type across all of the categories. The discrepancy between the values of Carousel Ads in each category shows loyalty as these values are more consistent compared to the Stories Ads. The raw data would indicate that Stories Ads are the least favoured, totalling the least collective value. However, Carousel Ads are more consistently low. Due to the specific nature of the study and lack of previous work concerning the types of advertising as a focus, previous research is limited in this area. Although, the participants motivations can be connected more conclusively towards the theoretical background.

5.2.2 Secondary Research Question

What motivates preferences or lack of preference from this group?

The thematic analysis directly addresses the participants motivations and three themes were discovered. Participant motivation for preference is determined by three factors; Familiarity, Presentation of the Information and Advertisement Intrusion. Patterns from the data mainly address one of these options as the 'why' participants made their decisions. Notable outliers are theme-specific and other motivations are not as clear through the final data. Familiarity was a large driving factor for preference. Comparative data in this aspect consistently shows that the types of advertising that the participants were previously familiar with are most likely to be their preferred type. As shown in the survey results, Photo Ads are both the highest in familiarity (50%) and visual preference (45.2%). Previous studies declare that the target scope for this study is familiar with social media as a whole. OECD (2019) found that Gen Z's in Sweden account for 96% of those using social media in 2014. Additionally, Gen Y's are known to be the first generation to live with heavy technological influences (Gageler & van der Schee, 2016). The Instagram space as a social media channel is familiar to the audience, which could account for Gen Y/Z's regular use as individuals and these statistics as a generation. Familiarity drives them to the platform, and, as shown in this study, it drives their preferences.

Information about the advertised product was of paramount importance to participants. Specific comments express their satisfaction with the access to information regarding products. Chen (2020) explores this relationship, "Gen Zers have never known a world in which they could not instantly connect and have information and communication channels immediately at their fingertips". Information is a key motive that draws participants to social media channels. This point is furthered by Gageler & van der Schee (2016) who state that "social media is very popular and is not only used for communication, but also for information". The presentation of the information could be further divided depending on the visual presentation and the functional ability of the type of advertising. Primarily considering the Video Ads, participants recognised

that the visual quality of the video allowed for more explanation and details to be shared. As discussed by Valentini et al. (2018), this trend is to be expected as society is "moving towards a visual culture". Direct comments from the participants include "I get more time to process it", and "you can see the product in use". These attitudes have been previously uncovered by Rose (2016) through Valentini et al. (2018), recognising that "[i]mages offer a more direct way of communicating". Additional information could also be presented by way of the functionality of the advertising types. Carousel Ads and Collection Ads were recognised for their distinct functions that are unique to their design. For clarity, the movement in video is the visual quality, while the interaction of swiping through the Carousel Ad images or expansion feature in Collection Ads refers to the function of the type. Comments consistently reference the ability to stay within the application, one response stating "you don't have to go to the webpage straight away and you can still see the [information] you want to see". Function in this context has been studied to a lesser degree.

The final motivation that was evident through the study was preference based on Advertisement Intrusion. This theme focuses on the consistent appearance of comments made by participants to voice their general distrust of Instagram advertising and annoyance towards the disturbance of the types throughout their feeds. "[Photo Ads are] not time consuming", and "[Photo Ads are the] easiest one to scroll past if I'm not interested" were popular motivations. Participants did not care for intrusive advertisements commanding their feeds. Theory suggests that "Generation Y tend to listen to people related to them about their brand preferences instead of trusting commercials and advertising" (Johansson & Eklöf Wallsbeck, 2014; Aquino, 2012). This suggests that the trust can drive an audience away from social media, as demonstrated through the results. This potentially affected the visual preference, as shown by Photo Ads accounting for 45.2% of the total. While Photo Ads were praised, Stories Ads were not. The visual design of the type consumes the entirety of the users' screens. Some acknowledged the type as they would "swipe to the next one to avoid them", and "ads in stories [interrupt]/disturb me". Overall, Stories Ads were voted considerably low across all of the preferences. In connection to intrusive advertising, some shared similar distrust of all Instagram advertising with comments such as "I don't trust Instagram for shopping", and "I don't have any interest in the ads on Instagram". Trust is a crucial element considered within this study. The value of trust, especially on social media, is discussed by Safko (2012) through Johansson & Eklöf Wallsbeck (2014) who consider "the importance of creating trust on social networks to increase sales and influence among customers". Preference of advertising based on how it affects their experience on Instagram is an important factor of the participants motivation.

5.3 Conclusion

Enhancing the total understanding of social media and marketing, specifically in relation to the users interaction, will be valuable knowledge at any capacity. This study sought to understand a fragment of the relationship between social media marketing and Gen Y/Z located in Jönköping. The types of advertising that are utilised by Instagram—Photo Ads, Video Ads, Stories Ads, Carousel Ads and Collection Ads present a gap in research and an alternative focus in the field of

social informatics. Understanding user preferences will expand the understanding of visuals and the power of social media as a marketing tool and interactive space.

By way of interviews and surveys, this study answered two questions. Williamson (2002) observes that these methods are "for qualitative data collection", which was necessary for this study. The primary focus was researching which type of advertising available through Instagram, if any, was preferred by the defined target group. Secondly, the study wanted to discover the users motivations to explain why there was or was not a preference. Due to the broad nature of preference, it was analysed according to three particular aspects: visuals, trustworthiness and purchasing behaviour. The theoretical analysis uncovered the importance of these aspects with consideration to social media marketing and Gen Y and Z. Research discusses how visuals are a staple of the current society, trust influences the behaviour of an audience and the importance of establishing trust on social media, and marketing primarily concerns encouraging users to make a purchase (Valentini et al., 2018; Johansson & Eklöf Wallsbeck, 2014; Buinac & Lundberg, 2015).

Final results do not tend to a definitive option that satisfies the majority with consideration to all categories. However, a general analysis can determine Video Ads as the prefered type. Motivation in support of this type—that also decided other opinions—is previous familiarities, and opportunity through the visual design to present information. Familiarity is a factor that draws these generations to social media as heavy technological influencers have been present throughout their lives (Gageler & van der Schee, 2016). Moreover, accessible information drives this audience back to the platform as research has shown that "social media is very popular and is not only used for communication, but also for information"(Gageler & van der Schee, 2016). Additionally, patterns show that the participants also based their decision on how intrusive the advertisement was in regards to their feeds. The intrusive nature of advertising on social media has also previously been discussed. Trust is highly valued through these channels, both with consideration for audience opinion and the success companies can achieve if trusted (Aquino, 2012; Johansson & Eklöf Wallsbeck (2014). As a result, Stories Ads and Carousel Ads are consistently ranked low among the preference categories, pertaining more to aforementioned motivations that were discovered through thematic analysis.

The majority of the participants had interacted with Instagram marketing in some way, aligning with discoveries determined by Gageler & van der Schee (2016) and Gotter (2019) to name a few. Valentini et al. (2018), Gamble (2016) and Donovan (2015) conducted studies that demonstrate the overall value of visuals, as demonstrated through this study, specifically motivation as a form of information. Though the majority of the final study pertains to previous works, some anomalies exist. One participant was adamant in ensuring their preference for text over visuals, while Valentini et al. (2018) insists society is "moving towards a visual culture". This is not a clear trend, and there are a limited number of outliers.

This study could realise an aspect of social media, marketing, and social informatics that has not yet been completely realised within these fields. Past research concerns more with comparisons

of text and visuals, hashtags or influencers, aspects that can be more general to social media. The novelty in this study is presented through the specific factors that serve as the focal point. The types of advertising have not been studied to this degree, therefore the final analysis is unique within the field. Outside of visuals, the types of advertising also tackle functionality through visuals, which acted as a clear aspect that was relevant to the study. While previous research could be furthered and approved in a sense—demonstrating the value of trust, for example—other aspects could be uncovered. Valentini et al. (2018) summarises the final thoughts, disclosing that "the extent to which visual communication affects digital engagement, however, has only been limitedly studied". The novel ideas presented can be studied further for a greater understanding of the field of this study.

5.3.1 Limitations

Due to a number of factors, there were some impactful limitations; some only realised after implementation. The primary restriction was the mockup and visual cues. Due to the limited resources available to the study it was difficult to replicate the types of advertising in their true form. The survey suffered from this inability, as the example and functionality of the types of adverts could only be shown through video and were left to the interpretation of the participant. Although interview participants had a more immersive experience with more accurate interactions of the advertisements, the mockups could only appear to be in context. This became clear as a limitation once analysing and reviewing the discrepancies in results regarding the Collection Ads. More detailed interactions with this type of advert during the interviews had a significant impact on the final preference of the participants. Noticeably, the results from the survey are not aligned in this way. However, this has been considered through analysing the results.

5.3.2 Future Research

Due to the delimitations and limitations within this study, as well as lack of specific previous research, there is plenty of opportunity for future research. Firstly, exploring this topic outside of the boundaries concerning Gen Y/Z located in Jönköping will allow for detailed, further understanding. Another consideration is preference determined by gender, a variable not considered through this study to any degree. Ability and resources to test the examples more accurately within the context they would naturally appear will allow for more accurate results that relate better to reality. By removing context and focusing solely on the examples, users' understanding of familiarity might become more clear and genuine interaction can be observed. Interviews proved an advantageous method due to observation, opportunity for clarity and more accurate interactions with the ad types. Potential further research could also expand on function as an aspect more closely related to social informatics than visuals.

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7. Appendices

Appendix 1 - Interview Questions

1. Participant Information:
    a. What is your year of birth?
    b. Do you currently live in Jönköping?
    c. Have you been active on Instagram for the last year (i.e. open the application regularly, post, socialise through the medium, etc.)?

2. Instagram Activity:
    a. Do you notice ads on Instagram?
        i. Which of the types of ads do you think you see? (Stories, Images, Videos, Carousel, Collection)
    b. Have you ever clicked on/made a purchase through an Instagram ad?
        i. How often?

3. Product: Vitamin Drink
    a. Are you interested in buying this product?
        i. Why?
    b. Have you bought a similar product?

4. Example: (Ask all questions in this section for each type of advertising)
    a. Have you seen this type of ad before?
    b. Do you understand how to interact with it to get more information about the product?
    c. If you saw this ad in your feed, would you:
        i. Recognise it as an ad?
        ii. Interact with it?
    d. Any additional opinions

5. Compare ads:
    a. Which one:
        i. Do you prefer visually?
            1. Why?
        ii. Is more trustworthy to you?
            1. Why?
        iii. Is it the most familiar?
            1. Why?
        iv. Most makes you want to buy the product?
            1. Why?

Appendix 2 - Survey

Do you consent for us to collect your response from this survey?
□ Yes □ No

Target Scope: Age - What year were you born?
□ Before 1981 □ 1981-1996 □ 1997-2010 □ After 2010

Target Scope: Location - Do you currently live in the Jönköping County?
□ Yes □ No

Target Scope: Activity - Have you been active on Instagram in the past year?
□ Yes □ No

Instagram Activity

- Do you notice ads on Instagram?
  □ Yes □ No

- How often do you click on Instagram ads?

Never	Rarely	Occasionally	Often	Very Often
□	□	□	□	□

- How often do you make a purchase through Instagram?

Never	Rarely	Occasionally	Often	Very Often
□	□	□	□	□

Method Design

- Have you ever bought a similar product?
  □ Yes □ No

- *Any additional thoughts? _____

Type 1: Photo Ads

- Have you seen this type of ad before?
  □ Yes □ No

- *Any additional thoughts? _____

Type 2: Video Ads

- Have you seen this type of ad before?
  □ Yes □ No

- *Any additional thoughts? _____

Type 3: Stories Ads

- Have you seen this type of ad before?
  □ Yes □ No

- *Any additional thoughts? _____

Type 4: Carousel Ads

- Have you seen this type of ad before?
  □ Yes □ No

- *Any additional thoughts? _____

Type 5: Collection Ads

- Have you seen this type of ad before?
  □ Yes □ No

- *Any additional thoughts? _____

Overall Analysis

- Which type(s) of ads do you see the most? (Multiple Choice)

Photo Ads	Video Ads	Stories Ads	Carousel Ads	Collection Ads	Not Sure
☐	☐	☐	☐	☐	☐

- Which type do you prefer visually? (Select One)

Photo Ads	Video Ads	Stories Ads	Carousel Ads	Collection Ads
☐	☐	☐	☐	☐

- *Why? _____

- Which type is more trustworthy to you? (Select One)

Photo Ads	Video Ads	Stories Ads	Carousel Ads	Collection Ads
☐	☐	☐	☐	☐

  - *Why? _____

- Which type is more familiar to you? (Select One)

Photo Ads	Video Ads	Stories Ads	Carousel Ads	Collection Ads
☐	☐	☐	☐	☐

  - *Why? _____

- Which type most makes you want to buy the product? (Select One)

Photo Ads	Video Ads	Stories Ads	Carousel Ads	Collection Ads
☐	☐	☐	☐	☐

  - *Why? _____

*Not mandatory