I Did Not Expect That: The Effects of The Influencer's Typicality and The Receiver's Mood on Impression Formation and Information Retention of Influencer Marketing Posts

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Abstract

In this study, the effects of typicality and mood on the impression formation of both the influencer marketing post and brand, and the information retention of the influencer marketing post on Instagram were investigated. Studies showed that typicality and mood could influence peoples' impressions and information processing strategies, which is why these concepts were investigated to gain more insights in the underlying mechanisms of the effectiveness of influencer marketing on Instagram. An experiment in the form of an online questionnaire was performed. Participants had to answer several questions about an influencer post (typical or atypical) after seeing a short film fragment (positive or negative). Results showed that an atypical influencer post lead to a higher perceived originality, but not to a higher perceived authenticity compared to a typical influencer post. Additionally, an atypical influencer post lead not only to a more positive impression formation of the Instagram post, but also of the promoted brand. However, the mood of the participants did not lead to differences in impression formation of the Instagram post or brand, by itself and combined with typicality. Moreover, both typicality and mood did not lead to different information retention scores. This study contributes to the literature about originality effects in marketing and theories about heuristic processing because it shows that an atypical influencer leads to a higher perceived originality and a more positive impression formations than a typical influencer. Being original as marketers by using atypical influencers in campaigns can be effective for influencer marketing when the goal is to make a good impression as brand. Furthermore, atypicality can not only lead to a positive brand perception, but could also contribute to making peoples' perception of society more heterogeneous by increasing the visibility of atypicality such as LGBTQ-people.

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1. Introduction

Manny Gutierrez, better known as mannymua733, is a well-known make-up artist on Instagram and enjoys broad support through his four million followers. In the beginning of 2021, 96% of make-up artists was female and only 4% was male in the United States (Career Explorer, 2021). That may explain why Manny Gutierrez might distinguish himself from other make-up artists on Instagram, which may contribute to his popularity and success. His Instagram page consists of many aesthetic selfies related to make-up. When taking a closer look at his posts, the hashtags *#ad* and *#spons* are commonly used and several brands are tagged in the posted content. For instance, a selfie of Manny Gutierrez (Figure 1) contains ten tags of brands, the hashtag #spons and the description is laudatory, which indicates that the post is a collaboration with several beauty brands (Gutierrez, 2020). This shows that Manny Gutierrez is an example of a social media influencer. Social media influencers are collaboration partners of brands who create posts about the products and services of these brands they collaborate with, and are being paid for their creations (Tapinfluence, 2017). Make-up brands might collaborate with Manny Gutierrez because of his reach, but also because of his appearance and his expertise.

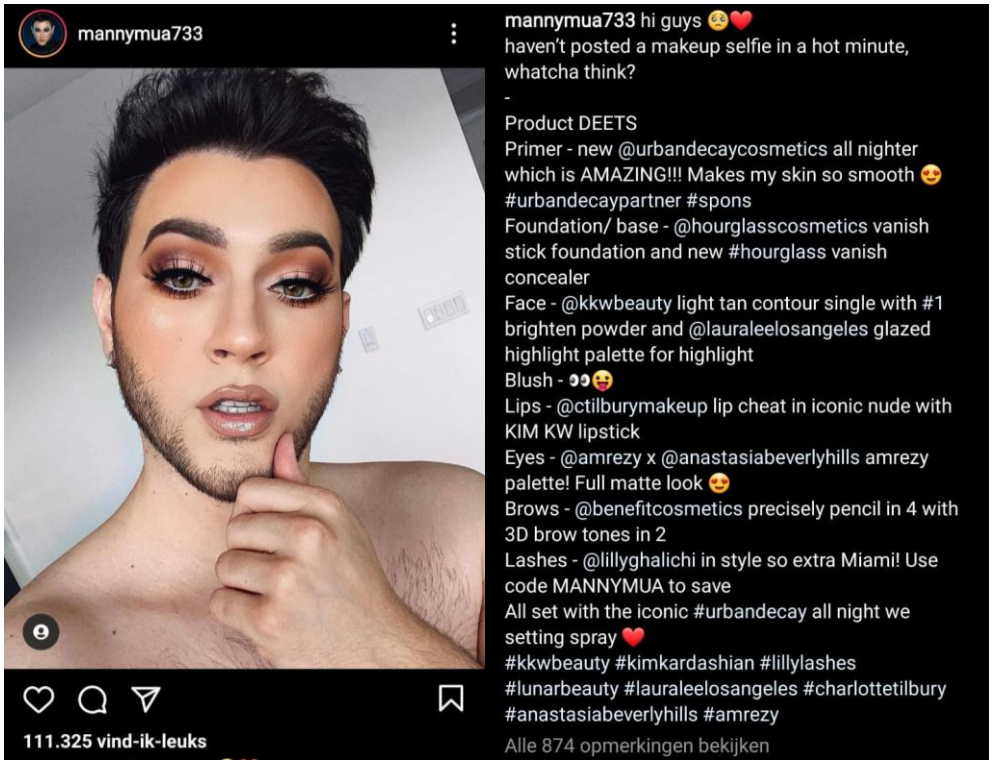

Figure 1. Example of Manny Gutierrez' post on Instagram.

Influencers are particularly active on social media since these platforms allow users to easily gather followers, connect with different brands and have social interactions among consumers (Blight, Ruppel, & Schoenbauer, 2017). Influencers can especially been found on Instagram because this platform is based on visual aesthetics and images, which is why promoting products on this platform is common (Djafarova & Rushworth, 2017). The posts of social media influencers are generally seen as more credible electronic word of mouth (eWOM) than other paid forms of advertising, such as banners, because influencer posts are often not immediately and clearly recognizable as advertisements (Abidin, 2016). In the post of Manny Gutierrez (Figure 1), for instance, the use of the hashtag *#spons* makes it clear that it is an advertisement even though the photo itself does not directly appear as an advertisement. As a matter of fact, influencer posts have shown to be effective because the audience does not directly recognize them as advertisements and, as a result, the audience perceives influencer marketing as more credible and authentic, which in turn leads to lower resistance among the audience to the persuasive message (De Vries, Gensler, & Leeflang, 2012). As a result, brands commonly use influencers for promoting products in their social media campaigns (De Veirman, Cauberghe, & Hudders, 2016). In fact, in 2022, brands are expected to spend 15 billion dollars on this new form of online marketing (Insider Intelligence, 2021).

One of the greatest challenges for brands is finding an influencer who can create content that is able to grab peoples' attention and that will make the advertisement stand out from other advertisements (Pophal, 2016). Originality might be a factor in creating appealing and distinctive influencer marketing content. Notably, the study of Toubia and Netzer (2016), about originality of advertising, mainly focused on the message's uniqueness and on the individual characteristics of the audience. However, the study of Shalev and Laronne (2018) showed that originality can also be raised by the source of the message itself (i.e., the person who brings the message). For instance, peoples' expectations will likely be violated when a strict religious person defends gay marriage and this may lead to surprise and perceived originality (Kunda & Oleson, 1995). In this case, the source of the message, the strict religious person, is atypical (i.e., non-stereotypical) because a strictly religious person is often recognizable as someone who does not encourage gay marriage. Thus, how people perceive the advertisement (i.e., the impression formation of the advertisement) may be influenced by the typicality of the advertisements, not only in terms of the message but, related to that, also in terms of the messenger.

Moreover, an atypical sender is not only likely to improve the perception of the message, but also to foster its retention (Hastie & Kumar, 1979). The study of Hastie and Kumar (1979) showed, for example, that unexpected acts (e.g., people) that are not in line with someone's general impression, are better remembered than acts that are not surprising and thus are in line with someone's general impression. This result may indicate why make-up brands want Manny Gutierrez to promote their products; he is atypical in his expertise, gender, and thus in his appearance. In addition, the effects of typicality on information retention of advertisements may be due to different processing strategies that people use when dealing with typical or atypical content (Forgas, 1992a). According to Forgas (1992a), thinking about typical people often triggers simple and effortless processing strategies, while thinking about atypical people will lead to more elaborative and deeper processing strategies. Thus, atypicality in influencer marketing may have an effect on the information retention of the advertisement. However, studies about typicality in advertisements are often based on offline contexts instead of online contexts (e.g., Kunda & Oleson, 1995; Hastie & Kumar, 1979), which are the focus of the present study.

Impression formation is a constructive process, which means that impression formation is based on existing memories in peoples' mind that are constantly changing or influencing by newer information and peoples' feelings (Kelly, 1955). As a result, impression formation cannot only be changed or influenced by peoples' theories of personality types (e.g., typicality), but also by peoples' mood (Branscombe, 1998). This effect of mood on impression formation can be explained by the higher accessibility of memories related to mood (Bower, 1981; Isen, 1987). Bower (1981) states that mood works as a memory unit that attaches itself to coincident events (such as seeing an influencer marketing post) through a process of association. When thinking of a specific event (e.g., seeing an influencer marketing post of a specific brand), an emotion unit will be activated. As such, this may result in that a person who felt sad at the moment of seeing the specific advertisement, will recall this sad mood when thinking of the advertisement at a later moment (Bower, 1981). Thus, these mood-related memories and associations may influence the processes in thinking and judgments (Isen, 1987).

Additionally, the study of Forgas (1992b) showed that peoples' mood (i.e., feelings) can influence peoples' memory. Because of the systematic processing strategies that people may use when they are in a negative mood, the information retention of an influencer marketing post may be influenced by mood as well. According to Forgas (1992a), people will process information in

a more heuristic way when they are in a positive mood than when they are in a negative mood and vice versa. Thus, a negative mood may trigger a more detailed and deeper processing of the information which could increase the information retention. The studies about mood in combination with information retention also took place in a non-marketing and offline context (Forgas, 1992a; Forgas, 1992b). However, in online contexts other factors could affect the influence of mood on information retention too. For instance, the limited available social cues (i.e., signals expressed through body languages, facial expressions, tone of voice, appearance, etc.; Tanis & Postmes, 2003) online. This indicates that mood might also have effects in the context of influencer marketing.

Forgas (1992a) also showed that the effects of mood are dependent on the processing strategies that people use, which are triggered by atypical content. For instance, it has been shown that judgments of unusual people are more likely to be influenced by mood than judgments of typical people (Levinger, 1990). Indeed, Forgas (1992a) found in his study that mood effects are stronger on judgments of atypical than typical people. Moreover, it has been shown that positive moods will increase peoples' reliance on heuristic processing strategies such as using stereotypes (Blessum, Lord, & Sia, 1998), and perhaps this means that congruence between the processing strategies related to typicality and mood (i.e., typical and positive mood, atypical and negative mood) will make the effects on impression formation and information retention greater.

Overall, typicality and mood have been shown to affect people's memory and the way they form impressions about others (Forgas, 1992a; Levinger, 1990). Although these effects have not been studied in an online marketing context yet, they might be relevant especially for influencer marketing marketers to create more effective influencer marketing campaigns and more positive brand perceptions. Moreover, the effects of typicality in influencer marketing could perhaps also give insights in peoples' perceptions of atypicality in society (such as LGBTQ-people). Therefore, the central research question of this study is: "To what extent are impression formation and information retention of influencer marketing posts influenced by the influencer's typicality and the viewer's mood?".

2. Theoretical Framework

2.1 Social Media Influencers

The rising use of social media influencers by marketers may be a consequence of consumers' increasing use of social media platforms to find information about and reviews of products and services (Campbell & Marks, 2015). It is interesting for brands to use social media influencers because influencers often have a large audience of consumers who follow their online activities regularly and these influencers are generally perceived as trustworthy by their audience (Keller & Berry, 2003). Instagram is, for example, an online platform on which users can acquire many followers and collaborate with other brands as social media influencers, such as Manny Gutierrez. Paid collaborations between social media users and brands on social media occur in the form of sponsored content: the social media influencer creates and posts content about a brand's product and receives compensation from the brand in return (De Veirman et al., 2017).

Social media influencers' posts resemble, in general, the original content on the brand's online platforms (Boerman, Van Reijmersdal, & Neijens, 2012). Therefore, social media influencer marketing can be seen as an example of native advertising (Wojdynsky, 2016). In native advertising, there are no clear boundaries between marketing content and original, authentic content like opinions and experiences (Chia, 2012). This may lead to consumers not seeing this kind of sponsored content as actual marketing. Moreover, because social media influencers are often seen by the audience as peers, they are often regarded as independent from the brand (Uribe, Buzeta, & Velásquez, 2016). That is why the information social media influencers provide are considered as more credible and reliable by the audience than information of the brand itself (Lim, Radzol, Cheah, & Wong, 2017). As the primary goal of advertising is to persuade consumers to buy the brand's products and to create a positive attitude towards the brand, influencer marketing may be successful because it is less recognizable as advertising by consumers than traditional forms of advertising (Chia, 2012).

2.2 Influencer marketing and impression formation

When social media influencers post promoted content online, a large audience can be reached and may view the posted content which, consequently, can encourage the audience to form impressions about what they just saw. Kelly (1995), namely, argues that humans constantly form impressions of others and have shared thoughts regarding types of people. Research about

impression formation mostly took place in offline contexts, where it has been suggested that people form impressions about others quickly and primarily based on cues like posture, appearance and interaction styles (Kelly, 1995). However, these quick judgements humans tend to form are likely to be prejudiced and incorrect (Chen, Schechter, & Chaiken, 1996). Nevertheless, these quick judgements have an influence on how people view and interact with other persons (Chen et al., 1996). Personality traits, such as *honest, trustworthy* and *knowledgeable*, provide recognizable and prototypical patterns for people to describe person types and to form impressions of others (Rosenberg & Sedlak, 1972). As a result, this impression formation process leads to the development of unique person types that are part of peoples' theories of personality (Rosenberg & Sedlak, 1972) and that are activated unconsciously and implicitly.

Forming impressions of strangers can be seen as an uncertainty reduction process (Gibbs, Ellison, & Lai, 2011). This uncertainty reduction process is motivated by the goal humans have to understand and predict others' behaviors (Gibbs et al., 2011). People can use two ways to reduce uncertainty about someone (Ramirez, Walther, Burgoon, & Sunnfrank, 2002): 1) people could obtain information by direct interaction or, 2) they could gather information about that person themselves. During this uncertainty reduction process, people complement their mental representations of strangers with new information to become aware of others' intentions, behaviors and emotions (Antheunis, Valkenburg, & Peter, 2010). These mental representations can be about how others would react to something, but also about what others are knowledgeable about. Baldwin (1992) wrote about processes associated with mentally placing people in social categories. He states that the cognitive structures or schemes people already have in mind influence impression formation of others (Baldwin, 1992). For instance, humans have expectations about how an extravert person will behave (e.g., rather be with others than alone, energetic, social) because humans have in mind what personality traits specifically are associated with extravert persons. In his work, moreover, Baldwin suggests that people use these social categories to form stereotypes of others. However, these mental models still could be inaccurate and too simplistic. Accurate impressions of others could only be made while directly experiencing others, and not only based on information about others (Quinn, Mason, & Macrae, 2009).

Peoples' ideas about personality types and social categories might also affects peoples' impression formation in online contexts (Donath, 1999; Gibbs et al., 2011). On social media platforms humans are able to form impressions about the background, expertise and traits of others based on, for example, user names and pictures (Gibbs et al., 2011). For instance, when looking at the post of Manny Gutierrez (Figure 1), it is possible to form impressions based on his appearance (e.g., wearing make-up) and to place him in a social category automatically. Thus, it is likely that people also form impressions of online influencer posts based on the limited available social cues influencers show (Tanis & Postmes, 2003).

In addition, people not only form impressions of other people, but also of brands (Aaker, 1997). According to Goldberg (1992), people form impressions of others based on the big five personality traits: *openness*, *conscientiousness*, *extraversion*, *agreeableness* and *neuroticism*. These five dimensions establish someone's personality. Aaker (1997) argues that there is also brand personality, which is defined as the set of human characteristics associated with a brand: *sincerity*, *excitement*, *competence*, *sophistication* and *ruggedness*. Sincerity is about how down-to-earth, honest, wholesome and cheerful a brand is perceived to be. Excitement is about how daring, spirited, imaginative and up-to-date a brand can be. Additionally, competence is about the reliability, intelligence and successfulness of brands and sophistication is about how upper-class and charming a brand can be. Finally, ruggedness is about how outdoorsy and tough a brand may be (Aaker, 1997). For brands it could be interesting to know what aspects of influencer marketing posts lead to positive impression formations because people are more likely to purchase a product of a brand when their brand perception is positive (Aaker, 1997). The person and brand personality traits are not directly related to each other, but offer a framework to characterize persons and brands. Besides that, the study of Yu and Yuan (2019), for instance, showed that peoples' brand experiences directly influence their brand perceptions. Thus, it could be possible that a positive impression formation of an influencer post will also make the impression formation of the promoted brand more positive, and thus contributes to a better brand perception.

2.3 The influence of typicality on impression formation

One possible reason for the success of Manny Gutierrez's social media influencer posts may be that he is male and promotes make-up. It may be possible that the appearance of Manny Gutierrez is not in line with the social categories and personality traits the audience already have in mind.

Although it is becoming more socially accepted for men to use beauty products like make-up in their daily lives because of a changing understanding about the meaning of gender in society (Ratten, 2017), the stereotypical image of make-up is more likely to be about women. It even has been demonstrated that toddlers already have knowledge about gender stereotyping of activities, such like that putting on make-up is a feminine activity (Poulin-Dubois, Swerbin, Eichstedt, Sen, & Beissel, 2002).

The surprise that the audience may experience due to the combination of the influencer and the advertised product, just like Manny Gutierrez and the make-up he is promoting, may lead to more engagement with the message and may decrease the feeling of persuasion (Shalev & Laronne, 2018). The incongruence may cause more attention of the audience to the advertisement and, at the same time, distraction of the initial aim of the advertisement (i.e., persuading potential customers). When the source of a message (i.e., the sender, for instance influencer Manny Gutierrez) diverges from its group's prototype or triggers thoughts that are rare and uncommon in the receivers' eyes (e.g., the sender is atypical), the message is surprising (Shalev & Morwitz, 2012; Wilson, Guilford & Cristensen, 1953).

Thus, one way to be both persuasive and more likeable as an influencer marketing advertisement, is to create a surprise through the source of the message. The reason for this surprise effect is that an atypical (i.e., non-stereotypical) influencer violates the receiver's expectations about the social category of the source and this will lead to more perceived originality by the receiver (Kunda & Oleson, 1995). As a consequence, when an advertisement is found to be original by the audience, the audience likes the advertisement (Shalev & Morwitz, 2012) and may form a more positive impression of it. Thus, Manny Gutierrez as a personality type may not be in line with peoples' expectations about make-up advertising which, as a result, may lead to surprise, originality and as a result in a more positive impression formation.

H1a: Atypical influencer posts will be perceived as more original than typical influencer posts.

It has been shown that an atypical source (e.g., a source that disconfirms the expectations of the audience) is often perceived to be more authentic, sincere and trustworthy than a source that confirms audience expectations, and thus leads to higher persuasion and attitude change (Eagly, Wood, & Chaiken, 1978; Priester & Petty, 1995). This can be explained by the

Elaboration Likelihood Model (ELM; Cacioppo & Petty, 1984). The ELM suggests two routes people could take when processing a persuasive message. The first one is the central route, in which the receiver is motivated to process the persuasive message and has great attention for it. The second route is the peripheral route, in which the receiver is not motivated to process the message and has no attention for it. Influencer marketing posts show up on people's social media pages when scrolling, and not per se because people are looking for them. That is why it may be assumed that people process influencer marketing posts via the peripheral route, with little attention. The persuasive message is then processed based on a peripheral characteristic, such as the source of the message (e.g., the influencer). Consequently, when the source of the persuasive message is not expected by the audience, this may increase the credibility of the message and thus lead to a higher perceived authenticity of the advertisement (Priester & Petty, 1995).

H1b: Atypical influencer posts will be perceived as more authentic than typical influencer posts.

In this study, typicality will be investigated in terms of gender stereotypes, which are beliefs that some attributes differentiate women and men (Ashmore & Del Boca, 1981) and consist of components such as trait descriptors, physical characteristics, role behaviors and occupational status (Deaux & Lewis, 1984). Each component consists of a male and female version in which male components are more associated with men and, logically, female components with women. When a stereotype is highly accessible, the components of gender stereotypes are applied to new information about social category members which results in stereotypical judgements (Taylor, Fiske, Etcoff, & Ruderman, 1978). For instance, seeing an advertising about a woman wearing make-up both activates and confirms the traditional gender stereotype, which makes it more likely that this stereotype is applied in evaluating other members of the category later (Johar, Moreau, & Schwarz, 2003). However, when seeing an advertising about a man wearing make-up, the activation and confirmation of the traditional gender stereotype may be not applicable. This may imply that an atypical influencer in the field of make-up will go against people's expectations about gender stereotypes. Consequently, the Categorization Processing Adaption Generalization (CPAG) model of Crisp and Turner (2011) states that a violation of the audience's expectations will lead to a more positive impressions because inconsistent stereotypes (such as atypical influencers) weakens peoples' use of

stereotype structures they have in mind. This, in turn, facilitates positive impressions based on the adaption of individual and non-stereotypical characteristics (Crisp & Turner, 2011). Thus, because atypicality is assumed to lead to a higher perceived originality, authenticity, (Shalev & Laronne, 2018; Eagle et al., 1978; Priester & Petty, 1995) and to a violation of the expectations about gender stereotypes (Crisp & Turner, 2011), it is thought that the overall impression formation of atypical influencer posts will be more positive than typical influencer posts.

H1c: The overall impression formation of atypical influencer posts will be more positive than the overall impression formation of typical influencer posts.

Not only the impression formation of the influencer post may be more positive for atypical influencers than for typical influencers, but also the impression formation of the brand the influencer is promoting. The combination of Manny Gutierrez and the topic of the influencer post may show that the make-up brands care about everyone and respect everyone's freedom of expression. Moreover, the study of Li (2021) showed that the use of an atypical influencer in terms of LGBTQ (i.e., lesbian, gay, bisexual, transgender, queer persons) as brand leads to a less perceived brand hypocrisy by the audience and that brands use atypical influencers to foster its corporate social responsibility. Besides that, it could be possible that consumers' impressions of the influencer post could reflect on their impressions of the brand. In other words, if consumers like the influencer who endorses the brand, they could be more likely to like the brand as well. Thus, based on the theories about impression formation (Gibbs et al, 2011; Baldwin, 1992) and the theory about brand personality (Aaker, 1997), it is also assumed that the impression formation of a brand will be influenced by typicality. That is why there is a difference expected between atypical and typical influencer posts in terms of the big five brand personality traits.

H1d: The overall impression formation of a brand will be more positive when the brand uses atypical influencers than when the brand uses typical influencers.

2.4 The influence of typicality on retention of the advertisement post

When people are exposed to an influencer post, they not only process information of the post to form impressions (Kelly, 1995). What is more, while processing information of the influencer

post, people ideally also retain the exposed information. It has been shown that visual cues, like information that is provided in illustrations, improve the overall recall of information (Lynn, Shavit, & Ostrom, 1985). The effects of retention of a brand's influencer post on Instagram can be explained by the concept brand awareness (Keller, Parameswaran, & Jacob, 2011). Brand awareness entails what consumers know about a brand and whether consumers can recall and distinguish a brand from other brands (Keller et al., 2011). Brand awareness is not simply about the knowledge or ignorance about a brand's existence, but it is a continuous concept that is always present in peoples' mind (MacDonald & Sharp, 2000). As a result, brand awareness can be relevant in consumers' purchase intentions (Barreda, Bilgihan, Nusair, & Okumus, 2015) and serves as a heuristic cue (e.g., shortcut) in decision-making (Hoyer & Brown, 1990). This shows the importance of retention of influencer marketing posts. The more easily people can retain information of an influencer post on Instagram, the higher the brand awareness might ultimately be.

Studies have shown that originality in advertisements could be effective because it captures the attention of consumers and makes advertisements more memorable (Pieters, Warlop, & Wedel, 2002). The reason for this is that, for instance, Manny Gutierrez's influencer post about make-up encourages more new associations to the advertised brand in the viewer's memory than a typical and unoriginal influencer post, during the same amount of time the viewer spends looking at the post (Mandler, 1979). The study of Pieters et al. (2002) also showed that original advertisements enhance information storage about the promoted brand in memory by increasing the amount of attention devoted to it. Moreover, it has been shown that when an advertisement is perceived as authentic (e.g., because of the atypical influencer), the receiver's brand awareness will increase due to the more associations with the advertisement (Lu, Gursoy, & Lu, 2015).

According to the prototype-assimilation strategy, the more typical someone or something is, the more easily information about that could be encoded, retrieved and elaborated (Cantor & Mischel, 1979). As a consequence, atypical characteristics of people are often more informative, receive more detailed processing and will thus better being remembered than typical characteristics of people (Hastie & Kumar, 1979). This may imply that atypical influencers will lead to more information retention by the audience because people use a different processing strategy than processing a typical influencer post, which could positively influence peoples' brand awareness. Similarly, according to Forgas (1992a), atypical sources will be processed more

intensively and this will lead to a higher recall of the processed information. On the contrary, typical sources will be processed more easily and superficially, based on so called heuristics (Cantor & Mischel, 1979), which will lead to a lower recall of information in comparison to atypical sources.

Thus, it seems like typicality not only plays a role in impression formation, but also in information retention. Based on the studies about the effects of originality and authenticity on brand awareness (Pieters et al., 2002; Lu et al., 2015) and the different processing strategies of typical and atypical sources (Cantor & Mischel, 1979; Forgas, 1992a), it is assumed that atypical influencer posts will be remembered better than typical influencer posts.

H2: Atypical influencer posts will lead to a higher information retention of the influencer post than typical influencer posts.

2.5 Mood and processing strategies during influencer marketing

As stated before, the process of impression formation is cognitive and judgmental (Kelly, 1995), just like retaining new information. It has been shown that peoples' mood influences such cognitive and judgmental processes (Zajonc, 1980). Zajonc (1980) even states that peoples' mood is probably the first medium of social behavior, meaning that humans heavily rely on their mood during interactions. Moreover, reactions to others are often based on earlier cognitive behaviors (Forgas, 1991). Studies about the effects of peoples' mood on impression formation shows that the underlying reason has to do with classical conditioning principles (Grifntt, 1970; Gouaux, 1971; Gouaux & Summers, 1973). For instance, peoples' judgements in unpleasant environments are more negative than in pleasant environments (Grifntt, 1970), depressing films lead to negative judgements (Gouaux, 1971) and people have more negative judgements when they have received negative feedback (Gouaux & Summers, 1973).

Forgas (1992a) argues that the influence of mood on peoples' judgements depends on the information processing strategies people use. He distinguishes four processing strategies people may use when processing social information (e.g., influencer marketing posts), not only dependent on typicality, but also on peoples' mood. The first information processing strategy is the *direct access strategy*. This strategy entails that people retrieve judgements directly because they already exist in their mind. In other words, people already have access to the judgements

because they are already formed and stored in memory. Secondly, people are likely to use the *motivated processing strategy* when they follow already existing ways in their mind to process information. In contrast to the *direct access strategy*, people do not already have judgements in their mind, but just use already existing ways they know to form judgements.

The other two processing strategies, the heuristic and substantive processing strategy, are closely connected to peoples' mood. The *heuristic processing strategy* is, for instance, mostly used when people are in a positive mood, when they are exposed to something that is stereotypical, when people do not experience personal involvement in the information-processing, when people have limited cognitive capacity, when they have little motivation to be accurate and when the situation does not require detailed processing (Forgas, 1992b). When people find themselves in these situations, they are likely to use simplified and effortless shortcuts to make a judgment (Isen, 1984), which may induce the effect of a person's mood at the time of processing information. For the case of Manny Gutierrez, it may be less likely that people process the post in a heuristic way because the post might be perceived as less stereotypical than a woman who is promoting make-up. However, the information processing of the post could be influenced by the mood of the audience, since Forgas (1992b) argues that a positive mood fosters a heuristic processing.

Additionally, the *substantive processing strategy* makes person select, learn and interpret new information about something to relate this new information to pre-existing knowledge to form a judgement. This strategy is most likely to be used when people are in a negative mood, when something is non-stereotypical, when people have no motivation to process new information and when people are motivated because of situational environments (Forgas, 1992b). This processing strategy could people use when seeing the Instagram post of Manny Gutierrez because it may be perceived as an atypical post which might require new information that needs to be connected to existing knowledge about the topic. Furthermore, the processing of information with this strategy could be affected by a negative mood too (Forgas, 1992b). Thus a negative mood could also lead to a substantive processing of the influencer post by the viewers.

2.6 The influence of mood on impression formation and retention

The four information processing strategies people could apply (Forgas, 1992b) may influence peoples' impression formations because impression formation is a constructive process, which

means that it is based on existing memories in peoples' mind that are constantly changing or influencing by newer information (Kelly, 1955). As a result, impression formation cannot only be changed or influenced by peoples' theories of personality types (e.g., typicality), but also by peoples' mood (Branscombe, 1998). It is based on the retrieval of memories (such as memories stored in mind about a specific brand) that can be influenced by recent and new information (such as an influencer post of a specific brand or the mood of the receiver; Kelly, 1995), and thus also by peoples' mood.

Moreover, it has been found that people who are in a positive mood are less influenced by detailed person descriptions than people who are in a negative mood (Sinclair & Mark, 1992). Consequently, people in a positive mood may process information about a person in a heuristic way. This could be explained by the idea that people in positive moods want to maintain their positive moods (Clark & Isen, 1982), and this may result in processing information in a simplified and heuristic way. Humans are then more able to hold on to their positive mood and decrease the influence of other information on their mood. In other words, people will then be less distracted by unpleasant things. By contrast, negative moods might lead to a more systematic processing effort – through careful attention, deep thinking and intensive reasoning – because people may want that negative moods change into positive moods (Clark & Isen, 1982). Peoples' reliance on heuristics also has been demonstrated by Cantor and Mischel (1979) who state that typical sources will be processed more easily and superficially based on heuristics, by Hoyer and Brown (1990) who argue that brand awareness serves as a heuristic cue in decision-making and by Forgas (1992b) and Isen (1984) with the *heuristic processing strategy*.

Especially the *heuristic processing strategy* of Forgas (1992b) shows that peoples' mood can influence peoples' impression formation. As mentioned before, mood works as a memory unit that can be evoked into associations with coincident events (Bower, 1981). It has been argued that a positive mood will lead to a positive impression formation because the retention of the content is associated with the current mood state (Clark & Isen, 1982; Levinger, 1990). Thus, when someone is in a happy mood whilst seeing an influencer marketing post, this person may have a more positive impression formation of the post than when this person is in a negative mood. Linking this to the example of Manny Guiterrez, when someone is in a positive mood and scrolls by the post of Manny Guiterrez (Figure 1), a positive emotion unit could be activated

which, in turn, could lead to a more positive image of the Instagram post and promoted brand than when someone is in a negative mood.

Based on the information-processing strategies of Forgas (1992a), it is assumed that positive moods lead to the *heuristic processing strategy*. This, in combination with other findings that people in positive moods are more likely to rely on heuristics (Bless et al, 1992; Clark & Isen, 1982), is why it is assumed that people in a positive mood will form impressions about a social media influencer post more positively than people who are in a negative mood.

H3a: People in positive moods will have a more positive impression formation of the Instagram post than people in negative moods.

H3b: People in positive moods will have a more positive impression formation of the brand than people in negative moods.

In addition, since it is assumed that positive moods often lead to simplified and heuristic processing because people want to keep up their positive mood (Clark & Isen, 1982), negative moods might lead to a more systematic processing effort (through careful attention, deep thinking and intensive reasoning) because people may want negative moods to change into positive moods (Clark & Isen, 1982). Moreover, it has been shown that people in a negative mood are more likely to use the *substantive processing strategy* than people in a positive mood (Forgas, 1992a), which also means that people in a positive mood process information in a superficial way in contrast to people in a negative mood. Thus, the *substantive processing strategy* people in a negative mood are most likely to use will mean that people in negative moods will process information more deeply and in a more detailed manner than people in positive moods and this may imply that people in negative moods will retain more information because they spend more attention and time on the information than people in positive moods.

H4: People in negative moods will remember the influencer post better than people in positive moods.

2.7 Interaction of typicality and mood

The effects of typicality and mood on impression formation and information retention may have to deal with the processing strategy people use by forming impressions (Forgas, 1992a). In this multi-process model, typicality may lead to the *heuristic processing strategy* just like a positive mood. On the contrary, the *substantive processing strategy* is most likely to be used when something is non-stereotypical (i.e., atypical) and when someone is in a negative mood (Forgas, 1992b). The affect infusion model of Forgas (1995), additionally, suggests that when information becomes more complicated and illogical for people (e.g., atypical Instagram posts), the influence of mood will become greater in forming impressions and reactions to the processed information. Besides that, it has been shown that positive moods will increase peoples' reliance on heuristic processing strategies such as using stereotypes (Blessum, Lord, & Sia, 1998), and perhaps this means that congruence between the processing strategies related to typicality and mood (i.e., typical and positive mood, atypical and negative mood) will make the effects on impression formation and information retention greater. This is why it is expected that there is an interaction effect between typicality and mood on impression formation and information retention. A summary of all hypotheses are visualized in a conceptual model which can be seen in Figure 2.

H5a: The impression formation of both the Instagram post and brand will be more positive for atypical influencers when people are in a negative mood, but when people are in a positive mood, the impression formation will be more positive for typical influencers.

H5b: The information retention will be higher for atypical influencers when people are in a negative mood compared to other typicality and mood combinations (i.e., atypical and positive mood, typical and negative mood, typical and positive mood).

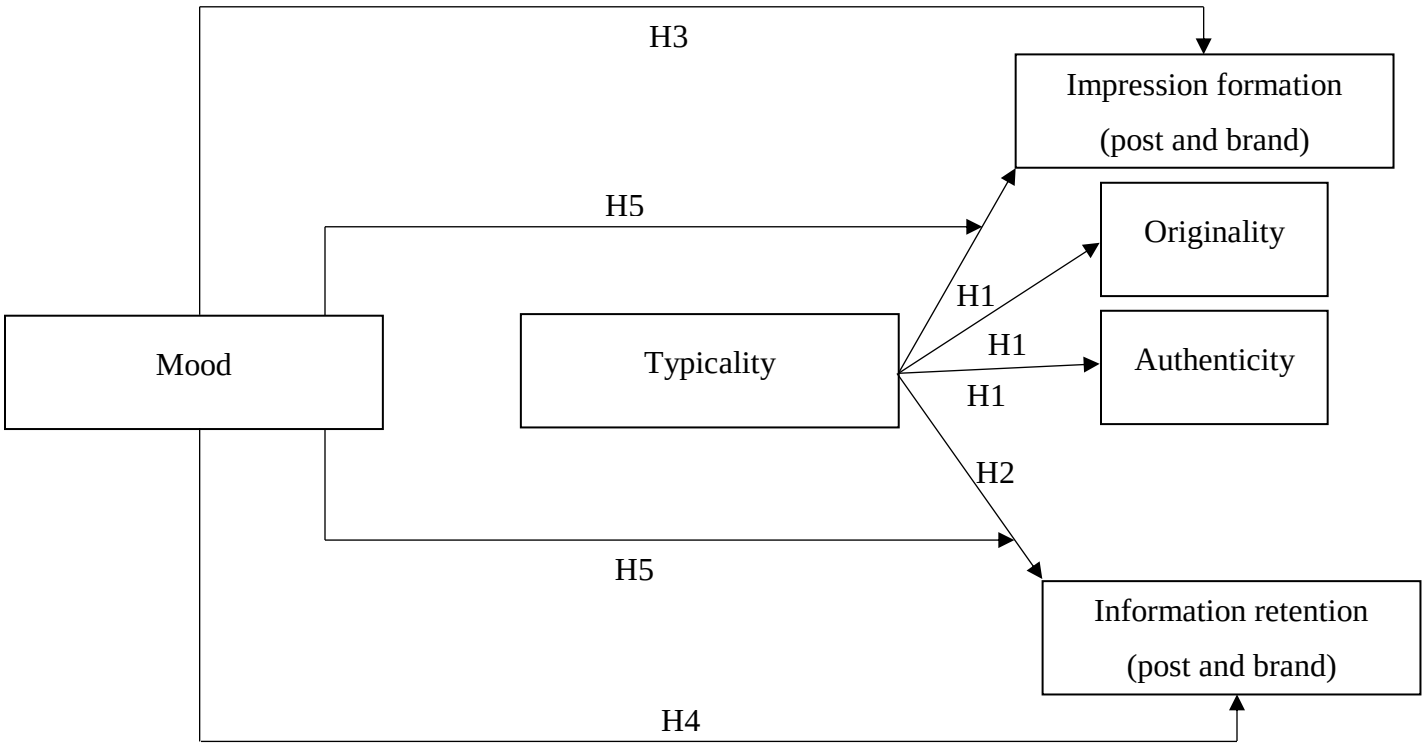

Figure 2. Conceptual model of the hypotheses.

3. Method

3.1 Design

To investigate to what extent typicality and mood influence the impression formation of both the Instagram post and the brand and the information retention of an influencer post on Instagram, an experiment was set up in the form of a Dutch questionnaire. A 2 (typicality: typical vs. atypical) x 2 (mood: positive vs. negative) between subjects design was used. The dependent variables were impression formation (i.e., impression formation of the Instagram post and impression formation of the brand) and information retention. Additionally, typicality and mood were the independent variables. This resulted in four different conditions, namely: 1) typical Instagram post and positive mood (N = 37), 2) typical Instagram post and negative mood (N = 44), 3) atypical Instagram post and positive mood (N = 45) and 4) atypical Instagram and negative mood (N = 42). In addition, several control variables were measured.

3.2 Participants

In total, 225 female Dutch participants were randomly recruited through social media (e.g., WhatsApp, Instagram, Facebook, LinkedIn). After removing incomplete questionnaires and questionnaires that have been filled out too quickly (less than three minutes), 168 participants remained. It was required that the participants were female because of the topic of the experimental stimuli: make-up influencer posts on Instagram. Although it is becoming more socially accepted for men to use beauty products too due to a more fluid and changing meaning of gender in society (Ratten, 2017), women are still the biggest market and the usual target population (Yeung, 2020).

The mean age of the participants who completed the entire questionnaire was 32.98 years (*SD* = 15.15). At the time of data collection, social media platform Instagram had 5.9 million users in the Netherlands (Oosterveer, 2021). Therefore, the assumption was made that most participants would be familiar with Instagram at least to some degree. Nevertheless, familiarity with Instagram was measured for its potential influence. 86.3% of the participants indicated to have an Instagram account and 13.7% of the participants indicated to have not an Instagram account. Moreover, 64.9% of the participants used Instagram daily and of these participants 44.6% indicated to use Instagram multiple times a day. The other 35.1% of the participants indicated to use Instagram multiple times a week or less.

Additionally, interest in make-up was measured to give insights into the potential influence of this construct on the dependent variables. 98.8% of the participants has ever used make-up and 1.2% has never used make-up. Additionally, 47.0% of the participants indicated to use make-up on a daily basis, 23.2% indicated to use make-up multiple times a week and 29.8% of the participants used make-up on a weekly basis or less. The participants used make-up products for their eyes (88.7%) the most, then for their eyebrows (42.9%), lips (41.1%), whole face/cheeks (32.7%) and 2.4% of the participants used make-up for other body parts. This study promoted make-up products for the eyes and lips.

Participants' attitude towards gender stereotypes has also been measured. Based on the study of PM and Parameswari (2020), five items were constructed to measure the participants attitude towards gender stereotypes. For instance, '*Long hair for women and short hair for men are the most suitable haircuts'.* The participants had to give their opinion on a 7-points Likert scale (1 = totally disagree, 7 = totally agree). Thus, a lower attitude meant that the participants

did not perpetuate stereotypes. The third and fifth items have been recoded, to ensure that all items were measured in the same direction. The mean of the scale was 2.55 (*SD* = 1.38) and the reliability of the scale was good, α = .79.

3.3 Experimental Stimuli

3.3.1 Instagram posts

This study used experimental stimuli for typicality effects and for mood effects. To manipulate the independent variable typicality, two different Instagram posts were created: a typical post (see Figure 3) and an atypical post (see Figure 4). The used Instagram posts were inspired by existing Instagram posts, which is why they were considered representative for how this type of Instagram posts are designed in general. The make-up industry has been chosen as the context of this study because typicality could easily be adapted to the source of the post (i.e., the influencer). It has been shown that young children already have stereotypes in mind of genders in combination with make-up (Poulin-Dubois et al., 2002), in which women are often more commonly associated with make-up than men. That is why the influencer of the typical post was a woman and the influencer of the atypical post a man.

Both the influencers and the brand were fictive and stock photos were used. This was to minimalize the effects of existing attitudes towards the influencers and brand on impression formation and information retention. Even still, questions were added to the questionnaire to measure if the participants were indeed unfamiliar with the fictive influencers and fictive brand, so that the possible effect of familiarity was negated. 94.7% (N = 161) of the participants indicated that they did not know the presented influencer, 3.5% (N = 6) of the participants thought they recognized the presented influencer a bit and only 0.6% (N = 1) of the participants indicated that they recognized the influencer.

Both the typical and the atypical Instagram post consisted of a similar pose close-up photo of a person wearing make-up, especially eyeshadow and lipstick. The background of both photos was neutral and the names of the influencers were similar (a gender neutral name was used: Sam de Vrij). Moreover, both posts had the blue checkmark of Instagram (verified account), had the same amount of likes (monicageuze and 35.461 others) and were liked by the user. This way it was tried to make the posts only different in terms of the gender of the influencer and to grab the attention of the participants.

The brand both influencers promoted in the post had the fictive name *Mingo Make-up*. In the description of the posts several characteristics of the brand *Mingo Make-up* were described, such like it is a new Dutch make-up brand and that the make-up is easy to apply, on trend, affordable and vegan. The description of the posts ended with the hashtags #mingomakeup, #ad and #spons to make clear that the posts contained sponsored content and were influencer marketing posts. Besides that, the pink logo of *Mingo Make-up* was visible in the lower left corner of the photo.

Figure 3. Stimulus post for a female make-up influencer (typical).

Figure 4. Stimulus post for a male make-up influencer (atypical).

3.3.2 Film fragments

The experimental stimulus for the manipulation of mood consisted of two film fragments. Films have a relatively high degree of ecological validity, as mood is regularly evoked by unique visual and auditory stimuli outside the individual (Gross & Levenson, 1995). This study aimed to evoke a positive or a negative mood by the participants. A pre-test has been performed to choose the most effective film fragments for the main study. The questionnaire of the pre-test can be found

in Appendix A. In this pre-test, four different film fragments were tested; two film fragments per mood condition. Gross and Levenson (1995) came up with a set of emotion-eliciting film stimuli that successfully elicited emotion. However, because the studies about eliciting emotions by the use of film fragments are relatively old, stimuli of two studies have been tested to see which film fragments elicited mood the most. That is why the stimuli of the study of Von Leupoldt et al. (2007) have also been used.

The pre-tested film fragments for a positive mood consisted of a fragment of *When Harry Met Sally* (CommercialCriticsBlog, 2013) and a fragment of *The Jungle Book* (DisneySingItVideos, 2011). For a negative mood, a fragment of *The Champ* (Thechamp104, 2011) and a fragment of *The Lion King* (DisneyAndSpiritLover, 2014) were used. A total of 20 female participants, with the average age of 24.60 years old (*SD* = 9.71), participated in the pre-test and had to indicate their mood with the affective slider of Betella & Verschure, 2016 (0 = negative, 100 = positive). The means and standard deviations of each film fragment are presented in Table 1. Results of the pre-test showed that the film fragment of *The Jungle Book* led to the most positive mood and that the film fragments of *The Champ* and *The Lion King* did not significantly differ in their level of negative mood. To stay in line with the producer of The Junglebook, The Lion King has also been chosen for the main study. Thus, the film fragments of *The Jungle Book* (positive mood conditions) and of *The Lion King* (negative mood conditions) are used in the main study. Elaborated results of the pre-test, including the results of the analyses, can be found in Appendix B.

Table 1

Means and standard deviations of pleasure before and after watching the film fragment, per film fragment

Pleasure	Film fragment	*M (SD)*
Before watching the film fragment	Sally	60.00 (*12.25*)
	Junglebook	66.00 (*5.48*)
	The Champ	62.00 (*21.68*)
	The Lion King	64.00 (*8.94*)
After watching the film fragment	Sally	70.00 (*12.25*)
	Junglebook	82.00 (*8.37*)
	The Champ	30.00 (*18.71*)
	The Lion King	34.00 (*15.17*)

Note. Means (M) and Standard Deviations (SD) are accreted to two decimals.

3.4 Measurements

3.4.1 Independent variables

First of all, to test whether the two different experimental posts were perceived as typical or atypical as intended, participants had to rate six items related to typicality on a 7-points Likert scale (1 = totally not, 7 = totally). The used words were synonyms of typicality or were closely related to the term typicality. The used items consisted of *illogical, expected, normal, surprising, stereotypical* and *standard*. To ensure the validity of the items, some items appeared reversed (e.g., illogical instead of logical, surprising instead of unsurprising) and have been recoded. A reliability test showed that the typicality scale was not unreliable ($\alpha = .69$), perhaps due to the connoted term *normal*. The mean of the scale was 4.39 (*SD* = 1.49).

For measuring the participants' mood, the *Affective Slider* (AS) of Betella and Verschure (2016) has been used (see Figure 5). The AS is a digital self-reporting tool that consists of two slider controls for the assessment of pleasure and arousal (Betalla & Verschure, 2016). Benefits of this affective slider are that the they sliders do not need written instructions and that the sliders are more sensitive to changes in terms of valence than affect scales (Betella & Verschure, 2016). Participants needed to rate their current mood before and after watching the film fragment by using only the pleasure slider. This is because the pre-test showed that participants had trouble

with understanding the arousal slider (see Appendix B) and because this study only focused on the valence of mood. The AS ran from 0 to 100, in which 0 indicated a very negative mood and 100 a very positive mood. In the pre-test, participants had to rate their mood directly before and directly after watching the film fragment. During the main questionnaire, the second time participants had to rate their mood was later on in the questionnaire and thus not directly after watching the film fragment. This way, the participants' mood before and after the manipulation could be compared without making the participants consciously and directly aware of the mood manipulation during the other questions.

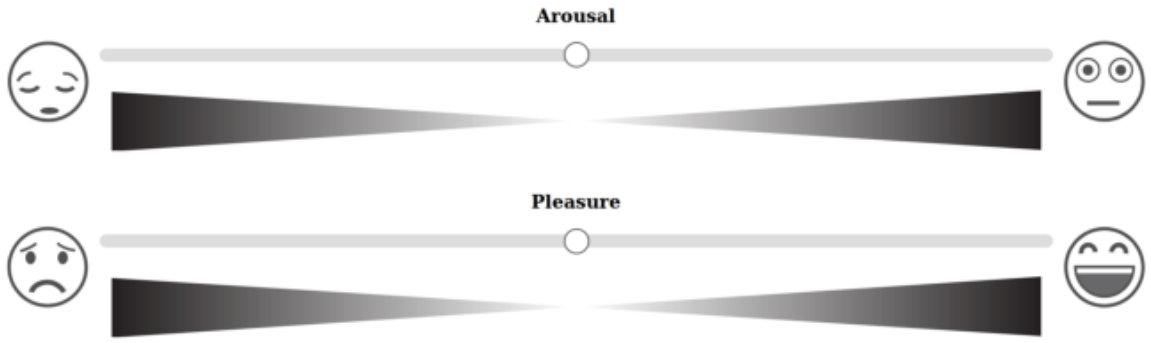

Figure 5. The Affective Slider. Only the *pleasure* slider has been used in the current study.

3.4.2 Dependent variables

The dependent variables consisted of perceived originality, perceived authenticity, the impression formation of the Instagram post, the impression formation of the brand and the information retention. The perceived originality has been measured with four items on a 7-point Likert scale (1 = totally not, 7 = totally). Participants had to indicate to what extent they thought the Instagram post was *original, looks like other ads, surprising,* and *unique* (Haberland & Dacin, 1992). The item *looks like other ads* needed to be reversed. The used scale was reliable ($\alpha > .90$) and had a mean score of 3.13 ($SD = 1.44$).

The perceived authenticity has been measured with three items on a 7-points Likert scale (1 = totally not, 7 = totally) based on the study of Akbar and Wymer (2017). Participants had to rate to what extent they thought the influencer was *pretentious, real, disguised*. The items *pretentious* and *disguised* had to be reversed. The used scale was unreliable ($\alpha > .26$) and could not be improved by deleting an item.

After the perceived originality and perceived authenticity of the Instagram post, the impression formation of the Instagram post has been measured. The impression formation of the Instagram post was measured by a scale developed by Priester and Petty (1995) and extended for this study. Participants had to rate seventeen items on a 7-point Likert scale (1 = totally disagree, 7 = totally agree) to what extent they thought the sender of the post was *honest, trustworthy, knowledgeable, expert, experienced, careful, similar, sincere, unbiased, motivated, open-minded, powerful, likable, persistent, optimistic, happy* and *attractive.* The mean score of this scale was 4.09 (*SD* = 0.95) and the Cronbach's alpha showed that the scale was reliable ($\alpha > .92$).

After measuring the impression formation of the Instagram post, the impression formation of the brand was measured. Based on the study of Aaker (1997), five scales with each three items were constructed: sincerity (*honest, sincere, optimistic*), excitement (*hazardous, vivid, imaginative*), competence (*reliable, responsible, efficient*), ruggedness (*male, rough, Western*) and sophistication (*upper-class, representative, charming*). Participants needed to rate on a 7-points Likert scale (1 = totally not, 7 = totally) to what extent they thought the brand was '…'. When deleting the item *Western* of the ruggedness-scale, all the used scales for brand impression formation were reliable as can be seen in Table 2. The Cronbach's alpha of the overall brand impression formation was good, $\alpha > .76$.

Table 2

Reliability test outcomes of the variable brand impression formation

		Cronbach's alpha
Brand impression formation	Sincerity	.81
	Excitement	.83
	Competence	.80
	Sophistication	.72
	Ruggedness	.70

Note. Outcomes rounded in two decimals.

Finally, participants' information retention was measured with eight question (e.g., What was the name of the brand that was promoted?). All the eight questions about the influencer, promoted products and brand can be found in Appendix C. Characteristics people could retain

from the post were the gender of the influencer (woman vs. man), the name of the make-up brand (Mingo Make-Up), the color of the brand's logo (pink), the used make-up products of the influencers (eyeshadow and lipstick), the origin of the brand (the Netherlands), age of the brand (0, new brand), that the make-up is easy to apply, on trend, affordable and vegan. Participants typed the answers to these questions into an open space. All incorrect answers on the questions, like '*I do not know'* and '*Italy'* (instead of '*the Netherlands'*) were coded with a 0. Answers that showed that participants partly remembered were coded with 1. Examples of these answers are '*Something with Mango'* (instead of '*Mingo*') and *´Pink-orange like'* (instead of '*Pink'*). Because the information about the influencers, the products and the brand were fictive with which the participants were thus not yet familiar, it was already valuable when the participants retained parts of the answers. All correct answers were coded with 2 and consisted of answers that were spelled correctly, but also incorrectly. For instance, '*Sem de Vrij'* (instead of '*Sam de Vrij'*) or '*Minge Make-Up'* (instead of '*Mingo Make-Up*). Despite the incorrect spelling, participants showed that they recognized the given information and retained the information. The questions about retention were asked at the end of the questionnaire. This was to ensure a reasonable time between exposure to the post and answering questions about the content of the post. The variable 'total score information retention' was created based on the scores the participants got on their answers. Thus, the variable consisted of the sum of the scores participants got for all eight questions in total. The lowest score possible was 0 and the highest possible score was 16. The mean of the total score information retention variable was 5.46 (*SD* = 3.16).

3.5 Procedure

Because the questionnaire was distributed in the Netherlands, the questionnaire was conducted in Dutch (see Appendix C). This means that the researcher translated the existing items and scales of the questionnaire. At the beginning of the questionnaire, participants were informed about the topic of the study, their anonymity, the length of the questionnaire and contact details of the researcher. The participants were asked to give consent and then answered demographical questions about gender and age. After filling out the demographical questions, they needed to answer to what extent they were familiar with Instagram, indicate their interest in make-up, their attitude towards gender stereotypes and their current mood. Consequently, participants were randomly assigned to one of the four conditions via the questionnaire program Qualtrics.

Depending on to which conditions the participants were assigned, participants saw a short positive or negative film fragment. Participants who were in a typical condition were then showed a typical influencer Instagram post and participants who were in an atypical condition got to see an atypical influencer Instagram post. After these experimental Instagram posts, participants answered questions about the typicality of the post. Next, the overall impression formation of both the ad and the brand were measured. Questions about the mood of participants were then asked to see if the mood manipulation as tested in the pre-test worked as intended. Subsequently, retention of the advertisement post was measured. Participants could not miss any of the questions in the questionnaire because of a forced response setting and were not able to go back to ensure the measurement of retention. At the end of the experiment, participants were thanked for their participation and debriefed. All responses were put into SPSS for analyses.

4. Results

4.1 Control variables

Before testing the hypotheses, it was checked if age, Instagram use, make-up use and attitude towards gender stereotypes have influence on the dependent variables impression formation of the Instagram post, impression formation of the brand and information retention via Pearson's correlation analyses. Besides that, it was checked if the typicality manipulation and mood manipulation worked as intended.

The results showed that age (r = -.18, p = .020) and attitude towards gender stereotypes (r = -.21, p = .007) significantly correlated with the impression formation of the Instagram post. This was a small effect for both the control variables: the younger the participants, the more positive the impression formation of the Instagram post and the less positive the attitude towards gender stereotypes, the more positive the impression formation of the Instagram post. Instagram use (r = .13, p = .084) and make-up use (r = .13, p = .084) did not significantly correlate with the impression formation of the Instagram post.

Additionally, age (r = -.12, p = .134), Instagram use (r =.07, p = .396), make-up use (r = .03, p = .698) and attitude towards gender stereotypes (r = -.13, p = 1.00) did not significantly correlate with the impression formation of the brand.

On the contrary, age (r = -.258, p = .001), Instagram use (r = .22, p = .004) and make-up use (r = .22, p = .004) significantly correlated with information retention. This was again a small effect for the three variables: the younger the participants, the better the information retention, the

less the Instagram use of the participants, the higher the information retention and the more participants used make-up, the higher the information retention. Attitude towards gender stereotypes did not significantly correlate with information retention (r = .03, p = .723).

Although some dependent variables might correlate with control variables, age, Instagram use, make-up use and attitude towards gender stereotypes were not included as co-variates in later analyses because there were no significant differences found for the four conditions and these variables. The participants were normally distributed over the conditions in terms of age (F (3, 167) = .36, p = .781), Instagram use (F (3, 167) = .15, p = .929), make-up use (F (3, 167) = 2.32, p = .078) and attitude towards gender stereotypes (F (3, 167) = .71, p = .549). Thus, the four groups of participants did not seem to differ in terms of relevant demographics.

It was also checked if the typical conditions and atypical conditions were indeed perceived as typical and atypical by the participants. Therefore, the condition variable (representing the four conditions) was recoded into a different typicality variable and ended up in two conditions: typical and atypical. An independent samples t-test showed that there is a significant difference between the typical conditions (M = 4.84; SD = 0.80) and atypical conditions (M = 4.00; SD = 0.96) in terms of perceived typicality, t(166) = 6.51, p < .000. This means that the participants in the typical conditions perceived the Instagram post as more typical than the participants in the atypical condition and vice versa.

Furthermore, it was measured if the positive mood conditions and negative mood conditions indeed differed in the valence of mood. Therefore, the condition variable (representing the four conditions) was again computed into a different mood variable resulting in two conditions: positive mood and negative mood. An independent samples t-test showed that the baseline mood measure of the participants in the positive mood condition (M = 71.48; SD = 14.80) and in the negative mood condition (M = 68.91; SD = 15.60) was not significant, t(166) = 1.10, p = .693, which means that on average the baseline mood of all participants did not differ. Additionally, an independent samples t-test showed that the difference in the second mood measure of the participants in the positive mood condition (M = 71.26; SD = 15.34) and in the negative mood condition (M = 64.77; SD = 17.81) was significant, t(166) = 2.53, p = .012. Participants in the positive mood conditions had a more positive mood than the participants in the negative mood conditions. However, the differences in mood between the positive and negative mood conditions should have been greater because the participants' mood in both conditions was

above the midpoint of the slider. This means that the negative mood conditions have rather a more negative mood than the positive mood conditions than an actual negative mood.

4.2 The effect of typicality on perceived originality and perceived authenticity

To test the hypotheses that atypical Instagram influencer posts lead to a higher perceived originality (H1a) and a higher perceived authenticity (H1b) than typical Instagram influencer posts, a one-way MANOVA was performed with typicality as factor variable and both perceived originality and perceived authenticity as dependent variables. The decision was made to test the effects of typicality on perceived originality and perceived authenticity separated from the other variables because these dependent variables are on a different level (i.e., within a scale) in comparison to the other dependent variables.

The assumption of multivariate normality was violated because of typical x perceived originality ($z_{skewness}$ = 2.47), typical x authenticity ($z_{kurtosis}$ = 2.15) and atypical x authenticity ($z_{skewness}$ = -3.65, $z_{kurtosis}$ = 1.99). This is why bootstrapping was performed and the 95% CIs/BCas around the parameter means were added to the results. Additionally, the Box's test of equality of covariance matrices showed that the assumption of homogeneity of covariance matrices was violated (p = .029). However, a MANVOA is robust when sample sizes are equal and in this study the difference between the sample sizes is small (typical N = 82, atypical N = 86). Besides that, SPSS does not include a non-parametric version of MANOVA. Thus, although the MANOVA is fairly robust against violations of assumptions, results should be interpreted carefully.

The Pillai's Trace revealed that there was a significant effect of typicality on the perceived originality and perceived authenticity, V = 0.41, F(2, 165) = 57.02, p < .001, η^2 = 0.41. Separate univariate ANOVAs on the dependent variables showed that the difference in perceived originality between the participants in the atypical conditions (M = 4.00; SD = 1.30) and typical conditions (M = 2.24; SD = 1.30) was significant (BCa 95% CI [-2.11, -1.42], F (1, 167) = 100.45, p < .001, η^2 = .37), which was a large effect. This means that the perceived originality depends on the typicality of the Instagram posts and that atypical posts lead to a higher perceived than typical posts. Thus, H1a has been confirmed.

However, the ANOVAs also showed that the difference in perceived authenticity between the participants in the atypical conditions (M = 3.51; SD = 0.85) and typical conditions (M = 3.63;

SD 0.79) was not significant (BCa 95% CI [-0.13, 0.37], F (1, 167) = .87, p = .353, η^2 = .01). Thus, perceived authenticity does not depend on the typicality of the Instagram post, which means that H1b has not been supported. A boxplot of the significant result of typicality on perceived originality and non-significant result of typicality on perceived authenticity can be seen in Figure 6.

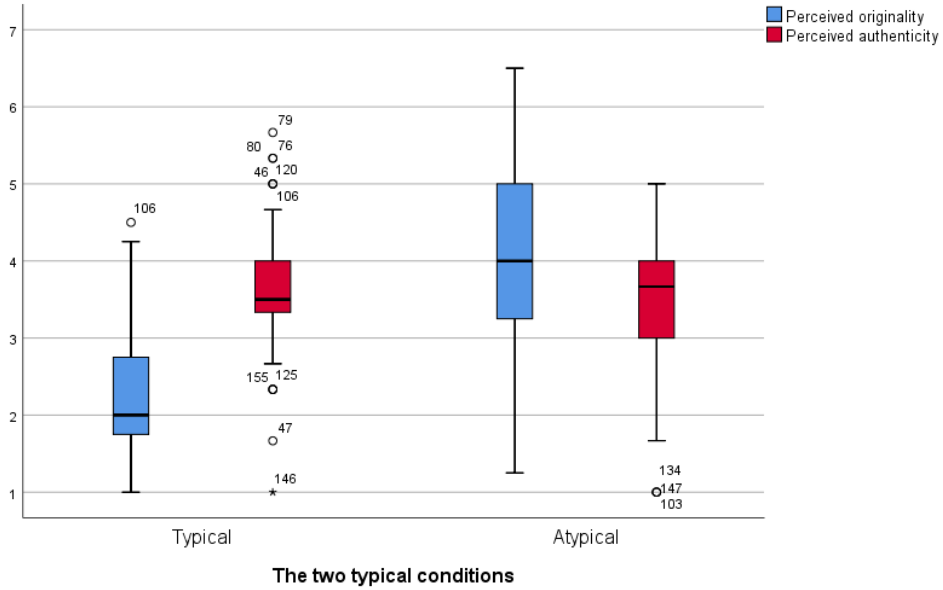

Figure 6. Boxplot of typicality in combination with perceived originality and perceived authenticity.

4.3 Effects of typicality and mood on impression formation (post and brand) and information retention

To test the remaining hypotheses, a two-way MANOVA was performed with typicality and mood as factor variables and impression formation of the Instagram post, impression formation of the brand and information retention as dependent variables. Table 3 shows the z-scores for skewness and kurtosis per independent variable in combination with the dependent variables. As can be seen in the table, the assumption of multivariate normality has been violated for atypical x information retention and positive and negative mood x information retention. This is why bootstrapping was performed and the 95% CIs/BCas around the parameter means were added to the results. Moreover, as mentioned before, SPSS does not include a non-parametric version of MANOVA. Thus, although the MANOVA is fairly robust against violations of this assumption,

results should be interpreted carefully. In addition, the Box's test of equality of covariance matrices showed that the assumption of homogeneity of covariance matrices was met (p = .843).

Table 3

Z-scores for skewness and kurtoses per variable

Variables		Skewness	Kurtosis
Impression formation post	Typical	-1.70	-0.00
	Atypical	-1.22	0.88
Impression formation post	Positive	-0.10	0.54
	Negative	-0.50	0.12
Impression formation brand	Typical	-0.90	1.49
	Atypical	-.088	-0.09
Impression formation brand	Positive	-1.21	0.68
	Negative	0.19	-0.38
Information retention	Typical	1.95	0.25
	Atypical	4.03*	2.89*
Information retention	Positive	3.12*	1.80
	Negative	2.94*	1.20

Note. Outcomes rounded in two decimals, * means violated.

4.3.1 The effects of typicality on impression formation (post and brand) and information retention

First, the Pillai's Trace of typicality revealed that there was a significant effect of typicality on the impression formation of the Instagram post, on the impression formation of the brand and on the information retention, $V = 0.66$, $F(3, 162) = 19.43$, $p < .001$, $\eta 2 = .97$. This was a large effect.

Separate univariate ANOVAs on the dependent variables showed a significant main effect of typicality on impression formation of the post, in that the difference between the participants in the atypical conditions ($M = 4.48$; $SD = 0.93$) and typical conditions ($M = 3.67$; $SD = 0.74$) was significant (BCa 95% CI [-1.14, -0.43], $F(1, 167) = 39.56$, $p < .001$, $\eta 2 = .27$), which was a large effect. Thus, H1c was confirmed, meaning that the impression formation of the Instagram

post depends on the typicality of the Instagram post in which an atypical post lead to a more positive impression formation of the Instagram post than a typical post.

Moreover, the univariate ANOVAs showed a significant main effect of typicality on impression formation of the brand. The difference in the impression formation of the brand between the participants in the atypical conditions (M = 4.11; SD = 0.71) and typical conditions (M = 3.32; SD = 0.71) also was significant (BCa 95% CI [-1.02, -0.41], $F(1, 167) = 53.45$, p <.001, η2 = 0.25), which was a large effect too. This means that the impression formation of the brand depends on the typicality of the Instagram post and that H1d has been supported because an atypical Instagram post leads to a more positive impression formation of the brand than a typical post.

Moreover, as can be seen in Figure 7, the mean scores of the impression formation of both the influencer post and brand are close to each other per typicality condition, which may indicate a relationship between the impression formation of the Instagram post and the impression formation of the brand. A correlation analysis of Pearson showed that there is a correlation between the impression formation of the Instagram post and the impression formation of the brand (r = .830, p < .001), which was a strong correlation. This means that these two variables were tend to increase together, i.e., a more positive impression formation of the Instagram post was associated with a more positive impression formation of the brand.

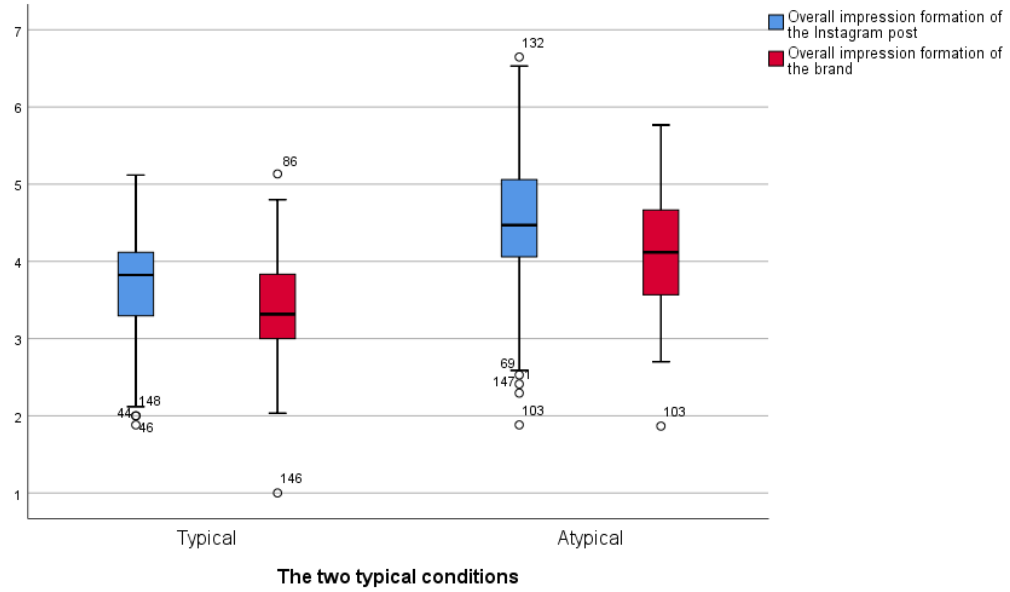

Figure 7. Boxplot of typicality in combination with the impression formation of the Instagram post and the impression formation of the brand.

However, the univariate ANOVAs showed no main effect of typicality on information retention. The difference in information retention between the participants in the atypical conditions (M = 5.34; SD = 0.34) and typical conditions (M = 5.60; SD = 0.35) was not significant (BCa 95% CI [-0.43, 2.25], F (1, 167) = .28, p = .595. η2 = .01). This means that H2 was not confirmed since information retention does not depend on the typicality of the Instagram post. The results of typicality on the impression formation of both the Instagram post and brand and the information retention are visualized in Figure 8.

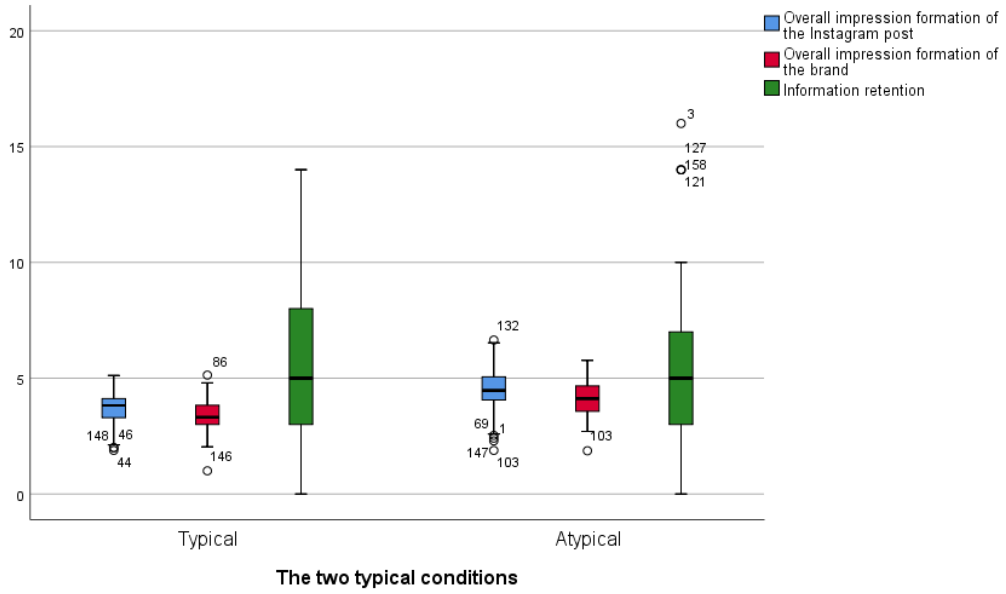

Figure 8. Boxplot of typicality in combination with impression formation of the Instagram post, impression formation of the brand an information retention.

4.3.2 The effects of mood on impression formation (post and brand) and information retention

Secondly, the Pillai's Trace of mood revealed that there was not a significant effect of mood on the impression formation of the Instagram post, on the impression formation of the brand and on the information retention, V = 0.1, F(3, 162) = 0.43, p = .730, η^2 = .01. The results of the separate univariate ANOVAs can be found in Table 4. These results mean that the impression formation of both the post and brand and information retention do not depend on mood. Thus, H3a, H3b and H4 were not confirmed. The results of mood on the impression formation of both the Instagram post and brand and the information retention are visualized in Figure 9.

Table 4

Results of the test of between subjects effects for independent variable mood

Dependent variables	Mood	Mean (*SD*)	F	*p*	95% CIs/BCas	η2
Impression formation post	Positive	4.04 (*0.96*)	1.29	.259	[-0.47, 0.25]	0.01
	Negative	4.13 (*0.92*)				
Impression formation brand	Positive	3.70 (*0.85*)	0.99	.323	[-0.32, 0.29]	0.01
	Negative	3.76 (*0.78*)				
Information retention	Positive	5.38 (*3.27*)	0.11	.742	[-0.83, 1.87]	0.00
	Negative	5.54 (*3.07*)				

Note. Outcomes rounded in two decimals, except of *p* which is shown with three decimals.

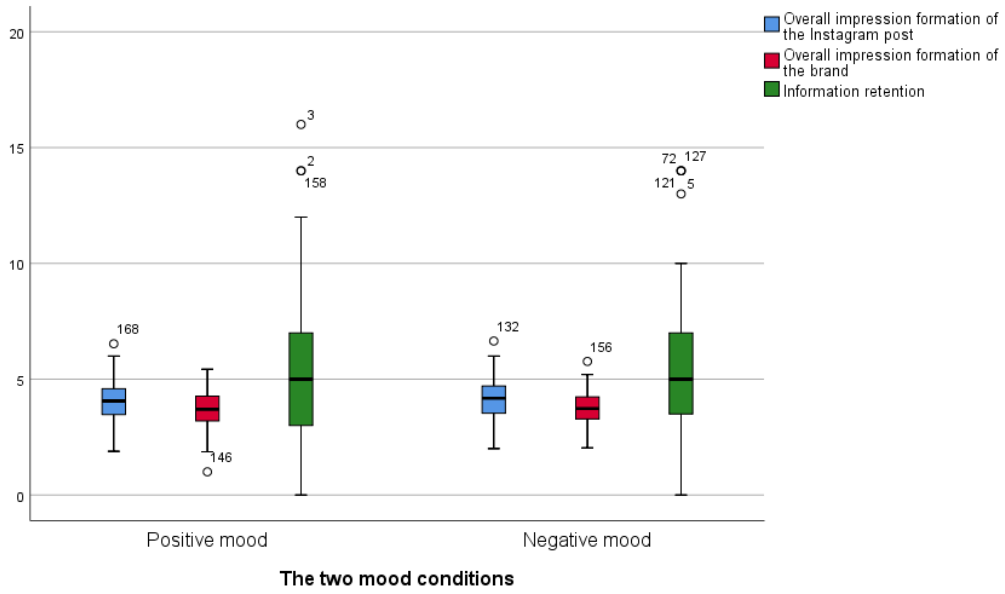

Figure 9. Boxplot of mood in combination with impression formation of the Instagram post, impression formation of the brand and information retention.

4.3.3 Interaction effect of typicality and mood

Finally, the results of the Pillai's Trace showed that there was not a significant interaction effect between typicality and mood on the impression formation of the Instagram post, the impression formation of the brand and information retention, $V = 0.2$, $F(3, 162) = 0.91$, $p = .440$, $\eta^2 = .02$. Table 5 presents the results of the separate univariate ANOVAs. This means that there is no

interaction effect between peoples' mood and influencers' typicality on the impression formation of both the influencer post and brand, and information retention. Thus, H5 was not confirmed.

Table 5

Results of the test of between subjects effects for interaction between typicality and mood

Dependent variables	Interaction	Mean (*SD*)	F	*p*	95% CIs/BCas	η2
Impression formation post	Typical x positive	3.57 (*0.72*)	0.09	.770	[-0.59, 0.44]	.00
	Typical x negative	3.75 (*0.75*)				
	Atypical x positive	4.23 (*0.96*)				
	Atypical x negative	4.54 (*0.91*)				
Impression formation brand	Typical x positive	3.21 (*0.73*)	0.68	.412	[-0.62, 0.25]	.00
	Typical x negative	3.41 (*0.69*)				
	Atypical x positive	4.11 (*0.72*)				
	Atypical x negative	4.13 (*0.71*)				
Information retention	Typical x positive	5.14 (*3.12*)	1.94	.166	[-3.30, 0.57]	.01
	Typical x negative	5.98 (*3.12*)				
	Atypical x positive	5.59 (*3.41*)				
	Atypical x negative	5.07 (*2.97*)				

Note. Outcomes rounded in two decimals, except of *p* which is shown with three decimals.

5. Discussion and conclusion

5.1 Findings and explanations

The aim of this study was to investigate the effects of typicality and mood in Instagram influencer posts on the impression formation of the Instagram post, the impression formation of the brand and the information retention of the post. In several studies, typicality and mood have been shown to affect people's memory and the way people form impressions about others (Forgas, 1992a; Levinger, 1990). However, these effects of typicality and mood have been barely studied in an online marketing context such as influencer marketing. Nevertheless, the effects of typicality and mood in influencer marketing might be relevant, especially for marketers, because perhaps typicality and mood could lead to a more positive impression formation or a better information retention of the campaign. The current study showed that typicality influences the

impression formation of influencer marketing posts, in which atypical influencer posts lead to a higher perceived originality and a more positive impression formation of both the Instagram post and the brand than typical influencer posts. Besides that, mood did not influence the impression formation of influencer marketing posts. Additionally, information retention was not found to be influenced by typicality or mood.

5.1.1 The effect of typicality on originality, authenticity, impression formation and information retention.

The first hypothesis was that atypical Instagram influencer posts will lead to a higher perceived originality than typical Instagram influencer posts. These expectations were based on theories about impression formation and social categories (Kelly, 1995; Kunda & Oleson, 1995). It was expected that an atypical Instagram post would be perceived as more original than a typical Instagram post, and thus would be received more positively than a typical Instagram post, due to a surprise effect. A surprise effect could be perceived as positive by the audience because the advertisement distinguishes itself from other advertisements. This surprise effect could be caused by the atypical post because an atypical post might violate the audience's expectations about the social category (i.e., the stereotypes a person has in mind) of the influencer (Kunda & Oleson, 1995). The results showed that the atypical influencer marketing post indeed leads to a higher perceived originality by participants compared to the typical influencer marketing post. Moreover, the results showed that the male influencer marketing post was perceived as more atypical than the post of the female influencer. This may suggest that a non-stereotypical influencer causes more originality than a stereotypical influencer.

Secondly, it was assumed that atypical Instagram posts will lead to a higher perceived authenticity than typical Instagram posts. This was based on the ELM (Cacioppo & Petty, 1984). Accordingly, such influencer Instagram posts – which users are not directly looking for – were expected to be processed via the peripheral route. This processing route is based on heuristics (Cacioppo & Petty, 1984), which suggests that an atypical influencer would be perceived as more authentic because it is not in line with peoples' expectations. Thus, people might base their impressions on extraordinary things, such as atypicality, when processing an Instagram influencer post via the peripheral route. However, this hypothesis has not been confirmed. Although this study showed that the used scale of authenticity was not reliable, the typicality manipulation was

successful as participants in the atypical conditions were not more biased by stereotypes than participants in the typical condition. This means that the problem of the scale may be with the scale and not with the design of the study.

Moreover, the hypothesis that atypical Instagram posts will lead to a more positive impression formation of the Instagram post than typical Instagram posts has also been supported. It was expected that atypicality leads to a more positive overall impression formation of the Instagram post than typicality because it would lead to a higher perceived originality, higher perceived authenticity (Shalev & Laronne, 2018; Eagle et al., 1978; Priester & Petty, 1995) and to a violation of the expectations about gender stereotypes of the audience. This violation of the audience's expectations was expected to lead to a more positive impression formation because of the CPAG model of Crisp and Turner (2011). This model stressed that inconsistent stereotypes (such as atypical influencers) weakens peoples' use of stereotypes structures they have in mind, which facilitates positive impression based on the adaption of individual and non-stereotypical characteristics (Crisp & Turner, 2011). In other words, the activation and confirmation of the traditional gender stereotype people usually have in mind about gender and make-up, would not be applicable for the atypical influencer post. As a result, this may surprise the audience and foster a positive impression formation. The present study showed that the male influencer in the make-up context indeed caused a more positive impression formation of the post than the female influencer. Moreover, this study showed a strong and positive correlation between the impression formation of the post and the impression formation of the brand.

Additionally, the hypothesis that the impression formation of the brand will be more positive when people see atypical Instagram posts compared to typical Instagram posts has been supported too. This expectation was based on the studies of Aaker (1997) and Gibbs et al., (2011), in which brand personality has been depicted in five characteristics (sincerity, excitement, ruggedness, sophistication, competence; Aaker, 1997) and in which it has been stated that people constantly form impression of everything based on social categories (Gibbs et al., 2011). An atypical influencer post could show that a brand is, for example, wholesome, honest, daring, up-to-date and tough (which are characteristics related to the Big Five brand personality traits). The study of Li (2021) showed that the use of an atypical influencer in terms of LGBTQ (i.e., lesbian, gay, bisexual, transgender, queer persons) as brand, to foster corporate social responsibility, leads

to a less perceived brand hypocrisy by the audience. In other words, atypical influencer could lead to a more positive impression formation of the brand, which was the case in this study.

Finally, it was expected that atypical Instagram influencer posts would lead to a higher information retention compared to typical Instagram influencer posts. This was based on the theory that non-stereotypical sources would lead to a deeper processing of the information (*substantive processing strategy*) whereas typical sources would lead to a more heuristic based processing of information (Forgas, 1992b). However, there was no effect found for typicality on information retention in the context of influencer marketing on Instagram. Despite the not significant results of typicality and information retention, the manipulation of typicality was successful and led to different results in terms of impression formation. This could imply that maybe information retention is a complex construct and that the form of the study (i.e., questionnaire) could have caused cognitive overload by participants. Mayer (2017) argues that people have two sensory information processing channels that make sure that information is stored in memory: an auditory sensory channel (information that comes in via the ears) and a visual sensory channel (information that comes in via the eyes). Additionally, these two sensory channels are limited in cognitive capacity and could, as a result, be overloaded which could lead to less information retention (Mayer, 2017). This combination (i.e., filling out the questionnaire and listening to music or watching television), could enhance a lower information retention of the influencer post by participants.

5.1.2 The effect of mood on impression formation and information retention

It was expected that the peoples' impression formation would be influenced by peoples' mood, in the way that a positive mood would lead to a more positive impression formation of both the Instagram post and the brand. This was assumed because impression formation is a constructive process and thus based on the retrieval of memories (such as the associations the viewer makes when seeing an influencer post on Instagram) that can be influenced by newer information (such as the current mood of the viewer; Kelly, 1995). Moreover, it was expected that people who were in a positive mood would process the influencer post in a more heuristic way than people who were in a negative mood (Bless et al., 1992). In other words, it was assumed that people in positive moods are more influenced by heuristics such as the sender of the advertisement (in this study the influencer). Based on these heuristics, participants could form more positive

impressions of the Instagram post and the brand. However, the results of this study showed that there are no effects of mood on the impression formation of the Instagram post or brand. Other research showed similar effects, for instance the study of Hunsinger, Isbell and Clore (2012). They, for instance, hypothesized that positive and negative moods could determine the situational processing style employed. However, their research also revealed no effects of mood. As such, they conclude that both negative and positive moods can evoke the same processing styles. In other words, there appears to be no clear correlation between a positive or negative mood and the processing style employed.

Furthermore, it was hypothesized that a negative mood will lead to a higher information retention than a positive mood. This was, just like the hypotheses about atypicality and information retention, based on the deeper information processing strategies people will use when in a negative mood compared to a heuristic based information processing strategy when in a positive mood (Forgas, 1992b). However, there was no effect found for mood on information retention. It may be pointed out, however, that while participants in the negative mood conditions experienced a more negative mood than participants in the positive mood conditions, this manipulation should have been more profound even if the difference between the participants in the positive mood conditions and the participants in the negative mood conditions was significant. Additionally, because of the design of the current study, it could not be prevented that the participant not only focused on the questionnaire, but may have been distracted by other activities that they could have been engaged in simultaneously such as listening to music.

5.1.3 Interaction effect of typicality and mood

The last hypotheses concerned an interaction effect between typicality and mood on both impression formation and information retention. This was based on the affect infusion model of Forgas (1995), which argues that when information becomes more complicated and illogical (e.g., atypical influencer posts), the influence of mood will become greater in forming impressions and reactions to the processed information. In other words, seeing an atypical post in combination with a negative mood or seeing a typical post in combination with a positive mood, was expected to enhance the effect of typicality and mood on impression formation and information retention compared to these variables in isolation. However, this study showed that there are no interaction effects between typicality and mood on impression formation and

information retention. As mentioned before, the manipulation of mood could be a cause for this result. This will be discussed more profoundly in the next section.

5.2 Limitations and suggestions for future research

Although the current study provides new insights into the influence of typicality and mood on impression formation and information retention, there are several limitations. First of all, the study took place in a specific context (i.e., make-up), because this environment facilitated the manipulation of atypical and typical Instagram influencer marketing posts. Although it has been shown that it is becoming more socially accepted to use make-up as a man (Ratten, 2017), women still represent the biggest market share and the usual target population for make-up brands (Yeung, 2020). This is the reason why only female participants were part of the study. However, the study of Marcus and Lehman (2002) showed that female participants evaluated persons that they have never seen before as more sociable and cheerful than male participants. Additionally, women tend to form more favorable web based impressions than men (Venkatsurbramanvan & Hill, 2009). The possible differences between women and men in forming impressions are reasons for why it could be interesting to not only focus on women in terms of impression formations in influencer marketing, but also on men. For future research it is recommended to create a study that entails both men and women, for instance by using stereotypes based on nationality, age, or gender in more inclusive contexts (e.g., women as construction worker and men as beauty specialist) and to use a brand that is interesting for both woman as men (e.g., mobile phones instead of make-up). This could possibly lead to additional interesting results concerning impression formation in influencer marketing contexts.

Secondly, the mood manipulation in this study may not have been optimal because the differences in mood between the positive and negative conditions should have been greater. Although the results showed that participants in the positive mood conditions had a more positive mood than the participants in the negative mood conditions, the mean mood of the participants in the negative conditions only amounted to a score of approximately 65 on a scale of 1 (negative) to 100 (positive). Thus, both participants in the positive and negative mood conditions were well above the midpoint of the used slider, indicating that the reported mood was just more negative in the negative mood conditions compared to the positive mood conditions, but not necessarily an actual negative mood. There are more ways to elicit peoples' mood than using film fragments,

like using pictures that evoke certain emotions (Lang & Bradley, 2007) and music (Lench, Flores, & Bench, 2011). In addition, the participants were asked to indicate their mood at the end of the questionnaire and not directly after watching a film fragment to decrease the possibility that the participants were aware of the goal to manipulate their mood. However, the perceived mood of the participants might be different at the end of the questionnaire. After all, the effects of the film fragments may have faded out whilst participants could also have felt more bored or less joyful because of filling out the survey. Future research could employ different mood eliciting methods to ensure a more negative mood, for instance by an offline lab setting that offers fewer distractions. Besides that, a lab study instead or a questionnaire study could give possibilities to control the mood of the participants better and to gain insights in eliciting emotion by directly observing participants.

Finally, no effects of typicality and mood have been found for the information retention of the post, which may imply that the participants experienced difficulties with remembering information or were not motivated enough to observe the Instagram post carefully (because it was an online questionnaire). It is possible that the used measurement of information retention was challenging for the participants and that they may have been cognitively overloaded. This could be caused when the processing of the information of the Instagram post and the whole questionnaire was greater than the processing capacity of the participants (Mayer, 2007). This may also apply to the questionnaire itself. Moreover, Mayer (2007) describes twelve principles of multimedia learning that could enhance information retention. It is recommended for future research to take these twelve principles of multimedia learning into account for the experimental stimuli and to test different representations of the influencer posts stimuli (e.g., illustration instead of a picture, little text instead of much text, etc.) to stimulate peoples' information retention. The results showed that participants struggled more with questions that needed reading; the questions about the characteristics of the make-up brand that were called in the description were more often incorrectly answered than questions about the image of the post (such as the gender of the influencer, the make-up products used and color of the brand's logo). This could imply that the participants were too distracted by the image of the post and could not totally focus on the description of the post. Additionally, it is recommended to test other research set-ups, like an interview or a lab experiment, to observe the participants during the experiment (i.e., to check

if participants actually had attention to the experimental stimuli) and to get insights in the underlying ideas of the participants while viewing influencer marketing posts.

5.3 Theoretical and practical implications

The current study is an elaboration on the existing literature about typicality and mood in impression formation and information retention. This study showed that atypicality in influencer marketing posts leads to a higher perceived originality and a more positive impression formation than typical influencer marketing posts. This is in line with theories about the surprise effect caused by non-stereotypical sources (Kunda & Oleson, 1995) as explained by the CPAG model of Crisp and Turner (2011). Several studies showed that sources that disconfirm the expectations of the audience are perceived as more authentic by the audience than sources that do not disconfirm the audience's expectations (Eagly et al., 1978; Priester & Petty, 1995). However, this study showed that atypical influencer marketing posts do not lead to a higher perceived authenticity by the audience. Thus, the present study showed that it is not necessary to be atypical (i.e., new and exciting) to be perceived as authentic as an influencer and that the element of surprise may only work for originality.

Consequently, the four information-processing strategies as proposed by Forgas (1992) could be applied to typical and atypical influencer marketing posts because participants formed more positive impressions of the atypical than the typical Instagram influencer post. In other words, it could be possible that the participants who viewed the typical Instagram post processed the information in a more heuristic way (i.e., *heuristic processing strategy*) than participants who viewed the atypical Instagram post. However, the expected deeper processing style of atypical influencer marketing posts did not lead to a higher information retention of the post than the more superficial processing style of typical influencer marketing posts. This contradicts the proposed information processing strategies of people. Forgas (1992b) tested the information processing strategies in offline contexts, which may imply that for online contexts other factors could have influence on peoples' processing of information. For instance, digital literacy could offer an explanation. Prio et al. (2016) suggest, for example, that self-efficacy often motivates peoples' confidence in learning something new via digital media, and that self-efficacy could be strengthened by peoples' digital literacy (i.e., someone's ability to use digital media effectively).

In other words, perhaps the digital literacy of the participants should have been taken into account.

This study also complements the literature about the effects of mood on peoples' impression formation and memory. The expected effects of mood on impression formation and information retention were not confirmed, implying that people do not form other impressions when in a positive mood than in a negative mood to maintain their positive mood (Clark & Isen, 1982). Additionally, it was thought that people process information according to the information processing strategies of Forgas (1992b), which indicate that peoples' mood influences the used processing strategy. However, this study showed that there appears to be no clear correlation between a positive or negative mood and the processing style employed. Thus, this study negated the idea of narrow processing in negative affective states and broad processing in positive affective states. At the same time, the existence of a relationship between mood and the used processing style may have been masked by an insufficient mood induction.

Practical implications are that influencer marketing marketers should use atypical influencers when the marketing goal is to generate positive impressions. Participants who saw an atypical Instagram post experienced more originality than participants who saw a typical Instagram post, which might cause a possible provoked surprise effect. Moreover, using atypical influencers in influencer marketing campaigns enhances a more positive impression formation of both the Instagram post and the promoted brand, possibly due to more attention of the audience to the influencer post and because atypical influencers may violate peoples' expectations (Kunda & Oleson, 1995). Creating atypical influencer marketing content could be done by using non-stereotypical influencers to challenge the stereotypes in peoples' mind that represent social categories (Baldwin, 1992). As a consequence, when using non-stereotypical influencers, people might need to pay more attention to the advertisement because the advertisement is not in line with their social categories. Furthermore, the present study also showed that people who do not fall into traditional social categories (e.g., LGBTQ-people) do not have to be excluded or avoided in marketing campaigns. This study found that atypical influencers are not perceived as peculiar in a negative way, but lead to a more positive impression formation. For brands this means that using atypical influencers could contribute to corporate social responsibility because it not only will lead to a more positive brand perception, but may also make peoples' perception of society more heterogeneous by increasing the visibility of atypicality such as LGBTQ-people.

Whilst typicality seems thus to have an influence on impression formation, mood does not seem to influence peoples' impression formation nor their information retention of the influencer marketing posts. This gives practical implications for marketers because it is, for example, not necessary to take the time of the day to share influencer marketing posts into account when the aim of the post is to improve the impression formation of the post or brand. Researchers have been investigating when it is the most effective time of the day to post content on Instagram to, for instance, enhance content engagement such as likes and comments (Wahid & Wadud, 2020), which resulted in the advice of positing during breakfast and lunch times. Concerning the audience's mood, research showed that exhaustion, for instance through a long working day, directly leads to a negative mood (Barling & Macintyre, 1993). However, this study showed that a more negative mood does not lead to a less positive impression formation than a more positive mood.

5.4 Conclusion

In this study, the influence of typicality and mood in Instagram influencer posts on impression formation and information retention has been investigated. The experimental study showed that atypical influencer posts lead to a higher perceived originality and a more positive impression formation of both the Instagram post and the promoted brand compared to typical influencer posts. Moreover, there was a strong correlation between the impression formation of the Instagram post and the impression formation of the brand. However, atypical influencer posts did not lead to a higher perceived authenticity compared to typical influencer posts. Moreover, this study also showed that the mood of people does not influence the overall impression formation of the Instagram post and brand. Thus, people in positive and negative moods do not form different impressions of the showed Instagram post or the promoted brand. Besides that, this study revealed that both typicality and mood do not influence the information retention of the Instagram influencer post. Finally, no interaction effects between typicality and mood on the impression formation of both the Instagram post and the promoted brand and the information retention have been found. This study showed that atypicality can lead to a positive brand perception, but perhaps atypicality in marketing campaigns could also contribute to making peoples' perception of society more heterogeneous by increasing the visibility of atypicality such as LGBTQ-people.

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Appendix A

Questionnaire pre-test

Beste deelnemer,

Bedankt dat je deel wilt nemen aan dit experiment. Deze online vragenlijst is een onderdeel van mijn masterscriptie over influencer marketing. De vragenlijst start eerst met wat demografische vragen en vragen over hoe je je op dit moment voelt. Hierna krijg je een kort filmpje te zien dat ook gevolgd wordt met vragen over jouw gevoelens. Tot slot krijg je een paar vragen over de vragenlijst zelf. Het invullen zal ongeveer vijf minuten duren

Belangrijk voordat je begint aan deze vragenlijst is dat je een vrouw bent en dat je weet dat je altijd kan stoppen tijdens het beantwoorden van de vragen, zonder verdere uitleg en consequenties. Jouw gegevens zijn volledig anoniem en worden alleen tijdens de duur van dit onderzoek gebruikt (tot eind juli).

Ik vraag je om je geluid aan te zetten en om het filmpje volledig af te kijken.

Door op **akkoord** te klikken, bevestig je dat je het eens bent met alles wat je net gelezen hebt. Ik wil je vragen om door te gaan naar de volgende pagina om deel te nemen aan de online vragenlijst en om toestemming te geven om jouw gegevens anoniem te verwerken. Het gegeven consent geldt alleen tijdens de duur van dit onderzoek. Vergeet niet dat je altijd kan stoppen met de online vragenlijst zonder negatieve consequenties.

- Ik ga akkoord (1)
- Ik ga niet akkoord (2)

Wat is je geslacht?

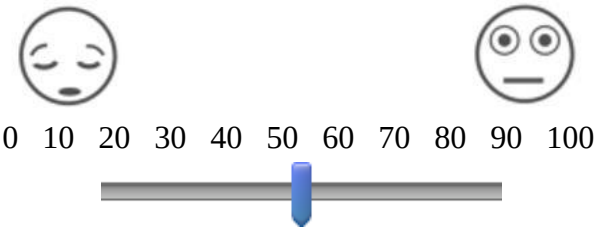
- Vrouwelijk (1)
- Mannelijk (2)
- Anders (3)

Wat is je leeftijd? Ik ben ... jaar

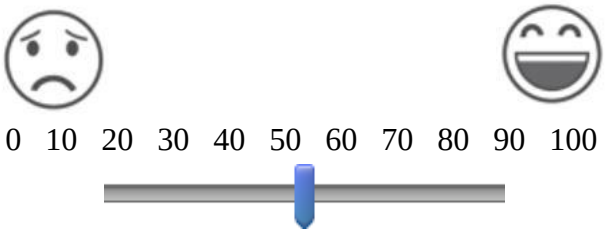
_____

Op de volgende pagina vraag ik je om met de twee sliders aan te geven hoe jij je op dit moment voelt. Probeer hier niet te veel bij na te denken, maar op je gevoel af te gaan.

Hoe voel jij je nu?



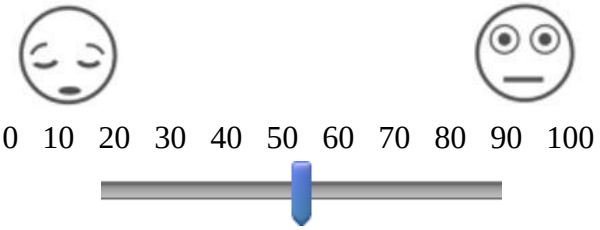
Arousal
0 10 20 30 40 50 60 70 80 90 100
Gebruik de slider om te antwoorden ()



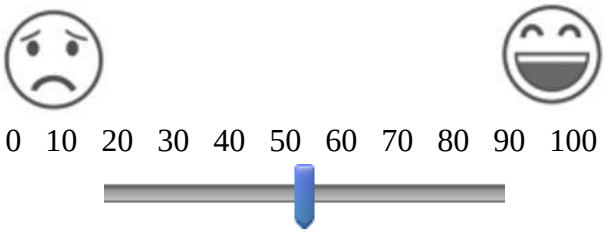
Pleasure
0 10 20 30 40 50 60 70 80 90 100
Gebruik de slider om te antwoorden ()

Op de volgende pagina krijg je een kort **filmpje** te zien. Probeer deze aandachtig te bekijken, alsof jij er zelf ook bij bent. Zet je geluid aan en kijk het korte filmpje helemaal af.
Op de volgende pagina vraag ik je om met de twee sliders aan te geven hoe jij je voelt na het bekijken van het filmpje. Probeer hier niet te veel bij na te denken, maar op je gevoel af te gaan.

Hoe voel jij je na het zien van het filmpje?



Arousal
0 10 20 30 40 50 60 70 80 90 100
Gebruik de slider om te antwoorden ()



Pleasure
0 10 20 30 40 50 60 70 80 90 100
Gebruik de slider om te antwoorden ()

Hoe duidelijk vond je de afbeeldingen bij de sliders?

- Helemaal onduidelijk (1)
- Onduidelijk (2)
- Een beetje onduidelijk (3)
- Neutraal (4)
- Een beetje duidelijk (5)
- Duidelijk (6)
- Helemaal duidelijk (7)

Hoe duidelijk vond je de tekst bij de sliders?

- Helemaal onduidelijk (1)
- Onduidelijk (2)
- Een beetje onduidelijk (3)
- Neutraal (4)
- Een beetje duidelijk (5)
- Duidelijk (6)
- Helemaal duidelijk (7)

Hoe makkelijk vond je om de sliders te gebruiken?

- Heel erg moeilijk (1)
- Moeilijk (2)
- Een beetje moeilijk (3)
- Neutraal (4)
- Een beetje makkelijk (5)
- Makkelijk (6)
- Heel erg makkelijk (7)

Het kan zijn dat je net een 'verdrietig' filmpje hebt gezien. Om je gevoelens weer vrolijker te maken, kan je het onderstaande filmpje bekijken! Als je op het blauwe pijltje klikt ben je klaar met het invullen van deze vragenlijst. Heel erg bedankt!

Appendix B

Results pre-test

This pretest investigated which film fragment is the most effective in changing mood into more negative or more positive. In total, 20 participants filled out the pretest questionnaire. All of the participants were female and the average age was 24.60 years (SD = 9.71). Each of the four conditions (Sally, The Junglebook, The Champ, The Lion King) consisted of five participants and each participant had to indicate their level of pleasure before and after watching the film fragment on an affective pleasure slider (0 = low, 100 = high). The means of the averages of pleasure before and after watching the film fragment per film fragment is illustrated in Table 6.

A repeated measures ANOVA with pleasure (before vs. after watching the film fragment) as within-subject and film fragment (Sally vs. The Junglebook, The Champ, The Lion King) as between subject has been performed. Results of this analysis showed that the difference between the pleasure before and after watching the Sally film fragment was not significant $F(1, 4) = 1.00$, $p = .374$. However, the pleasure before and after watching the Junglebook film fragment ($F(1, 4) = 42.67$, $p = .003$), The Champ film fragment ($F(1, 4) = 42.67$, $p = .003$) and The Lion King film fragment ($F(1, 4) = 11.25$, $p = .028$) was significant. This means that watching the film fragment of The Junglebook indeed lead to more pleasure, and that watching the film fragments of The Champ and The Lion King indeed lead to little pleasure. Moreover, this means that there is no reason to choose the film fragment of Sally because the level of pleasure did not significantly differ before and after watching this film fragment. This is why the film fragment of The Junglebook has been chosen for the main study.

An One-Way ANOVA with pleasure after watching the film fragment as dependent variable and type of film fragment as independent variable, showed that the difference between the pleasure after watching the film fragment of Sally and The Junglebook was not significant ($p = .551$), which was also the case for the difference between the pleasure after watching the film fragment of The Champ and The Lion King ($p = .969$). This means that there is no significant difference between the effect of negative mood film fragments (The Champ and The Lion King). To stay in line with the producer of The Junglebook, The Lion King has also been chosen for the main study.

Table 6

Means and standard deviations of pleasure before and after watching the film fragment, per film fragment

	Film fragment	*M (SD)*
Pleasure before watching the film fragment	Sally	60.00 (12.25)
	Junglebook	66.00 (5.48)
	The Champ	62.00 (21.68)
	The Lion King	64.00 (8.94)
Pleasure after watching the film fragment	Sally	70.00 (12.25)
	Junglebook	82.00 (8.37)
	The Champ	30.00 (18.71)
	The Lion King	34.00 (15.17)

Note. Means (M) and Standard Deviations (SD) are accreted to two decimals.

The participants also had to indicate to what extent they thought the used images for the sliders were clear. The 7-points Likert scale (1 = totally unclear, 7 = totally clear) showed that the average score for clearness of the images was 4.35 (*SD* = 1.57). This means that the images were medium clear for the participants. The same question was asked for the used text for the sliders. The 7-points Likert scale (1 = totally unclear, 7 = totally clear) showed that the average sore for clearness of the text was 4.90 (*SD* = 1.65). Finally, the ease of use of the sliders was asked to the participants. For this question, a 7-points Likert scale has been used to (1 = very difficult, 7 = very easy). The results showed that the mean of this scale was 5.40 (*SD* = 1.47), indicating that the participants thought that the sliders were medium/easy to use. However, it has been chosen to only use the pleasure slider because this one will be the most important for the main study. Besides that, this may improve the clearness of the used images. It has also been chosen to not use any descriptive texts like ‘pleasure’ to increase the overall understanding of the slider.

Appendix C

Questionnaire main study

Beste deelnemer,

Allereerst bedankt dat je wilt deelnemen aan dit onderzoek! Met deze survey wordt onderzoek gedaan naar berichten op sociale media. Er zullen vragen worden gesteld over een kort filmpje en een Instagrampost die je te zien krijgt. Het beantwoorden van deze vragen zal ongeveer 7-10 minuten duren. Er bestaan geen goede en foute antwoorden, ik ben alleen benieuwd naar jouw mening. Vanwege het onderwerp van het onderzoek (make-up), is deze survey uitsluitend gemaakt voor vrouwen. Daarnaast dien je 18 jaar of ouder te zijn om deze survey in te vullen. Ik vraag je om er rekening mee te houden dat je een kort filmpje te zien krijgt die mogelijk een kleine invloed heeft op jouw gevoelens. Verder zijn er geen negatieve gevolgen te verwachten met betrekking tot je deelname aan dit onderzoek.

Dit online experiment wordt uitgevoerd onder begeleiding van Tilburg University en maakt deel uit van de masterthesis Business Communication & Digital Media van Marlou van Erp. Je kan er zeker van zijn dat alle antwoorden die je geeft vertrouwelijk worden behandeld. Jouw naam wordt op geen enkel moment aan jouw antwoorden gekoppeld. Daarnaast is deelname geheel vrijwillig en kan je op elk moment stoppen met de survey, zonder dat daarvoor uitleg nodig is en zonder dat er enige consequenties zullen volgen. De geanonimiseerde gegevens worden alleen gebruikt voor dit onderzoek. Je hebt het recht om jouw persoonlijke gegevens in te zien, aan te passen of te verwijderen uit het onderzoek. De toestemming blijft geldig tot het eind van het onderzoek (juli 2021). De ruwe data zullen alleen toegankelijk zijn voor de hoofdonderzoeker van dit onderzoek (Marlou van Erp). Als je vragen hebt kan je altijd contact met mij opnemen: m.h.m.vanerp@tilburguniversity.edu.

Nogmaals bedankt!

Door verder te gaan met dit onderzoek verklaar je de informatie betreffende het onderzoek te hebben gelezen en hiermee **akkoord** te gaan. Ook ben je je er bewust van dat er ruimte was voor het stellen van vragen voor de start van het onderzoek. Daarbij erken je dat je je ervan bewust bent dat er vertrouwelijk wordt omgegaan met de antwoorden, deze anoniem worden gebruikt voor wetenschappelijk onderzoek en dat je deelname aan dit onderzoek vrijwillig is. Je kunt te allen tijde, ongeacht de reden, het onderzoek verlaten door de vragenlijst af te sluiten.

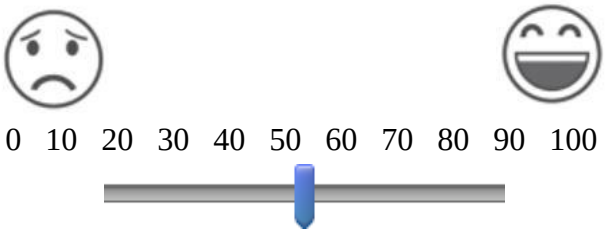
- o Ik ga akkoord met bovenstaande informatie, ga door naar het onderzoek (1)
- o Ik ga niet akkoord met bovenstaande informatie en stop hierbij mijn deelname aan het onderzoek (2)

Wat is je geslacht?

- Vrouw (1)
- Man (2)
- Anders (3)

Wat is jouw leeftijd (in jaren)? _____

Hoe voel jij je op dit moment?



Gebruik de slider om te antwoorden ()

Heb jij een Instagramaccount?

- Ja (1)
- Nee (1)

Hoe vaak maak je gebruik van Instagram?

- Nooit (1)
- Enkele keren per jaar (2)
- Maandelijks (3)
- Wekelijks (4)
- Meerdere keren per weer (5)
- Dagelijks (6)
- Meerdere keren per dag

Heb jij weleens make-up gebruikt?

- Ja (1)
- Nee (2)

Hoe vaak maak je gebruik van make-up?

- Nooit (1)
- Enkele keren per jaar (2)
- Maandelijks (3)

- Wekelijks (4)
- Meerdere keren per weer (5)
- Dagelijks (6)
- Meerdere keren per dag

Waarvoor gebruik jij weleens make-up? Meerdere antwoorden mogelijk

- Ogen (1)
- Wenkbrauwen (2)
- Lippen (3)
- Wangen (4)
- Hele gezicht (5)
- Anders (6)

Geef aan wat jij vindt

	Helemaal mee oneens (1)	Oneens (2)	Een beetje mee oneens (3)	Neutraal (4)	Een mee eens (5)	Eens (6)	Helemaal mee eens (7)
Er zijn slechts twee groepen: mannen en vrouwen (1)	○	○	○	○	○	○	○
Lang haar voor vrouwen en kort haar voor mannen zijn de meest geschikte kapsels (2)	○	○	○	○	○	○	○
Make-up is ook voor mannen (3)	○	○	○	○	○	○	○
Beautyproducten zijn vooral voor vrouwen (4)	○	○	○	○	○	○	○
Mannen kunnen ook foundation en concealer gebruiken om wallen weg te werken (5)	○	○	○	○	○	○	○

Op de volgende pagina krijg je een kort filmpje te zien. Probeer deze aandachtig te bekijken, alsof jij er zelf ook bij bent. Zet je geluid aan en kijk het korte filmpje helemaal af.

Film fragment

Je krijgt nu een Instagrampost te zien. Bekijk en onthoud deze goed, want er gaan vragen over gesteld worden.

Instagram post

In hoeverre herkende je de persoon van de Instagrampost?

- ○ Helemaal niet (1)
- ○ Een beetje (2)
- ○ Helemaal wel (3)

In hoeverre vond je de post...

	Helemaal niet (1)	Niet (2)	Een beetje niet (3)	Neutraal (4)	Een beetje wel (5)	Wel (6)	Helemaal wel (7)
Onlogisch (1)	○	○	○	○	○	○	○
Verwacht (2)	○	○	○	○	○	○	○
Gewoon (3)	○	○	○	○	○	○	○
Verrassend (4)	○	○	○	○	○	○	○
Stereotypisch (5)	○	○	○	○	○	○	○
Standaard (6)	○	○	○	○	○	○	○

In hoeverre vond je de influencer...

	Helemaal niet (1)	Niet (2)	Een beetje niet (3)	Neutraal (4)	Een beetje wel (5)	Wel (6)	Helemaal wel (7)
Eerlijk (1)	○	○	○	○	○	○	○
Betrouwbaar (2)	○	○	○	○	○	○	○
Deskundig (3)	○	○	○	○	○	○	○
Expert (4)	○	○	○	○	○	○	○
Ervaren (5)	○	○	○	○	○	○	○
Zorgvuldig (6)	○	○	○	○	○	○	○
Vergelijkbaar (7)	○	○	○	○	○	○	○
Oprecht (8)	○	○	○	○	○	○	○
Onbevooroordeeld (9)	○	○	○	○	○	○	○
Gemotiveerd (10)	○	○	○	○	○	○	○
Ruimdenkend (11)	○	○	○	○	○	○	○
Krachtig (12)	○	○	○	○	○	○	○
Sympathiek (13)	○	○	○	○	○	○	○
Volhardend (14)	○	○	○	○	○	○	○
Optimistisch (15)	○	○	○	○	○	○	○
Gelukkig (16)	○	○	○	○	○	○	○
Aantrekkelijk (17)	○	○	○	○	○	○	○

In hoeverre vond je de Instagrampost...

	Helemaal niet (1)	Niet (2)	Een beetje niet (3)	Neutraal (4)	Een beetje wel (5)	Wel (6)	Helemaal wel (7)
Origineel (1)	○	○	○	○	○	○	○
Op andere Instagramposts lijken (2)	○	○	○	○	○	○	○
Verrassend (3)	○	○	○	○	○	○	○

In hoeverre vond je de influencer als ... overkomen

	Helemaal niet (1)	Niet (2)	Een beetje niet (3)	Neutraal (4)	Een beetje wel (5)	Wel (6)	Helemaal wel (7)
Verwaand (1)	○	○	○	○	○	○	○
Echt (2)	○	○	○	○	○	○	○
Verhullend (3)	○	○	○	○	○	○	○

In hoeverre vind je het geadverteerde merk...

	Helemaal niet (1)	Niet (2)	Een beetje niet (3)	Neutraal (4)	Een beetje wel (5)	Wel (6)	Helemaal wel (7)
Eerlijk (1)	○	○	○	○	○	○	○
Oprecht (2)	○	○	○	○	○	○	○
Optimistisch (3)	○	○	○	○	○	○	○

In hoeverre vind je het geadverteerde merk...

	Helemaal niet (1)	Niet (2)	Een beetje niet (3)	Neutraal (4)	Een beetje wel (5)	Wel (6)	Helemaal wel (7)
Gewaagd (1)	○	○	○	○	○	○	○
Levendig (2)	○	○	○	○	○	○	○
Fantasierijk (3)	○	○	○	○	○	○	○

In hoeverre vind je het geadverteerde merk...

	Helemaal niet (1)	Niet (2)	Een beetje niet (3)	Neutraal (4)	Een beetje wel (5)	Wel (6)	Helemaal wel (7)
Betrouwbaar (1)	○	○	○	○	○	○	○
Verantwoordelijk (2)	○	○	○	○	○	○	○
Efficiënt (3)	○	○	○	○	○	○	○

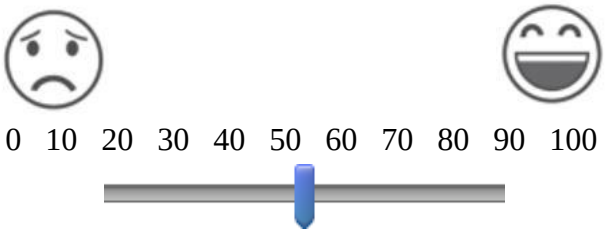
In hoeverre vind je het geadverteerde merk...

	Helemaal niet (1)	Niet (2)	Een beetje niet (3)	Neutraal (4)	Een beetje wel (5)	Wel (6)	Helemaal wel (7)
Mannelijk (1)	○	○	○	○	○	○	○
Ruig (2)	○	○	○	○	○	○	○
Westers (3)	○	○	○	○	○	○	○

In hoeverre vind je het geadverteerde merk...

	Helemaal niet (1)	Niet (2)	Een beetje niet (3)	Neutraal (4)	Een beetje wel (5)	Wel (6)	Helemaal wel (7)
Upperclass (1)	○	○	○	○	○	○	○
Representatief (2)	○	○	○	○	○	○	○
Charmant (3)	○	○	○	○	○	○	○

Hoe voel jij je op dit moment?



Gebruik de slider om te antwoorden ()

Wat was het geslacht van de influencer die je zag? _____

Hoe heette de influencer? _____

Welke producten werden gepromoot door de influencer? _____

Welk merk werd gepromoot? _____

Uit welk land was het merk afkomstig dat werd gepromoot? _____

Hoe lang bestaat het merk dat werd gepromoot al? _____

Wat voor kleur had het logo van het merk dat gepromoot werd? _____

Wat zijn drie typische kenmerken van de producten die werden gepromoot? _____

Het doel van deze survey was om te kijken of mood (een positieve of een negatieve) en typicality (een stereotypische of niet-stereotypsiche influencer) invloed heeft op de impressievorming en het onthouden van Instagramadvertenties.

Voor de influencerposts zijn stockfoto's gebruikt, dus de influencers waren fictief (net zoals het geadverteerde merk). Er is gekeken wat jij van de Instagrampost vond en wat je van het merk vond. Daarnaast is gekeken hoeveel informatie jij hebt onthouden van de Instagrampost.

Om jouw mood positief of negatief te maken, diende je een leuk of verdrietig filmpje te kijken. Omdat het dus mogelijk is dat je een negatief geladen filmpje hebt gekeken, kan je onderstaand filmpje bekijken om weer een positiever gevoel te krijgen (dit is niet verplicht).

Als je op het blauwe pijltje klikt, ben je klaar met de survey. Nogmaals heel erg bedankt!