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Predictors of Intention to Interact with Apparel Products on Instagram: Do creativity and Positive Emotion Matter?

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Abstract

Research aims: This study aims to determine the effect of perceived creativity, positive emotion, affective commitment on people intention to interact.

Design/Methodology/Approach: The study procedures were carried out using a quantitative approach and data were collected with online questionnaires from July to December in 2023. The participants were selected using purposive sampling based on specific criteria, such as experience in purchasing products online. A total of 225 participants were selected and analysis was performed using Structural Equation Modelling (SEM) approach with SmartPLS.

Research findings: The results showed that perceived creativity had a significant relationship on positive emotion and affective commitment. Positive emotion was shown to have a significant effect on interaction intention. However, perceived creativity had no significant impact on interaction intention of apparel brand. This indicated that creative content was inadequate in attracting Instagram users to interact with brand's account. The results also showed that positive emotion lacked a significant correlation with affective commitment, while affective commitment had a significant relationship with interaction intention.

Theoretical Contribution/Originality: This study provides meaningful contribution to Stimulus-Organism-Response theory by incorporating creativity to assess Instagram social media platform.

Practitioners/Policy Implications: These results can assist business owners and social media marketers in developing creative marketing campaigns and building strong bond with their followers.

Research Limitations/Implications: One of the limitations of this study is that it only assessed the use of Instagram in the fashion industry. Therefore, future studies are advised to explore different industries and recruit participants with a specific occupation to obtain better understanding of online consumer behavior.

Keywords: Affective Commitment; Interaction Intention; Perceived Creativity; Positive Emotion; Fashion Brand

Introduction

Social media is often considered an essential marketing tool for businesses, allowing consumers to discover products that meet their needs (Rodríguez Aboytes et al., 2022). Among the social media platforms, Instagram is ranked as one of the most widely used globally compared to others,

such as Facebook or platform X. According to statista.com (2023), Instagram ranks fourth globally in terms of monthly active users. The platform enables users to disseminate content in the form of photos or videos in feeds or story posts, which can be engaged by followers through likes and comments (Hattingh et al., 2022). This feature has been reported to foster users engagement and interaction. Moreover, Instagram outperforms Facebook and Twitter in terms of average interactions per post (Casaló et al., 2017).

According to previous studies, the fashion industry places a significant emphasis on social media as a platform for showcasing its products, including features, designs, colors, and materials. Instagram is particularly useful for this purpose, as it allows users to post high-quality photos and videos, including long-form content through TV and short-form content filmmaking through Reels (Menon, 2022). Users engagement with fashion accounts is expected to surpass that of business accounts in other sectors. To facilitate the use of Instagram in the fashion industry, comprehensive studies are required to examine users experiences.

For businesses, Instagram serves as a significant marketing platform, particularly for individuals in the fashion industry. It is also valuable to consumers seeking to stay updated on the latest fashion trends (Dangelico et al., 2022). Positive users reactions, such as 'liking', 'commenting', and even 'following an account', are influenced by visual content, including photos and videos (emplifi.io, 2018). Moreover, it offers a greater range of features than other social media platforms, including the use of filters, stickers, questions, post collaborations, and others (V. Mittal et al., 2017).

Despite the potential, there have been limited studies examining the extent to which creativity of the content presented in the form of photos or videos can influence users' behavior on Instagram (Kim & Kim, 2019). Previous studies have also explored a range of topics related to consumers' behavior on social media. For example, the motivations of consumers for using Reels feature on Instagram have been studied by Menon (2022), the comparative analysis of the two social networking sites has been conducted by Pretorius et al. (2022), and the examination of users' personality has been carried out by Geary et al. (2021). Other studies have focused on users interaction and participation (Sokolova & Kefi, 2020), brand posting effectiveness (Cavazza et al., 2020) and influencer role (Conde & Casais, 2023). However, literature exploring creativity on social media remains scarce. Further analysis related to the impact of content creativity on Instagram could provide a substantial contribution to predicting users' intention to interact with a particular brand account.

In recent years, several inconsistencies have been identified in consumer behavior on social media. Casaló et al., (2021) showed that creativity has a significant impact on users' interaction behavior. Reposting previously shared content has also been reported to influence users' response to a particular account. However, other studies have showed that the interactivity of an account or content does not influence the desire to interact with a brand (Liu et al., 2021; Zhao et al., 2020; Mekawie & Hany, 2019). This shows that comprehensive studies on the factors that shape users' experience of an account. A previous study examined alterations in Instagram users behavior in terms of internal responses, creativity in content publication, and positive emotion elicited using the SOR or Stimulus-Organism-Reaction framework (Donovan & Rossiter, 1982); (Mehrabian & Russell, 1974). In this case, Instagram users are expected to respond to a fashion brand's photo and video publication content from the perspective of a fashion brand. Consequently, the organismic perception that comes from within the account users can be stimulated by creativity and positive emotion in expressing the affective side of Instagram. The users' subjective perspective can also drive affective commitment and intention to interact with

a fashion brand (Casaló et al., 2021). Therefore, this study aims to analyze the relationship between perceived feelings of Instagram users, such as creativity, positive emotion, and affective commitment on their intention to interact with specific content. In this case, the participants are expected to respond to fashion brand publication content.

In the literature review section, the theoretical background was elucidated, the proposed conceptual framework was elaborated, and the hypotheses development was explained.

Literature Review and Hypotheses Development

Stimulus-Organism-Response (SOR)

The SOR model was first introduced by Pavlov (1902), which explained the stimulus-response mechanism. Subsequently, this theory was improved by (Donovan & Rossiter, 1982; Mehrabian & Russell, 1974). Arousal theory has been defined as aspects that can influence individuals' responses toward a process (Eroglu et al., 2001). The current phenomenon shows that online arousal can be tested by examining the content presented visually and audibly to users of social media account. The stimuli provided are expected to influence the internal components of individuals, leading to a specific behavioral response.

Previous studies on other social media platforms (e.g., Facebook) have effectively applied the SOR model to examine customer trust in brand, branding co-creation, and brand loyalty (Kamboj et al., 2018). Therefore, these studies aim to broaden the application of the SOR model on Instagram, which is categorized as a more visual social network. The hypothesis is that the publication of content on this social network can serve as a stimulus to trigger users' perceptions of brand content creativity and individuals' positive emotion as part of the organizational component, thereby encouraging users' affective commitment and intention to interact.

Relationship between Perceived Creativity and Positive Emotion

The SOR model postulates that human stimulation and response are linked by components of the organism comprising biological and psychological elements. In accordance with this framework, publications disseminated by a brand on Instagram can be conceived of as stimuli that evoke the organism's reactions and subsequent response. The capacity to generate creative content publications endows brand with the ability to elicit a multitude of response from followers. Previous studies have shown that content creation facilitates the production of positive emotion, such as pleasure (Jung et al., 2018).

A previous study conducted by (Djafarova & Bowes, 2021) showed that content presented on online social networks was not necessarily a primary factor in users' interest in brand. In addition, Mekawie & Hany (2019) found that there was no significant correlation between content advertising and attitude. Najib et al. (2022) also reported that there was a significant effect between advertising on consumer purchase intention. Social media platforms, particularly Instagram, enable users to express their creativity by posting photos and videos, including the use of filters. This can evoke positive emotion among users (Lu & Lin, 2022). According to the description above, the proposed hypothesis is:

H₁: Perceived creativity significantly affects positive emotion of instagram users.

Relationship between Perceived Creativity and Affective Commitment

Several studies have shown that brand posts can influence account users' response. According to Shrivastava et al. (2021), brand creativity in online communication often leads to positive affective results. Creative content can also strengthen the bonds by developing the affective commitment of account users (Belanche et al., 2013). This is because building a strong emotional bond between followers and the brand allows users to show affective commitment behavior (Lu & Lin, 2022). Therefore, it was proposed that brand publications creativity can trigger users' affective commitment to brand account. The proposed hypothesis is:

H₂: Perceived creativity significantly affects affective commitment of instagram users.

Relationship between Perceived Creativity and Interaction Intention

Publishing good content with a high level of creativity makes account users trust the brand. This trust encourages Instagram users or followers to intend to share content (Bigné et al., 2023) through likes and comments. In addition, this is because visual platforms, such as Instagram facilitate users to share photos, creative video ideas, stories, and others (Yu & Egger, 2021). A study by Cabeza-Ramírez et al. (2022) and Liu et al. (2021) showed that the unique content in brand publicity on social media account motivates social media users to buy product. Saffanah et al. (2023) also explained that clear content visualization can strengthen account users' intention to build communication or interact with the brand. Meanwhile, Zhao et al. (2020) found that the quality of content created was not able to generate intention to interact. Therefore, the following hypothesis was proposed:

H₃: The perceived creativity significantly affects interaction intention of instagram users.

Relationship between Positive Emotion and Affective Commitment

Account users typically have the potential to have positive feelings when exposed to information posted by a brand account. Account users' connection to a brand can be built by creating positive impressions or emotion (Abbas et al., 2021). (Mittal et al., 2022) stated that brand that supports positive emotional connections with users can increase affective commitment. In addition, Wang & Tsai (2019) showed that perception of something often gives rise to affective commitment. This showed that when something is perceived positively, it quickly changes attitude towards affective commitment. Jebarajakirthy et al. (2021) showed that affective commitment can provoke individuals to engage in activities. When individuals have positive emotion towards a brand, then the published content showed is perceived as good content, which in turn increases affective commitment. Therefore, the proposed hypothesis is:

H₄: Positive emotion significantly affects affective commitment of instagram users.

Relationship between Positive Emotion and Interaction Intention

Positive emotion (such as satisfaction) can influence individuals' desire to interact with a brand on Instagram (Casaló et al., 2017). A study conducted by (Ou & Verhoef, 2017; Muadzin & Lenggogeni, 2021; and Latip et al., 2023) showed that positive emotion have the potential to influence their purchasing behavior. This shows that positive perception built by a brand through the creation of good visual content is only able to encourage individuals to engage in activities (Sintia et al., 2023), whether interacting with the brand in the form of likes, comments, or other actions.

Emotions of social media account users have been proven to be an essential part of shaping interaction behavior (Keiningham et al., 2018). Serra-Cantallops et al. (2018) showed that positive emotion resulting from experiences could influence account users interactions on social networks, such as Instagram. Meanwhile, Yang et al. (2023) showed that specific values or attitudes could be a barrier to intention to interact on social media. Another study reported that users' trust could not influence the information dissemination behavior to other individuals (Ghahtarani et al., 2020). Therefore, it was concluded that account users experiences leading to positive emotion could generate intention to interact with the brand. Based on these results, the following hypothesis was proposed:

H₅: Positive emotion significantly affects interaction intention of instagram users.

Relationship between Affective Commitment and Interaction Intention

A previous study by Maduku et al. (2023) stated that commitment could be a factor in forming interest, such as telling others about the brand. Bakar et al., (2023) also showed that individuals with positive perception were able to satisfy consumers and increase their willingness to repurchase. Content that is positive and relevant to users' daily lives has been proven to help increase social media users' engagement with a particular account (Eslami et al., 2021; Kuswati et al., 2024). Meanwhile, brand account owners can increase connection and interaction with users through content that evokes positive emotion. Keiningham et al. (2018) showed that individuals with affective commitment could easily show their desire to interact with brand. In Indonesia, specifically in the fashion industry, businesses can take advantage of the opportunities to create content, which can lead to affective commitment. Based on these results, the following hypothesis was proposed.

H₆: Affective commitment significantly affects interaction intention of instagram users.

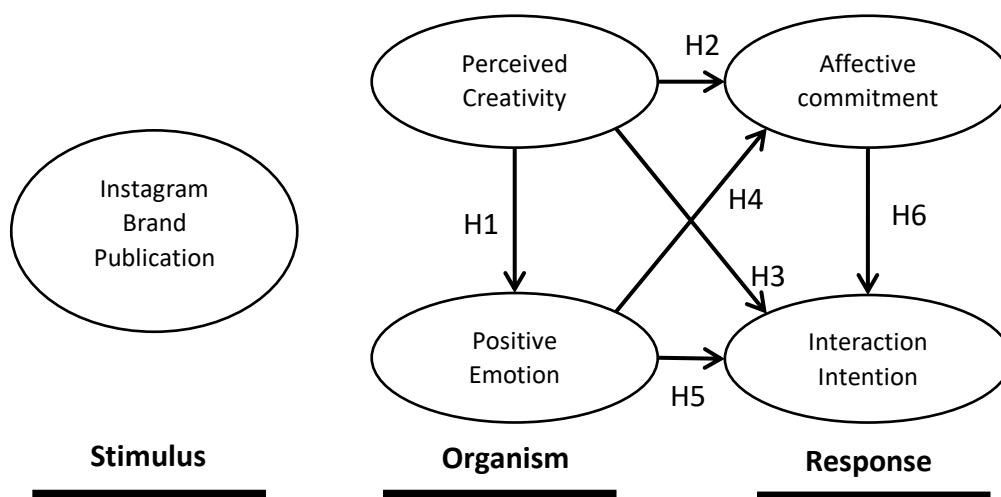


Figure 1 Conceptual Model for the Study

Research Methods

The object of this study was 3second which was known as Indonesian local fashion business. The brand had 33,200 followers on Instagram, and the use of Instagram itself was chosen because, according to a study by Statista (2019), 70% of Instagram users worldwide were under 34. The fashion industry was chosen because there was an increase in the use of social media Instagram among fashion entrepreneurs (Casaló et al., 2017).

Measurement Scale

The measurement tools were developed based on the methodology from the prior studies. Table 1 provided the measurement items which was adopted from the following sources. Perceived creativity items were obtained from Amabile (2019), Stenberg and Lubart (1999), Smith and Yang (2004), and Casaló et al. (2021). Additionally, positive emotion items were derived from the work of Bagozzi (2015), and Laros and Steenkamp (2005). Subsequently, affective commitment was gauged using items originally devised by Meyer and Allen (1997). The remaining variable, interaction intention was operationalized using items from the study of Casaló et al. (2021), and this study used a Likert scale ranging from 1 (strongly disagree) to 5 (strongly agree), which was designed to ascertain the strength of the respondent's opinions.

Table 1 Construct items

Variable	Item	Questionnaire	Source
Perceived creativity	PC1	I feel that the content of this Instagram account is unique	(Amabile, 2019), (Stenberg & Lubart, 1999), (Smith & Yang, 2004), (Casaló et al., 2021)
	PC2	I feel that the content on this Instagram account is useful for me	
	PC3	I caught the message that Instagram content was trying to convey	
	PC4	The messages in Instagram content are relevant to me	
	PC5	The content in Instagram account influences my attitude towards product	
	PC6	I feel that the feeds, stories and reels in the content are relatable to me	
Positive emotion	PE1	I feel happy with the content on Instagram	(Bagozzi, 2015), (Laros & Steenkamp, 2005)
	PE2	I felt very excited when I saw the content on that Instagram account	
	PE3	I was impressed with the content on Instagram	
	PE4	I feel satisfied when I see the content on Instagram account	
	PE5	I feel entertained by the content on Instagram	
	PE6	I felt cool when I saw the content on Instagram	
Affective commitment	AC1	I feel very happy to linger looking at the content on Instagram account	(Meyer & Allen, 1997)
	AC2	I feel that this Instagram account will be meaningful for me.	
	AC3	I feel emotionally attached to that Instagram account	
	AC4	I feel a "sense of belonging" to Instagram account	
	AC5	I think the content on Instagram account is interesting enough to tell other people	
Interaction intention	II1	I have intention to interact with this Instagram account	(Casaló et al., 2021)
	II2	There's a chance I'll interact with the account when new content appears	
	II3	I'm interested in following this account	
	II4	I am interested in providing comments on feed posts, stories, or other content on Instagram account	
	II5	I am interested in giving likes to the content on Instagram account.	
	II6	I am interested in sharing the content on this Instagram account with other people.	

Data Collection

The sample was drawn from Indonesian citizens who possessed Instagram account and were conversant with the process of purchasing products online. The study was conducted in major Indonesian urban cities namely Surakarta, Yogyakarta, and Semarang, specifically between July and December of 2023. An online questionnaire was designed to collect the data from respondents, and this report used purposive sampling based on several criteria determined by the investigators (Sekaran and Bougie, 2017). Additionally, respondents were required to possess Instagram account and to have previously purchased products online. The survey used the assistance of Google Forms and was disseminated through several social networking sites such as WhatsApp, Instagram, and Telegram. A total of 225 valid respondents were received, which met the specified criteria. This study was conducted following the experimental method, with specific conditions designed to facilitate data collection (Sekaran and Bougie, 2017). These

conditions included the provision of selected posts from the brand, which provided an overview of the brand's content publicity

Result and Discussions

Table 2 presented the demographic profile of the 225 respondents who met the established criteria. The survey included a total of 91 male and 134 female participants. The largest proportion of respondents was within the 20-25 age bracket, representing 80.89% (182 respondents) of the total sample, and this was followed by those under 20 years of age (38 respondents). Furthermore, the majority of participants (80%) had obtained the equivalent of a high school diploma, with the remaining undergraduate students ranging 20%. In terms of current occupation, the highest proportions of participants were students (89.33%), followed by those used in the private sector, entrepreneurs, and others.

The study was designed to ascertain the frequency of products purchased online. The highest percentage of respondents (37%) reported purchasing product 3 to 5 times per year. This was followed by 24% of respondents who purchased product more than 8 times, 20% who purchased product less than 3 times, and 17% who purchased product 6 to 8 times. Concerning monthly expenditure, the majority of respondents (46%) showed that Rp 300.000 per month was spent, with the remaining respondents reporting spending between Rp 300.001 and Rp 500.000.

Table 2 Demographic data of the respondents

Demographic Variables	Frequency	Percentage
Gender		
Male	91	40.44%
Female	134	59.56%
Age		
< 20	38	16.89%
20 – 25	182	80.89%
26 – 30	4	1.78%
31 – 35	1	0.44%
Education Background		
Senior High School	180	80.00%
Undergraduate	45	20.00%
Occupation		
Student	201	89.33%
Private Sector Employee	11	4.89%
Entrepreneur	6	2.67%
Others	7	3.11%
How Often Do You Buy Fashion Products in a Year?		
Less than 3 times	46	20.44%
3 – 5 times	84	37.33%
6 – 8 times	40	17.78%
More than 8 times	55	24.44%
How much money did you spend to buy fashion products in a month (Currency: Rp)		
Less than 300.000	104	46.22%
300.001 – 500.000	81	36.00%
500.001 – 700.000	14	6.22%
700.001 – 1.000.000	18	8.00%
More than 1.000.000	8	3.56%

Measurement Procedure

The PLS-SEM approach was used to validate the study construct model using the SmartPLS software, which was used to perform Structural Equation Modeling (SEM) of the current model. The platform offered advantages when the study was confronted with non-normal data and sample size (Sarstedt et al., 2019).

Assessment of Construct

The assessment method of validity in the study was evaluated by examining the value of outer loading, while reliability was examined by CR (composite reliability) (Sarstedt et al., 2017). As showed in Table 3, the value of outer loadings of all item variables exceeded 0.7, which was categorized as valid. Cronbach alpha values were also outpaced by 0.7, indicating consistency. The AVE values were also above its threshold of 0.5, hence confirming the construct's convergent validity (Hair et al., 2019). Moreover, the VIF values ranged from 1.623 to 2.992, falling within the acceptable threshold. A VIF value of all items was less than 3.3, which was classified as free from common method bias (Kock, 2015). Additionally, to ascertain the discriminant validity, as showed in Table 4, the HTMT (Heterotrait-Monotrait ratio) was used with a threshold of 0.9 to establish convergent and discriminant validity (Henseler et al., 2009). The results established convergent and discriminant validity.

Table 3 Construct Validity

Constructs	Validity			Reliability		
	Items	Outer Loadings	VIF	Chonbach's Alpha	Composite Reliability	AVE
Perceived Creativity	X1.1	0.813	2.145	0.890	0.916	0.645
	X1.2	0.824	2.246			
	X1.3	0.815	2.262			
	X1.4	0.776	1.802			
	X1.5	0.741	1.708			
	X1.6	0.847	2.433			
Positive Emotion	X2.1	0.854	2.644	0.918	0.936	0.711
	X2.2	0.865	2.867			
	X2.3	0.865	2.992			
	X2.4	0.850	2.599			
	X2.5	0.832	2.413			
	X2.6	0.790	1.992			
Affective Commitment	Y1.1	0.809	2.067	0.851	0.893	0.627
	Y1.2	0.869	2.439			
	Y1.3	0.737	1.869			
	Y1.4	0.782	2.065			
	Y1.5	0.756	1.632			
Interaction Intention	Y2.1	0.789	2.230	0.892	0.917	0.649
	Y2.2	0.820	2.381			
	Y2.3	0.829	2.452			
	Y2.4	0.765	2.223			
	Y2.5	0.823	2.409			
	Y2.6	0.807	2.364			

Table 4 Discriminant Validity

	Positive emotion	Affective Commitment	Intention to Interact	Perceived creativity
Positive emotion				
Affective Commitment	0.816			
Intention to Interact	0.818	0.842		
Perceived Creativity	0.897	0.677	0.696	

Once the proposed model of validity and reliability was established, a bootstrapping approach was conducted with 500 subsamples to test the hypotheses. The measurement model and structural model used PLS-SEM for assessment purposes, as well as exploratory analyses orientation towards the advancement of theory (Cheung and Lee, 2012). Another rationale for this use of PLS-SEM was its suitability for complex models. Concerning the bootstrapping test, a sample size of 500 was selected due to the directional hypotheses method, which necessitated one-tailed tests.

The results of the direct impact, as showed in Figure 2 and Table 5, showed that perceived creativity had a significant effect on positive emotion ($t = 23.801$, $p = 0.000$) and affective commitment ($t = 10.107$, $p = 0.000$). This supported hypotheses H1 and H2, and could hence be concluded that Instagram content (posts, stories, or advertisements) created with a high standard of creativity had a greater influence on people's emotion. The creation of creative content could benefit Instagram account by strengthening its bond with users. Furthermore, the degree of commitment also increased when the content was perceived as fun, good quality, and relevant.

This study showed that positive emotion had a significant relationship with interaction intention ($t = 4.119$, $p = 0.000$), supporting hypothesis H5. Similarly, affective commitment also had a significant relationship with interaction intention ($t = 6.466$, $p = 0.000$) supporting hypothesis H6. These results emphasized that producing content that elicited positive feelings was substantial. The people's commitment and intention to interact emerged when the content was engaging. This was also essential to produce relevant content that aligned with similar interests, feelings, and values of users to strengthen affective commitment.

There was no significant effect found between perceived creativity and interaction intention ($t = 0.681$, $p = 0.496$) and between positive emotion and affective commitment ($t = 0.237$, $p = 0.813$). Therefore, these results did not support hypotheses H4 and H5, and the study suggested that creativity alone was not sufficient to encourage users to engage with certain Instagram features and positive emotion did not necessarily lead to increased commitment to the account.

Table 5 Construct hypothesis

	Hypothesis	Path Coefficient	Standard Deviation	T Value	P Value	Decision
H1	Perceived Creativity (X1) → Positive Emotion (X2)	0.815	0.034	23.801	0.000	Supported
H2	Perceived Creativity (X1) → Affective Commitment (Y1)	0.720	0.071	10.107	0.000	Supported
H3	Perceived creativity (X1) → Interaction Intention (Y2)	0.053	0.078	0.681	0.496	Rejected
H4	Positive emotion (X2) → Affective Commitment (Y1)	0.019	0.081	0.237	0.813	Rejected
H5	Positive emotion (X2) → Interaction Intention (Y2)	0.388	0.094	4.119	0.000	Supported
H6	Affective Commitment (Y1) → Interaction Intention (Y2)	0.431	0.067	6.466	0.000	Supported

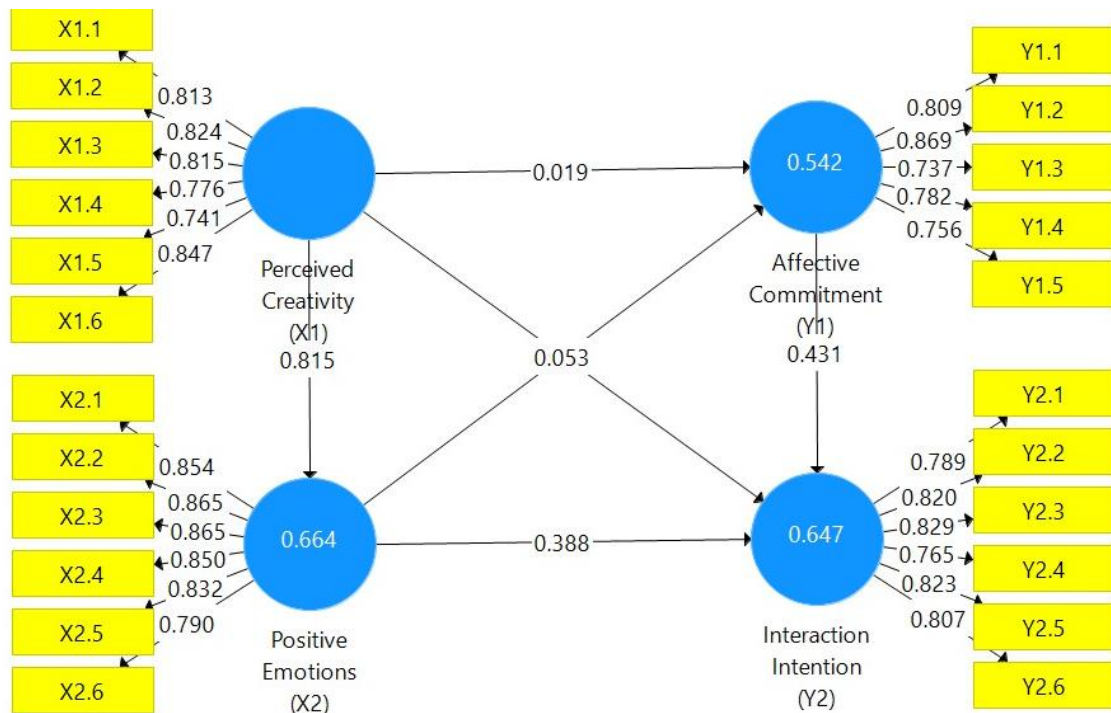


Figure 2 PLS Output of the Structural Model

The model’s accuracy and predictive relevance were evaluated by estimating the level of R2 of the endogenous variable as the primary evaluation criterion. The analysis showed that the R2 value for interaction intention was 0.647. This meant that perceived creativity, positive emotion, and affective commitment contributed 64% to the prediction of people’s interaction intention, while the rest, or 36% was another unobserved variable. The result provided a reasonable explanation due to its high value in terms of explained variance.

Discussions

Despite the growing body of study on Instagram interaction (Casaló et al., 2017, and H. Kim, 2022), as well as the mounting interest in the platform (Menon, 2022, and Herzallah et al., 2022),

this study was categorized as one of the first studies which attempted to examine 2 key predictors, namely perceived creativity and positive emotion in the context of Instagram account belonging to a fashion brand. The authors examined the effect on affective commitment and interaction intention. As the provision of visually outstanding content was crucial, perceived creativity played an essential role in triggering people's attraction (Casaló et al., 2021). In the context of hedonism, positive emotion had become a vital factor that could drive people's behavior. Therefore, this study aimed to shed light on the factors that could influence consumer behavior on Instagram.

The results of this study showed that perceived creativity significantly affected positive emotion. This showed that the creative sensibility conveyed through brand publications on Instagram in 3 seconds was effective in triggering users' positive emotion. This result aligned with prior studies that suggested Instagram features could increase users engagement (Lu and Lin, 2022). This was because users tend to experience enjoyment, fun, and contentment when exploring creative content. The interactive functions available on Instagram could facilitate a sense of connection and reduce feelings of loneliness. Additionally, it was emphasized that perceived creativity played an instrumental role in fostering users' affective commitment. The results showed that the quality of content provided by a local fashion brand had resulted in enhanced users' commitment to Instagram platform. A study by Wiyadi and Ayuningtyas (2019) also showed that positive image of a brand determined willingness to purchase. This result was consistent with the study conducted by (Blanche et al., 2013; Lu and Lin, 2022), which explained that people's satisfaction reinforced positive commitment to the brand. Moreover, perceived competency proved that it could drive trust in the brand (Setyawan et al., 2023). The visual relevance, organized content, and proper presentation of publications could assist in the users' commitment and bonding with the brand.

The results did not support the notion that creativity had a significant relationship with people's interaction intention. Additionally, it was crucial to note that this study differed from the result showed by Saffanah et al., 2023, who reported an increase in interactivity due to content creativity. However, the result aligned with a prior study conducted by Zhao et al., (2020), which stated that creative content did not automatically eager users' interaction intention. A report by Syahlani et al., (2022) also reported that customer delight did not affect customers to repurchase products. When viewing content from Indonesian local brand, users could perceive the publicity as creative, but sometimes find the content unattractive, resulting in a lower intention to interact. This appeared that on social networks, users highly valued creative content made by brand, but there could be other potential predictors that caused a lower intention to interact. Furthermore, while positive emotion could be evoked by viewing a brand's publications on Instagram, it did not necessarily lead to increased engagement with the brand's account. This result was inconsistent with previous literature provided by Wang and Tsai (2019) which suggested that positive perceptions could lead to affective commitment. Subsequently, experiencing joy with a brand's publicity did not necessarily mean that the content held relatable value for users. This could result in a lower intention to engage with the brand's account.

Following a previous study conducted by Serra-Cantalops et al. (2018), positive emotion on Instagram led to positive responses towards content promotion. Additionally, positive relationship was found between affective commitment and interaction intention. This result was consistent with a previous study by Keiningham et al. (2018), which mentioned that affective commitment had a substantial effect on people's intention to behave. Once users had formed a commitment to the brand's Instagram account, in this context which was 3 second Instagram account, it became unfamiliar not to interact with the brand account. Therefore, brands needed

to focus on reinforcing affective bonding with their followers. Due to the dynamic nature of interactive communities, brand not only needed to be attractive but also had to ensure that their content was relevant and interactive.

Conclusion

In conclusion, this study investigated the factors that affected individual intention to interact on Instagram based on stimulus-organism theory (SOR). The author extended the SOR framework with the inclusion of perceived creativity as a more visual social network. The results showed that an individual's positive emotion and affective commitment had a significant influence on intention to interact, while perceived creativity did not have an impactful relationship to intention to interact on Instagram. Moreover, considering the gap in the area of users' behavior in social media namely creativity, the study contributed to highlighting the role of content quality in Indonesian fashion brand. This meant that creating creative content was not enough. The content must be relevant to the users' values and align with their personalities.

The implications of the study could be categorized in 2 different ways. Firstly, the study results showed that perceived creativity did not have a significant effect on interaction intention while positive emotion and affective commitment showed a significant effect on users' interaction intention. Companies and brand owners, who used Instagram as a marketing channel, must pay attention to creating a strong bond with their followers. This meant when the value was not relevant to the users, the effortful visual publicity could not encourage the response. When social media managers wanted to create content for product campaign, it was essential to find the value that was closest to followers' interest. Secondly, content publicity for fashion products must be supported by aesthetics with appropriate lighting, color, and model, and the challenge faced by brand owners was to find followers' interests and preferences. Sometimes, it was necessary to focus more on creating brand perception rather than creativity. Therefore, interaction intention could be triggered by uploading brand publications that aroused users' positive emotion. Managers must strive to generate relevant content on Instagram's features such as real-life stories, pleasure content on 'Instagram reels', and posts. Therefore, brand could also ask their followers for specific content on Instagram Stories, which must be provided by the brand.

Although this study had a few interesting conclusions and implications, it was essential to emphasize the limitations of this study. Firstly, this study only tested respondents to examine brand publications of the fashion industry on Instagram accounts, specifically local brand in Indonesia. Future studies could replicate this study with wider samples from different industries such as food and beverages or green products. This could also be meaningful for future reports comparing different Instagram accounts to provide a better understanding of the particular treatment. In addition, as the respondents were mainly dominated by females, it could be interesting to focus on the balance amount in terms of gender.

Another study design could further investigate the interaction intention of green apparel or high-tech material clothing. Moreover, it was also recommended to collect respondents with a specific occupation, as this gave a correct picture of a specific condition. Future studies could consider income and online purchase frequency as moderators of the study.

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