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Optimal Instagram Advertising Design Features. A study on brand image and Millennials' purchase intention.

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Abstract

Social media advertising and especially text-based online platforms have been studied for decades. Still, the investigation of the most effective mix of key design elements in Instagram ads in relation to consumer purchase intention and brand image is still underexplored. This study aims to examine the impact of three key advertisement design elements (colour, font size and layout) on brand image and consumer purchase intention. Three hundred twenty participants were randomly assigned to the conditions of the experiment. The findings provided insights into the way the design elements alter the intention of the consumers to buy and their perceptions of the brand image respectively.

Keywords: Instagram advertising, brand image, purchase intention, visual elements, colour, font, layout

Biographical notes

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1.Introduction

In recent years, a tremendous growth in size and influence of the social media channels has been reported (Duffett, 2015). In consequence, that phenomenal explosion attracted the attention of marketers, academics (Porter, 2001; Saxena and Khanna, 2013) and businesses, which started using social media networks as advertising channels and e-commerce platforms (Tuten & Solomon, 2014; Zahari et al, 2013). In this view, more than half of the digital advertising spending is accounted to the sponsored mobile advertising globally (Emarketer.com, 2017). Moreover, a major reason for the global growth of social media channels (Grewal et al., 2016; Goyal, 2013; Kaplan & Haenlein, 2010; Wang et al., 2012) is the wide spread adoption of smartphones and tablets (Grewal et al., 2016), especially from the younger generations (Soroa Koury & Yang, 2010; Van der Waldt et al., 2009; Zhang & Mao, 2008).

In view of this seeming situation, businesses have used sponsored content via smartphone applications in order to communicate with specific groups of customers and broaden, as such, their commercial activities (Carah & Shaul, 2016). Social media

networks, such as Facebook and Twitter, where most of the sponsored posts uploaded are text-based (Russmann & Svensson, 2016), have been studied from different perspectives by researchers and managers, for over a decade (Kumar et al., 2016; Schultz & Peltier, 2013). However, in recent years the image-sharing social media platforms, like Instagram and Pinterest, have increasingly gained popularity (McQuarrie and Phillips, 2008). and have recently surpassed the aforementioned text-based social media. As a consequence, they are now considered a powerful branding tool and position themselves in the forefront of all social media platforms (Guidry et al., 2015; Russmann & Svensson, 2016). However, despite this rise in usage and popularity, the image-sharing social media have received relatively little attention in the marketing literature (Liu et al., 2017).

Instagram is probably the most recognisable and reputable image-sharing social media network. It was founded back in 2010 and a few years later it was acquired by Facebook. Apart from the user generated content it involves sponsored content as well. The latter is continuously increasing in numbers, mainly because the content already posted by brands is highlighted and is being visible to a broader audience (Russmann & Svensson, 2016). What's more, the sponsored content is considered to be more effective as it is mixed with the organic content when displayed in the user's feed, with the only difference being the word "sponsored" that accompanies the post (Instagram for business, 2017). Nonetheless, it is widely known that Instagram users are bombarded with a large amount of sponsored as well as user generated content; it is, therefore, necessary to further investigate the ways a sponsored ad could become more appealing and differentiate itself from the mass. Towards this end, several researches have presented the design elements of the advertisements as a critical factor of ad differentiation (Pieters, 2007; Sisodia & Chowdhary, 2012 Myers and Sars, 2013). Nonetheless, the academic research involving Instagram advertising has been relatively sparse (Mohanty and Ratneshwar, 2014) because of the recent raise of the platform (Bowles, 2016; Magrath & McCormick, 2013). And this is where this study offers new knowledge with the investigation of the influence of Instagram advertising features on the brand image and the consumers' purchase intention.

At the same time, although several products and services are advertised on Instagram on a daily basis, the naturally healthy beverages (NHB) refer to a product category that is gaining comparatively much attention in recent years. In 2016 a growth by 3% was reported in their sales, accounting for GBP2.9 billion in the UK. This product category grows in popularity not only due to the health and wellness trend but also

because of the incrimination of sugar consumption that has forced consumers to look for beverages with no added sugar or sweeteners (Euromonitor International, 2017).

Consequently, this research aims to contribute to the existing knowledge by investigating the impact of the ad visual design elements on consumers buying behaviour in healthy beverages industry. In detail, this study aims to test the impact of the key visual design elements of Instagram advertising on brand image (BI) and purchase intentions (PI) as well as understand their relative importance.

2. Literature review

Past literature on indulgent products showed that the hedonic approach that triggers pleasure, fun, excitement and sensory stimulation is commonly used to promote this type of products (Dhar & Wertenbroch, 2000; Holbrook & Hirschman, 1982). Accordingly, a number of marketers had adapted the same promotional approach in order to increase the consumption of healthy beverages and food, which was eventually perceived as more appealing than the cognitive and informational approach frequently used to promote such products (Bublitz & Peracchio, 2015).

According to the literature, the evaluation of a product can be strongly affected by the health and nutrition labels (Van Herpen et al., 2013; Vidal et al., 2013; Vyth et al., 2010). Also, there are some design elements such as logo, colour, and typeface that lead to the differentiation between products. Moreover, the design of the advertisements has been presented as a key differentiator in order to distinguish them from the large amount of advertising that the consumers are exposed to, on a daily basis (Pieters, 2007). Although, visual art is a term adopted by graphic design, it can be utilized to explain user perceptions towards advertising (Doaa Farouk, 2013; Antoniadis et al., 2019). According to Singh and Dalal (1999, p.92) "...designing effective messages is the key ingredient in creating an ideal customer...". Marketers are very explicit when they choose the visual elements in order to deliver the brand message and ultimately amplify the BI through visually relevant information that is easy to process (Hatcher et al, 1998; Vyas, 2015). Researchers have identified that consumers' responses towards advertising strategies differ (Ryu, Park, & Feick, 2006). Some visual elements attempt to meet the practical needs of the consumers (Hill et al, 2004) while others focus on the ones that stimulate sensory pleasures (Geuens et al, 2011).

2.1 Social media advertising and purchase intention

Several studies have been conducted in the previous years to test the relationship between social media advertising and consumers buying behaviour (e.g. Ertemel and Ammoura, 2017). Lee and Hong (2016) investigated the factors which lead to positive user behaviour for social media advertising based on the theory of reasoned action, the social influence theory, and the persuasion theory. Online advertising and its effect on consumers' purchase intention has been a controversial issue as various researchers have reported mixed results. Purchase intention is defined as the consumer's desire to purchase a product and as Becerra and Korgaonkar (2010) mentioned, it can be strongly affected by the exposure to online advertising. A study by Kodjamanis and Angelopoulos (2013) on consumers perceptions and attitudes towards ads in social networks indicated that the majority of the respondents believe that social media advertising has a negligible effect on their PI while Wu et al. (2008) pointed out that online advertising visual design doesn't have any impact on shopping behaviour.

On the contrary, Goodrich (2011) stated that consumer's intention to purchase a product or service can be influenced by some visual characteristics. In fact, the findings from a study among Millennials conducted by Duffett (2015) indicated that social media advertising has a positive impact on consumers' purchase intention. Similarly, according to Powers et al. (2012) approximately one out of four respondents of their survey has the belief that social media advertising directly affects their intentions to purchase. Last but not least, Shaouf et al., (2016) stated that the visual design elements of an online advertisement have a significant impact on the PI of the consumers and revealed gender differences with males being more positively affected.

2.2 Social media advertising and brand image

The image of a brand is the customers' current view of this brand. Various researchers have argued that a well-built BI can alter users' perceptions of a product or service and increase their intention to purchase them even if they don't seem trustworthy (Rappaport, 2007; Burt and Davies, 2010). Two dimensions of brand image have been identified in the literature, namely functional and hedonic dimension (Bruhn et al, 2012). The functional brand image encompasses the associations with information about the features,

value and quality and differential advantage of the brand (Zhang, 2015). On the other hand, the hedonic brand image contains consumers feelings and thoughts as well as considerations affiliated with experiences with the brand (Bruhn et al, 2012). The latter are often not pertinent to the brand itself and are ultimately stored subconsciously as brand associations into consumer's mind (Goode, 2010; Milberg, 1997). Bruhn et al., (2012) found that paid advertisements predominantly affect the functional brand image, whereas online user generated content mostly impacts the hedonic image.

Kaplan and Haenlein (2010) pointed out that an effective way to amplify the image of a brand is by utilizing the social media networks. Similar to advertising, social media marketing is used to positively affect the consumers perceptions of the brand image and eventually persuade them to purchase products or services (Tuten & Solomon, 2014). Admittedly, the online activity of the users is an important indicator of their associations with the brands (Ma et al., 2014; Nourani et al., 2013). When these associations are connected with memories and unique experiences, a positive attitude towards the BI can be encouraged through the online channels (Netemeyer, 2004; Smith, 2004). According to Soewandi (2015) and Hanaysha (2016) the advertisements on social media channels have a positive impact on the brand image and considerable contribution in the building of a favourable image that will ultimately lead to an increased perceived customer value. However, the literature failed to address the visual elements that lead to an integrated brand image, so, this calls for additional investigation (Phillips et al, 2014).

Whilst several authors support that a universal approach to advertising is a very difficult process (Douglas & Wind, 1987), given the existing national and cultural differences, Russel and Lane (2003) have managed to define six advertising principles that are important in order to design an attractive and efficient advertising. Similarly, Adir et al. (2012) proposed the elements of a graphic advertising namely signs, symbols, logos, colour, image and illustrations, which form the final ad together with the title and the text. Abratt and Kleyn (2012) identified the elements of the common web advertisement framework, which contains the brand name and brand logo, the branded colours and shapes and other graphic design elements. Pieters et al. (2010) have classified the design pattern complexity into feature complexity and design complexity. The former contains the basic visual features of advertisement such as colour, vividness and edges while the latter involves shapes, objects and patterns.

2.3 Social media advertising design elements: colour

Colour is one of the elements of the aesthetic stimuli that have significant impact on the consumers' purchase intention. It can alter their preferences towards products and services and contribute to the shaping of the BI (Ghaderi et al., 2015; Visser et al., 2015). Sokolik et al., (2014) found that colour impacts consumers behaviour, and in particular their PI (Visser et al., 2015). Generally, the extant literature on colour in advertising is at a nascent stage of development, and it mainly revolves around colour influential power over consumer behaviour (Elliot & Maier, 2014; Kareklas, et al., 2014; Krishna & Schwarz, 2013; Wedel & Pieters, 2015). The theory behind colour perception has been researched in sectors like medicine and psychology.

However, there is little research related specifically to this issue. Prior studies have examined the impact of colour by focusing on two colour hues, red and blue, in order to compare warm to cold colouring (Bellizzi et al., 1983; Cheng et al., 2009; Gorn et al., 2004; Wu et al., 2008;). Indeed, they revealed that users have the tendency to interact and engage more with web advertisements that contain red cues (warmer colouring) than blue (colder colouring). On the contrary, early studies identified the hierarchy of colour preferences with blue being the most desirable colour, followed by green, purple, red and yellow, in that order (Granger, 1955; Guilford & Smith, 1959; Helson & Lansford, 1970). Furthermore, red and blue colours are perceived as heavy colours while orange and yellow are perceived as lighter ones. In line with this, few researchers maintain that the usage of dull colours is associated with more unhealthy products (Karnal et al, 2016) whilst the usage of the lighter colour green tones tends to influence consumers in perceiving the advertised brands as being natural and organic (Schuldt & Schwarz, 2010; Schuldt, 2013).

Lately, Labrecque and Milne (2012) presented a very comprehensive research about the use of colour in marketing. They focused on all colour attributes; hue, saturation and lightness value (HSV), revealing their strong influence on brand image while Labrecque et al. (2013) took into consideration only hue, indicating that colour encourages consumers' engagement and connection with the brand. Furthermore, some studies have pointed out that the majority of the consumers tend to favour and recall advertisements that contain vivid (highly saturated) cues (Kim et al., 2013; Sabate et al., 2014). Similarly, Duffett (2015) mentioned that online advertising should contain vivid

visual features in order to stimulate feelings and emotions towards the brand. Schulz (2017) suggested that vivid post characteristics yield mixed results, whereas post interactivity has a positive effect on social interactions. Coyle and Thorson (2001), found that there are multiple levels of vividness; text is at the lowest level while cues that stimulate the user sensory system are at the highest level. In fact, the higher level of vividness leads to a higher level of engagement of the advertising post which, in turn, positively affects their online PI (De Vries et al., 2012). Lee (2012) mentions that the vividness of an image contributes to a powerful brand image and enforces the attitudes towards the brand. Therefore, we hypothesize that:

H₁ Highly vivid Instagram advertisements have a greater impact on purchase intention than less vivid advertisements.

H₂ Highly vivid Instagram advertisements have a greater impact on the brand image than less vivid advertisements.

2.4 Social media advertising design elements: font size

Consumers are unlimitedly exposed to a large amount of information as they become more and more familiar with the online shopping experience. The research done so far has shown that advertisements that include text tend to be more persuasive as they highlight the quality of the advertised product (Cvijikj & Michahelles, 2013). Also, the verbal elements of the advertisement can facilitate the determination of the metaphoricity of the image; still, the latter will stand out as a separate unit (Alousque, 2015), and contribute significantly to the increase of the number of comments, shares and likes by providing entertaining and informational content (Alousque, 2015). For these reasons, an advertisement that contains easily read text, amplifies the affective evaluation of information processed and reduces the information overload as it requires less cognitive effort by the consumers (Labroo et al., 2008; Mosteller et al., 2014). Therefore, it positively affects the consumers purchase intentions as it is significantly related to noting and re-examination (Adir et al., 2012).

Various studies on the text features and especially the font properties (types, size, colour, style) and the arrangements of the text (vertical, horizontal, along the curve) (Dyson, 2013; Paterson & Jordan, 2010; Rayner, Slattery, & Bélanger, 2010; Sanocki & Dyson, 2012; Slattery & Rayner, 2013) have offered evidence towards the understanding of the impact of visual advertising features on consumers BI and PI. More specifically,

there is a number of studies investigating the font size and its effect on the attitudes towards the advertised brand. According to Poulton (1967) the rate of reading a text of a given length is legibility. Aydinoglu & Krishna (2011) focused on the effects of legibility on the consumption of food products, showing a positive relationship. Several papers pointed out that consumers have the tendency to favour advertisements with larger fonts (Pillai et al., 2012; Poulton, 1967; Wheildon, 1995). Therefore, the above hypotheses are formed:

H₃ The big font sized text in the Instagram advertisement has a greater positive impact on the purchase intention than small font sized text.

H₄ The big font sized text in the Instagram advertisement has a greater positive impact on the brand image than small font sized text.

2.5 Social media advertising design elements: layout

The human mind stores information and creates patterns in order to be able to recall them. For this reason, the design elements are not perceived as distinct entities, yet, they are organised against other nearby elements. As such, the designers of the advertisements try to organise the visual hierarchy in a way that forces the eye to recognise the desired information. This function of the human mind can be applicable to the branding theory in an effort to form a design hierarchy in such an order that aims to influence consumers buying behaviour (Eldesouky, 2013).

Although the human brain stores information in patterns, there are some graphic design elements such as shape, colour, size and their overall composition that make some items stand out from the rest (Eldesouky, 2013). Similarly, a number of studies dealt with the position of the text in relation to the image. Prior studies in neuropsychology proved that the human brain is characterised by the hemispheric asymmetry, also known as the cerebral lateralization. According to this, placing the image of the product on the left side of the text contributes to a more comprehensive processing of the whole advertised message. This is attributed to the fact that the left part of the ad is processed by the left hemisphere which is responsible for processing the verbal and logical information (Grobelny & Michalski, 2015; Westerman et al., 2013). However, some arguably more elaborated layout patterns have been identified in the literature with the most common of them being the Gutenberg layout and the f-diagram layout (Eldesouky, 2013).

In particular the Gutenberg diagram divides the advertising layout into four parts, where the primary optical focus is on the top left side. According to Eldesouky (2013), the important features of the advert should be located in the reading gravity path. In this way, the diagram suggests that the brand slogan or logo should be placed in the top left, the image in the middle, and the call-to-action or any less important information should be positioned in the bottom right. But this is not the way readers of online ads behave. Instead, they tend to follow another layout pattern; according to previous literature, they follow the f-diagram. This layout pattern is basically used for online advertising due to most online users' behavior, who instead of reading, they tend to scan the advert. Therefore, the most important features of the advertisement should be placed on the top of the design while less information is located downwards, along the left edge of the design. The aforementioned patterns attempt to create a visual hierarchy by presenting the human's mind and eye conception of moving through a design. However, there is no limitation to the design of an advert and these patterns can be enhanced or altered via the usage of the visual cues as focal points. Therefore, the following hypotheses are assumed:

H₅ Instagram advertisements that follow the f-diagram layout pattern have greater positive effect on purchase intention than those that follow Gutenberg's layout pattern.

H₆ Instagram advertisements that follow the f-diagram layout pattern have greater positive effect on brand image than those that follow Gutenberg's layout pattern.

3. The study

3.1 Method

Participants and experimental design. A total of 320 students (163 men and 157 women, were randomly assigned to the conditions of the following mixed experimental design: 2 (Colour Vividness: vivid or dull) x 2 (font size: small typeface or large typeface) x 2 (Layout: Gutenberg or F-diagram). All variables were approached as between subjects variables. The participants were Millennials who currently reside in the United Kingdom. A probability sampling technique was employed to designate individuals for inclusion in the sample (Burns et al., 2014; Fowler, 2002). All of the participants had an active profile on Instagram while 18.7% of the users spend 1 to 2 hours on a daily basis using the app.

Procedure. Following Pillai et al. (2012), the same font was used for all the conditions, in two different sizes; the small typeface was size 9 whilst the large one was size 15. Also, the type size of the headline in each version of the advertisement was 2 points above that of the text. The style of the font used, was “Sans Serif” as it is perceived to be lighter and is associated with healthier products (Karnal et al., 2016). Additionally, there is concrete evidence that Sans Serif fonts are read more easily by adults and children (Juni & Gross, 2008; Karnal et al., 2016; Pušnik et al., 2016).

Moreover, the slogan “Healthy in every drop!” combined with “100% all-natural Aloe Vera pulp & juice”, “100% all-natural Aloe Vera juice + vitamin C” and “100% all-natural Aloe Vera juice with the antioxidant power of pomegranate” was used in all conditions. The message length, which ranges from 11 to 15 words, was determined by Robinson, Wysocka and Hand (2007) as being more effective.

The vividness of the colour was defined by the HSL (stands for Hue, Saturation and Lightness) colour model, differing only in saturation, but not in hue and lightness (50%). The hue value ranged from 0 to 360° regarding the selected colour whilst the luminance value was stable at 50%. In terms of saturation, the compositions of the colour were categorised into two different categories; “vivid” and “dull”. The value of saturation in vivid colours was 100% while in dull colours it was 50% (Lin et al., 2015). Regarding the colour of packaging design, low arousal colours such as green and white, were utilised due to their association with lighter and healthier products. Similarly, red and yellow colours were used as they are perceived as heavy and light colours, respectively (Karnal, 2016; Van Rompay et al., 2016). The brand name “NATURA” which derives from the word “natural” was used. Furthermore, of the three categories of Instagram advertisements namely image, video and carousel adverts, this study attempted to investigate the visual elements of the image adverts, only. Finally, the “Shop now” option was selected as the call-to-action button in this study (Instagram for business, 2017).

Measures. PI was measured with a 5-point interval scale developed by Spears and Singh (2004). All items of the scale were measured using a 5-point ratio numeric scale with the bipolar adjectives for standard PI assessments. A scale developed by Da Silva and Syed Alwi (2008) was used to measure BI in an online environment. Da Silva and Syed Alwi (2008) suggested five distinct, unique and interrelated dimensions of the brand image when they developed the original scale of corporate character scale consisting of seven dimensions, including ruthlessness and machismo, and 49 items (Davies et al., 2013). Instead, they proposed a scale that consists of 20 items ($\alpha = .79$) which aim to

measure the five different dimensions of BI namely agreeableness, informality, enterprise, chic and competence (Da Silva & Syed Alwi, 2008). Agreeableness is assessed with four items: pleasant, friendly, agreeable, supportive and informality with another four, namely open, easy-going, simple, straightforward. Enterprise consists of seven items: daring, trendy, exciting, cool, imaginative, innovative, technical, while the variable chic consists of three items (refined, prestigious, elegant) and competence consists of two items (secure, reliable). For all of the above, 5-point Likert scales were utilised.

3.2 Results and discussion

The results of the t-tests (Table 1 and Table 2) indicated a significant main effect of colour vividness on both purchase intention ($M_{dull} = 2.67$, $M_{vivid} = 2.99$, $t(318) = -3.26$, $p < .001$) and brand image ($M_{dull} = 3.01$, $M_{vivid} = 3.27$, $t(318) = -4.39$, $p < .001$). Instagram ads that are considered to have vivid colours tend to have a stronger effect on both purchase intention and brand image than Instagram ads that are considered to have dull colours. Hence, hypotheses H1, H2 are supported.

Place Table 1 and Table 2 around here

Similarly, results (Table 3 and Table 4) show a significant main effect of font size was noted on both purchase intention ($M_{small\ font} = 2.65$, $M_{large\ font} = 3.06$, $t(318) = -4.081$, $p < .001$) and brand image ($M_{small\ font} = 3.10$, $M_{large\ font} = 3.19$, $t(318) = -1.522$, $p < .001$). This means that Instagram ads with big font sized text have a greater positive impact on both brand image and purchase intention than Instagram ads with small font sized text. Hence, H3, H4 are supported.

Place Table 3 and Table 4 around here

No other main effect was found significant; more specifically the effect of layout on both purchase intention ($M_{F\text{-}diagram} = 2.91$, $M_{Gutenberg's\text{-}diagram} = 2.77$, $t(313) = -1.373$, $p > .001$) and brand image ($M_{F\text{-}diagram} = 3.13$, $M_{Gutenberg's\text{-}diagram} = 3.16$, $t(299) = -.431$, $p > .001$) was found to be non-significant (Table 5 and Table 6). Thus, hypotheses H5 and H6 are not supported. This means that, regardless of the layout pattern, Instagram advertisements

tend to have the same effect on purchase intention and brand image. So, those that follow the F-diagram aren't more effective than those that follow the Gutenberg's layout pattern.

Place Table 5 and Table 6 around here

To begin with, the existing research on the layout patterns of advertising (Grobelny & Michalski, 2015; Westerman et al., 2013) has identified two main patterns, namely Gutenberg's and F-diagram (Eldesouky, 2013). As derived from the data analysis, the advertisements that are designed based on the F-diagram and Gutenberg's diagram have no significant difference in the way they impact purchase intention or brand image. However, the use of other design elements such as colour and typeface size cannot be ruled out as they seem to have a significant effect on both purchase intention and brand image. Design elements have been investigated in the past (e.g. Velasco et al., 2014, Westerman et al., 2012, 2013; Yuwei et al, 2016). In accordance with previous studies that examined ad colour (De Vries et al., 2012; Lee, 2012) and large font size (e.g. Pillai et al., 2012; Poulton, 1967; Wheildon, 1995), this study posits that an Instagram advertisement designed on the basis of vivid colours and large-sized typeface, has the strongest impact on consumers purchase intention. This is particularly important for marketers that create Instagram ads, as they can more effectively target young consumers with the use of vivid colours and large fonts in the ad and lead them towards the final stages of the decision-making process. At the same time, marketers can make use of vivid colours and large fonts to improve the brand image through Instagram advertising. In relation to brand image, it can be inferred that it is strongly related to the creation of a positive attitude towards the ad as well as a positive attitude towards the brand. Thus, consumers are more prepared to move on to expressing their intention to buy a product or a service.

On the other hand, most marketers who are interested in preserving the brands positioning and IMC strategy should be cautious when deciding about the use of vivid colours (Rizomyliotis et al., 2018) and large fonts, as the latter should be aligned with the corporate or brand theme colours and philosophy. In other words, such decisions should be considered in tandem with information relating to several factors affecting the positioning of the brand. The need to find the delicate balance between Instagram ad visual effectiveness and a consistent brand offering to diverse target audiences is an ongoing hunt for businesses of all kinds.

4. Conclusion and suggestions for future research

The aim of this study was to comprehend the relationship amongst the visual design elements of Instagram advertising and brand image and user's purchase intention. Three main visual design components have been identified namely colour, font size and layout pattern. Based on the extant literature on NHB advertising and Instagram advertising, hypotheses are formed. The findings of this study reveal some interesting results. The discussion on the optimal way to deal with design elements of Instagram adverts needs to go a long way despite the massive investigation of traditional advertising and the reasonable number of findings on online advertising. This study adds knowledge on an increasingly examined area and assists marketers in their effort to combine and exploit different design elements in order to create effective ads on Instagram.

The main limitation of the present study is the fairly narrow spectrum of the advertisement's design elements studied. Additionally, this study examines only the serif font style in only two sizes, specifically 9 and 15. Furthermore, its main focus is on Millennials resided in the UK. It would be also interesting to see if the patterns of design elements drawn from the findings of this research can find applications in different social media such as Facebook, Pinterest as well as to the online advertisement in general. Also, there is ample room for further research in determining additional advertising design elements that may affect the consumers buying behaviour such as the type of texts (positive vs. negative) or the type of images (i.e. UCG images, behind the scenes images, influencer images etc.) and further increase the number of levels of the current independent variables. In light of this situation, future research could be directed towards the analysis of other aspects of consumer behaviour, like intention to refer and brand loyalty.

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Table 1

Group Statistics					
Vivid/Dull		N	Mean	Std. Deviation	Std. Error Mean
PI	dull	153	2.6719	.93376	.07549
	vivid	167	2.9976	.84881	.06568
BI	dull	153	3.0141	.50963	.04120
	vivid	167	3.2734	.54330	.04204

Table 2

Independent Samples Test								
		Levene's Test for Equality of Variances		t-test for Equality of Means				
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference
PI	Equal variances assumed	4.394	.037	-3.269	318	.001	-.32571	.09965
	Equal variances not assumed			-3.255	307.753	.001	-.32571	.10006
BI	Equal variances assumed	.466	.495	-4.393	318	.000	-.25930	.05903
	Equal variances not assumed			-4.405	317.819	.000	-.25930	.05886

Table 3

Group Statistics					
Small Font / Large Font		N	Mean	Std. Deviation	Std. Error Mean
PI	Small Font	174	2.6575	.91886	.06966
	Large Font	146	3.0616	.83693	.06926
BI	Small Font	174	3.1072	.48868	.03705
	Large Font	146	3.1997	.59800	.04949

Table 4

Independent Samples Test								
		Levene's Test for Equality of Variances		t-test for Equality of Means				
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference
PI	Equal variances assumed	2.914	.089	-4.081	318	.000	-.40417	.09904
	Equal variances not assumed			-4.114	315.840	.000	-.40417	.09823
BI	Equal variances assumed	3.711	.055	-1.522	318	.000	-.09247	.06075
	Equal variances not assumed			-1.496	279.477	.000	-.09247	.06182

Table 5

Group Statistics					
Gutenberg's / F-diagram		N	Mean	Std. Deviation	Std. Error Mean
PI	Gutenberg	169	2.7763	.89810	.06908
	F-diagram	151	2.9152	.90758	.07386
BI	Gutenberg	169	3.1618	.50751	.03904
	F-diagram	151	3.1354	.58033	.04723

Table 6

Independent Samples Test								
		Levene's Test for Equality of Variances		t-test for Equality of Means				
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference
PI	Equal variances assumed	.121	.728	-1.374	318	.170	-.13890	.10107
	Equal variances not assumed			-1.373	313.222	.171	-.13890	.10113
BI	Equal variances assumed	.302	.583	.434	318	.664	.02640	.06081
	Equal variances not assumed			.431	299.976	.667	.02640	.06127