FACTORS INFLUENCING INTERACTION INTENTION BEHAVIOR ON INSTAGRAM: A COMPARATIVE STUDY ON LOCAL CLOTHING BRAND

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ABSTRACT

Instagram is mainly used by brand owners in various sectors as a marketing channel, with users' engagement being one of the aims to increase sales. Several investigations have struggled to identify the major predictor that may influence users' engagement, particularly their interaction intention with brand accounts. Therefore, this research aimed to determine the effect of perceived creativity, positive emotions, and affective commitment on interaction intention of users with brand accounts. By constructing Stimulus-Organism-Response (SOR) conceptual model, using Structural Equation Modeling (SEM), 459 valid questionnaires from two different local brands were analyzed using purposive sampling with Smart PLS. The results showed that perceived creativity could influence users' positive emotions and affective commitment to Three Second and Starcross brands. However, creative content failed to significantly contribute to interaction intention unless it was related to users' value. It was also found that brand owners must provide essential features or stimuli such as 'give comments and get something' in order to trigger users to interact with brand. These results provided assistance to brand owners or social media marketers in the fashion business to develop not only creative marketing campaigns but also create strong relationships with their followers.

Keywords: affective commitment, interaction intention, perceived creativity, positive emotion, fashion brand

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1. INTRODUCTION

Social media is essential for people to share personal experiences and discover their desired products (Rodríguez Aboytes et al., 2022). Currently, Instagram has become one of the most widely used social media platforms (statista.com, 2023), as it allows users to share content in the form of photos or videos in feeds or story posts, which followers can reply to with likes and comments (Hattingh et al., 2022). These features foster users' engagement, with high engagement contributing to awareness, which leads to product sales and business performance (Bag et al., 2022). The content engagement triggers users to seek further information (Moran et al., 2020), provide comments (Shahbaznezhad et al., 2021), and facilitate electronic word of mouth (Srivastava & Sivaramakrishnan, 2021).

In the context of a fashion business, Instagram has provided an opportunity for fashion brand to capture the market demand by communicating brand values with their authentic product designs. It also allows brand owners to post high-quality photos and videos, which trigger users to react through the 'liking and commenting' button (Menon, 2022). Instagram has more feature creation choices than other platforms, starting from the use of filters, stickers, questions, post collaborations, and others (Hooker & Cooper, 2022). Moreover, it is expected that users' interaction with fashion accounts will be higher than with business accounts in other sectors.

There has been limited research examining the extent to which content creativity in the form of photos or videos can influence Instagram users' behavior (Chu et al., 2024). Previous investigations on social media have only examined the motivations for using the reel feature on Instagram (Menon, 2022), compared to other social networking sites (Pretorius et al., 2022), users personality (Geary et al., 2021), users' interaction and participation (Sokolova & Kefi, 2020), brand posting effectiveness (Cavazza et al., 2020), and influencer role (Conde & Casais, 2023). The inconsistency of results regarding the willingness to interact on social media reinforces the need for an in-depth examination of the factors that influence users' experience of brand accounts. For instance, Casaló et al., (2021) reported that creativity had a significant influence on users' interaction behavior. The research also found that published content could influence users' response to a particular account. In contrast, Liu et al. (2021) and Zhao et al. (2020) reported that interactive account or content did not influence users' desire to interact with brand.

Based on the above description, this research aims to analyze the impact of local fashion brand content on users' behavior by integrating their internal responses to Stimulus-Organism-Response (SOR) framework, which includes perceived creativity and positive emotions (Donovan & Rossiter, 1982; Mehrabian & Russell, 1974). In this context, Instagram users tend to interact with fashion brand photo and video publication content. The organismic perception that originates in users' accounts can be triggered by creativity and positive emotions when expressing affective side of Instagram. As a result, users' subjective side significantly influences affective commitment and interaction intention with fashion brand (Casaló et al., 2021). This research purposefully compares brand publications from two different brands to identify a deeper analysis of users' responses.

2. LITERATURE REVIEW

2.1. *Stimulus-Organism-Response (S-O-R)*

SOR was based on stimulus-response theory developed by Pavlov (1902), which was further expanded by (Donovan & Rossiter, 1982; Mehrabian & Russell, 1974). According to Eroglu et al., (2001)*,* arousal theory described factors that were more likely to cause response processes in individuals. The current phenomenon has shown that online arousal could be tested by examining the visual and audible content presented to users of social media accounts. The stimuli provided would influence the internal components of the individual organism, resulting in a particular behavior.

SOR framework has been utilized in various social media contexts. For instance, Sun and Xing (2022) examined how social media information sharing acted as a stimulus that influenced Generation Z (Gen Z) purchase intention. Baber and Baber (2023) also used SOR to explore social media marketing on well-known platforms, such as Facebook and YouTube, which acted as a stimulus to visit tourism destinations. Therefore, this research aimed to expand the use of SOR for Instagram, a more visual social network. A brand publication on Instagram could be used as a stimulus to activate users' perceived creativity and positive emotions to promote users' responses (affective commitment and interaction intentions).

2.2. *Stimulus: Content Publication on Instagram*

Instagram was essential for brands to communicate with their prospective users by designing creative visual content (Chen et al., 2021). In this context, high-quality content could motivate users to interact with brand and strengthen their relationships (Casaló et al., 2021). Brand publication enhanced the use of the platform tools such as liking, commenting, sharing, and saving the content to the account. Based on the above description, this research proposed that the content posted by a fashion brand on Instagram acted as a stimulus, eliciting subsequent organismic reactions and responses.

2.3. *Organism: Perceived Creativity and Positive Emotions*

According to Haberland and Dacin (1992), creativity was relevant, unique, and unexpected content communicated in the form of a message. The visual nature of Instagram allowed brand to upload creative content in various formats, such as filters, live videos, boomerangs, reels, and stories, which facilitated promotions and followers' engagement (Doyle et al., 2022; Hooker & Cooper, 2022; Kohler et al., 2023; Kuswati et al., 2024).

Emotions represented the cognitive evaluations of events or thoughts from a phenomenological perspective. These cognitive evaluations of events were associated with both physical and physiological responses to any specific actions (Bagozzi et al., 1999). In social media context, Instagram had several visual and aesthetic aspects that could promote users' positive emotions (Kreling et al., 2022).

2.4. *Responses: Affective Commitment and Interaction Intention*

Commitment has been characterized as people's desire to maintain a vital relationship (Moorman et al., 1992). It could also be described as a personal belief that the effort required to maintain a relationship was worthwhile (Morgan & Hunt, 1994). In this context, affective commitment was used to describe users' emotional attachment to brands due to their strong bonding and connection (Shukla et al., 2023). Affective commitment developed when users experienced a positive relationship with brand (Wang & Binti Omar, 2023). Brand publication on Instagram allowed business accounts to reinforce their relationship with followers, thereby increasing the possibility of converting sponsored content into purchasing behavior (Casaló et al., 2021; Muadzin & Lenggogeni, 2021).

Intention could be referred to as users' willingness to act on a certain behavior (Ajzen, 1991). In this context, the term 'interaction intention' was used to investigate specific Instagram activities such as clicking the 'like' button, commenting on a post, or sharing the content (Bonilla-Quijada et al., 2024). Previous investigations reported that brand could create authentic content in a creative way, fostering interaction with followers (Rungruangjit & Charoenpornpanichkul, 2022).

2.5. *Relationship Between Perceived Creativity and Positive Emotions*

SOR proposed that human stimulation and response were connected by organismic components that included biological and psychological factors. According to this framework, publications posted by brand on Instagram could serve as stimuli that trigger the organism's reaction and response. The ability to create creative content publications allowed brand to elicit numerous responses from followers.

Previous research found that content creation could help users experience positive emotions such as pleasure (Jung et al., 2018). Meanwhile, Djafarova and Bowes (2021) discovered that creative content presented on social media was not necessarily the primary factor influencing users' interest in brand. Mekawie and Hany (2019) also reported that there was no significant relationship between content advertising and attitude. In addition, social media platforms, particularly Instagram, allowed users to express their creativity by posting photos and videos that include the use of filters. This could elicit positive emotions among users (Lu & Lin, 2022). Based on the description, this research presented the following hypothesis.

H1: Perceived creativity significantly influenced positive emotions of Instagram users.

2.6. *Relationship Between Perceived Creativity and Affective Commitment*

Shrivastava et al. (2021) reported that brand creativity in online communication could lead to positive affective results. Similarly, Belanche et al. (2013) explained that creative content improved relationships by developing affective commitment of users. This was due to the fact that building a strong emotional relationship allowed users to show affective commitment behavior

toward brand (Lu & Lin, 2022). Therefore, the hypothesis proposed that perceived creativity generated by brand publications on Instagram influenced users' affective commitment to brand.

H2: Perceived creativity significantly influenced affective commitment of Instagram users.

2.7. *Relationship Between Perceived Creativity and Interaction Intention*

The publication of unique content that was full of creativity made users trust brand. This trust enhanced Instagram users or followers to share content (Bigné et al., 2023). Naturally, unique content could motivate users to interact through likes and comments to express emotions or opinions (Yu & Egger, 2021). Cabeza-Ramírez et al. (2022) and Liu et al. (2021) found that unique brand content on social media accounts motivated users to take action, such as purchasing a product. Saffanah et al. (2023) also explained how clear content visualization might strengthen users' intentions to communicate or interact with brand. On the other hand, Zhao et al. (2020) found that the quality of the content created was insufficient to induce intent to interact. Based on the description, this research proposed the following hypothesis.

H3: Perceived creativity significantly influenced interaction intention of Instagram users

2.8. *Relationship Between Positive Emotions and Affective Commitment*

When users were exposed to information posted by brand account, they might experience positive emotions. Creating positive impressions or emotions could help users engage with brand (Abbas et al., 2021). According to Mittal et al., (2022), brand that supported positive emotional connections with users could improve affective commitment. Wang and Tsai (2019) also discovered that users' impressions of a content might lead to affective commitment. In other words, when a content was perceived positively, it quickly changed user's attitudes toward affective commitment. Jebarajakirthy et al. (2021) further explained that affective commitment could motivate users to perform any behavior, including purchasing a product. When someone had positive emotions toward something, such as brand, the published content was perceived as good content, which increased affective commitment. Based on the description, this research proposed the following hypothesis.

H4: Positive emotions significantly influenced affective commitment of Instagram users

2.9. *Relationship Between Positive Emotions and Interaction Intention*

Positive emotions such as satisfaction could influence interaction intention of users with brand on Instagram (Casaló et al., 2017). Sintia et al. (2023) reported that users' positive emotions influenced their purchasing behavior. Meanwhile, Ghahtarani et al. (2020) found that users' trust did not significantly affect information dissemination behavior. Positive perception of good visual content might occasionally motivate users to perform some actions, such as interacting with brand through likes, comments, and others.

Positive emotions on social media have been shown to have an important role in determining users' interaction behavior (Keiningham et al., 2018; Najib et al., 2022). Serra-Cantallops et al. (2018) reported that positive emotions resulting from experiences might influence users' interactions on social media platforms, such as Instagram. Meanwhile, Yang et al. (2023) explained that users' personal beliefs or views could be a barrier to interaction intention on social media. The research concluded that users' experiences eliciting positive emotions tended to promote intent to interact with brand. Based on the description, the following hypothesis was proposed.

H5: Positive emotions significantly influenced interaction intention of Instagram users.

2.10. *Relationship Between Affective Commitment and Interaction Intention*

Maduku et al. (2023) reported that commitment might be an important factor in developing an interest in informing others about brand. Positive and relevant content for users' daily lives has been shown to increase engagement with a particular account (Eslami et al., 2021). In this context, brand owner's account might strengthen users' connection and interaction by creating content that evoked positive emotions. According to Keiningham et al. (2018), users with affective commitment could easily express their desire to interact with brand. Based on the description, the following hypothesis was proposed.

H6: Affective commitment significantly influenced interaction intention of Instagram users

Figure 1: Research Model
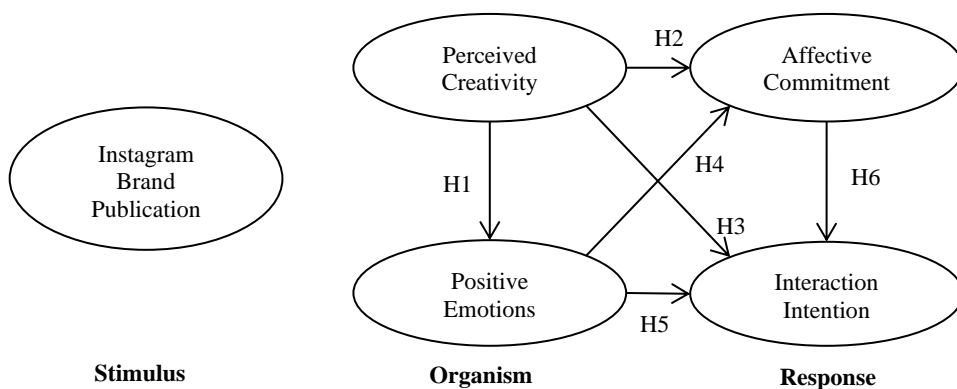
3. RESEARCH METHODOLOGY

This research focused on two local Indonesian brands, including Three Second and Starcross. Three Second (https://www.instagram.com/its3second/) had 1.1 million followers, while Starcross (https://www.instagram.com/starcrossclothing/) had 169.000 followers on their Instagram accounts. The selected respondents were members of Gen Z, who lived in Indonesia. This particular generation was selected because they were more likely to engage in online shopping and support direct-to-customer brands. Additionally, Gen Z had the potential to influence people of all ages and incomes (Potluri et al., 2022). This research was conducted to compare Gen Z response to content from two local fashion brands. According to a report by Statista (2019), Instagram was selected because 70% of users were under the age of 34.

3.1. *Research Procedure*

All respondents used a Google form to fill out the preliminary questions, which included demographical data and an informed consent form. After agreeing to continue filling out the questionnaire, they were shown an overview of an Instagram account, with some respondents being exposed to brand publications from Three Second (see Figure in Appendix 1), while the others were exposed to Starcross content posts (see Figure in Appendix 1). The subsequent questionnaire asked about perceived creativity, positive emotions, affective commitment, and interaction intention.

3.2. *Measurement Scale*

The measuring items of perceived creativity were adopted by Amabile, (2019), Stenberg and Lubart, (1999), Smith and Yang, (2004), and Casaló et al., (2021), while the measuring items of positive emotions were adapted from Bagozzi, (2015) and Laros and Steenkamp, (2005). Affective commitment was measured using items developed by Meyer and Allen, (1997), while interaction intention was measured using items developed by Casaló et al., (2021). This research used a Likert scale ranging from 1 (strongly disagree) to 5 (strongly agree) to examine the strength of respondents' opinion.

3.3. *Data Collection*

This research was conducted in three metropolitan cities, including Surakarta, Yogyakarta, and Semarang in 2023. A structured questionnaire was adopted to collect the data through purposive sampling, which was selected based on numerous criteria (Sekaran & Bougie, 2017). The included criteria were respondents who had Instagram account and experienced purchasing products online. Respondents were grouped based on two local brands, consisting of Three Second and Starcross. Approximately 459 out of 471 obtained responses, were qualified after eliminating data that did not meet the provided criteria. A total of 222 respondents selected Three Second, and 237 respondents selected Starcross.

Table 1: Sample Information

Characteristics	Range	Frequency		Percentage (%)	
		Three Second	**Starcross**	**Three Second**	**Starcross**
Gender	Male	90	111	40.5	46.8
	Female	132	126	59.5	53.2
Age	< 20	38	16	17.1	6.8
	20 – 25	180	204	81.1	86.1
	26 – 30	4	17	1.8	7.2
How Often Do You Buy Fashion Product in a Year?	Less than 3 times	44	55	19.8	23.2
	3 – 5 times				
		83	97	37.4	40.9
	6 – 8 times	40	42	18.0	17.7
	More than 8 times	55	43	24.8	18.1
How much money did you spent to buy fashion product in a month (Currency: Rp)	Less than 300.000	103	128	46.4	54.0
	300.001 – 500.000	79	65	35.6	27.4
	500.001 – 700.000				
		14	18	6.3	7.6
	700.001-1.000.000	18	26	8,1	11.0
	More than 1.000.000	8	0	3,6	0.0

Table 1 presented the demographic profile of two different local brands, with Three Second and Starcross having 222 and 237 replies, respectively. For Three Second, females were more dominant (59.5%) than males (40.5). The questionnaire was highly completed by respondents (81.1%) in the age group of 20 to 25. Additionally, 37.4% of respondents claimed that they purchased 3-5 times each year, while 24.8% reported purchasing more than 8 times per year. Approximately 46.4% of respondents spent less than Rp 300.000 per month on fashion products, while 35.6% spent between Rp 300.001 and Rp500.000.

For Starcross, females were more dominant (53.2%) than males (46.8%). The questionnaire was highly completed by respondents (86.1%) in the age group of 20 to 25. Additionally, 40.9% of the respondents claimed that they purchased 3-5 times each year, while 23.2% reported purchasing less than 3 times per year. Approximately 54% of the respondents spent less than Rp 300.000 per month on fashion products, while 27.4 spent between Rp 300.001 and Rp500.000.

3.4. *Measurement Procedure*

PLS-SEM (Partial Least Square-Structural Equation Modeling) was adopted to validate the research construct model with SmartPLS software. SmartPLS was used to perform SEM of the current model. The platform provided advantages for dealing with non-normal data and sample size (Sarstedt et al., 2019).

3.5. *Assessment* of Construct

The validity assessment was evaluated using the outer loading value, while reliability was examined using the composite reliability (CR) (Sarstedt et al., 2017). As shown in Table 3, the outer loadings of all constructs were above the threshold value of 0.7. Some items were eliminated because they did not meet the criteria (0.7).

Table 2: Questionnaire Items

Constructs and their observable items	Outer Loading	
	Three Second	**Starcross**
Perceived creativity (Amabile, 2019; Casaló et al., 2017; Smith & Yang, 2004; Stenberg & Lubart, 1999)		
PC1 I feel that the content of this Instagram account is unique	0.813	-
PC2 I feel that the content on this Instagram account is useful for me	0.824	0.831
PC3 I don't see similar content on other Instagram accounts	0.815	-
PC4 I caught the message that the Instagram content was trying to convey	0.776	-
PC5 The messages in the Instagram content are relevant to me	0.741	0.799
PC6 The content in the Instagram account influences my attitude towards the product	0.847	0.803
PC7 I feel that the feeds, stories and reels in the content are relatable to me	-	0.819
Positive emotion (Bagozzi, 2015; Laros & Steenkamp, 2005)		
PE1 I feel happy with the content on Instagram	0.854	0.776
PE2 I felt very excited when I saw the content on Instagram account	0.865	0.818
PE3 I was impressed with the content on Instagram	0.865	0.747
PE4 I feel satisfied when I see the content on the Instagram account	0.850	0.868
PE5 I feel entertained by the content on Instagram	0.832	0.763
PE6 I feel insecure after viewing the Instagram content	0.790	-
PE7 I felt cool when I saw the content on Instagram	-	0.839
Affective commitment (Meyer & Allen, 1997)		
AC1 I feel very happy to linger looking at the content on the Instagram account	0.809	0.834
AC2 I feel that this Instagram account will be meaningful for me	0.869	0.844
AC3 I feel emotionally attached to the Instagram account	0.737	0.829
AC4 I feel a "sense of belonging" to the Instagram account	0.782	0.829
AC5 I feel ignorant of the Instagram account	0.756	-
Interaction intention (Casaló et al., 2021)		
II1 I have the intention to interact with this Instagram account	0.789	0.825
II2 There's a chance I'll interact with the account when new content appears	0.820	0.829
II3 I am interested in following this account	0.829	0.828
II4 I am interested in providing comments on feed posts, stories, or other content on the Instagram account	0.765	0.815
II5 I am interested in giving likes to the content on the Instagram account	0.823	-
II6 I am interested in sharing the content on this Instagram account with other people	0.807	0,801

Note: PC: Perceived creativity; PE: Positive emotion; AC: Affective commitment; II: Interaction Intention.

Table 3 showed that the composite reliability and Cronbach alpha values were greater than 0.7, indicating consistency. Average Variance Extracted (AVE) values of all variables were also more than 0.5, supporting the convergent validity construct (Hair et al., 2019). Variance Inflation Factor (VIF) values ranging from 1.771 to 4.107 were considered acceptable thresholds. VIF < 5 was categorized as free with common method bias (Hair et al., 2014). Moreover, Standardized Root Mean Square Residual (SRMR) value was used to test model fit. Henseler et al. (2016) reported that the value of SRMR must be lower than 0.10 to achieve model fit. SRMR values were 0.069 for Three Second and 0.062 for Starcross, indicating the models were a reasonable fit.

Table 3: Reliability and Convergent Validity

Constructs	Chonbach's Alpha		Composite Reliability		AVE		VIF	
	Three Second	Star-cross	Three Second	Star-cross	Three Second	Star-cross	Three Second	Star-cross
Perceived Creativity	0.890	0.829	0.916	0.886	0.645	0.661	2.975	2.480
Positive Emotion	0.918	0.889	0.936	0.916	0.711	0.645	4.107	2.367
Affective Commitment	0.851	0.855	0.893	0.901	0.627	0.696	2.183	1.771
Interaction Intention	0.892	0.878	0.917	0.911	0.649	0.672	-	-

To determine the discriminant validity, as shown in Tables 4 and 5, Heterotrait-Monotrait ratio (HTMT) was adopted with a threshold of 0.9 (Henseler et al., 2009). The analysis results showed convergent and discriminant validity values.

Table 4: Analysis of Discriminant Validity (Three Second)

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

Table 5: Analysis of Discriminant Validity (Starcross)

	Affective Commitment	Interaction Intention	Perceived Creativity	Positive Emotion
Affective Commitment				
Interaction Intention	0.805			
Perceived Creativity	0.737	0.683		
Positive Emotion	0.677	0.627	0.852	

In this research, R square (R2) was evaluated to determine the degree of influence of independent variables on the dependent ones. Table 6 showed that R2 values for affective commitment and interaction intention for Three Second was 0.6 and 0.5, respectively. Meanwhile, R2 values for affective commitment and interaction intention for Starcross was 0.4 and 0.5 respectively.

Table 6: Analysis of Discriminant Validity (Starcross)

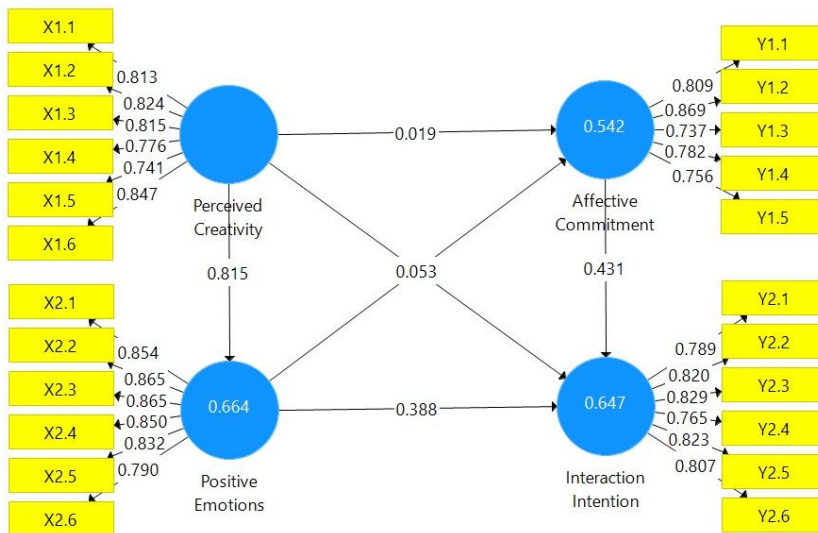| Construct	Three Second			Starcross	
	R square	R square adjusted		R square	R square adjusted
AC	0.664	0.662	AC	0.435	0.431
II	0.542	0.538	II	0.537	0.531

4. RESULTS AND DISCUSSION

After establishing the proposed model of validity and reliability, the inner model was used to examine the hypotheses. The hypotheses were tested using a bootstrapping method with 500 subsamples. These amount of sample sizes were selected due to the directional hypothesis method, which required a one-tailed test. Moreover, PLS-SEM was used to determine the measurement and structural models, as well as for exploratory analyses focused on the theory development (Cheung & Lee, 2012). PLS-SEM was also adopted due to its suitability for complex models. Figures 2 and 3 provided schematic diagrams of the path analysis, and the assessment for the proposed path was evaluated using the p-value. A p-value of less than 0.05 indicated a significant direct effect between independent and dependent variables.

Table 7: Hypothesis Testing

	Path	β		T Value		P Value		Decision	
		Three Second	Star-cross	Three Second	Star-cross	Three Second	Star-cross	Three Second	Starcross
H1	PC → PE	0.815	0.738	23.801	17.692	0.000	0.000	Supported	Supported
H2	PC → AC	0.720	0.398	10.107	5.219	0.000	0.000	Supported	Supported
H3	PC → II	0.053	0.156	0.681	1.629	0.496	0.104	Not Supported	Not Supported
H4	PE → AC	0.019	0.308	0.237	3.822	0.813	0.000	Not Supported	Supported
H5	PE → II	0.388	0.131	4.119	1.390	0.000	0.165	Supported	Not Supported
H6	AC → II	0.431	0.528	6.466	5.129	0.000	0.000	Supported	Supported

Note: PC: Perceived creativity; PE: Positive emotion; AC: Affective commitment; II: Interaction Intention

Figure 2: Model Test Result (Three Second)

Figure 3. Model test Result (Starcross)
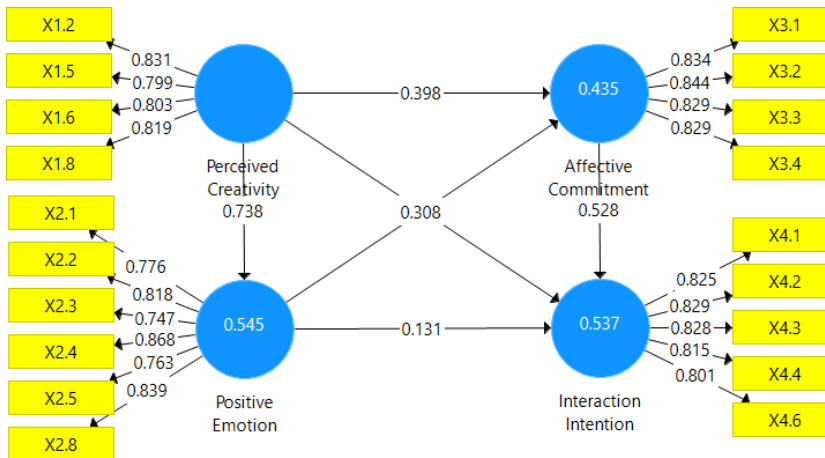
The results provided in Table 7 showed that perceived creativity significantly affected positive emotions (p = 0.000) and affective commitment (p = 0.000) of respondents who selected both Three Second and Starcross, supporting H1 and H2. Perceived creativity was shown to have no significant relationship with interaction intention of users on Instagram (p = 0.496; 0.104), rejecting H3. Positive emotions were shown to have a substantial effect on affective commitment (p = 0.000) of respondents who only selected Starcross, supporting H4. On the other side, positive emotion had a substantial influence on interaction intention of respondents who only selected Three Second, supporting H5. Affective commitment significantly affected interaction intention of users

on Instagram (p = 0.000; 0.000) for respondents who selected both Three Second and Starcross, supporting H6.

This research showed that perceived creativity had a substantial influence on positive emotions for respondents who selected both Three Second and Starcross. This result was in line with the observation of Lu and Lin (2022), wsho stated that Instagram features could increase users' engagement. Users were more likely to spend time on the site because they found it convenient, fun, and enjoyable to explore creative content. Moreover, this research found that perceived creativity had a significant impact on shaping users' affective commitment. The result was in line with the observation of Lu and Lin (2022), who explained that users were able to reinforce positive commitment toward brand. Therefore, being creative could benefit Instagram account by strengthening its bond with users.

This analysis showed that perceived creativity did not have a significant relationship with interaction intention both for Three Second and Starcross respondents. The results differed from the observation of Saffanah et al. (2023), who reported that creative content was able to increase the rate of users' interactivity. Meanwhile, this research was consistent with Zhao et al. (2020), who explained that creative content publicity did not affect interaction intention of users on social media. Occasionally, users might perceive the content from Three Second and Starcross as creative, but sometimes found the content irrelevant to their preference, resulting in a lower probability of interacting with brand.

This research showed that positive emotions had a significant effect on affective commitment only from Starcross respondents. The result was in line with Ren et al. (2023), who stated that users were able to improve their affective commitment. Satisfactory commitment could be achieved when users were enjoying or had positive feelings about the content. Based on the result obtained from Starcross respondents, positive emotions had no significant effect on affective commitment. To comfortably view brand publications on Instagram did not mean that the content held the same value as users. The research conducted also explained that users' trust positively contributed to their loyalty.

This analysis showed that positive emotions only had a significant influence on interaction intention for Three Second respondents. The result was in line with Kumaran et al. (2024); Rahardja et al. (2023); and Zhang et al. (2023), who reported that positive emotions had a stronger impact on sustained intention. According to Rahardja et al. (2023s), it was crucial for Three Second to focus on factors that could increase users' positive emotions such as compatibility, relative advantage, and service quality. The result showed that positive attitudes did not have a significant effect on interaction intention. This was supported by Azmi et al. (2022), who reported that arousal emotions did not have an influence on purchase intention. The result indicated that brand publications of Starcross on Instagram did not provide call-to-action or promotional features essential to facilitate users to do certain behaviors.

This research showed the significant effect of affective commitment on interaction intention both for Three Second and Starcross respondents. The result was consistent with Paisri et al. (2022), who stated that users' affective commitment was able to influence revisit intention. This indicated that brand publications provided by Three Second and Starcross on Instagram were able to form users' affective commitment. The content provided on Instagram played a significant role in reinforcing affective bonding with followers. Furthermore, affective' commitment and interaction intention of users on Instagram would emerge when the content was engaging.

5. CONCLUSION, IMPLICATION, AND LIMITATION

In conclusion, this research attempted to fill the gap in previous investigations regarding the effect of perceived creativity, positive emotions, and affective commitment on interaction intention. Previous investigations examined the influence of engaging content, electronic word of mouth, and written comments on interaction intention in social media context. In contrast, this research proposed a new framework that attempted to explain Instagram users' interaction intention by integrating perceived creativity, positive emotions, and affective commitment. To provide further insights, it compared two local Indonesian fashion brands, including Three Second and Starcross. The analysis results provided meaningful theoretical implications for SOR theory with the inclusion of perceived creativity as a more visual social network.

The results showed that perceived creativity did not have a significant effect on interaction intention. Creative content was not sufficient since it must be relevant and have similar value to users. Moreover, respondents who selected both Three Second and Starcross needed to provide engaging features, which helped users interact with the content posts. It was occasionally necessary to focus more on creating brand perception rather than creativity. Meanwhile, creative content still provided positive emotions to Instagram users. Brand could promote interaction with followers by uploading content that triggered positive emotions by providing appropriate lighting, color, and appropriate design. Managers were then required to generate relevant content on Instagram and use the media features such as stories, reels, and others. Brand could also ask followers for specific content on Instagram stories as feedback.

This research had several limitations, firstly, it only used the role of perceived creativity, positive emotions, and affective commitment toward interaction intention of users on Instagram. There was a belief that there were other potential variables for future exploration such as brand attachment, perceived utility, and social influence. Therefore, future investigations were required to consider income and online purchase frequency as moderators. Secondly, the selected sample was limited to users who viewed Instagram accounts in the fashion business. Future investigations were also required to replicate this model with wider samples from different sectors such as customer goods, cosmetics, or technologies.

ACKNOWLEDGEMENT

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APPENDIX 1.

Brand publications from Three Second on Instagram

Brand publications from Starcross on Instagram