JÖNKÖPING UNIVERSITY
School of Engineering

Let’s get moving

The effects of animated advertisements in a digital market

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Abstract

Purpose – The purpose of this study is to analyse the differences in click-through rate, attention, memory (recall and recognition), and attitude between static and animated advertisements on the social media platform Instagram. This study addresses whether static or animated advertisements are more effective on social media.

Research questions – How can animations affect click-through rates compared to static graphics on Instagram advertisements? How can animations affect Instagram users' memory of advertisements compared to static graphics? How can animations affect the attitude of Instagram users towards the ad compared to static graphics?

Method and implementation – Two primary research studies were conducted: an in-depth experiment and an Instagram A/B test. In the in-depth experiment, 30 Jönköping University students were asked to scroll through an imitated Instagram feed with either animated or static ads and then fill out a questionnaire to measure their attention, recall, recognition, attitude, and click-through intention. In the Instagram A/B test, a marketing campaign was conducted on Instagram. An animated and a static version of an ad was used, and the click-through rates were measured.

Findings – Compared to static graphics on Instagram advertisements, animations did not yield significantly higher click-through rates, click-through intention or attention. Animations also do not significantly affect the users' recall, recognition or attitude. The findings contribute to the limited understanding of how animated Instagram ads affect customer behaviour and have laid grounds for further research in the research area.

Keywords

Animation, Attention, Click-through rate, Memory, Attitude, Online Advertisements, Social media, Instagram

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Contents

1 Introduction 4

1.1 Background 4

1.2 Purpose and research questions 5

1.3 Delimitations 6

1.4 Outline 6

2 Theoretical background 7

2.1 Animation on the internet 7

2.2 Animation's effects on attention and click-through rates 7

2.3 Animation's effects on memory 9

2.4 Animation's effects on attitude 9

2.5 Marketing on Instagram and digital marketing 10

3 Method and implementation 12

3.1 Design 12

3.2 Programs used 14

3.3 In-depth experiment 14

3.3.1 Method of the in-depth experiment 15
3.3.2 Questionnaire of the in-depth experiment 16
3.3.3 Participant selection of the in-depth experiment 17
3.3.4 Implementation of the in-depth experiment 17

3.4 Instagram A/B test 18

3.4.1 Method of the Instagram A/B test 18
3.4.2 Implementation of the Instagram A/B test 18

3.5 Data analysis 19

4 Findings and analysis 21

4.1 In-depth experiment 21

4.1.1 Collected data 21
4.1.2. Analysis 21

4.2 Instagram A/B test 22

4.2.1 Collected data 22
4.2.2 Analysis 22

4.3 Findings and analysis summary 23

5 Discussion and conclusions 24

5.1 DISCUSSION OF METHOD 24

5.2 DISCUSSION OF FINDINGS 25

5.2.1 How can animations affect click-through rates compared to static graphics on Instagram advertisements? 25

5.2.2 How can animations affect Instagram users' memory of advertisements compared to static graphics? 26

5.2.3 How can animations affect the attitude of Instagram users towards the ad compared to static graphics? 27

5.3 CONCLUSIONS 27

5.3.1 Practical implications 27

5.3.2 Scientific implications 27

5.3.3 Ethical and social implications 28

5.3.4 Further research 28

6 References 29

7 Appendices 32

7.1 IN-DEPTH EXPERIMENT'S QUESTIONNAIRE 32

1 Introduction

Social media advertising is becoming an increasingly important part of companies' marketing mixes each year. Companies that want to be future-oriented must invest a large portion of their marketing strategy and budget into the digital market to stay relevant and create a "digital relationship" with customers (Kannan & Li, 2017; Kuisma et al., 2010). For example, in 2016, companies in the United States spent $73 billion on online advertising, up over 30% from the previous year (with mobile advertising accounting for approximately 50% of total online advertising spending) (Constine, 2017). Creating a successful digital presence is difficult and time-consuming since social media platforms are ever-changing. However, if a company succeeds, the rewards are substantial, and the potential of media platforms is endless. This research will focus on advertising on Instagram, a visually-driven social media platform among the most used in the world. It is measured that Instagram advertisements have the potential to reach 849.3 million users and that 38% of marketers take advantage of Instagram's ad platform (Liedke, 2022).

Companies use different techniques to communicate with their customers to stand out in this competitive market. Some companies rely on videography or pictures; others rely on 3D graphics or typography to promote their products. Lately, using animations (or motion graphics) has been receiving increased recognition as a tool to attract potential customers' attention. Animation is one innovation extensively used by practitioners in the online advertising environment, but how well do they pair up with standard static images? Static advertisements have been the standard practice for promoting a product, such as newspaper ads, flyers, or posters. However, is it worth investing the extra time and resources to create complex animations compared to using static images? This thesis discusses the differences in click-through rate (the proportion of viewers who click on an online ad to visit the advertiser's website), memory (users' ability to recall without input or recognise the shown ads), and attitude towards static and animated advertisements.

This report describes the exam work done as part of the Bachelor's programme in New Media Design at Jönköping University. It was written in cooperation with Grand Public Communication AB, a Jönköping-based brand agency.

1.1 Background

Animations or motion graphics can be traced back to the 1800s. The earliest animation methods, such as flipbooks, used sequential drawings to create movement. However, animation did not become widely used until the advent of cinematography in the early 1900s. Because of the many animation projects being produced simultaneously, the first credits for motion graphics cannot be attributed to a single person.

Keyframing-based manipulation and the compositing of moving pictures are the fundamental procedures in generating animations digitally. These techniques have their origins in the electronic digital video effects systems released in the 1980s, such as the ADO and the Mirage. However, engineers rarely got feedback from designers and artists throughout the development of these systems, and they were only accessible to technicians with minimal or no artistic expertise for a long period of

time (Schlittler, 2015). It was not until the 1990s that desktop video systems revolutionised the market. With the introduction of more affordable computers like the Macintosh and Silicon Graphics Indigo, compositing software packages like Cosa After Effects, Matador, and Flint could be installed on non-proprietary systems, allowing "Design Boutiques" to compete with big post houses and allowing designers to experiment with the tools themselves. Today motion graphics has established itself as its own field of work (Schlittler, 2015).

While animations or motion graphics are an essential part of today's media landscape, there is no universal definition of what the term includes or excludes. There are also hierarchical inconsistencies between the terms *animation* and *motion graphics*. Some definitions claim motion graphics to be a subset of animation, while others define it in the opposite way. For this study, animations and motion graphics will be considered as any combinations of a "continuous sequence of animated typography, animated 2D and 3D computer generated imagery (CGI), and live action footage that have been composited together, output to a digital file format, and displayed in a mediated environment" (Barnes, 2016). *Animation* and *motion graphics* will, in this sense, be used interchangeably.

Using animations instead of static images when marketing a product to see whether it leads to higher purchase intentions is a topic that has not been thoroughly investigated (Laroche et al., 2022). Moreover, most research conducted on animated ads was conducted in the context of banner ads, which, while still relevant today, comprise only one part of the online advertising options of companies. Despite being a common and popular tool in social media advertising, this study's literature review found no existing research articles on animated ads in this context. Therefore, the research questions are motivated by previous research on banner ads and the widespread use of animations in social media advertising.

This study was conducted in cooperation with Grand Public Communication AB, a Jönköping-based brand agency. The company was founded in 2010, and it delivers visual communication strategies and design work for its clients, with a focus on digital solutions (Grand Public, n.d.). The research topic was also recommended by Johan Boqvist, the CEO of Grand Public: the company frequently faces the question of whether a static or animated format should be used for advertisements.

According to Weiyin et al. (2021), there is a link between internet customers' attention and their recall abilities. Furthermore, when online consumers are exploring websites rather than searching for a specific target object, the effects of these motion elements are more significant. On a more complicated social media website like Facebook, the effects of animation features were weaker than on a simpler website. Instagram is an exploratory platform and one of the most prominent social media applications currently on the market. Furthermore, Grand Public uses Instagram as their primary avenue of advertising. Due to these factors, Instagram became the sole focus of this research.

1.2 Purpose and research questions

The purpose of this study is to get a better understanding of the differences in click-through rate (including click-through intention and attention), memory (recall and

recognition), and attitude between static and animated advertisements. It expands the currently limited work done in this research field, mainly concerning banner ads outside of social media. Therefore, this study answers the following questions:

- Research Question 1: How can animations affect click-through rates compared to static graphics on Instagram advertisements?
- Research Question 2: How can animations affect Instagram users' memory of advertisements compared to static graphics?
- Research Question 3: How can animations affect the attitude of Instagram users towards the ad compared to static graphics?

The research aims to contribute to the discussion of whether static or animated advertisements are more effective.

1.3 Delimitations

This study focused exclusively on the social media platform Instagram and the effects of animations in advertising compared to static graphics.

The in-depth experiment was conducted with students at Jönköping University, with a user interface prototype designed to imitate Instagram's mobile app. Its subjects limit it as they are all university students in Jönköping, aged 19-33, which does not represent the entire Instagram user base. The same study performed with another population might produce different results.

The Instagram A/B test was done with the advertisements of Grand Public's client Bebo Objects. It is limited to the client's advertising campaign, including its targeting settings to the company's audience. The display of ads and data collection were done using Instagram's automated functions. The research might produce different results with other campaigns or other social media platforms.

1.4 Outline

The structure of this thesis begins with the *Introduction*, describing the research's background and purpose, its research questions and delimitations, and this outline. The next chapter, *Theoretical background,* includes a literature review covering the essential terms and research areas connected to the thesis. The *Method and implementation* chapter details how the thesis's primary research (the in-depth experiment and the Instagram A/B test) was designed, conducted, and analysed. In *Findings and analysis*, the study results are reported and analysed. The results and the method are discussed further in the *Discussion and conclusions* chapter, alongside practical and scientific implications and recommendations for further research. The thesis concludes with *References*, *Search terms* and *Appendices*.

2 Theoretical background

2.1 Animation on the internet

Animation is the illusion of motion created by a series of marginally different static images to create the illusion of motion (Laroche et al., 2022). There are many different types of animation. The most basic movement is a route or trajectory that an object follows. The speed and manner in which an object moves and the number of objects it relates to determine an animation's complexity (Tversky et al., 2002). Choosing an appropriate animation will play a considerable role in this study. An animation with slower transitions is less likely to produce a shift in focus and, hence, it is less distracting. Such animations are good to use when an action is not user-initiated. On the other hand, faster animations are more likely to draw attention and can be appropriately used for elements that the designer wants the user to act upon (Pratt et al., 2010).

According to Pratt et al. (2010), the apparent animacy of a moving object in the periphery influences how quickly visual attention shifts towards it. This means that items that slide in or otherwise display a change in position at any pace will capture attention more quickly than those that fade into place gradually. Furthermore, Pratt et al. (2010) describe three distinct lines of research that give evidence for the idea that animated motion attracts visual attention. First, humans prioritise animate objects over inanimate ones. Second, humans can glean information from even the most minimal representations of other moving people. Third, the commencement of motion attracts attention better than objects already in motion or have abruptly stopped. These techniques were used in the design of the ads used within this study's primary research studies.

Today, companies consider animation a cost-effective option for television and digital advertisement since the budget necessary for animation is substantially lower than that required for a live video production (Goel & Upadhyay, 2017).

A term often used in animation on the internet is "atmospherics", proposed first by Philip Kotler in 1973. The term is used to describe the effort of creating the retail environment in such a way that will have emotional impacts created and are elicited in customers, resulting in an increased purchase intention (Laroche et al., 2022). It was also used to describe the ambient feeling of walking into a physical store and its variables, such as the social aspect of purchasing a product, furnishings, design, music, lighting, and scent. Today, it is transferable to the digital world in terms of the online environment created by a company and based mainly on animations on the internet (Laroche et al., 2022).

Animation on the internet, in short, is an attention-getting marketing strategy that is used frequently. In conclusion, the nature of the animation's design and length needs to be considered for online animations.

2.2 Animation's effects on attention and click-through rates

Animation can capture consumers' attention on websites, mobile applications, and even in other contexts, such as digital signs. Modern studies can quantitatively utilise

eye-tracking technology to measure this effect, while others use questionnaire-based methods.

In a study by Yoo et al. (2004), one group of participants were exposed to websites with static banner ads, while another group had animated versions of the same ads. The participants who were shown the animated ads paid more attention to them than the group with static ads. The conclusions of an eye-tracking study by Li et al. (2016) are consistent with these findings. Cheung et al. (2017) showed that including animation on a website for certain items increased users' visual attention for the entire web page. Their attention was higher on the animated items than on non-animated items. Hong et al. (2004) determined that a flashing animation attracts users' attention, increasing their response time when trying to find an item. Viewers of sports and esports also paid more attention to animated ads than static ads in studies by Otto & Rumpf (2018) and Seo et al. (2018), respectively. There are also dozens of articles on marketing-focused websites that advocate for using motion graphics and animations in Instagram ads (Agius, 2019; Kachan, 2020; Ritchie, n.d.).

In contrast, one eye-tracking study by Lee & Ahn (2012) found that animation in banner ads performs worse than static ads. Another study by Kuisma et al. (2010) reached a neutral conclusion on average, stating that animated ads have a positive effect when used on skyscrapers (vertical banners) but a negative effect on attention.

Overall, there are inconsistencies among researchers, which might be explained by the publications' wide range of contexts and methods. Still, the majority of research by the scientific community supports the idea that animations are effective in attracting people's attention. The online articles published by practising professionals in the field of marketing seem to share this view as well.

There are, of course, various factors that can affect how people respond to animated ads. In the study of Cheung et al. (2017), the researchers looked at the effects of animations through two different online tasks, browsing (when consumers want to buy a product but are not sure which exact product to choose) and searching (when they are sure): the attention-getting effect of animations was more substantial for users who were browsing. While the context of online shopping and looking at a social media feed cannot be directly compared, it could be argued that the latter is more like a browsing behaviour since the user usually is not looking for a specific post in their feed but rather is curious to see whatever content the platform shows them.

Animation speed also plays a role: Otto & Rumpf (2018) found that of four different "intensity levels", the faster the animation, the more attention it garnered in a sports broadcast context. Li et al. (2016) found similar but more complex results with banner ads: in the first 30 seconds of looking at a website, the high-speed animations performed better, but as users continued using it, their attention shifted to low-speed animations. Since Instagram ads appear in users' feeds for only a short time, faster animations would be a better choice based on these findings.

The click-through rate is the proportion of viewers who click on an online ad to visit the advertiser's website. While attention is likely related to the number of clicks on an ad, there is little research on animations' direct effects on click-through rates. Cho (2003) found that animated banner ads produced higher click-through rates for people with low product involvement but not for those with high product involvement. Hong et al. (2007) also found that when animating non-banner items on a webpage, users are more likely to click on them first. The study by Yoo et al. (2004) also found higher click-through intention for animated ads than for static ads. These studies indicate a positive influence between animation and click-through intention and rate in the context of banner ads and website elements.

2.3 Animation‘s effects on memory

The memory of an ad can be measured through recall and recognition: recall refers to whether a participant can actively remember what they saw, and recognition means they simply need to determine whether they have encountered the ad before. The existing research has conflicting results regarding whether animation enhances the recall and recognition of ads.

Several studies found a positive relationship between animation and recall compared to static ads (Bayles & Chaparro, 2001; Kuisma et al., 2010; Yoo et al., 2004). Others, however, have found only insignificant results (Bayles, 2002; Diao & Sundar, 2004; Lee et al., 2015; Li et al., 2016). Certain animations, such as flashing (Hong et al., 2004) or blinking (de Sá et al., 2013), might even decrease the effectiveness of online ads in terms of recall.

The research on animation's effect on recognition has similarly mixed results. When researched alongside recall, the two factors often align with each other. For example, it was found that recognition improved with animated ads by Kuisma et al. (2010) and Liu et al. (2019). However, according to other research, animation does not affect recognition (Al-Natour et al., 2013; Bayles, 2002; Bayles & Chaparro, 2001; Diao & Sundar, 2004). Finally, some studies also found that recognition decreased due to animation (Lee & Ahn, 2012). According to Lee et al. (2015), when seeing the animated ad repeatedly over time, recognition increases, although not to the level of recognition with static ads.

It can be declared that currently, there is no consensus on how memory is affected by animated ads, and there are even directly conflicting results in the literature. The majority of surveyed literature found that memory is not affected significantly by animations.

2.4 Animation's effects on attitude

Researchers also examine whether animations affect consumers' attitudes toward the ad, the brand, or the website the ad is shown on.

In the study done by Yoo et al. (2004), the results indicated that besides other positive effects, animation resulted in a more favourable attitude towards the ad as compared to the static version of the same ad. Laroche et al. (2022) came to the same conclusion regarding website attitudes when animated product images were displayed. The findings of Jin (2011) also confirm that animation can influence

consumer attitudes, which can evoke positive emotions and affect their cognitive processing. Lee et al. (2015) also found that after repeatedly seeing an animated ad, consumers' attitudes reach a higher level than static ads after the same number of repetitions. This effect may be moderated by product types as well. According to the study by Yee-Lin et al. (2009), animations enhanced attitudes toward hedonic products (related to fun and excitement) but not towards utilitarian products (related to achieving an intended outcome).

In contrast to the above, the study by Lee & Ahn (2012) showed that while attitude towards a brand can be improved when consumers look at ads frequently, looking at the ads for longer periods is associated with a decreased attitude. Moreover, some studies found no effects on attitude when comparing animated and static ads (Al-Natour et al., 2013; Li et al., 2016). Similarly to recall, the research of Hong et al. (2004) suggests that flashing animations can have adverse effects, decreasing the users' attitude towards the website shown in the experiment.

In summary, a slight majority of research shows that animation can have a significant positive influence on consumers' attitudes toward the ad (or animated website) and the product or brand associated with it.

2.5 Marketing on Instagram and digital marketing

Different communication strategies have developed and changed day-to-day living significantly through history. In the twenty-first century, social media has become a method of expression, allowing people to communicate their beliefs and thoughts in a completely new way. This way of communication has also had a significant impact on corporations, which have realised that they cannot stand out in the continuously changing digital platform without a proper plan and social media strategy. Previously companies used e-mail, direct marketing, television, radio, and other means of disseminating information about the company or its products (Tiago & Veríssimo, 2014). Because of the nature of social media, several advantages arose for companies to take advantage of publishing, online sales, market research, and customer support. However, it came with a downside: companies lost a lot of their control when entering the world of social media. Since anyone can comment and interact with their ads for everyone to see, especially on Instagram. Changes in people's behaviour with how they use social media, particularly when the internet moved from desktops to mobile devices, triggered a transformation in the field of marketing.

According to Tiago & Veríssimo (2014), 82% of managers rated having a digital marketing strategy as important or extremely important. A web-based strategy is required if companies want to build mutually gratifying long-term relationships with customers. Firms should specifically attempt to create digital relationships through promotional techniques that stress content and meaning. Essentially a web-based strategy is word-of-mouth which is useful in this regard.

The social media platform Instagram provides users with an uncomplicated way of sharing pictures with each other and has over a billion active users today (Statista, 2022b). This makes it one of the most accessible platforms to reach as many users

as possible and very convenient since almost every company has an Instagram account.

The click-through rate is a frequently used metric for evaluating the success of web advertising and is the measurement of the Instagram A/B test in this study. It is worth noting that the click-through rate is frequently used to price web ads since marketers demand results-oriented pricing and challenge the traditional media pricing model, which is based on basic impressions. Furthermore, Instagram commonly uses personalised advertising for customers based on their preferences, which will play a role in the outcome of this study, to receive customers that have a similar interest in the product before receiving the advertisement.

3 Method and implementation

Two primary research studies were performed to find answers to the research questions. The first is an in-depth experiment using an imitated Instagram feed with university students. The second is an A/B test performed in cooperation with Grand Public in a real-life context on Instagram.

Both studies use qualitative research methods and allow for collecting and analysing data from a larger sample, providing more representative data than a smaller qualitative study. Its disadvantage is that the collected data cannot represent complex opinions and behaviours. Since animated ads have a large body of previous research, the authors wanted to test whether their findings can be applied in the context of Instagram instead of exploring the subjective perceptions of individuals.

The in depth-experiment was conducted independently of Grand Public, and its purpose was to collect valuable data to answer all three research questions. On the other hand, the A/B test conducted with Grand Public only measured the click-through rate related to the first research question. The two experiments were treated as independent research and analysed independently because of their differences in the target audience. However, the data from both research studies were used to answer the first research question.

Six advertisements were created with animated and static versions, five for the in-depth experiment (three were included in the imitated Instagram feed, and two filler ads were used in the questionnaire's recognition test), and one for the Instagram A/B test. The following two sections will show the details of the design process for these ads. Then, both studies' methodologies and implementations are described.

3.1 Design

In order to create consistent ads in all factors except that one version is animated and the other one is static, identical creative styles were used in terms of layout, the number of elements, colour, and size. This rule was used for both the Instagram A/B test and the in-depth experiment. When creating and designing the animation, the inverted U-shape was considered. It is a phenomenon that describes the relationship between advertising effectiveness and animation (or motion). Due to the individual's limited cognitive capacities or some unfavourable affective responses, too much animation or motion may impair the advertising efficacy (Yoo et al., 2004). Therefore, the animated advertisements were created with the intention of not including too much animation. However, a visual cue was added in the animated version to grab the user's attention. According to Sundar & Kalyanaraman (2004), fast-animation advertising provoked much more arousal than slow-animation ads, lending credence to motion effect ideas. Therefore, within the first second of the animation, a more prominent animated element was implemented, which then transitions to slower animations to keep the viewer interested, similarly to the study of Yoo et al. (2004), which had ten-seconds-long looping banner advertisements. The final animated ads in this research were 8-14 seconds long. Additional information regarding the overall design elements of the advertisements was provided by Grand Public and followed the client's graphical profile.

Please see *Figure 1* for the created ads used in the imitated Instagram feed and *Figure 2* for the filler ads used in the questionnaire's recognition test. Please note that only the static versions of the ads are included in this document, but a short explanation about each is included here. In the animated version of the Bebo Objects ad, the "green snake" was made to resemble like it was sprayed on top while the text faded in, and the product was masked to appear when the spray reached the middle. In the animated version of the Team Mustasch ad, a glitch effect was used during the entirety of the animation. The text was split into sections and glitched onto the screen at different time points. In the Abloc Gravel Challenge ad, the background pattern's individual parts fell in an asymmetrical pattern. A wobble effect was added to achieve a natural animation, and then the rows started to shift places from left to right, finally the animation played in reverse. In the House 94 ad animation, the screen went from entirely black to white with black text. Then the screen was drenched in the opposite colour, with the yellow as a stroke. The Flavocado Colours of Summer ad flashed in different colours to reveal a beige sandy colour with waves animated at the bottom, finally finishing with a blast of colour again.

Figure 1. Static ads of the imitated Instagram feed: Bebo Objects, Team Mustasch, Abloc Gravel Challenge.

Figure 2. Filler ads of the questionnaire's recognition test: House 94, Flavocado Colours of Summer.

3.2 Programs used

Most of the Adobe Creative Cloud software suite was used for this study. Adobe After Effects was used to create the animations for the advertisements. Other options include Adobe Premiere Pro and Final Cut Pro. However, the main goal of the animations is to show graphical elements in motion, not film captured by a camera, and Adobe After Effects fills this purpose to the greatest extent. Adobe Illustrator was used to create the complex elements and shapes shown in the advertisements. The interface design and prototyping tool Figma was used to create the imitated Instagram feed used in the in-depth experiment and to create a link easily accessible to the questionnaire participants. To publish the Instagram advertisements in the A/B test Grand Public used Instagram's built-in Meta Business Suite.

3.3 In-depth experiment

Two versions of an imitated Instagram feed were created with animated or static ads, which Jönköping University students (N=30) were asked to look through, and then they were asked a series of questions in the form of a survey to measure their attention, memory, attitude, and click-through intention. The two different feeds created contained identical posts, titles, and profiles and were the same length. The only difference was that one feed contained three static ads and the other three animated ads. The experiments were performed either in person or online via a video call.

The study adapts the methodology of Yoo et al. (2004) to the context of Instagram. However, since the original study was performed on banner ads, several changes were made. The complex study of Yoo et al. (2004) measured the effects of animated banner ads and the moderating effects of involvement with the conceptual background of the hierarchy of effects model. It used a 2 x 2 between subjects study design to examine the relationships between the two studied factors (animation and involvement). The measured factors were attention, recall, recognition, attitude and click-through intention, and the results were analysed with a MANOVA test.

This study examines the same factors through a simplified version of the study. The involvement is not considered, and therefore only two groups were created for the experiments: the members of the groups were shown either static or animated ads. The questionnaire was also modified to fit the new context, and one element was replaced, as described in section 3.3.2. The analysis was also changed to Mann–Whitney U tests and z-tests due to the change in complexity.

3.3.1 Method of the in-depth experiment

The two imitated Instagram feeds were created in Figma to simulate the application's interface for the experiment. The Instagram UI Kit by Seo (n.d.) was used in conjunction with screenshots of the application to achieve a realistic look. In parallel with Yoo et al. (2004), which used sports-themed websites as an environment for the banner ads, sports-related images were used for the posts inside the feed. These images and the profile pictures associated with the posts were downloaded from the website Unsplash, which provides high-quality, free-to-use photos (Unsplash, n.d.). The search terms "sports" and "portrait" were used to find appropriate results on the website. The usernames were generated by combining randomly-generated first- and last names using the Random Name Generator online tool on the Behind the Name website (Behind the Name, n.d.). *Figure 3* shows examples of a post and an ad from the imitated Instagram feed.

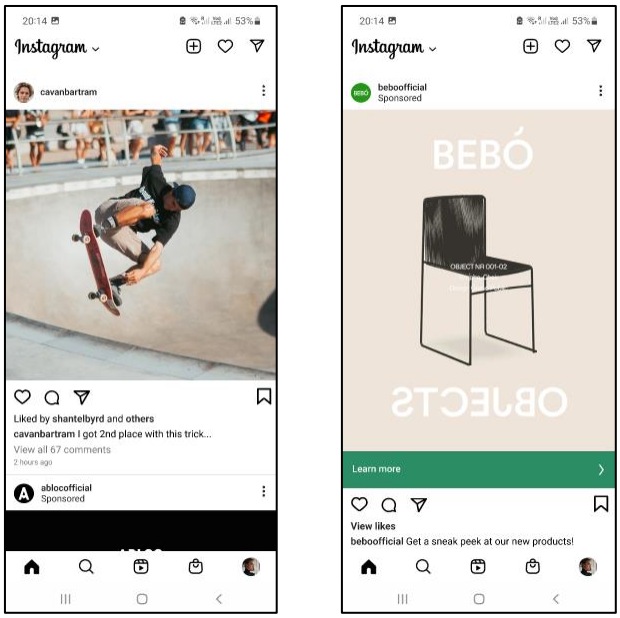

Figure 3: Example imitated Instagram feed sections: a post and an ad.

Nine posts were created this way, and the ads were placed among them in the Instagram feed after every three posts. This was done based on a review of the actual Instagram application, where this order was observed. Therefore, the final feed included a total of 12 posts: nine regular posts and three ads.

The target audience is defined as university students who are based in Jönköping. Two groups of 15 test subjects (30 in total) were recruited for the two ad formats: animated and static. The experiment began with a short instruction on what the participants will need to do. The fact that the test was about the advertisements was not revealed to the participants prior to the study; instead, the instructions only mentioned that the participants would have to evaluate the Instagram feed's contents. Then, in the in-person experiments, the participants were handed a phone with the imitated Instagram feed opened. In the online experiments, the participants were asked to access the feed via a sharable Figma link. Then, a Google Forms questionnaire was given to the participants on a laptop in person or through a link.

The participants received either a static or animated version of the advertisements and the related questionnaire. Furthermore, on request from Grand Public, a question was included regarding the participant's opinion on animation on the website the ads would lead to in a real-life example. However, that question is not treated within the scope of this thesis.

3.3.2 Questionnaire of the in-depth experiment

When the participants received the survey, they were explained the execution of the test. It was clearly stated that they were not allowed to go back and re-check the imitated Instagram feed. In the light of non-sensitive personal data and answers provided by the participants for the in-depth experiment, several precautions were taken. It was clearly stated in a statement of informed consent that the participants could stop, ask questions, or leave at any time and that their answers were going to be kept confidential. Furthermore, the experiment was anonymous, and the participants' age and gender were only used in this thesis as part of aggregate figures. As mentioned previously, the questionnaire questions were adapted from Yoo et al. (2004) into the context of Instagram. Since the exact questions for attention and attitude were not explicitly described in the article, the research articles of Duncan & Nelson (1985) and MacKenzie & Lutz (1989), which were referenced by Yoo et al. (2004), were also used for constructing the questionnaire of this research. The questions cover the areas of the research questions: click-through rate and attention, memory, and attitude in connection to animated and static Instagram ads.

Attention to the ads was measured on two seven-point Likert-type scales ("I would describe my level of attention paid to the Instagram ads as", "The Instagram ads were eye-catching"). Memory was measured in two parts: recall and recognition. The recall question was changed from the one in the study of Yoo et al. (2004) since it was too strict in its measurement, as participants would have to remember the exact brand names ("Please list all of the brand names from Instagram ads you saw during the experiment."). Instead, the recall task of the study by Kuisma et al. (2010) was adapted since it allowed participants to express what they remember in more detail, which in turn would lead to a more nuanced understanding of their memory ("Please describe any of the ads or features of the ads you have seen during the experiment."). In the recognition test, participants were shown three ads, one of which appeared in the Instagram feed, and two of which did not. These were all static or animated depending on which version of the feed they were exposed to, and the participants had to select the one they saw. Attitude was measured on a four-item, seven-point scale, where the description was the same ("Overall reaction to the Instagram ads"), and the scales were anchored by different terms ("Unpleasant-Pleasant", "Bad-Good", "Unfavourable-Favourable", "Unlikable-Likable"). Finally, click-through intention was measured on a seven-point scale as well ("I would like to tap on the Instagram advertisement.").

Several filler questions were placed at the beginning of the survey and followed up with the actual questions to conceal from the participants the focus of the research. The filler questions were modelled after the questions about the ads, and their goal was to conceal the purpose of the study and not bring special attention to the ad-related questions. There were nine filler questions and nine relevant questions in total. For the complete questionnaire, please see section 7.1 in the Appendix.

3.3.3 Participant selection of the in-depth experiment

Many research projects use nonprobability samples. Nonprobability samples are a group of sampling procedures in which subjective judgments play a role in sample selection. They might be chosen for convenience or based on carefully applied criteria. The units of the population included in the sample are determined by subjective judgments (Henry, 1990). Convenience was the main reason for selecting Jönköping University students as the target audience for the in-depth experiment in this research, for ease of access, geographic proximity, availability, and willingness to participate (Suen et al., 2014). The only vital factors included when selecting participants were that they were studying at Jönköping University and had no prior knowledge about the research so that they would not pay special attention to the ads and scroll through the feed normally. As briefly explained in section 3.3.1, two groups of 15 test subjects were selected using convenience sampling, making it a total of 30 participants. According to (Statista, 2022a), 30.2% of users worldwide are between the age span of 18-24 and 31.7% between the age span of 25-34., making it a total of 61.9% of Instagram users between ages 18-34. In line with this, the age span of the participants for the in-depth experiment was 19-33. The participants are not representative of the global Instagram user base, but the students were from multiple nationalities and backgrounds and, therefore, somewhat reflect the diversity of Instagram users. The number of male and female participants was 8 and 7, respectively, for both the animated and static ads groups.

The decision was made to include ten students from the New Media Design program in the sample. While their education gave them more knowledge about topics related to design and animations, they received the same instructions as all other participants. This meant concealing the reason behind the experiment and asking them to scroll through the feed normally. Moreover, analysis of the experiment's data with and without New Media Design students' answers revealed that their inclusion did not change its results. Therefore, the authors decided that the benefit of including ten additional participants outweigh the potential downside of their inclusion.

3.3.4 Implementation of the in-depth experiment

Due to the risks of letting the participants perform the in-depth experiments by themselves, at least one of the authors needed to be present at each test. The risk of going back and forth between the fictitious Instagram feed and the questionnaire could have resulted in invalid answers.

Since it was easier to book appointments online with the participants, 17 tests were performed online and 13 in person. The participants were required to have their

cameras turned on to ensure they did not go back and check their phones whilst doing the questionnaire (except for one participant who had a broken camera).

3.4 Instagram A/B test

3.4.1 Method of the Instagram A/B test

The Instagram A/B test was performed with the help of Jönköping-based brand agency Grand Public to test the effectiveness of animated advertisements on Instagram in a real-life environment. This cooperation was vital for gathering data in a real-world setting. One A/B test was performed with a client of Grand Public, Bebo Objects. The two companies covered the costs of publishing the advertisements on Instagram. Bebo Objects is a newly started furniture company that offers high-quality products. They aim to create timeless furniture that can be used both inside and outside (Bebo Objects, n.d.). Grand Public oversaw the creation and launching of the Bebo Objects new website, which created an opportunity to perform the A/B test.

Out of the researched factors of this thesis, the A/B test only measured the click-through rate of the Instagram ads based on the number of impressions and the number of outbound clicks achieved through the campaign. This A/B test was essential for collecting data from a real-life context and contributing to the research field. It was beneficial to complement the in-depth experiment with a study that included a larger audience. After Grand Public received the advertisements, they used Instagram's built-in Meta Business Suite to publish them as two separate ad sets with the same settings beside the ad format. This cooperation required communication between the authors, Grand Public, and Bebo Objects.

3.4.2 Implementation of the Instagram A/B test

The advertisements were structured similarly to the in-depth experiment's ads. One static and one animated advertisement were created and then published simultaneously by Grand Public, with the same budget (1100 SEK each). The ads were online for the same amount of time (3 days and 12 hours).

The two versions of the ads were made to appear as similar as possible. In both models, a 4:5 aspects ratio was used. The resolution was maximised to 1080x1350 pixels to fit the Instagram format. Please see *Figure 4* for the static version used and *Figure 5* for frames of the animated version. In the animated version, the "green snake" was animated to appear sprayed on top of the product, then faded away. Then a new "green snake" was sprayed on, and a new product appeared. Lastly, the green colour "drenched" the screen and a description of the Bebo Objects website was introduced, resulting in a 14-second animation. The text which directs the customer to their website was described in the Instagram description in the static version to ensure the customer gets the same amount of information. For both ads, when clicking on the advertisement, the user was directed to the Bebo Objects website (https://www.beboobjects.com/se/).

For measuring the performance of ads, their reach statistic (i.e. the number of times the ad was shown) and the outbound clicks statistic were used. The click-through rate is the quotient of these two, the number of outbound clicks divided by reach.

Figure 4. Static advertisement used for the Instagram A/B test.

Figure 5. Frames of the animated advertisement used for the Instagram A/B test.

When setting the target audience for this experiment, Bebo Objects' own audience was used. It includes people between the ages of 35-55 in Stockholm County with an interest in design. When publishing the advertisements, it was estimated that the audience size would be between 669,500 and 787,600 people.

3.5 Data analysis

Mann–Whitney U tests were used to analyse the in-depth experiment's results and compare the data sets produced by the two groups. The Mann–Whitney U test is a statistical tool used to determine whether two samples derive from the same population or are statistically different from each other (LaMorte, n.d.). In this case, it can be tested whether the results measured in the experiments (attention, recall, attitude, click-through intention) are significantly different between animated and static ads or if this cannot be asserted. The Mann–Whitney U test was chosen since the collected survey data is not continuous or normally distributed and therefore does not meet the requirements of other hypothesis tests, such as the t-test. The Mann–Whitney U test requires a null hypothesis, stating that the two populations are equal (Hessing, n.d.). This null hypothesis is then either rejected if the test's resulting p-value is smaller than the chosen significance level or not rejected if the

p-value is greater. The most commonly used significance level of 0.05 was chosen for this research.

For analysing the recognition test results of the in-depth experiment and the Instagram A/B test, a two-proportion z-test was used instead of a Mann–Whitney U test since, in these cases, the data was binary. This means that participants and users either recognised the ad or not, and they either clicked on the Instagram ad or not. The same significance level of 0.05 was used for the z-tests as well.

4 Findings and analysis

4.1 In-depth experiment

This section includes the data collected in the in-depth experiment and the analysis of the results.

4.1.1 Collected data

As described in the methodology section, the in-depth experiment collected data about participants' attention, memory, attitude, and click-through intention in connection to animated and static Instagram ads. Values connected to animated ads will be marked with A, and values connected to static ads will be marked with B in the following descriptions.

For quantifying attention, the average values were taken from the answers to the two attention-related questions ("I would describe my level of attention paid to the Instagram ads as", "The Instagram ads were eye-catching"). The final average values of the two questions are 3.333 (A) and 2.933 (B).

Memory was measured separately through recall and recognition. For recall, the participants' textual answers were categorised as one of the following: recalled the brand name, at least part of the ad's textual content or the subject of the ad (*recalled in detail*); recalled some specific visual element (e.g. colour, shape or animation) (*recalled in part*); did not recall specific details (*did not recall*). The number of people in the categories are: recalled in detail 5 (A) and 3 (B); recalled in part 3 (A) and 4 (B); did not recall 7 (A) and 8 (B).

For recognition, in the animated ads group, 12 out of 15 participants could select the ad they were exposed to, and in the static ads group, 11 out of 15 participants selected the correct choice.

Attitude was measured through a four-item scale; the average values of attitudes are 3.883 (A) and 3.150 (B).

Click through intention was measured with a single seven-point scale; the average values are 2.133 (A) and 2.200 (B).

4.1.2. Analysis

Mann–Whitney U tests were conducted on each of the measured parameters except recognition to analyse the statistical significance of the results. A z-test was used to analyse the recognition test since the collected data is binary (recognised or did not recognise).

The most common significance level ($\alpha = 0.05$) was used during the analysis to examine whether the two groups' results were significantly different compared to each other. The null hypotheses for each of the included factors refer to there not being any difference between the groups, and this is then either rejected or not rejected based on the collected data and analysis.

4.1.2.1 Attention

The null hypothesis of the attention-related questions is *H_0: There is no difference in the attention-getting effect of animated ads and static ads.* The average value of the attention-related questions was slightly higher for the group who saw animations. However, the Mann–Whitney U test produced a p-value of 0.468, higher than the chosen significance level of 0.05; therefore, the null hypothesis cannot be rejected.

4.1.2.2 Recall

The null hypothesis of the recall performance is *H_0: There is no difference in the recall performance between users exposed to animated ads and static ads.* The average value of the recall performances was also slightly higher for the animations. Once again, however, the Mann–Whitney U test produced a p-value of 0.590, higher than the chosen significance level of 0.05; therefore, the null hypothesis cannot be rejected.

4.1.2.3 Recognition

The null hypothesis of the recognition performance is *H_0: There is no difference in the recognition performance between users exposed to animated ads and static ads.* The average value of the recognition performances was also slightly higher for animations. The two proportion z-test produced a p-value of 0.666, higher than the chosen significance level of 0.05; therefore, the null hypothesis cannot be rejected.

4.1.2.4 Attitude

The null hypothesis of the attitude-related questions is *H_0: There is no difference in attitude to the ads between the users exposed to animated and static ads.* The average value of the attitude-related questions was higher for the animations. However, the Mann–Whitney U test produced a p-value of 0.171, higher than the chosen significance level of 0.05; therefore, the null hypothesis cannot be rejected.

4.1.2.5 Click-through intention

The null hypothesis of the click-through intention-related question is *H_0: There is no difference in click-through intention between the users exposed to animated ads and static ads.* The average value of the click-through intention question was slightly higher for the static ads. The Mann–Whitney U test produced a p-value of 0.648, higher than the chosen significance level of 0.05; therefore, the null hypothesis cannot be rejected.

4.2 Instagram A/B test

4.2.1 Collected data

The animated ads garnered 8,011 impressions, and out of those, 26 clicks were achieved. The static ads had 8,506 impressions and 27 clicks. The click-through rates of the two ad formats are therefore 0.325% and 0.317%, respectively.

4.2.2 Analysis

In order to determine whether the difference between the click-through rates is significant or not, a two proportion z-test was applied.

The null hypothesis of the Instagram A/B test is *H_0: There is no difference in the click-through rates between users exposed to animated ads and static ads.* The click-through rate produced by the animated ad was slightly higher than the static ad. The two proportion z-test produced a p-value of 0.935, higher than the chosen significance level of 0.05; therefore, the null hypothesis cannot be rejected.

4.3 Findings and analysis summary

The results and p-values of the two primary research studies are summarised in *Table 1* and *Table 2* below.

Table 1. In-depth experiment results and p-values

Factor	Animated (A)	Static (B)	P-value
Attention	3.333	2.933	0.468
Recall	recalled in detail: 5 recalled in part 3 did not recall: 7	recalled in detail: 3 recalled in part 4 did not recall: 8	0.590
Recognition	12/15 passed	11/15 passed	0.666
Attitude	3.883	3.150	0.171
Click-through intention	2.133	2.200	0.648

Table 2. Instagram A/B test results and p-values

Factor	Animated (A)	Static (B)	P-value
Impressions	8,011	8,506	-
Clicks	26	27	-
Click-through rate	0.325%	0.317%	0.935

5 Discussion and conclusions

5.1 Discussion of method

As described in the Methodology chapter, to ensure the reliability and validity of the research, the in-depth experiment's methodology was based on existing research. Therefore the structure of the experiments and the questionnaire used to collect data from the participants were both adapted to the context of Instagram from Yoo et al. (2004)'s study. One questionnaire element measuring recall was adapted from Kuisma et al. (2010) to make the measurement of this factor more nuanced. Since both of these papers examined online banner ads, several changes needed to be made to create this study's design. An imitated Instagram feed viewable on phones was created to make the participants feel like they were using the real Instagram app. The wording of the questionnaire elements was also updated to reflect the changes from banner ads to the new context. The authors believe that the chosen methodology was appropriate for answering the research questions in a valid and reliable way.

The result of this research is in line with the intended purpose of examining the differences in performance between animated and static ads and can be used to answer the posed research questions. Performing the in-depth experiment and the A/B test was useful in producing results from two different sources, target audiences and methodologies, especially regarding the first research question, arguably the most important and interesting one. The combination of the research gave a satisfactory result and grounds for further development within this topic.

By performing the Instagram A/B tests, the same comparison between static and animated ads was tested in a real-life context. In this case, Instagram's built-in tools were used to set up the advertisements. This tool does not offer as much transparency and depth as in-person experiments, but there are many positive factors for using it. The ads were set up by marketing professionals at Grand Public with Instagram's own tools, and the large population reached by them is valuable for drawing conclusions from the data.

This research has several limitations that either derive from the chosen methodology's limits or other aspects of the study design. First, the small sample of 30 participants were all students selected from Jönköping University, one-third of whom were from the New Media Design program, which cannot be entirely representative of the users of Instagram, a diverse group of over 1 billion people globally (Statista, 2022b). Due to the potential bias of convenience sampling, the result of convenience sampling cannot be generalised to the target population. The sample bias cannot be determined, and as a result, inferences drawn from convenience sampling should be limited to the sample itself (Bornstein et al., 2013). Second, while the imitated Instagram feed was created to resemble the real application, it cannot exactly match the personalised feed of each user and, therefore, might have differing effects on their behaviour. There was also no control for the possibility of students having previous knowledge about the advertised brands or events. This is only applicable in the case of two ads, one of them advertising an event sponsored by a sports apparel company and another a past event.

There were also two minor mistakes committed while performing the experiments. An exact script was not always used when giving instructions to the participants. Therefore, there were some minor differences in the instructions, which are worth noting, but they most likely did not significantly affect the experiments' results. There was also a mistake in the questionnaire's recall and recognition part: one of the participants pointed out that if they scrolled down on the questionnaire page enough, they could see the recognition question, which contained one ad from the imitated Instagram feed, and therefore would allow for "cheating" in the recall test. This mistake affected both animated and static experiment groups, and it could somewhat skew the recall test's results. However, since only one person noted this issue, the authors hope that it did not significantly affect the outcome of the results.

With the A/B test, some limitations occurred as well. First, it was published as an ad campaign with two ad sets instead of the dedicated A/B test of the Meta Business Suite. Using this method means that there was a possibility that the same user could have been exposed to both the animated and static advertisements. However, according to Grand Public, a campaign like this is used more commonly when testing different ad versions. Second, the period the advertisements were published was three days and 12 hours. According to Grand Public, the longer an advertisement is live, the more Instagram's algorithm adapts to who watches and clicks on the ads, possibly resulting in a different click-through rate. An increased time period would have been beneficial to receive more accurate data.

5.2 Discussion of findings

This study aimed to analyse the differences in click-through rate, attention, memory (recall and recognition), and attitude between static and animated advertisements. The research questions formulated are:

- Research Question 1: How can animations affect click-through rates compared to static graphics on Instagram advertisements?
- Research Question 2: How can animations affect Instagram users' memory of advertisements compared to static graphics?
- Research Question 3: How can animations affect the attitude of Instagram users towards the ad compared to static graphics?

The in-depth experiment covered all three of these questions, and the Instagram A/B test contributed to answering the first research question. In this section, the results of this research are discussed, the three research questions are answered, and the results are connected to existing research.

5.2.1 How can animations affect click-through rates compared to static graphics on Instagram advertisements?

The results of the in-depth experiment show that there was no significant effect between participants' attention or click-through intention when comparing animated and static ads. The Instagram A/B test's analysis also showed that the difference was not statistically significant between the two formats' click-through rates. These results are in contrast to most previous research from the literature review, examining the topic in the context of banner ads (Cheung et al., 2017; Cho,

2003; Hong et al., 2004; Li et al., 2016; Otto & Rumpf, 2018; Seo et al., 2018; Yoo et al., 2004). In fact, no articles from the surveyed literature in the context of banner ads came to a similar conclusion as this research:

A possible explanation for the low difference in performance is the so-called "banner blindness" effect: users tend to consciously or unconsciously ignore large, colourful, clearly distinguished items – such as ads – while searching for specific information on a website (Benway, 1998). Theeuwes & Burger (1998) suggested that this filtering effect can only occur if people are familiar with the consistently predictable, specific features of both the targets (in this context, the Instagram posts) and the distractors (in this context, the ads). Since Instagram ads are always clearly marked with a "Sponsored" text above the ad's contents and a clear call-to-action button over the image, users familiar with the application can quickly identify them as "distractors", and banner blindness can occur.

Some of the answers in the recall task also explicitly mention this type of behaviour:

- "Pretty much just noticed that they were ads and scrolled by them"
- "I do not remember any of them, because I kept scrolling"
- "I do not pay attention to ads, instant scroll through"
- "Didn't see any since I'm so used to ads, I didn't pay attention to it."

If many Instagram users automatically ignore all ads due to the banner blindness effect, then the effects of their design, format (animated or static) or contents would only be relatively small and therefore only observable with an extensive data set. This would likely also apply to other factors connected to attention, such as the ones measured in the in-depth experiment: memory and attitude.

5.2.2 How can animations affect Instagram users' memory of advertisements compared to static graphics?

The results concerning memory are in line with several previous studies that found no significant effects between animations and memory. The research produced these same outcomes for both recall and recognition. In the case of a recall, a number of papers covered in the survey of the existing literature found insignificant or inconsistent effects (Bayles, 2002; Diao & Sundar, 2004; Lee et al., 2015; Li et al., 2016). Several studies also found insignificant or inconsistent effects in relation to recognition as well (Al-Natour et al., 2013; Bayles, 2002; Bayles & Chaparro, 2001; Diao & Sundar, 2004). Similarly to the results of Bayles (2002), participants appeared to recall and recognise movement in the imitated Instagram feed but not necessarily link it to the adverts.

While some previous research did find a positive or negative connection between animation in online ads and recall or recognition, there was no clear consensus among most papers, and the most common finding was that there are no significant effects. Therefore, the results of this study conform to the majority of previous research since no significant effects on either recall or recognition were found in the context of animated ads on Instagram.

5.2.3 How can animations affect the attitude of Instagram users towards the ad compared to static graphics?

Most studies included in the literature review found a significant positive influence on attitude toward the shown ad (Jin, 2011; Yoo et al., 2004). The results of this study do not match these papers' conclusions, but rather some other publications that found no effects on attitude when using animated ads compared to static ads (Al-Natour et al., 2013; Li et al., 2016). It seems possible that since the previously mentioned "banner blindness" causes many Instagram users to avoid looking at the ads unconsciously, their attitude remains the same regardless of the ad's format or contents.

5.3 Conclusions

The purpose of this study is to get a better understanding of the differences in click-through rate and attention, memory (recall and recognition), and attitude between static and animated advertisements. Based on an in-depth experiment and an Instagram A/B test, the following conclusions were determined:

- Animations do not produce significantly higher click-through rates, click-through intention or attention compared to static graphics on Instagram advertisements
- Animations do not significantly affect Instagram users' memory (recall and recognition) of advertisements compared to static graphics
- Animations do not significantly affect Instagram users' attitudes towards the ad compared to static graphics

The current results, in particular, add to the limited understanding of the impact of animated Instagram ads on consumer behaviour. This study can help decision-makers select the most appropriate format for Instagram ads, in the knowledge that animations do not necessarily produce better results in terms of attention, click-through rates, memory and attitude.

5.3.1 Practical implications

The data obtained in this study can be used as a valuable source for companies, designers, and freelancers. It can serve as a more thorough description of the differences between static and animated advertisements on Instagram and make it easier to evaluate if the extra costs or time spent on making animated advertisements is worth it. This research strives to provide useful information that can be used as a decision maker when unsure of choosing an ad format. The study concluded that static advertisements do not perform worse than animations and should not necessarily be replaced. Furthermore, in the case of significant budget and time differences between publishing static or animated advertisements, the authors recommend not investing in animated ads.

5.3.2 Scientific implications

This thesis builds on previous research performed regarding the effectiveness of animated banner ads compared to static banner ads. It was focused on adapting the previous methodology to the context of Instagram, which is a so far unexplored

research area. With the many similarities between online and Instagram ads and the prevalence of social media networks, including Instagram, the authors believe this is an essential topic to research. Therefore, further research is recommended on animated advertising on Instagram, with specific suggestions in section 5.3.4.

5.3.3 Ethical and social implications

This research topic is closely related to the ethical and social issues of privacy and data protection. Instagram and its parent company Meta, which also owns Facebook and WhatsApp, collect extensive data about the app's users. A recent study by Dimitrov (2021) found that Instagram collects 79% of its users' personal data (such as search history, location, contacts, and financial information), making it the most invasive app in the Apple App Store, according to the authors. Instagram's sophisticated targeting tools for ads partly rely on this data. The authors believe it is the joint responsibility of Instagram, advertisers, and users to limit the amount of data shared and collected and use it ethically and according to relevant laws, such as the EU's General Data Protection Regulation.

While companies can improve their marketing practices with information such as this thesis's conclusions, they should always consider ethical marketing guidelines when creating and implementing social media campaigns. One such example is the American Marketing Association's Statement of Ethics, which describes, among other items, their main ethical values: honesty, responsibility, fairness, respect, transparency and citizenship (American Marketing Association, 2021).

5.3.4 Further research

Several interesting directions could be explored in the context of animated ads and advertising on Instagram.

First, the authors recommend conducting a larger-scale version of this study with a more diverse participant group. It would produce more representative and refined results, where even more minor differences between animated and static ads can be highlighted. It would also be interesting to perform a similar study in the context of Instagram story ads.

Second, similar to much of the research currently done in the context of online ads, eye-tracking devices could be used to quantify the exact amount of time Instagram users look at ads. This methodology could shed more light on the banner blindness behaviour of Instagram users.

Third, further research on different platforms would be beneficial towards gaining a more diverse data pool, e.g., doing similar research on Facebook, YouTube, and Snapchat. Very few companies, designers, and freelancers use a single platform for communicating with their customers or followers. Therefore using a similar structure to the in-depth experiment is recommended.

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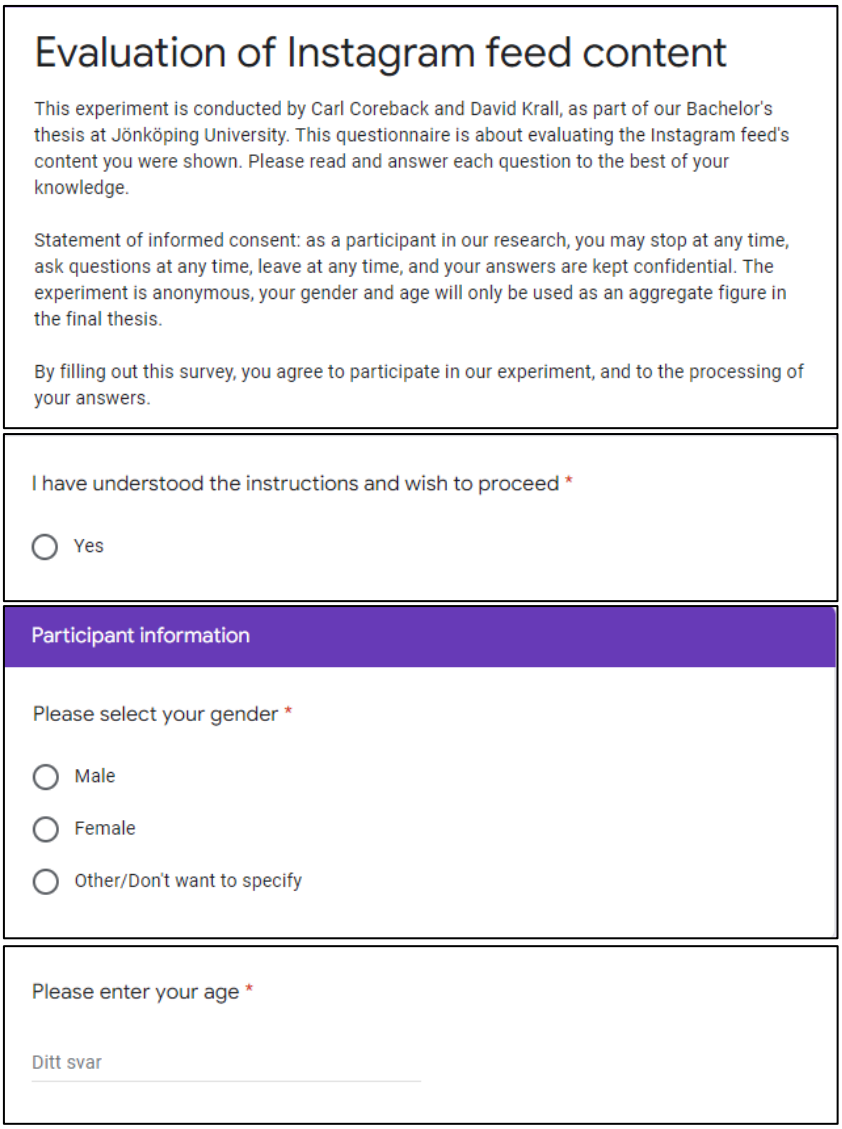
7 Appendices

7.1 In-depth experiment's questionnaire



Evaluation of Instagram feed content

This experiment is conducted by Carl Coreback and David Krall, as part of our Bachelor's thesis at Jönköping University. This questionnaire is about evaluating the Instagram feed's content you were shown. Please read and answer each question to the best of your knowledge.

Statement of informed consent: as a participant in our research, you may stop at any time, ask questions at any time, leave at any time, and your answers are kept confidential. The experiment is anonymous, your gender and age will only be used as an aggregate figure in the final thesis.

By filling out this survey, you agree to participate in our experiment, and to the processing of your answers.

I have understood the instructions and wish to proceed *

Yes

Participant information

Please select your gender *

Male

Female

Other/Don't want to specify

Please enter your age *

Ditt svar

Part 1

I would describe my level of attention paid to the Instagram posts as: *

	1	2	3	4	5	6	7	
Paid no attention	○	○	○	○	○	○	○	Paid a lot of attention

The Instagram posts were eye-catching. *

	1	2	3	4	5	6	7	
Strongly disagree	○	○	○	○	○	○	○	Strongly agree

Please describe any of the posts or features of the posts you have seen during the experiment. *

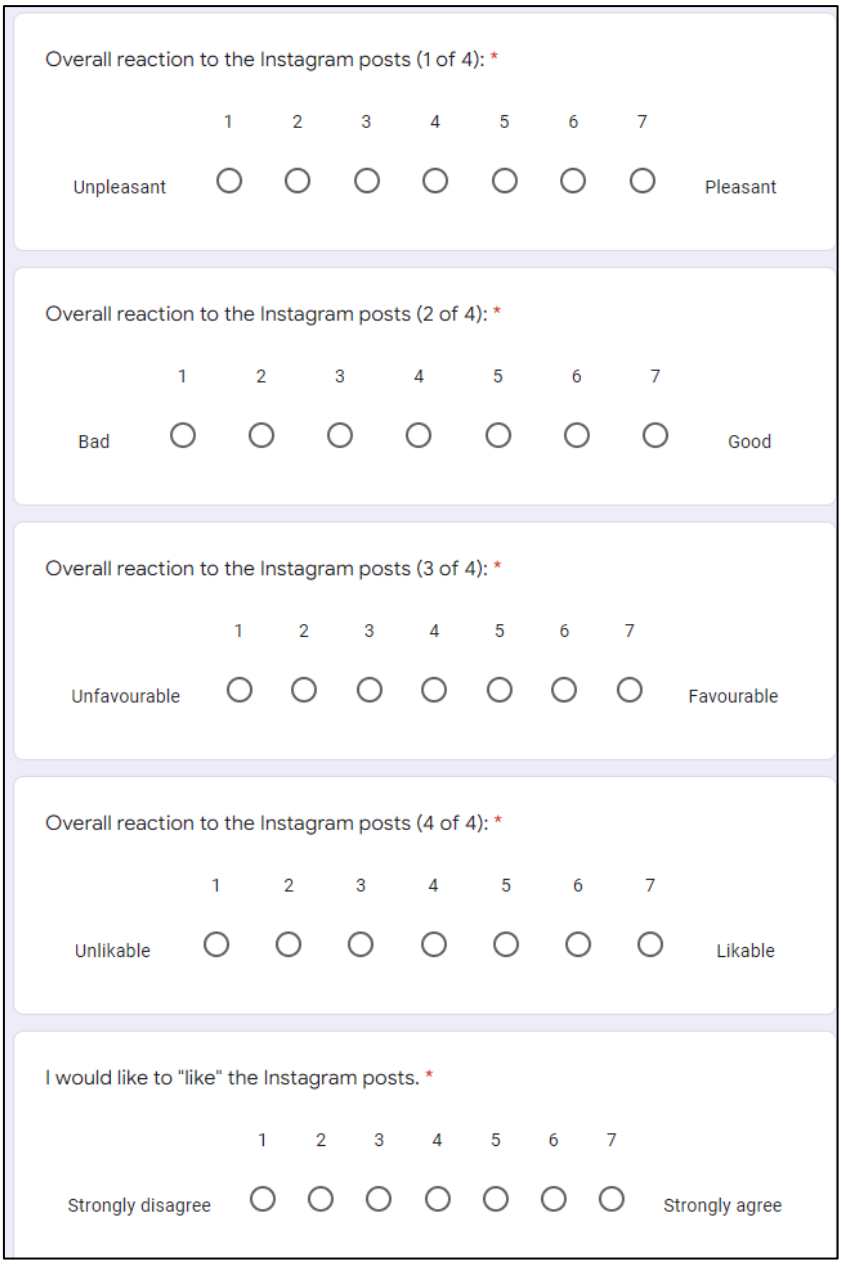
Ditt svar

Please select the Instagram post you were exposed to during the experiment. *

○ Woman climbing

○ Man with bike

○ Woman jumping


Overall reaction to the Instagram posts (1 of 4): *
1 2 3 4 5 6 7
Unpleasant
Pleasant
Overall reaction to the Instagram posts (2 of 4): *
1 2 3 4 5 6 7
Bad
Good
Overall reaction to the Instagram posts (3 of 4): *
1 2 3 4 5 6 7
Unfavourable
Favourable
Overall reaction to the Instagram posts (4 of 4): *
1 2 3 4 5 6 7
Unlikable
Likable
I would like to "like" the Instagram posts. *
1 2 3 4 5 6 7
Strongly disagree
Strongly agree

Part 2

I would describe my level of attention paid to the Instagram ads as: *

	1	2	3	4	5	6	7	
Paid no attention	○	○	○	○	○	○	○	Paid a lot of attention

The Instagram ads were eye-catching. *

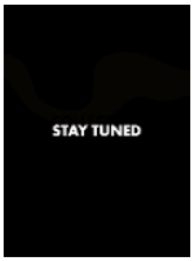
	1	2	3	4	5	6	7	
Strongly disagree	○	○	○	○	○	○	○	Strongly agree

Please describe any of the ads or features of the ads you have seen during the experiment. *

Ditt svar

Please select the Instagram ad you were exposed to during the experiment. *

○ Ad by Flavocado



○ Ad by House 94

○ Ad by Bebó

Overall reaction to the Instagram ads (1 of 4): *

	1	2	3	4	5	6	7	
Unpleasant	○	○	○	○	○	○	○	Pleasant

Overall reaction to the Instagram ads (2 of 4): *

	1	2	3	4	5	6	7	
Bad	○	○	○	○	○	○	○	Good

Overall reaction to the Instagram ads (3 of 4): *

	1	2	3	4	5	6	7	
Unfavourable	○	○	○	○	○	○	○	Favourable

Overall reaction to the Instagram ads (4 of 4): *

	1	2	3	4	5	6	7	
Unlikable	○	○	○	○	○	○	○	Likable

I would like to tap on the Instagram advertisement. *

	1	2	3	4	5	6	7	
Strongly disagree	○	○	○	○	○	○	○	Strongly agree

Part 3

I would like to see animated content on the website the ad leads to. *

	1	2	3	4	5	6	7	
Strongly disagree	○	○	○	○	○	○	○	Strongly agree