What Makes You Double-Tap? A Qualitative Exploration of Effective Engagement with

Brands on Instagram.

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This thesis is entirely my own work, and has not been previously submitted to this or any other third level institution.

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Abstract

The literature suggests consumer engagement positively impacts brands. This study explored consumer preferences and extrapolated consumers' motivations driving engagement with brand posts on Instagram. Qualitative research in the form of three focus groups was carried out with nineteen IADT students (16 females and 3 males), discussing twenty eight pre-determined questions. Thematic and content analysis identified nine a priori themes. Results showed the motivations driving engagement on Instagram are similar to those on other social networking platforms. Major themes included Entertainment, Social Integration and Interaction, Spam, Personal Identity, Information, Trust, Remuneration and Brand Building. Participants stressed that consumers cannot be expected to engage without brand communicators encouragement and acknowledgement. This research provides insightful information on how to facilitate active engagement and develop deeper consumer-brand relationships.

Keywords: engagement, social media, brand, consumer, Instagram

What Makes You Double-Tap? A Qualitative Exploration of Effective Engagement with

Brands on Instagram.

Social media has been defined as progressions of technological advancements which facilitate content creation and interaction by online consumers (Berthon, Pitt, Plangger & Shapiro, 2012). The advancement of mobile phone technology has made the internet more readily available for many individuals. Amid the plethora of social media platforms, there has been an exponential increase in time spent online. Duggan, Ellison, Lampe, Lenhart and Madden (2015) report Instagram experienced a 9% increase in the overall user figure between 2013 and 2014; furthermore it saw significant growth across nearly all demographic groups. In line with this, Taylor (2009) highlights that internet advertising has grown at a faster rate than other types of media. In 2013, more time was spent viewing media via mobiles in comparison to other media forms (Emarketer, 2014). As social media plays a prominent role in everyday life, many brands have integrated it into their business plans. Understanding consumer behaviour is of crucial importance for brands that aspire to satisfy consumers' needs (Solomon, Russell-Bennett & Previte, 2012).

Ogilvy (1983) defines a brand as the intangible sum of a product's attributes; its name, packaging, price, history, reputation, and the way it's advertised. For this study, the term engagement refers to when individuals communicate with, or about brands in any form; examples include liking (double-tap), commenting/electronic word of mouth (eWOM), creating or reposting brand-related images.

This paper will provide a synopsis of brands' utilisation of social media to engage with consumers. The different levels of engagement will be explained. The uses and gratifications theory will be addressed. Research from the literature will help to provide a greater understanding of the existing motivations which spur consumer engagement with

brands online. Three key studies which influenced the current study will be described. Instagram's unique features and the respective reasons for carrying out this study will be outlined.

Literature Review

Brands and Social Media

The internet has revolutionised how consumers and brands can interact. The frequent use of social media has been emphasised across all ages, particularly among young adults (18 to 29 year olds); their usage of social media since 2005 has increased by 78% (Perrin, 2015). Research indicates a long-term trend for the use of social media for businesses in the future (Okazaki & Taylor, 2013). Despite this and the increase in online advertising, the literature shows that several calls for more research on social media advertising have been made (De Vries, Gensler & Leeflang, 2012; Okazaki & Taylor). However, existing research supports that investing in social media positively impacts brands. Similarly to traditional media, expenditure on social media campaigns must be justified with evidence of effectiveness (Rodgers, Wang, Rettie and Alpert, 2007).

The literature supports that consumer engagement with brands on social media effectively further influences other consumers through user-generated content and eWOM (Muntinga, Moorman and Smit, 2011). Social proof, particularly in the form of comments by trusted sources are the most useful and effective reference for products which consumers have no prior use of (Amblee & Bui, 2011). In a similar light, Directly Engaged Impression Worldwide (DEIW, 2008) claimed that two thirds of consumers agree that recommendations from others online are valuable, credible and can influence their purchase decision as well as their own perception of a brand. In agreement, Amblee and Bui (2011) claimed that eWOM indicates both the brand and product's reputation. Thus, consumers who are actively

engaging online can directly influence potential customers. Dholakia and Durham (2010) found that individuals who became Facebook fans of a brand page visited the store more, generated positive eWOM and shared an emotional attachment with the brand, which was stronger in comparison to individuals who did not become fans of the page. According to De Vries et al. (2012), social media allows brands to interact with and foster relationships with customers. The importance of social media is further emphasised as DEIW (2008) reported that consumers are increasingly using social media to source product and brand information, even more so than using official websites. This research illustrates the positive effect of maintaining successful social media brand accounts.

Consequently, brands using social media to engage consumers have a greater opportunity to not only reach more consumers but also to increase the likelihood of purchase intent. This research suggests that brands which fail to integrate social media into their marketing campaigns are missing out on a valuable opportunity to reach customers. With this in mind, it is considered fundamentally important to explore consumer preferences and motivations for engagement with brand posts on Instagram, in order to maximise effective engagement.

Engagement

Rodgers et al. (2007) reported an increase in online advertising spending as brands aimed to engage consumers. Notably, there are different levels of possible engagement. Muntinga et al.'s (2011) three tiered typology of consumers' online brand-related activities follows; the initial and most minimal level of engagement is 'consuming', whereby users view, read and download content in a passive manner. The moderate or next level is when users 'contribute' by responding to content. Lastly, the ultimate level of activity includes 'creating' user-generated content.

Advertisers have increasingly adopted social media to build upon and maintain customer relationships as users can create content in response to communication partners (Quan-Haase & Young, 2010). Muntinga et al. (2011) posited that engagement with or about brands has a stronger impact on consumer behaviour than traditional forms of advertising. Successful engagement positively affects brands in several ways. It can result in more developed and personal consumer-brand relationships and a more loyal following whereby consumers are open to receiving brand-related information (De Vries et al., 2012). Consequently this can lead to heightened trust, an important feature of successful advertising (Taylor, 2009). In line with this, it facilitates the creation of brand communities and indirectly it provides valuable market research through consumer feedback (Kaplan & Haenlein, 2010). DEIW (2008) demonstrate the potential impact of engagement; engagement with brand representatives strongly influenced consumers to take action and buy products, thereby increasing sales.

Theory

Taylor (2009) acknowledged that consumers have concerns about receiving digital advertising and advised marketers to consider the following six principles: 1) Sensitivity to consumer privacy and spam concerns, 2) trust, 3) relevancy of advertised messages, 4) incorporation of interactivity, 5) entertaining messages and 6) brand-building capacity. Previous research shows the importance of the above principles when getting consumers to engage with digital advertising.

Boyd (2008) maintains that the key motivators for traditional media usage including entertainment, social integration, personal identity and information remain applicable to social media. Similarly, Muntinga et al. (2011) further support that these motivators discussed in the literature remain pertinent to consumers' brand-related social media use,

however, remuneration (participation for rewards) and empowerment (exertion of influence or power, and enforcement of excellence) are two original motivators which were not previously discussed. In the context of media use Muntinga et al. refer to motivations as the incentives driving media use, which consequently influences aspects of a brand such as: website effectiveness, attitudes towards brands and purchase behaviours.

Uses and gratifications theory. The uses and gratifications theory is one of the longer lasting and more developed theoretical frameworks of communication which was previously used to examine traditional media, such as newspapers and television; however, more recently the same theory has been applied to new media (Quan-Haase & Young, 2010). A considerable amount of literature has highlighted the key role that motivation plays in influencing individual media choices and usage (Tsai & Men, 2013). According to Katz, Blumler and Gurevitch (1973/1974) the basic premise of the theory is to study how and why individuals actively seek out certain media among competitors to fulfil their needs and achieve gratification. Quan-Haase and Young importantly distinguish the uses and gratifications theory from previous communication theories, as the audience are viewed as goal directed: active, selective and motivated in their media use. Quan-Haase and Young suggested users adopt a wide range of social media forms because they satisfy unique needs which cannot be fulfilled by other forms. This strengthens the argument in favour of using the uses and gratifications theory to research and understand the specific motivations underpinning users' choice of media. Researchers have strongly advocated this approach when investigating mass communication mediums (Ruggiero, 2000).

Previous Research

There is a substantial amount of literature available on major social networking sites (SNS) such as Facebook, Twitter and Flickr (Duggan et al., 2015; Taylor, 2009; Quan-Haase

& Young, 2010). Brand pages have been highlighted as key platforms from which consumers can directly interact with brands. The following three studies in particular contributed to the formulation of this study.

Study one. In a response to claims which stated that little is known about the factors which influence brand post popularity (amount of likes and comments), De Vries et al. (2012) empirically investigated these factors by analysing brands' posts. The authors argued that vividness (extent to which a post stimulates different senses), interactivity (a question), content of brand post (informative/entertaining), the valence (positive or negative) of comments and message length are all related to brand post popularity.

To summarise, results found specific characteristics of brand posts influence likes and comments differently (see appendix A for a summary of hypotheses and results). Specifically referring to the number of likes; vivid (video) and interactive characteristics were positively related to the number of likes. Furthermore, the share of positive comments on a brand post was positively related to the amount of likes. Interactive aspects of a post, such as the use of questions were found to enhance the number of comments. In comparison to neutral comments, both positive and negative comments positively related to the number of comments. On average, brands posted every two days and the average text length was 28 words. This study demonstrated that the determinants which enhance the number of likes can differ to those which enhance the number of comments, vice versa. Furthermore, it highlighted that negative comments are not necessarily bad, as they tend to generate additional comments. Differently to De Vries et al.'s (2012) study, the current study will not focus on specific product categories, but simply on brands in general.

Study two. Tsai and Men (2013) used online surveys to explore and progress the theoretical knowledge pertaining to the mechanisms underlying consumer-brand engagement

with Facebook users. Approximately 74% of participants spent at least 1 hour on Facebook per day and at least 65.6% liked at least 3 brand pages. However, results indicated low levels of engagement with brand pages; liking or following a brand page did not result in meaningful engagement or content contribution. Users were more involved in reactive (content consuming) engagement behaviours as opposed to proactive (contributing and creating) engagement behaviours. The most prominent reasons for using brands' pages were remuneration, information and entertainment. Furthermore, results indicated that participants did not visit or like a brand's page for any of the following reasons: to connect with like-minded users, gain a sense of belonging, express oneself, gain recognition or empowerment. Results also suggested that participants did not identify with other brand followers which indicated a lack of attachment to brand communities. Furthermore, participants did not fully believe brand posts to be trustworthy, convincing or unbiased.

The authors argued that brands have not made full use of social media as a way to develop consumer-brand relationships. The authors suggested that consumers cannot be expected to actively contribute content. Rather, brand communicators should purposefully provide informative and entertaining content, and offer economic incentives to encourage engagement. Tsai and Men (2013) suggested that major SNS other than Facebook should be studied to better understand consumer-brand engagement; and that evaluations of SNS campaigns should extend beyond message reception or ''liking''. The current study is responding to these calls for research by exploring Instagram.

Study 3. Through interviews, Muntinga et al. (2011) explored individuals' motivations for the different types of engagement (consuming, contributing or creating) with brand-related social media use. A uses and gratifications approach was adopted to carry out content analysis according to motivation type. Results indicated 'consuming' had the lowest level of brand activeness. It was driven by three motivational dimensions: information,

entertainment and remuneration. 'Contributing' was driven by personal identity, integration and social interaction, and entertainment. 'Creating' was the engagement type with the highest level of brand-related activeness and was driven by the same three dimensions as 'contributing'. Furthermore, 'creating' was also driven by an empowerment motivation (see Appendix B for a summary of results). This study demonstrated that different motivations drive different brand-related activities on social media platforms. However, despite the available research on some SNS, there remains a dearth of research specifically focusing on the newer, nonetheless popular application Instagram.

The Current Study

    Instagram. Individuals using the photo and video sharing application are referred to as ''Instagrammers'' (Instagram, 2015a). Instagram launched on October 6th 2010 and on average, over 80 million photos are uploaded daily (Instagram, 2015b). One year after launching, Instagram was announced as the App Store iPhone App of the year (Instagram, 2011). Carlson (2012) reports that Instagram grew by 1179% in 6 months. These numbers have continued to increase to date; there are currently over 400 million accounts (Instagram, 2015b). According to Duggan et al. (2015) 49% of Instagrammers use Instagram on a daily basis and 32% use it several times throughout the day, demonstrating the frequent use of the application. Recently, Instagram introduced advertising on the platform (Instagram-business, 2014). According to Duggan and Brenner (2013) Instagram particularly appeals to young adults (18-29) with slightly more females using the application. Anyone can create an account and include relevant contact information on the bio profile page. Accounts can be linked to other SNS such as Facebook, and a link to a website can also be included, which is potentially useful for brands. Posting an image or video with a caption becomes part of the account user's page. Instagrammers can 'follow' other individuals and brands to receive their

content and they can also engage with them by liking, commenting, tagging or uploading user-generated content.

Importance of this study. Okazaki and Taylor (2013) among other researchers highlight that overall, social media has not been a heavily researched topic in international advertising. Given the high use of technology and social media this is deemed a very topical study. Although research has been carried out on a number of SNS, there is a dearth of research on Instagram. This is surprising given the increase in application users as well as the overlap of use with other SNS; 94% of Instagrammers also use Facebook (Instagram's parent company), and Twitter shares an overlap of more than 50% (Duggan et al., 2015).

Two major aspects differentiate Instagram from other platforms that have been studied: Firstly, the effectiveness of photo posts in comparison to text only posts for engagement has been highlighted. For example, one study demonstrated that photos on Facebook attracted 53% more likes and also 104% more comments in comparison to text or link posts (Corliss, 2012). Given Instagram's posts are primarily photos, supplemented by text; this suggests promising potential for brands. A second differentiating factor is that unlike previous research, this study focuses on an application which was initially created solely for mobile use. Thus this study is important given the increasing growth of mobile social media, a user base which has not yet been fully capitalised (Kaplan & Haenlein, 2010).The Instagram-business (2014) blog highlighted that frequent use of Instagram by brands results in the opportunity to engage with a larger audience. The platform allows for a more personal interaction between consumers and brands whereby individuals can publicly express their opinion.

Study aim. The present study aims to explore consumer preferences and extrapolate consumers' motivations that drive engagement on brand posts on Instagram. This study aims

to contribute insightful findings to the existing literature on other SNS. It is considered imperative to understand these motivations in order to cultivate strong engagement and relationships with the internet savvy consumers of today. To achieve this successfully, brands need to know how to best post on their accounts. These findings can be used to tailor social media campaigns in order to facilitate higher engagement among brands' target markets.

Qualitative research in the form of focus groups was deemed to be the most appropriate research technique which would generate data that would otherwise be difficult to obtain through quantitative methods. To the knowledge of the author an exploratory study on Instagram has not yet been carried out. The present study will employ a uses and gratifications approach to understand what motivates individuals to engage with brands on Instagram, as well as the gratifications they received from using it.

Method

Design

This explorative study used qualitative methods: which aims to both understand and represent people's experiences and actions as they encounter, engage and live through situations (Elliott, Fischer & Rennie, 1999). To ensure materials and questions were suitable and to improve the quality and efficiency of the study, a pilot study was carried out using the same methodology as the actual study, which is outlined below. In addition to the pilot study, three focus groups were held. Data collection ceased upon reaching data saturation.

Participants

Students ($N = 19$; 3 males and 16 females) ranging in ages from $18 - 25$ ($M = 21$ years, $SD = 2.3$ years) participated in this study. The number of participants in each focus group ranged between five and seven individuals. A convenience sample was used;

participants were recruited both face-to-face and through the IADT Psychology Facebook

page (appendix C). Participants came from a range of undergraduates courses: Psychology,

Photography and Entrepreneurship and Management. Inclusion criteria included: being over

18, using Instagram on a daily basis and following at least one brand on Instagram.

Participation was voluntary however, refreshments (pizza and soft drinks) were offered as a

token of appreciation for participants' time.

Materials

Documents used during the study included an information sheet (appendix D), two

consent forms (appendix E), a demographics sheet (appendix F), focus group guidelines

(appendix G), focus group questions (Appendix H), and a debriefing sheet (appendix I). The

28 pre-determined questions were constructed based on previous literature/studies addressed

in the literature review. The questions were split across three main sections which all related

to the broader overarching theme: brands on Instagram, Instagram and Instagram posts

(regarding the image and caption characteristics).

Apparatus

Two recording devices were used to record the focus groups; a Kodak Zi8 video

camera and the H1 Zoom recorder. A watch was used for time keeping. A Mac Book laptop

was used to upload recordings, transcribe data manually on Word (appendix J), conduct an

interrater reliability test on excel (appendix K) and also analyse descriptive statistics on SPSS

(appendix L).

Procedure

Participant recruitment. The researcher emailed IADT lecturers requesting

permission to recruit participants from their classes (appendix M); the email included an

information sheet (appendix D). On agreed upon dates and times the researcher attended the end of lectures to recruit individuals. The details of the study were briefly outlined and individuals were provided with information sheets. To participate, individuals provided contact details and selected times they were available to attend a focus group (appendix N). Interested participants were contacted by email or text to confirm a date, time and venue to attend a focus group (appendix O).

Focus groups. The researcher liaised with IADT staff to book private rooms (A121 and A123) on campus for the focus groups to take place in. The researcher acted as the focus group moderator. An assistant researcher helped by ensuring the recording equipment was fully functioning throughout the sessions. A checklist was used to ensure that all of the required materials were brought to each focus group (appendix P). The researcher and research assistant arrived 30 minutes before each focus group began to mount recorders on tripods, prepare documents and refreshments, and position seats in a circular fashion.

Krueger and Casey (2002) advocate a comfortable environment for focus groups. Thus, participants were welcomed upon arrival, offered refreshments and provided with an opportunity to greet other participants. When all of the participants had arrived, the information sheet was presented; it outlined the nature of the study, the expected focus group length and it also reminded participants of recording devices (appendix D). To track participant's data whilst ensuring anonymity, each participant was assigned a participant number which was recorded on the consent form and demographic sheet. For example the second participant in focus group two, is referred to as F2P2. Participants indicated their consent to participation on two consent forms (one for the researcher and one for the participant; appendix E). Participants provided demographic details including gender, age and information regarding their use of social media and Instagram (appendix F). The focus group guidelines were read aloud and participants were given an opportunity to ask questions

(appendix G). An ice-breaker was used to start the focus group; a quick round of the interactive game 'Categories' was played to help participants feel comfortable with speaking. Following the ice-breaker the recording equipment was turned on; a second back up voice recorder was used as a precaution. A list of pre-determined questions and possible probe words were used to guide the focus groups (appendix H).

At the end of the focus group, participants were thanked for their time and participation and were given a debriefing sheet (appendix I). The duration of each focus group was recorded; focus groups lasted around 45 minutes on average. The moderator and assistant discussed the focus group, compared thoughts and noted any important information that arose. All notes and recordings were labelled with the time, date and location.

Analysis

Transcription. Following data collection, the recordings were uploaded to the researcher's password protected laptop. The data was transcribed manually on Microsoft Word; each transcribed focus group was reviewed three times to ensure accuracy (appendix J). Participant responses were labelled with assigned numbers for example ''F1P3'' for participant 3 from focus group 1. Comments by the moderator were written in bold and included time stamps. Any identifying information such as names were removed from transcription to ensure anonymity.

Data analysis. Thematic analysis and content analysis were carried out on the data. The different phases of analysis suggested by Braun and Clarke (2006) were adhered to: The researcher familiarised themself with the data and drew mind maps to facilitate theme selection (appendix Q). Memos including interesting quotes for results and points for discussion were assigned to participant responses. Although both emergent and a priori coding was carried out on the data, no new emerging themes arose in this study. All of the

themes fit into the a priori themes which have previously been identified and discussed in the literature (McQuail, 1983; Muntinga, 2011; Taylor, 2009 and Tsai and Men, 2013). Themes were identified, reviewed, and refined resulting in nine themes. The codebook was produced to define themes with instructions for coding; it was used to guide and complete analysis (appendix R). Codes were assigned to participant responses (appendix J). The code sheet recorded the frequency of arising themes (appendix S).

   Interrater reliability test. An interrater reliability test was carried out on the third focus group. Participant responses were copied from Word into Excel; each response was entered into a new cell/column. Individually both the researcher and the research assistant assigned codes to responses. All of the data was coded except for the moderator's questions; and any responses which were not assigned codes from both researchers were excluded from analysis. The number of times each theme occurred was recorded and the two coders' results were compared; Cohen's Kappa was completed to ensure accurate coding (appendix K). Both researchers discussed and reviewed any discrepancies in coding. Using the codebook and code sheet the researcher coded the remaining two focus groups.

Ethical Considerations

   All principles in the IADT Ethics Policy (O'Sullivan, 2014) were adhered to and the ethics form A was completed (appendix T). Data collection only commenced following ethical approval. Participant welfare was considered to be of crucial importance; confidentiality and anonymity were maintained. Any names mentioned during the focus groups were removed from transcription. Although the researcher can guarantee to maintain confidentiality and anonymity, this cannot be guaranteed on the participants' behalf. Thus, participants were asked to maintain confidentiality in the consent forms (appendix E).

During focus groups, silences were allowed and participants were not forced to answer any questions. The topics of discussion were not of a sensitive nature. Furthermore, participation was voluntary and participants maintained the right to withdraw at any time without giving reason and debriefing was provided to all participants (appendix I).

The researcher who carried out this study has relevant experience, education (BSc Psychology) and skills which should help to clarify why they were suitable to undertake this research. The researcher previously contributed to both quantitative and qualitative studies, which covered sensitive topics. Possible negative outcomes were considered and procedures were in place in case of any unexpected outcomes. In the case of an adverse outcome, the Supervisor overseeing the research would have been contacted immediately.

Results

Descriptive Statistics

Nineteen individuals, 16 female (84.2%) and 3 male (15.8%) ranging in ages $18 - 25$ ($M = 21$ years, $SD = 2.3$ years) participated in this study. Figure 1 illustrates participants' preferred social media sites or apps; Instagram was the preferred app (58%).

Preferred Social Media Site/App

- Instagram
- Facebook
- Tumblr
- Whatsapp
- YouTube

58%

21%

11%

5%

5%
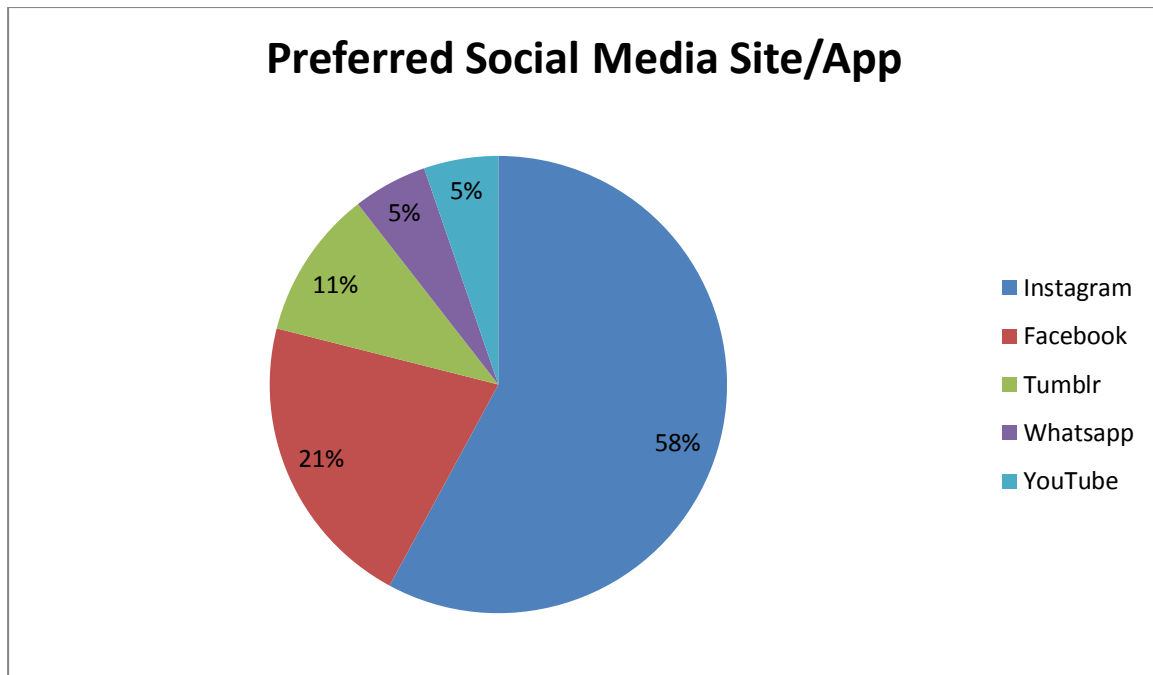
Figure 1. Preferred social media site/app.

Figure 2 displays the average amount of time which participants spent on social media per day.

Average Time Spent on Social Media Daily

No. of Participants

Hours
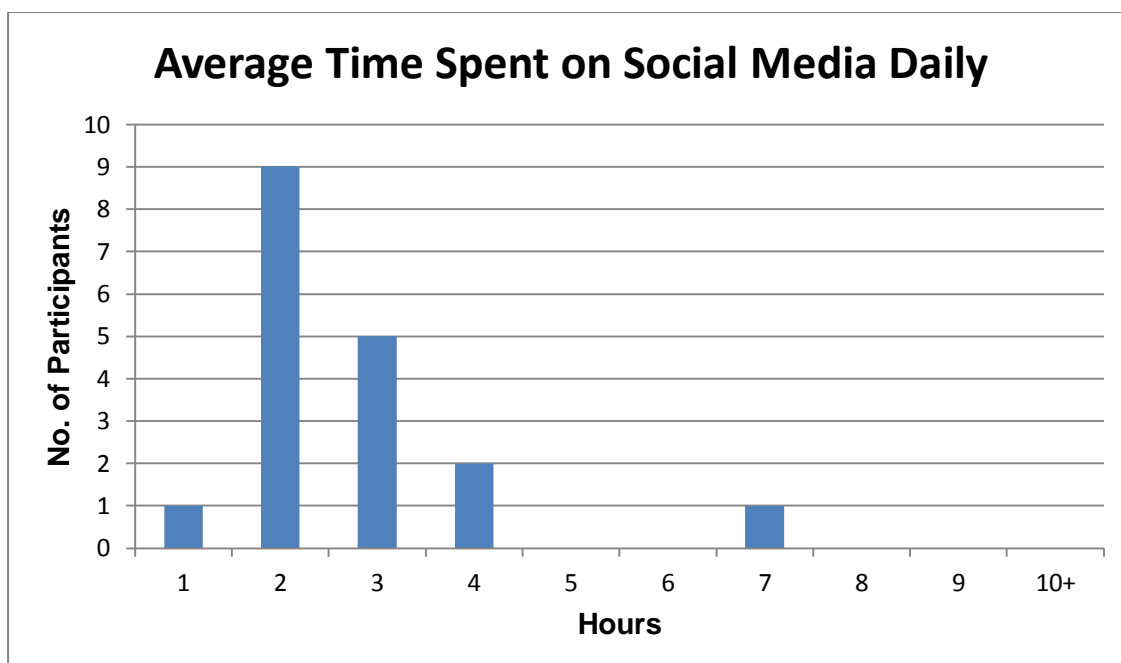
Figure 2. Average amount of time spent on social media daily.

Figure 3 illustrates the number of brands which participants followed on Instagram.

No. of Brands Participants Followed on Instagram
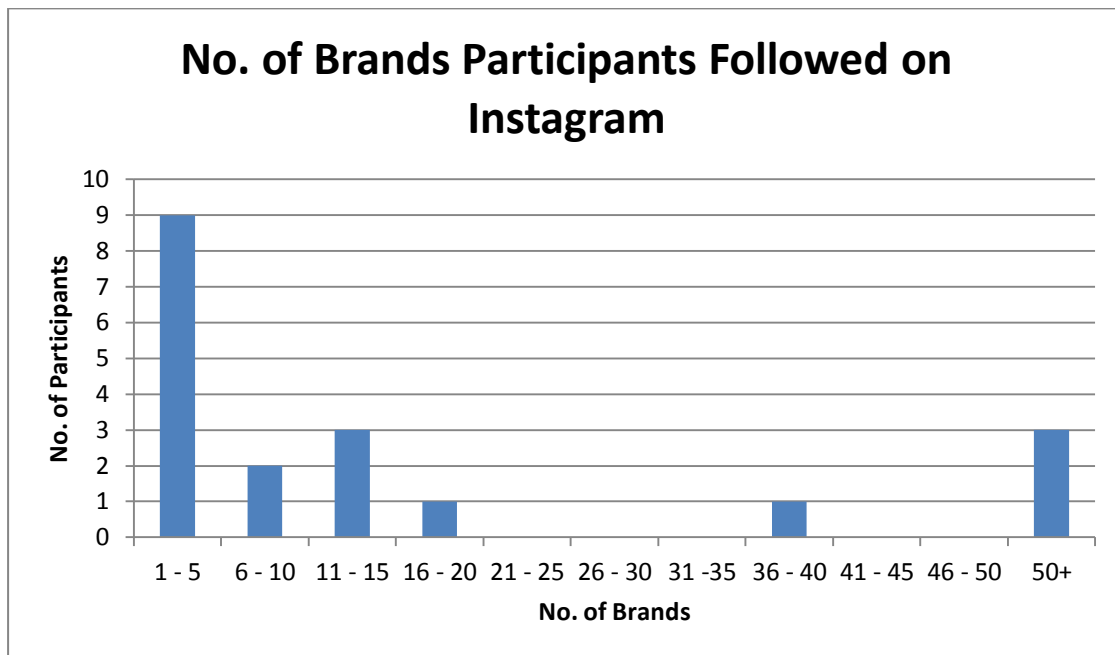
Figure 3. Number of brands participants followed on Instagram.

Figure 4 shows the number of times participants used the Instagram app on a daily basis.

No. of Times Participants Used the Instagram App per Day
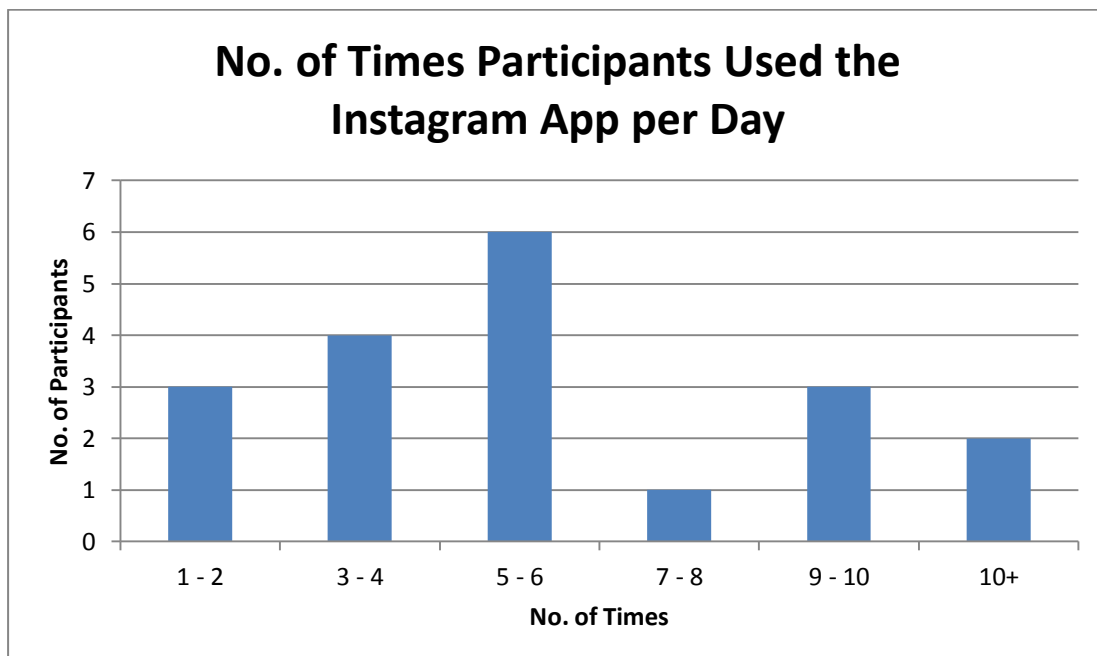
Figure 4. Number of times participants used the Instagram app per day.

Figure 5 depicts the amount of time that participants spent using the app per use.

Average Amount of Time Spent Using the App per Use
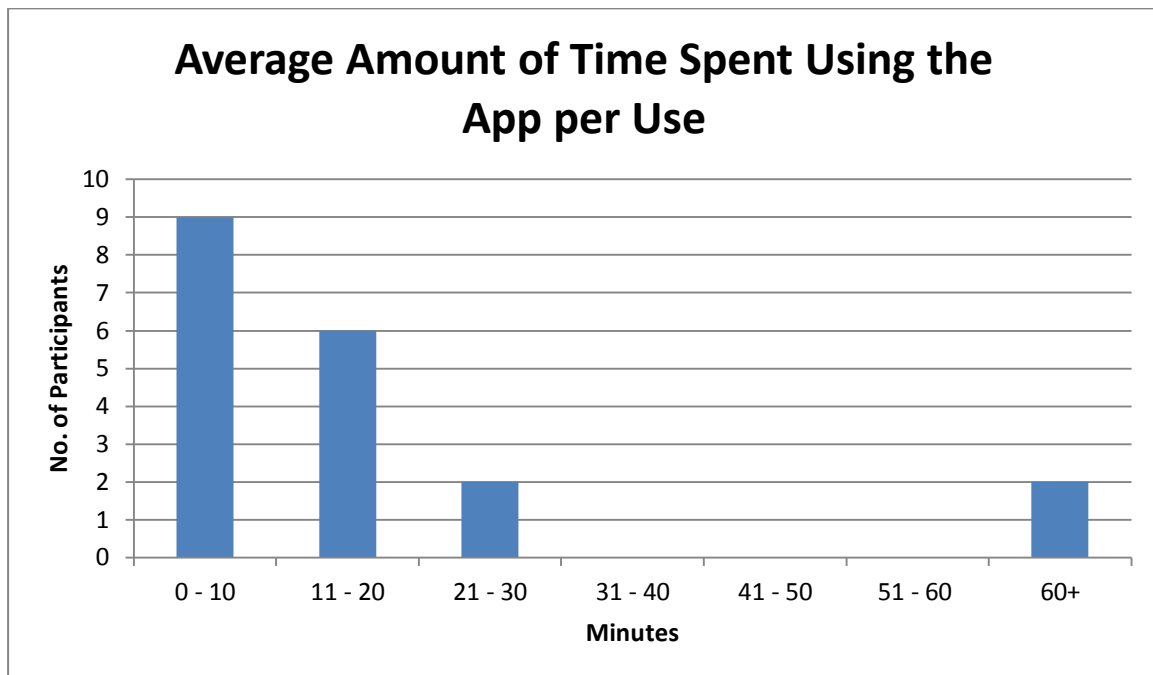
Figure 5. Average amount of time spent using the app per use.

Figure 6 shows when participants joined the Instagram platform.

Year Participants Joined Instagram
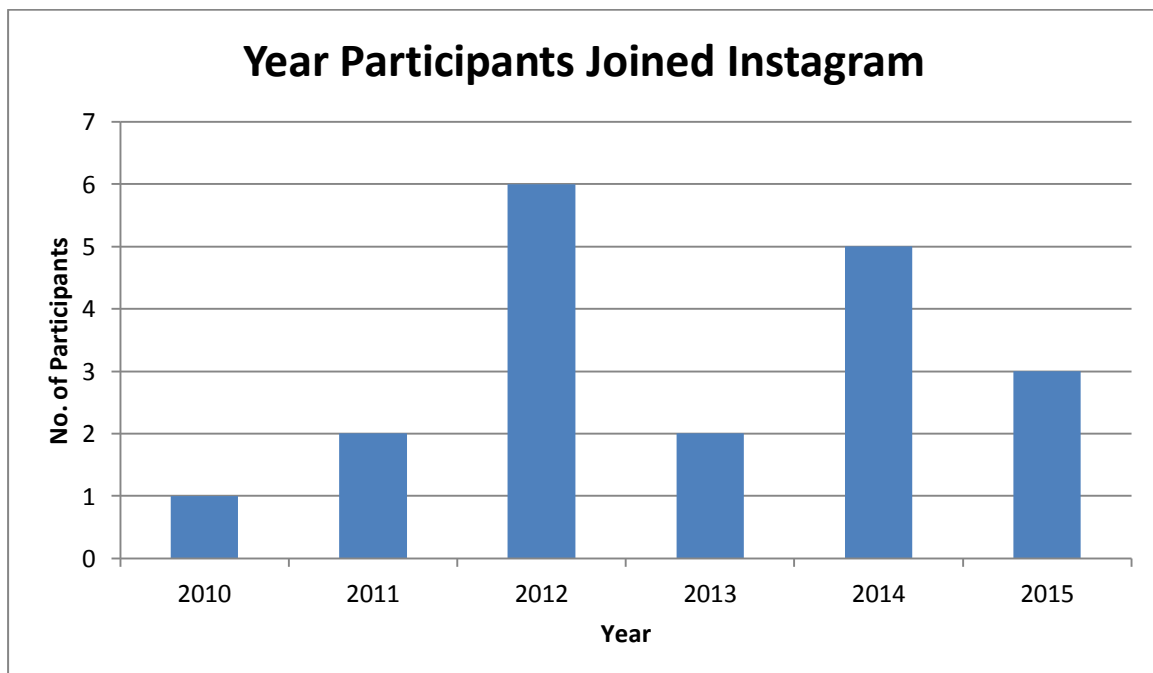
Figure 6. The year participants joined Instagram.

Figure 7 displays the three different types of engagement and the frequency at which participants engaged with brand posts.

Figure 7. Frequency of different types of engagement.

Wordles

Wordles created on www.wordle.net display the frequency of words which were used in focus groups 1, 2 and 3 (Figures 8, 9 and 10 respectively. ''Like'' was the most used term.

Figure 8. Wordle Focus Group 1.

Figure 9. Wordle Focus Group 2.

Figure 10. Wordle Focus Group 3.

Data Analysis

Thematic and content analysis were carried out and revealed nine motivational a priori themes including: Entertainment, Social Integration and Interaction, Spam, Personal Identity, Information, Trust, Remuneration, Brand Building and Empowerment. Descriptions and examples of the themes follow below.

Interrater Reliability Test

Cohen's Kappa was used to calculate and ensure interrater agreement, taking into account agreement occurring by chance (appendix K). Results indicated excellent agreement between the two coders' judgements, $\kappa = .86$.

Themes

Results are outlined in order from the most to the least occurring theme. Table 1 summarises the frequency of each theme per focus group and across all focus groups.

Table 1

Table showing the frequency of which the nine motivational themes arose in participants' responses; per focus group and across all focus groups.

Motivations	Focus Group 1	Focus Group 2	Focus Group 3	Total No. of Responses
Entertainment	78	46	35	159
Social Integration & Interaction	37	32	17	86
Spam	20	29	34	83
Personal Identity	46	21	13	80
Information	30	23	25	78
Trust	15	33	7	55
Remuneration	9	23	11	43
Brand Building	10	23	7	40
Empowerment	2	0	4	6

Entertainment. The entertainment motivation covers several media gratifications including intrinsic cultural or aesthetic enjoyment (image, caption and overall organisation), passing time, relaxation, satisfaction, enjoyment, and emotional release by escaping problems or being diverted from routine (Muntinga, et al., 2011; Tsai & Men, 2013). As entertainment encompasses a range of gratifications, the category is further divided into sub-categories; aesthetic enjoyment, and enjoyment and relaxation. Entertainment was the most mentioned motivation (159 times).

Aesthetic enjoyment. Aesthetically pleasing images were repeatedly discussed in relation to maintaining successful Instagram accounts. Instagram was described as ''making things look so amazing when actually, it's just a normal thing'' (F1P5). Excellent image quality was emphasised: ''If it's a bad quality image you're just like, I don't care.'' (F2P3). Products displayed in a professional and organised fashion were highly regarded: ''It's just so satisfying just to look at'' (F1P4). Photos were strongly considered more important than captions, F2P6 explained: ''You're not going to read the comments, unless you like the image.'' However, notably captions can ''add a lot to a picture'' (F2P1). The overall consensus was in favour of shorter captions: ''If it's really long, it just kind of like draws you away from the photo'' (F2P2).

Enjoyment and relaxation. Some brand accounts were described as ''really satisfying'' and also ''relaxing'' (F1P5; F1P3). Instagram was used as a means to unwind: ''It hides the fact that you have loads of work to do'' (F1P4) and it allows for ''procrastination'' (F1P1). F1P5 described it: ''It's just so easy to get sidetracked.''

Social integration and interaction. Social integration and interaction relates to gaining a sense of belonging, seeking emotional supportive peer groups and enhancing interpersonal connections (Tsai & Men, 2015). It also includes gaining insight into others'

circumstances, social empathy, connecting with family, friends and society (includes tagging people) and, keeping up to date (McQuail, 1983; Muntinga et al., 2011). This was the second most prominent motivation (86 times).

Numerous references were made to eWOM in the form of tagging friends in posts they could relate to, F1P5 recounts how a friend ''tags me in all the brands that I like.'' F3P3's quote brings attention to the topic of social integration and interaction: ''if other people are talking about it on Instagram . . . you want to be on it as well.'' Furthermore, F3P3 expressed the fear of being ''the only one who doesn't know.'' The prevalent feeling was that personal interactions lead to engagement; F3P2 created brand content because a brand representative simply asked her to: ''She was like, will you post it on Instagram? So I did.''

Privacy and spam. Privacy and Spam relate to comments regarding privacy, spam and the frequency and type of content (over and under posting and cross promotion; Taylor, 2009). Spam was frequently mentioned (83 times); however, privacy was never mentioned. Participants communicated a clear preference for frequency and types of posts. Specifically, relevant content was desired; irrelevant content annoyed participants immensely: ''It's just not really what you're following them for'' (F3P4). Spam was negatively described; potentially it can result in lower engagement because the brand ''clog up your news feed'' (F1P3). Posting too often, results in immediate ''unfollows'' (F1P5). In addition, under-posting was also viewed negatively, F1P4 argued: ''If they post too little . . . there's no point following them.'' Similarly, F2P3 questioned if inactive accounts are ''real?''

Personal identity. Personal identity refers to gratifications relating to oneself and one's self-identity; it includes self-expression, identity and impression management, need for self-fulfilment, aspirations for self-enhancement, reinforcing personal values, gaining recognition and acknowledgment from peers and valued others in the media (McQuail, 1983;

Muntinga et al., 2011). Personal identity frequently arose (80 times). Impression management was demonstrated; ''You can't post a bad picture cuz [because] that's what Instagram's all about - being this certain type of person'' (F1P5). Enthusiasm for likes and acknowledgement were eagerly expressed: ''One of the positive things is sharing a picture and getting loads of favourites, pretty chuffed with myself'' (F3P3). Acknowledgement was appreciated, but also expected: ''If they don't credit the people who have done the work behind the image . . . I find that really frustrating'' (F2P3). A few participants discussed Instagram's portrayal of a ''utopian like perfection life that isn't real'' which can negatively affect Instagrammers (F2P3).

Information. Information relates to comments made about learning information about a product, brand, or event in order to seek pre-purchase advice, opinions and inspiration (McQuail, 1983; Muntinga et al., 2011). Information also refers to voyeurism, satisfying curiosity, general interest, gaining self-education and a sense of security through knowledge. Information was brought up quite frequently (78 times); participants clearly described the pre-purchase type of information sought on brand posts.

Participants used Instagram to browse products, thus expected practical information including ''Price, definitely price.'' (F3P1). Brands should provide relevant product details, however ''not too many'' (F3P5). By comparison, websites were described as ''harder to navigate'' (F3P4). Short product demonstration videos provided as useful to show ''how real people actually use it rather than like models on TV'' (F1P3). Product research was easier as participants could search for similar individuals ''who have used'' the product as well (F1P3). Participants agreed enjoying subtle content that ''feels as it's not even advertising'' (F3P3).

Trust. Trust refers to honesty and belief (Taylor, 2009). The importance of establishing consumer trust was raised several times (55). Certain aspects of brand accounts either gained or lost consumers' trust including page activeness, captions and endorsements depending on how relatable a person was. Brands appear trustworthy ''if it's kind of an active page'' (F3P7). F1P5 exemplifies how captions bare importance: ''a picture with no caption, like I don't really trust you.'' The issue of trusting reviews by celebrities and bloggers was emphasised: ''you just know . . . they're being paid to do it and it's really annoying'' (F2P6). A preference for reviews by relatable ''normal'' people was expressed; this influenced purchase decisions: ''If just another person comments underneath it saying I use this and I love it, I would be more inclined to go out and buy it.'' (F1P1). Comments by relatable individuals were deemed more ''genuine'' (F1P5). Furthermore, participants were increasingly influenced by Instagram: ''I wouldn't see an ad on telly and be like oh I have to go out and get this thing . . . if I saw on Instagram, I would be.'' (F1P5).

Remuneration. Remuneration relates to engagement with social media in attempts to gain future rewards or benefits including economic incentives or personal wants (Muntinga et al., 2011). Examples include coupons, promotions, sales, money and prizes. Remuneration was mentioned slightly more than brand building (43 times). Across all focus groups it became evident that remuneration was a key incentive for engagement on Instagram. Discount codes, sales and promotions were regularly brought up as motivators for engagement: ''If I got like offered like a discount, then I probably would.'' (F3P1).

Brand building. Brand building refers to consumers and brands creating and strengthening more personal relationships (Taylor, 2009). Although brand building was the second least mentioned motivation (40 times), responses illustrate the importance of consumer-brand connections: ''When you go into a shop, you're just a customer . . . if you follow them on Instagram you feel like you're more their friend.'' (F1P1). Communicating

with brands made participants feel ''closer'' to the brand and ''like a part of something more'' (F1P3; F2P3). In some instances, account size was considered important; participants indicated a higher likelihood to engage if they felt like their response would ''actually have an input'' (F2P5).

Empowerment. Empowerment relates to when people use social media to exert influence or power on others (Muntinga et al., 2011). This includes convincing others that the brand is worth using or purchasing. Comments relating to empowerment were rare; it was mentioned only 6 times. F1P5 provides an example of empowerment; F1P5 would review a product for ''other people who might want to know.''

Discussion

In summary, results supported similar findings regarding engagement motivators on other forms of SNS. The aim of this research was to provide a rich thematic description of the preferences and motivations underlying consumer engagement with brands on Instagram. The focus groups provided insightful information which pinpointed specifically, consumers' preferences for engaging and communicating with brands on Instagram. The results will be discussed in relation to previous research and sequentially starting with major themes: Entertainment, Social Integration and Interaction, Privacy and Spam, Personal Identity, Information, Trust, Remuneration and Brand Building. The minor theme Empowerment will briefly be addressed. Following discussion of the a priori themes, strengths and limitations of the study and suggestions for future research will be outlined.

Demographic Characteristics

The average age (21) of participants in this study was in line with those previously reported for Instagrammers (18-29; Duggan & Brenner, 2013). Although the proportion of

female to male participants was uneven, the gender ratio was considered representative; Duggan and Brenner reported slightly more female users. Similarly to Duggan et al. (2015), the majority of participants reported using Instagram several times daily.

Major Themes

     Entertainment. Entertainment was the foremost motivation for engaging with brands on Instagram, and it is further divided into two sub-motivators.

     Aesthetic enjoyment. Aesthetic enjoyment was repeatedly discussed; In line with previous research a preference for visual images in comparison to text heavy posts was evident (Corliss, 2012). F2P3 raises a valid point, ''the image has to be the thing that draws you in.'' Participants made comparisons to alternative platforms, F1P3 recounts ''I can't stand Twitter'' as the posts constitute ''so many words . . . Instagram - it's all visual.'' This supports previous research; users actively sought out specific media among competitors, to fulfil their needs and achieve gratification (Katz et al., 1973/1974).

     Furthermore, image quality was repeatedly referred to; suggesting brands should post professional, good quality images to avoid possible unfollows. Although participants prioritised the photo as being the most important feature, the possibility of the caption adding to the photo was highlighted; especially in relation to meaningful or humorous posts as it makes ''the photo more enjoyable'' (F3P3). These findings support Taylor's (2009) claim stating advertisers have options for executing advertisements. For example, participants preferred succinct captions; this is not surprising given participants' preference for visual posts.

     By comparison entertainment was reported as less important (third most prominent reason) in Tsai and Men's study (2013). This could be attributed to the frequency of

responses regarding aesthetic enjoyment as a sub motivator of entertainment; evidently this is more relevant to the current study given Instagram's visual nature. F1P2 demonstrates participants dislike for text-heavy posts: ''I get lazy, like I skip through those big long things . . . I just scroll past it.'' This quote highlights participants' inclination for Instagram's visual nature; it also supports previous research which stated users adopt certain media forms because they satisfy unique needs which cannot be fulfilled by other forms (Quan-Haase & Young, 2010).

Enjoyment and relaxation. Enjoyment and relaxation were frequently mentioned as motivators. Participants reported getting sidetracked while using the app which resulted in looking through multiple accounts: ''one minute you're on one make-up brand, next minute you're on the Burger King website.'' (F1P5). Although a few participants mentioned entertaining celebrities as motivation to follow brands, similarly to Tsai and Men (2013) participants were more in favour of exchanging brand information with relatable individuals. This finding is consistent with Amblee and Bui's (2011) research which found that eWOM acts as routes for social influence whereby consumers alter their decisions as a result of interaction with others who are perceived to be similar to themselves. To fulfil entertainment needs, brand communicators should incorporate enjoyable, relaxing and relatable content.

Social integration and interaction. Social integration and interaction highly motivated participants; they exemplified attempts to gain a sense of belonging and connect with like-minded individuals. Numerous participants recounted tagging friends to show them products they might like to purchase. These results showed that tagging friends motivated engagement on brand posts; this illustrates how Instagram is set up to capitalise on this as it facilitates eWOM seamlessly. Thus, tagging can positively affect brands as consumers help brands reach potential customers. This finding supports the literature on social proof as an increasingly important source of consumer information, whereby consumers depend on the

collaboratively shared information and experiences of others, such as friends, to make purchase decisions (Amblee & Bui, 2011). Similarly to previous research, results support perceived similarities with other users developed stronger engagement (Muntinga et al., 2011). F1P3 illustrates by agreeing that if brands post content of ''people who I can relate to, I would be more inclined to click on it, and probably buy it.''

Privacy and spam. Several negative references were made to spam. Interestingly, not one response referred to privacy. This finding was unexpected and contradicts the literature. Taylor (2009) raised the issue of marketers' sensitivity for privacy concerns because consumers view their mobiles as part of their personal space. This finding could be explained by the fact that in terms of engagement participants in this study were mainly consuming content; fewer participants contributed or created content. If more participants were regularly creating content, privacy might have arose as an issue. Furthermore, Instagrammers can choose to have private or public accounts. Thus, in comparison to other mediums, Instagram allows for increased privacy as users can exercise more control over their account and the content they receive or display. Taking this into consideration, future studies may consider privacy and spam separately.

Participants described a fine line between over and under posting content. In terms of spam, participants agreed that Instagram was ''not as bad as like Facebook or Twitter'' (F2P3). Although it seems obvious that consumers dislike spam, the following quote demonstrates that some brands are (over) posting and consumers consider this spam: ''You don't have to post five different angles of this one product, like I get it.'' (F1P5). These findings support Taylor (2009) which posited that brands annoy consumers by bombarding them with unwanted communication. Brands should be conscious of how frequently they post content.

Personal identity. Contrary to Tsai and Men's (2013) results, gaining recognition emerged as a motivator. Perhaps this finding can be explained by the young demographic in this study, who are commonly referred to as the 'selfie generation'. Participants appreciated acknowledgement and self-assurance in return for engagement: F2P2 uploaded user-generated content and consequently the brand ''liked it and shared it . . . I was kinda like 'oh yeah they care'.''

Across all focus groups, the majority of the discussion regarding Instagram was positive. However, a minority highlighted that brands influence many, often young individuals, who have not made mental separations of what is ''reality and what's . . . social media'' (F2P3). Previous research also found brands can be used to express and shape personal identity (Muntinga et al., 2011). F1P1 described Instagram's ''competitive'' nature: ''That's what I don't like about it.'' Participants explained how influential this perfectionist platform can be on youths' personal identity as it displays this ''utopian like, perfection life that isn't real'' which can consequently ''have a really negative effect'' (F2P3). This highlights the responsibility that brands bear in relation to the content they post.

Information. Information is considered an important motivation. Similarly to Muntinga et al.'s (2011) study, participants visited brand accounts to obtain pre-purchase information in order to make well informed buying decisions. The importance of relevant information is not a unique phenomenon to digital media; Taylor (2009) argued it is a key factor in effective advertising. This is supported by the findings of this study as participants expressed their desire for relevant information whereby brands should focus and not stray from their target audience by ''posting the way that you know, people followed you for.'' (F3P4).

Participants described Instagram as ''an alternative form of advertising'' (F1P1). This supports Taylor's (2009) description of the internet as achieving the status of a major advertising medium. Participants described how Instagram facilitates browsing ''products without having to go to their website, like they're all in the one place'' (F1P1). Furthermore, similarly to Muntinga et al.'s (2011) study, multiple participants expressed a liking for inspiring and informative behind the scenes type of content as it provides a ''view that you never get anywhere else'' (F2P5).

Participants expressed a preference for receiving information through Instagram, due to its visual nature. This finding is consistent with DEIW's (2008) claims: consumers are increasingly using social media more than websites to source brand information. This highlights the importance of maintaining active social media accounts. Participants described how Instagram posts take up ''your entire screen when you're looking at it on your phone'' (F2P3). Kaplan and Haenlein (2010) have previously highlighted the potential of this opportunity for increased engagement. Given the increase of mobile use this works in favour of brands as consumers are presented with less distractions and, are more zoned in on the brand content. However, this also creates more pressure for brands to produce eye-catching posts.

Trust. Trust was raised several times and findings support previous research which rated trust in the advertiser as being an important factor in digital advertising acceptance and success (Taylor, 2009). Similarly to Tsai and Men (2013) participants expressed scepticism in regards to trusting brand posts. Participants displayed uncertainty as to whether bloggers and celebrities posing with products were genuine or paid endorsements. This indicates it is in the brand's favour to maintain high levels of engagement from everyday consumers as participants indicated trusting relatable individuals such as friends, more than bloggers or celebrities. This supports Amblee and Bui (2011) who argued eWOM between friends in

particular offers opportunities for conversation at a personal level of trust and friendship. This further strengthens previous research which claimed consumers place value on credible and trusted sources by similar individuals (Amblee & Bui, 2011; DEIW, 2008). F2P6 illustrates: ''When people comment, it's genuine people commenting on it; rather than just people that are . . . paid to do it.'' Instagram's caption and tagging features were described as useful tools for gauging trust. F1P1 demonstrates; when brands post user-generated images, many participants look into the account of the tagged user to ensure ''they're a real person.'' Consequently trust influences consumers' likelihood for engagement and purchase intent.

Given the trust issues raised by participants, brands should aim to establish personal relationships with bloggers and celebrities as participants are not convinced by obviously transparent deals: ''It's really obvious when it's fake.'' (F2P3). In line with previous studies, participants failed to fully believe brand posts to be trustworthy (Tsai and Men, 2013). Thus, to establish trust brands should follow through with statements, promotions and offers: F2P6 suggested, ''if it is for a certain amount of time, make sure that's like stated.''

Remuneration. Similarly to Tsai and Men's (2013) research, participants were primarily involved in reactive (consuming) engagement, in comparison to proactive (creating) behaviours. However, one incentive that initiated engagement was remuneration. In comparison to Tsai and Men's study, remuneration was not found to be the primary motivator; however, it was brought up several times - much more than it was mentioned in Muntinga et al.'s (2011) study. Despite participants' awareness of having slim chances of winning competitions, they engaged due to the possibility of gaining economic incentives: F1P1 said ''I'm never going to win them but I'll comment on their photo and try.'' F2P5 stated they would not create user-generated content: ''unless they paid me.'' This quote illustrates the challenge involved for brands to achieve active engagement. This also strengthens previous research which found that although individuals liked or followed brand

pages, they failed to engage in meaningful ways (Tsai & Men, 2013). Furthermore, Tsai and Men attributed the lack of meaningful engagement to brand communicators' ineffective use of social media for relationship cultivation. This was also demonstrated in the current study as several participants advised brands to engage more with followers by responding to comments (including negative comments/complaints): ''Interact with your followers, like they're asking questions.'' (F2P7). Similarly to De Vries et al.'s (2012) study, the use of questions and also responses to both positive and negative comments were found to enhance interest and engagement, demonstrating that negative comments are not necessarily bad. Consequently, additional communication should encourage further engagement for reasons other than remuneration.

Brand building. According to Taylor (2009) the internet has the capacity to strengthen consumer-brand relationships. The majority of participants reported following only 1 – 5 brands showing participants' selectiveness of choosing brands to follow. Participants also consider account size when deciding whether to engage or not which consequently influences the consumer-brand relationship: ''If it's a giant brand, I don't think people necessarily comment back coz there's like thousands of comments . . . they're never going to get read . . . if it's a smaller brand some people actually do comment back'' (F3P1). Instagram allows for communication at a more intimate level: ''It's more personal than like, their website'' (F3P2). This suggests Instagram may present as a particularly useful and appropriate platform for establishing more intimate relationships, especially with smaller brands.

As previously mentioned, acknowledgement motivates consumer engagement and participants are keen to communicate with brands at a more personal level: ''The more personal the better'' (F1P3). One particular brand was named a favourite Instagram account, because it has several Instagram accounts, depending on branch location. F1P1 explains its

usefulness; ''they can show you exactly what this shop particularly has in stock.'' Therefore, the account is more relevant and intimate to local customers.

Previous studies state that brands utilise social media to develop consumer-brand relationships (De Vries et al., 2012). However, results from this study indicated not all participants have formed interpersonal relationships with brand communicators, ''I don't think I have many interactions with them.'' (F1P1). These results also support Tsai and Men (2013) which claimed that brands' interactive and communicative goals are far from reality. This is a problem given that when intimate and personal relationships are perceived with brand communicators, an increased likelihood for engagement follows.

Taylor (2009) reported that increasingly creative approaches of interactivity result in successful engagement. A large proportion of participants confirmed they engage in response to questions or being asked to engage. F1P1 agreed, ''If they say like this post, then I'll probably like it.'' Such responses support previous literature and highlight the significance of captions; brands need to interactively communicate and reward consumers to encourage additional engagement (Muntinga et al., 2011).

Minor Theme

Empowerment. Empowerment was a minor motivator. Previous research presented mixed results; Tsai and Men (2013) did not find exerting consumer influence to demand quality improvement as a key motivator while Muntinga et al. (2011) found the opposite. However, one anecdote illustrates the power of an Instagram brand account; a brand's name was used to set up a personal account. Consequently the brand sent ''messages going like please can we have this name . . . She was getting like loads of followers because of it.'' (F1P5). This shows the possibility of gaining brand followers by only using a brand name – without even posting product content.

Strengths and Limitations

Qualitative research was a good fit for the current study; Braun and Clarke (2006) regard it as particularly useful for under-researched topics whereby participants' views on subjects are unknown. Given the lack of published research on Instagram, this study was formulated, carried out and discussed in terms of other social media types, such as Facebook pages. However, this made for an interesting comparison and results supported similar findings regarding engagement motivators. Although certain descriptions of the data such as ''many participants'' is not the most quantifiable measure, it provides richer data than quantitative methods. Furthermore, these results serve as a qualitative foundation for quantitative follow up research.

A limitation of qualitative research includes subjective analysis and possibility of bias. Evidently, some influences such as nonverbal influences by the researcher are unavoidable. However, the researcher actively attempted to remain neutral throughout focus groups and refrained from giving opinions. Furthermore, Cohen's Kappa concluded excellent reliability.

Another limitation includes using self-report data. However, it was hoped that participants' familiarity with the focus group location would encourage them to speak their minds. Despite that participants were representative of the age and gender of Instagrammers, they all came from the same college and so the results are not generalizable. Future studies should aim for larger, more diverse sample sizes.

Several aspects made this study challenging, such as moderating focus groups, as participants tend to move off topic quickly. However, this was easily solved as the moderator prepared a list of phrases to use in such instances (appendix H). Furthermore, moderating is a skill that can be improved upon. Although transcription was a tedious and lengthy task; it was

deemed a key step in the research process as it allowed the researcher to become submerged in the data.

Future research

The briefly discussed negative, darker side of Instagram in relation to personal identity and a perfectionist lifestyle presents as a possible avenue for future research. A more in-depth quantitative analysis should be carried out to establish the characteristics of people who actively contribute to brand content in comparison to those who just consume it.

Given the majority of participants consume more than they create content; and 'creating' is the most active form of engagement, it would be insightful for brands to know, what exactly turns people into content creators. Alternatively, this could be attributed to innate characteristics; if this is the case, research should seek to find out what these innate characteristics are. In addition to studying consumers, brand accounts should be researched in order to establish how different types of content lead to different levels of engagement.

Conclusion

The present study contributes to the growing body of knowledge on consumer engagement on social media platforms. It presents an insightful and comprehensive understanding of the motivations driving engagement on brand posts on Instagram. A direct implication of this study includes that brand communicators operating brand pages can utilise this valuable research to create engaging content for brand posts, in order to improve customer-brand relationships and consequently increase purchase behaviour. Given the competitive market as well as the recent introduction of Instagram advertising, it is deemed even more important for brands to attract, retain and engage loyal followers long-term.

In summary, brands should provide entertaining and aesthetically pleasing content with succinct captions. Posts should be relatable with models that are similar to the brands' target audience. Brands should post regularly, however not so often that it would be considered spamming. To instil consumer trust, it is important that posts are informative and include key information that is accurate and honest. Brand communicators should actively encourage consumers to contribute and create brand-related content in order to enrich social media channels, and remuneration can be effective as an incentive in this objective. Brands should communicate and respond to all messages, even negative messages. Consumers' desire recognition in return for brand engagement, thus brands should acknowledge and reward this. Brands on Instagram literally have consumers at their fingertips; they just need to know how to fully engage them.

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Appendices

Appendix A

Summary of hypotheses and results (De Vries, Gensler and Leeflang, 2012)

Hypotheses	Number of Likes	Number of Comments
H1: The higher the level of vividness of a brand post, the more popular the brand post.	Results supported H1.	Results did not support H1.
H2: The higher the level of interactivity of a brand post, the more popular the brand post.	Partial support was found for H2.	Results were both in support of and also contradictory to H2.
H3: Informative brand posts are more popular than non-informative brand posts.	Results did not support H3.	Results did not support H3.
H4: Entertaining brand posts are more popular than non-entertaining brand posts.	Contrary results were found for H4.	Results did not support H4.
H5: Position of a brand post on top of the brand fan page is positively related to brand post popularity.	Results supported H5.	Results supported H5.
H6a: The share of positive comments on a brand post is positively related to brand post popularity.	Results supported H6a.	Results supported H6a.
H6b: The share of negative comments on a brand post is negatively related to the number of likes on that brand post.	Results did not support H6b.	
H6c: The share of negative comments on a brand post is positively related to the number of comments on that brand post.		Results supported H6c.

Appendix B

Summary of results (Muntinga, Moorman and Smit, 2011)

COBRA type	Driven by the following motivations
Motivations for consuming brand-related content	1. Information (surveillance, knowledge, pre-purchase information and inspiration) 2. Entertainment (enjoyment, relaxation and pastime) 3. Remuneration
Motivations for contributing to brand related content	1. Personal identity (self-presentation, self-expression and self-assurance) 2. Integration and social interaction (social interaction, social identity and helping) 3. Entertainment (enjoyment and relaxation; pastime and escapism motivations were not mentioned)
Motivations for creating brand related content	1. Personal identity (self-presentation, self-expression and self-assurance) 2. Integration and social interaction (social interaction, social identity and social pressure as opposed to helping) 3. Empowerment 4. Entertainment (enjoyment and pastime; relaxation and escapism motivations were not mentioned)

Appendix C

Recruitment Post

Are you an avid Instagram user?

An IADT student is interested in exploring engagement with brands on Instagram.

Requirements:
Must 18 years of age or older
Must use Instagram on a daily basis
Must follow at least 1 brand on Instagram

When?
The first focus group will take place in the evening on Thursday 4th February. The dates and times for the other 3 focus group are still to be confirmed.

Where?
IADT campus

What?
The focus group should last around 1 hour in total. Participation is voluntary, however participants will be offered refreshments before and after the study including pizza, soft drinks and other snacks.

Interested?
 If you would like to participate, please contact Dominique at the following email to find out more about this study: N00146578@student.iadt.ie

Thank you!

Appendix D

Information Sheet

Study Title: What makes you double-tap? A qualitative exploration of effective engagement with brands on Instagram.

Purpose of the Research

The purpose of this research is to explore the factors influencing effective engagement with brands on Instagram – the photo sharing application. Ogilvy (1983) defines a brand as the intangible sum of a product's attributes: its name, packaging, and price, its history, its reputation, and the way it is advertised. This research aims to uncover what motivates participants to use Instagram and to understand what participants like and/or dislike about brand posts.

Invitation

You are being invited to consider taking part in this research study. This project is being undertaken by the student Dominique Yong and the Supervisor Nicola Fox Hamilton. The study is being conducted in pursuit of Masters in Cyberpsychology from Dun Laoghaire Institute of Art, Design and Technology (IADT). Before you decide whether or not you wish to take part, it is important for you to understand why this research is being done and what it will involve. Please take time to read this information carefully and discuss it with friends and relatives if you wish. If there is anything that is unclear or if you would like more information please contact:

Dominique: N00146578@student.iadt.ie.

This study has been approved by the IADT Department of Technology and Psychology Ethics Committee.

Do I have to take part?

You are free to decide whether you wish to take part or not. You are free to withdraw from this study at any time and without giving reasons.

What do I need to participate in this study?

To take part in this study you must:

- ✓ be over 18 years of age
- ✓ use Instagram on a daily basis
- ✓ follow at least one brand on Instagram

If I take part, what do I have to do?

Appendix D Information Sheet Continued

You will be contacted by email to confirm the date, time and location to attend a focus group. You will be asked to attend and participate in one focus group with 5 other individuals. The focus group should last for about one hour in total. You will be asked to complete a consent form as well as provide some demographic details for example sex, age and frequency of Instagram use. You will then be asked to discuss as a group a series of questions relating to engagement with brands on Instagram. Refreshments will be made available before and after the focus group. Please indicate your interest to take part in this study at the end of this information sheet.

What are the benefits and risks of taking part?

Students can learn about the qualitative research process. There are no psychological or physical risks to taking part in this study.

How will information about me be used and who will have access to it?

The focus group will be recorded using a voice and video recorder, however your responses will remain anonymous and no names will appear in the report. The data from the focus groups will be transcribed and analysed for recurring themes. The data (including demographic details, tape recordings and transcribed data) will all be stored safely either in a locked cabinet or on a password protected computer. The researcher, the researcher's assistant and the Supervisor will have access to the information. Participant data will be treated with full confidentiality and anonymity and if published, will not be identifiable as any individual.

The data will be used as part of the results section in the researcher's MSc. in Cyberpsychology thesis to be submitted to IADT. The data may be published in the future. The data will be retained by the researcher for at least one year. If the research is to be published, the data will be retained for a period of 5 years. After this time the data will be securely disposed of by shredding paper documents and by deleting any files stored on a computer. If participants would like to receive a copy of any published research from the focus group study, they can get in touch with the researcher at any time.

What if there is a problem?

If you have a concern about any aspect of this study, you may wish to speak to the researcher who will do their best to answer your questions. You should contact Dominique Yong (N00146578@student.iadt.ie) or Dominique's supervisor Nicola Fox Hamilton (Nicola.Fox-Hamilton@iadt.ie).

Thank you

Appendix E

Consent Form

Group no: _____

Participant no: _____

Title of Study: What makes you double-tap? A qualitative exploration of effective engagement with brands on Instagram.

Name of Researcher: Dominique Yong

Name of Supervisor: Nicola Fox Hamilton

Please tick the boxes:

☐ I am over 18 years of age.

☐ I use Instagram on a daily basis.

☐ I follow at least one brand on Instagram.

☐ I understand that my participation is voluntary and that I am free to withdraw at any time.

☐ I agree to the focus group being audio and video recorded.

☐ I agree that the data collected can be used for future research projects.

☐ I agree for my quotes to be published in a dissertation, presentation, academic publication, or online format.

☐ I will keep all information from this focus group confidential and anonymous.

☐ I confirm that I have read and understand the information sheet and terms for the above study and have had the opportunity to ask questions.

☐ By ticking these boxes I confirm that I agree to participate in this study.

Date _____

Appendix F

Demographics Sheet

Study Title: What makes you double-tap? A qualitative exploration of effective engagement with brands on Instagram.

Please provide the following information:

Group no: _____ Participant no: _____

Gender

☐ Male

☐ Female

If non-binary, please fill in your gender identification _____

Age _____

What is your preferred social media site/app? _____

On average how long do you spend on social media per day?

☐ less than 15 minutes

☐ 30 minutes

☐ 1 hour

☐ 2 hours

☐ 3 hours

☐ 4 hours

☐ 5 hours

☐ 6 hours

☐ 7 hours

☐ 8 hours

☐ 9 hours

☐ 10 hours or more

Appendix F Demographics Sheet Continued

When did you join Instagram?

☐ 2010

☐ 2011

☐ 2012

☐ 2013

☐ 2014

☐ 2015

☐ 2016

How many brands do you follow on Instagram?

☐ 1 - 5

☐ 6 - 10

☐ 11 -15

☐ 16 - 20

☐ 21 - 25

☐ 26 - 30

☐ 31 - 35

☐ 36 - 40

☐ 41 - 45

☐ 46 - 50

☐ more than 50

On average how many times a day do you use the Instagram application?

☐ 1 - 2

☐ 3 - 4

☐ 5 - 6

☐ 7 - 8

Appendix F Demographics Sheet Continued

☐ 9 - 10

☐ more than 10

When using Instagram, on average how much time would you spend using it each time?

☐ 0 - 10 minutes

☐ 11 - 20 minutes

☐ 21 - 30 minutes

☐ 31 - 40 minutes

☐ 41 - 50 minutes

☐ 51 minutes - 1 hour

☐ more than 1 hour

Here are a number of characteristics that may or may not apply to you. Using the scale below, please write a number next to each usage type to indicate the frequency which best describes your engagement on Instagram.

1	2	3	4	5	6
Never	Very Rarely	Rarely	Occasionally	Frequently	Very Frequently

Brand-related social media usage types and examples	
Consuming Examples of consuming: Viewing brand-related video, listening to brand-related audio, watching brand-related pictures, following threads on online brand community forums, reading comments on brand profiles on social network sites, reading product reviews, playing branded online videogames, downloading branded widgets and sending branded virtual gifts/cards.	
Contributing Examples of contributing: rating products and/or brands, joining a brand profile on a social network site, engaging in branded conversations for example on online brand community forums or social network sites, commenting on brand-related weblogs, video, audio, pictures, etc.	
Creating Examples of creating: publishing a brand-related weblog, uploading brand-related video, audio, pictures or images, writing brand-related articles and writing product reviews.	

Appendix G

Focus Group Guidelines

Welcome

Hi everyone and welcome to this focus group. Thank you all for taking the time to come in and talk to us about your use of Instagram. My name is Dominique and I will be the moderator for this focus group. This is my assistant Kristan.

Overview of Topic

The topic which we will be discussing today is brand accounts and their posts on Instagram. Ogilvy (1983) defines a brand as the intangible sum of a product's attributes: its name, packaging, and price, its history, its reputation, and the way it is advertised. I will be asking you questions about the uses and gratifications that you get from engaging with brands on Instagram. The uses and gratifications theory is an approach to understanding why and how people actively seek out specific media to satisfy specific needs (Katz, Blumler & Gurevitch, 1973/1974). We are interested in the things that you particularly like or dislike about brand posts. In a similar light, we would like to know what attracts you and makes you engage with or follow brands or what makes you unfollow them.

Guidelines

My role as moderator will be to guide the discussion. Please talk to each other. There are no right or wrong answers, only differing points of view. You do not have to agree with others, but please listen respectfully as others share their views. Keep in mind that we are just as interested in negative comments as positive comments, and at times the negative comments are the most helpful. We want you to share your honest and open thoughts with us.

Rules

We are recording, so please try to speak one person at a time. Please turn off your mobile phones/electronics or put them on silent for the duration of the focus group. If you cannot and if you must respond to a call, please do so as quietly as possible and rejoin us as quickly as you can. Does anyone have any questions?

Opening question

I will now turn the tape recorder on. Let's get started with a simple ice-breaker, we will play a couple rounds of the game categories. So let's start with animals. Each person must list an example of an animal as quickly as possible. If anyone takes more than 3 seconds to think of an example, we will then we move onto another category.

Appendix H

Focus Group Questions

Brands on Instagram

- What do you hope to get by following a brand on Instagram?
- What do you get from following a brand on Instagram?
- What motivates you to follow a brand on Instagram?
- What motivates you to unfollow a brand on Instagram?
- What influences you to engage (for example like, comment) with a brand post on Instagram?
- Can you describe the sort of content that you want to see brands post on their Instagram?
- How often should a brand post content?
- Can you tell me about positive experiences you have had with brands on IG?
- Can you tell me about any disappointments you have had with brands on IG? Is there anything that brands post which annoys you?
- What are the pros of following a brand on Instagram?
- What are the cons of following a brand on Instagram?
- What advice do you have for brands to improve their page and posts?
- What would motivate you to create content? (Publish a brand-related weblog, upload brand-related video, audio, pictures or images, write brand-related articles or write product reviews.)
- What is your favourite brand page on Instagram and why?

Instagram

- Why did you create an Instagram account?
- For what purpose do you mostly use Instagram for?
- What do you enjoy most about using Instagram?
- In comparison to other social media applications, what is different about Instagram? Good or bad?
- What is your favourite Instagram account and why? (This does not have to be a brand account.)

Instagram posts

- What is the most important aspect of a post on Instagram?
- How important is the photo?
- How important is the caption?
- Do certain characteristics of a brand post influence you to engage with a post?

Appendix H Focus Group Questions Continued

- Does the caption influence whether or not you engage with a post?
- If a caption includes a question, does it influence whether you would respond or not?
- How long or short should the caption be?

End Questions

- Of all the things we discussed, what to you is most important?
- Is there anything I have missed or anything that you wanted to say but did not get the chance to say it yet?

 Group End Guidelines

Thank you all for your time. It is greatly appreciated.

Probe words:

Can you tell me a bit more about that please?

Can you explain that further?

Can you help me to understand what you mean?

Can you talk about that a little bit more?

Can you give an example of what you mean please?

Can you think of any more examples?

Useful phrases:

Thank you. So back to the question…

Thank you, what does everyone else think?

Does anyone else in the group have any other comments?

Appendix I

Debriefing Sheet

Thank you very much for taking part in this research study.

The study in which you just participated was designed to explore the factors influencing effective engagement with brands on Instagram.

If you have questions about this study or you wish to have your data removed from the study, please contact me at the following e-mail address: N00146578@student.iadt.ie. Alternatively, you may contact my supervisor in IADT, Nicola Fox Hamilton: Nicola.Fox-Hamilton@iadt.ie.

We thank you sincerely for contributing and assure you that your data is confidential and anonymous, and if published the data will not be in any way identifiable as yours. If you have been affected by the content of this study in any way, the organisations below may be of assistance:

The Instagram Help Centre: https://help.instagram.com/

IADT Student Counselling Service 01 239 4650

Dominique Yong

Appendix J

Sample of Data and Coding

Focus Group 1

P1: I think if they're presented well then I'll probably, there's a good chance I might follow them because that's like the thing about Instagram they'll always take pictures of the actual product rather than like advertising that you see and you see it's like of like 50 million people holding the product and you can't even see it like like when you see ads on tv it's like do you hate this or whatever, (drops something) oh sorry.

Comment [WU62]: Entertainment (Aesthetically pleasing)

MEMO: Presentation/organisation

Comment [WU63]: MEMO:Comparison to TV. The way in which the product is photographed. Reference to the product actually being used not just an advertisement.

(inaudible)

P1: but Instagram just focuses on it.

P4: My sister actually got the, you know the big thing of Teatox that all the celebrities are either Photoshopped with or something like that. She got it, she never uses it, she just has it. It's just sitting in her room and just like eughh. But I wouldn't trust things that like, it looks like oh look get this I drink it everyday (pretends holding something in the air).

Comment [WU64]: Entertainment

MEMO: Celebrities – photoshopped

Comment [WU65]: Trust

(lack of trust due to the way it's advertised?)

P1: Yeah, I'd more, I'd go for the beauty products that are like it looks alright on them. I would look at the beauty, like the make-up artist's blog and see if they actually use it more often and research into it because you can also research into the product easier as well with Instagram.

Comment [WU66]: Trust

MEMO: Checking to see if the person actually uses what they advertise.

Comment [WU67]: Information

MEMO: Research on Instagram. Good quote. Comparison – it's easier on Instagram.

10: 44 Moderator: On the platform?

P3: Yeah because they always tag everything in the description so like if it says oh yeah this make-up brand and like they list the brand names because of a lot of makeup artists do that or like even a hair em stylist and then you can look into the brand and look into other people who have used it as well.

Comment [WU68]: Information

MEMO: This quote explains why it's easier to research into a product on Instagram. This provides an example of E-WOM.

P5: Yeah to be honest with you I didn't really use Instagram correctly at the start like I used to just put up pictures and see what my friends were putting up and it was only then after like a good few months that I realised oh the hashtags and you go into the hashtags and you can search all these things. Now I feel if I'm on Instagram will be looking up more like ads and stuff like that, that I see rather than stalking people which is what I used to do. Well I still do.

Comment [WU69]: Social Interaction and Integration

Comment [WU70]: Information

Comment [WU71]: Information

Comment [WU72]: Social Integration and Interaction.

MEMO: Stalking, keeping up to date with information.

P2: I still do that

Comment [WU73]: Social Integration and Interaction

(Laughter)

Appendix J Sample of Data and Coding Continued

Focus Group 2

P5: Oh yeah

Comment [WU108]: Remuneration

P4: Yeah special offers you'd get like you'd see them I'd and you mightn't see them unless you check their website or something which you would be unlikely to do.

Comment [WU109]: Remuneration

Comment [WU110]: MEMO: Comparison to website

P3: Yeah. Yeah, yeah, yeah (nods head) like they would say on their Facebook say follow us on Instagram to get more information about. Like certain brands use certain platforms to mostly advertise that stuff.

Comment [WU111]: Information

Comment [WU112]: Information

19:09 Moderator: Anybody else have any pros of following a brand on Instagram?

P1: I said like it's been said before, in-insight into sales and deals and stuff like that and also sweepstakes no sorry em competitions that are, that are out you know you, ones that you wouldn't have access to otherwise.

Comment [WU113]: Remuneration

Comment [WU114]: Remuneration

Comment [WU115]: MEMO: Special information that you cant get elsewhere.

P5: I love behind-the-scenes (whispers)

Comment [WU116]: Information

MEMO: Special

P1: Yeah (laughs)

Comment [WU117]: Information

P7: Also with clothing like if I see a, I duno a dress or something that I like on the website but I'm not too sure about it I might check the Instagram and there might be you know everyday people

P3: Yeah

Comment [WU118]: Social Integration and Interaction

P7: tagged wearing the dress and I can see it better and

Comment [WU119]: Social Integration and Interaction

MEMO: Speaking about relatable people.

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Appendix J Sample of Data and Coding Continued

Focus Group 3

P2: I probably did it just to follow celebrities and that kind of thing.

Comment [WU104]: Entertainment

P1: I just really photos. It's a lot nicer to go around, go through than like Facebook or Twitter or anything it's just it's just visually appealing.

Comment [WU105]: Entertainment (photos)

P5: Probably because my friends would have been joining and asked, to keep up to date with everything.

Comment [WU106]: Social Interaction and Integration

P6: Um I didn't have one until Christmas and then I went away to New York and my siblings made me, like just to share the pictures, so.

Comment [WU107]: Social Interaction and Integration

P3: Yeah because I thought I was going to have a lot more interesting pictures to take of, I thought I was going to be able to show off but I wasn't in the end I was being boring or

Comment [WU108]: Empowerment

P7: Em, I did it to follow my sister to em, to follow her nail art account so I did it just to support her basically (lightly laughs) That was just the initial reason.

Comment [WU109]: Social Interaction and Integration

20:37 Moderator: Mmhuh, what purpose do usually, or sorry what purpose do you mostly use Instagram for?

P1: Avoiding loneliness

Comment [WU110]: Social Interaction and Integration

(laughter)4

P1: Just like when you have free time and you're bored just look at it. Yeah, that's 4the main thing.

Comment [WU111]: Entertainment

P6: Yeah I normally like when I'm bored in class or (light laughter) or em just when I'm like relaxing, not doing anything, I normally go on.

Comment [WU112]: Entertainment

P4: I think it's really nice to look through just because it's just photos and obviously there's like, all, a little bit of text but it's so small like you just see the photo so clearly as opposed to like Facebook you'd have like 5 or 6 photos together or like really text heavy or something but it's4

Comment [WU113]: Entertainment

(Good quote, comparison to FB, photos V text.)

P5: It's not like

P4: Yeah go ahead

P5: It's not like stressful

Comment [WU114]: Entertainment

P4: Yeah

P5: I think it's quite like easy to, even like it's so easy to scroll through it like you can just (uses hand to imitate easy scrolling through the app).

Comment [WU115]: MEMO: Ease of using the app.

P1: People don't really moan on Instagram as well. (Laughter) Like you know the way people always be moaning on Facebook like on Instagram it's more kind of just

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Appendix K

Cohen's Kappa

Cohen's Kappa Formula: k = (Pr(a) - Pr(e))/(1-Pr(e))

		Research Assistant										
		EMP	E	I	PI	R	SII	BB	PS	T	Total	%
Researcher	EMP	3	1	0	0	0	0	0	0	0	4	3%
	E	0	34	0	0	0	1	0	0	0	35	23%
	I	0	2	21	1	1	0	0	0	0	25	16%
	PI	0	0	0	12	0	0	1	0	0	13	8%
	R	0	0	0	0	11	0	0	0	0	11	7%
	SII	0	0	0	1	0	16	0	0	0	17	11%
	BB	0	0	0	0	0	0	7	0	0	7	5%
	PS	0	1	2	0	0	0	0	31	0	34	22%
	T	0	0	0	0	0	0	0	0	7	7	5%
	Total	3	38	23	14	12	17	8	31	7	153	
	%	2%	25%	15%	9%	8%	11%	5%	20%	5%		

Pr(a)	0.882352941176471	88%
Pr(e)	15.7161775385535000%	16%
k	86.0415610745058000%	86%

Appendix L

SPSS Output

Statistics

		What is your preferred social media site/app, if you have one?	On average how long do you spend on social media per day?	How many brands do you follow on Instagram?	On average how many times a day do you use the IG app?	When using IG, on average how much time would you spend using it each time?
		Gender					
N	Valid	19	19	18	19	19	19
	Missing	0	0	1	0	0	0

Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	3	15.8	15.8	15.8
	Female	16	84.2	84.2	100.0
	Total	19	100.0	100.0	

What is your preferred social media site/app, if you have one?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Instagram	11	57.9	57.9	57.9
	Facebook	4	21.1	21.1	78.9
	Tumblr	2	10.5	10.5	89.5
	Whatsapp	1	5.3	5.3	94.7
	YouTube	1	5.3	5.3	100.0
	Total	19	100.0	100.0	

Appendix L SPSS Output Continued

On average how long do you spend on social media per day?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1 hour	1	5.3	5.6	5.6
	2 hours	9	47.4	50.0	55.6
	3 hours	5	26.3	27.8	83.3
	4 hours	2	10.5	11.1	94.4
	7 hours	1	5.3	5.6	100.0
	Total	18	94.7	100.0	
Missing	9999.00	1	5.3		
Total		19	100.0		

How many brands do you follow on Instagram?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1 - 5	9	47.4	47.4	47.4
	6 - 10	2	10.5	10.5	57.9
	11 - 15	3	15.8	15.8	73.7
	16 - 20	1	5.3	5.3	78.9
	36 - 40	1	5.3	5.3	84.2
	more than 50	3	15.8	15.8	100.0
	Total	19	100.0	100.0	

On average how many times a day do you use the IG app?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1 - 2	3	15.8	15.8	15.8
	3 - 4	4	21.1	21.1	36.8
	5 - 6	6	31.6	31.6	68.4
	7 - 8	1	5.3	5.3	73.7
	9 - 10	3	15.8	15.8	89.5
	more than 10	2	10.5	10.5	100.0
	Total	19	100.0	100.0	

Appendix L SPSS Output Continued

When using IG, on average how much time would you spend using it each time?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0 - 10 minutes	9	47.4	47.4	47.4
	11 - 20 minutes	6	31.6	31.6	78.9
	21 - 30 minutes	2	10.5	10.5	89.5
	more than 1 hour	2	10.5	10.5	100.0
	Total	19	100.0	100.0	

When did you join IG?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2010	1	5.3	5.3	5.3
	2011	2	10.5	10.5	15.8
	2012	6	31.6	31.6	47.4
	2013	2	10.5	10.5	57.9
	2014	5	26.3	26.3	84.2
	2015	3	15.8	15.8	100.0
	Total	19	100.0	100.0	

Appendix M

Recruitment Email

Dear Dr/ Prof (insert name),

I am a MSc. Cyberpsychology student in the Dun Laoghaire Institute of Art, Design and Technology. I am currently recruiting participants for my thesis project and I hope to recruit some of the undergraduate students from your class. Ethical approval has been received for this study from the IADT Department of Technology and Psychology Ethics Committee. I am including the information sheet which includes the details of this study.

I aim to run four focus groups, with six participants in each group. I hope to carry out the first focus group on Thursday the 4th February at 6pm. The other dates for the remaining 3 focus groups are to be confirmed. I am interested in exploring the factors influencing effective engagement with brands on Instagram. Involvement in this study will include consenting to participation, completing demographic questions and participating in a focus group with five other people. It is estimated the overall time for the focus group will be about one hour. Participants will be offered refreshments as a token of appreciation for their time.

I would like to ask whether it would be possible for me to please come in at the end of one of their classes to invite their participation in this study? If it is possible could you please let me know what day and time suits?

Please do not hesitate to contact me if you require any more information.

Many thanks.

Kind regards,

Dominique Yong

Appendix N

Acknowledgement of Interest for Participation

If you are interested in participating please indicate the days and times that suit you best to participate in a focus group:

	5PM	6PM	7PM	8PM
Thursday 4th February				
Thursday 11th February				
Thursday 18th February				
Thursday 25th February				

Other _____

_____

Please provide your name and email address or phone number. The researcher will contact you to organise and confirm a specific date, time and venue to participate in a focus group.

Name: _____

E-mail address: _____ (Please provide an email address which you check on a daily basis.)

Phone number: _____

Appendix O

Email/Text to Interested Participants

Hi (insert participant's name),

Thank you for your interest in participating in a focus group. As previously stated, to be eligible to participate in this study you must

- ✓ be over 18 years of age
- ✓ use Instagram on a daily basis
- ✓ follow at least one brand on Instagram

You have selected the following date and time to attend a focus group:

(Insert date and time.)

This focus group will take place in the following venue:

(Insert venue.)

Can you please reply to this email to confirm that you can definitely attend this focus group?

Thank you in advance.

Kind regards,

Dominique

Appendix P

Checklist for Focus Groups

Equipment:

Video Camera

Microphone

Watch for timing

Refreshments

Materials:

Information Sheets

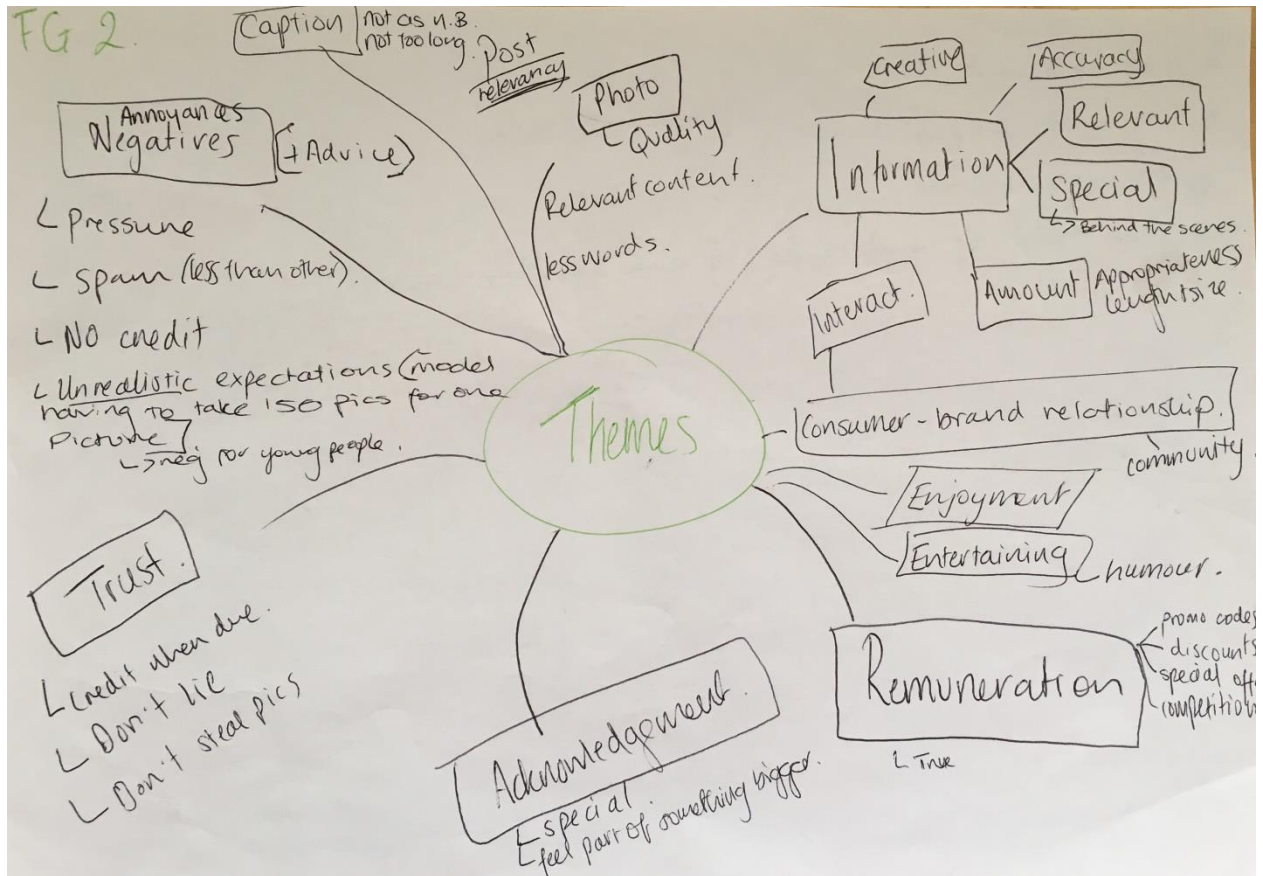Two Consent Forms per person

Demographics Sheets

Focus Group Guidelines

Focus Group Questions

Debriefing Sheets

Pens

Appendix Q

Mind Map Example (Focus Group 2)

Appendix R

Code Book

Item	Code/Count	Instructions	Reference
Empowerment	Count no. of instances	Comments regarding empowerment when people use social media to exert their influence/power on other people or companies. This can include convincing others that the brand is worth using/purchasing.	Muntinga et al. (2011 pp. 21); Tsai and Men (2013, pp. 78)
Entertainment	Count no. of instances	Comments expressing entertainment, satisfaction, enjoyment, emotional release or relief, relaxation, getting intrinsic cultural and aesthetic enjoyment (photo post, caption, organisation), escaping problems or routine, being diverted and passing time.	Muntinga et al. (2011, pp. 17); Tsai and Men (2013, pp. 77)
Information	Count no. of instances	Comments regarding the learning of information about a brand/product/relevant events in order to seek advice, opinions and inspiration. Voyeurism, surveillance, satisfying curiosity and general interest. Gaining self education and a sense of security and through knowledge.	McQuail (1983, pp. 82–3); Muntinga et al. (2011, pp. 20)
Personal Identity	Count no. of instances	Comments about gratifications which are related to oneself and one's self identity. It includes self-expression, identity and impression management, need for self-fulfilment, aspirations and opportunities for self-enhancement. It includes reinforcing personal values, gaining recognition and acknowledgment from peers and valued others (in the media).	McQuail (1983, pp. 82–3); Muntinga et al. (2011 pp. 20)
Remuneration	Count no. of instances	Comments regarding the engagement in social media as someone is seeking to gain a future reward/benefit including an economic incentive or personal wants. Examples include coupons, promotions, money, prize, job-related benefits.	Muntinga et al. (2011, pp. 21)
Social Integration & Interaction	Count no. of instances	Comments relating to other people. Including gaining a sense of belonging, seeking emotional supportive peer groups, enhance interpersonal connections associated with media use. Also including gaining insight into the circumstances of others, social empathy, identifying with others, finding a basis for coversation social interaction. Connecting with family friends and society (includes tagging friends) and keeping up to date.	McQuail (1983, pp. 82–3); Muntinga et al. (2011, pp.19); Tsai and Men (2013, pp.78)
Brand building	Count no. of instances	Comments relating to consumers and the brand building and strengthening a relationship or a more personal connection.	Taylor (2009 pp. 416)
Privacy & Spam	Count no. of instances	Comments regarding privacy, spam and the type and amount of content - over and under posting and cross promotion?	Taylor (2009 pp. 413)
Trust	Count no. of instances	Comments regarding trust, honesty and belief.	Taylor (2009 pp. 413)

Appendix S

Code Sheet

	Entertainment	Social Integration & Interaction	Privacy & Spam	Personal Identity	Information	Trust	Remuneration	Brand Building	Empowerment	Total No. of Responses per Focus Group
Focus Group 1	78	37	20	46	30	15	9	10	2	247
Focus Group 2	46	32	29	21	23	33	23	23	0	230
Focus Group 3	35	17	34	13	25	7	11	7	4	153
Total No. of Responses per Theme	159	86	83	80	78	55	43	40	6	
Research Assistant (FG3) Coded for Cohen's Kappa	38	17	31	14	23	7	12	8	3	153

Appendix T

Ethics Form A

DEPARTMENT OF TECHNOLOGY AND PSYCHOLOGY ETHICAL APPROVAL FORM A

Title of project   What makes you double-tap? A qualitative exploration of effective engagement with brands on Instagram.

Name of researcher   Dominique Yong

Email contact   N00146578@student.iadt.ie.

Name of supervisor   TBC

If you have ticked **No** to any of questions 1 to 11, or **Yes** to any of questions 12 to 18 you should refer to the PSI Code of Professional Ethics and BPS Guidelines and consult with your supervisor without delay. You will need to fill in Ethical Approval Form B and submit it to the Department of Technology and Psychology Ethics Committee (DTPEC) in place of this form.

There is an obligation on the researcher to bring to the attention of the DTPEC any issues with ethical implications not clearly covered by the above checklist.

I consider that this project has **no** significant ethical implications to be brought before the DTPEC. I have read and understood the specific guidelines for completion of Ethics Application Forms. I am familiar with the PSI Code of Professional Ethics and BPS Guidelines (and have discussed them with my supervisor).

Signed _____ Print Name Dominique Olivia Yong_____ Date _____20th May 2015
Applicant

I have discussed this project with my student, and I agree that it has no significant ethical implications to be brought before the DTPEC.

Signed _____ Print Name Nicola Fox Hamilton_____ Date _____
Supervisor

* If you are dealing with an external agency, you must submit a letter from that agency with the form A. The letter must provide contact details, and must show that they have agreed for you to carry out your research in their organization.

You must not begin any research prior to ethical approval.

Appendix U

Research Timeline

Task	Aim	Date achieved
Obtain Ethics	**September 2015**	✓
First meeting with Supervisor	**26th September 2015**	✓
Email lecturers regarding recruitment	**December 2015**	January 2016
Draft Intro & Literature Review	**1st January 2016**	✓
Second meeting with Supervisor	**16th January 2016**	✓
Draft Methods	**29th January 2016**	✓
Data collection – Focus Groups	**January & February 2016**	✓
Third meeting with Supervisor	**13th February 2016**	✓
Transcription & Analysis	**February 2016**	✓
Project Presentation	**20th February 2016**	✓
Draft results	**5th March 2016**	1st April
Fourth meeting with Supervisor	**12th March 2016**	4th April
Draft discussion & Abstract	**1st April 2016**	12th April
Upload thesis to Blackboard	**22nd April 2016**	✓
Submit thesis to IADT	**23rd April 2016**	✓