

DECODING AD MELODIES: THE ROLE OF THE RECOGNITION HEURISTIC IN
AD MUSIC ON DIGITAL AD ENGAGEMENT AND AD SKIPPING BEHAVIOR

A THESIS SUBMITTED TO
THE INSTITUTE OF GRADUATE PROGRAMS
OF
İSTANBUL BİLGİ UNIVERSITY

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IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARTS
IN
MARKETING

2025

**DECODING AD MELODIES: THE ROLE OF THE RECOGNITION
HEURISTIC IN AD MUSIC ON DIGITAL AD ENGAGEMENT AND AD
SKIPPING BEHAVIOR**

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ABSTRACT

Online advertisements have become a central part of marketing activities today, with Digital marketing budgets increasing and digital Ad spending projected to reach US\$798.7bn in 2025 (Statista, 2024). Such a rise in online advertising has been met with consumers' rising digital ad avoidance behaviors, decreasing advertising efficiency and creating a challenge for marketing practitioners. Music has established itself as a central part of any advertising, and with marketing practitioners trying to cater to consumer preferences to overcome avoidance behaviors, it becomes imperative to understand its impact on consumer perceptions and behaviors, as this will help with more effective use of music as an advertising element. This research examines whether the recognition heuristic manifested in Familiar Ad music can effectively decrease consumer ad-skipping behaviors. Furthermore, it investigates the interplay of mediating and moderating variables that may affect such a relationship, including Social Media Fatigue, Attitude toward Advertising Music, Musical Tastes, and Product Type.

The literature is extensive regarding either music's influence on consumer behavior or the effect of familiarity, particularly musical familiarity and recognition, on consumer perceptions, attitudes, and behaviors. In addition, the literature on ad-avoidance behavior has been on the rise in recent years as well. However, the recognition of advertising music's effect on avoidance behavior, specifically ad-skipping behavior, is yet to be investigated. Furthermore, the aforementioned variables' mediating and moderating effects on such a relationship become important to measure. The findings of this study have significant management and theoretical implications. Additionally, incorporating new findings with current literature creates a new route for future study.

Keywords: Recognition Heuristic; Ad-Skipping Behavior; Attitude Towards Ad Music; Musical Taste; Product Type

ÖZ

Çevrimiçi reklamlar günümüzde pazarlama faaliyetlerinin merkezi bir parçası haline gelmiştir. Dijital pazarlama bütçeleri artmakta ve dijital reklam harcamalarının 2025 yılında 798,7 milyar dolarına ulaşması öngörülmektedir (Statista, 2024). Çevrimiçi reklamcılıktaki böyle bir artış, tüketicilerin artan dijital reklam kaçınma davranışlarıyla karşılanmış, reklam verimliliği azalmış ve pazarlama uygulayıcıları için bir zorluk yaratmıştır. Müzik, herhangi bir reklamcılığın merkezi bir parçası olarak kendini kanıtlamıştır ve pazarlama uygulayıcıları kaçınma davranışlarının üstesinden gelmek için tüketici tercihlerine hitap etmeye çalışırken, müziğin bir reklam ögesi olarak daha etkili kullanılmasına yardımcı olacağından, tüketici algıları ve davranışları üzerindeki etkisini anlamak zorunlu hale gelmektedir. Bu araştırma, Tanıdık Reklam müziğinde ortaya çıkan tanıma yönteminin tüketici reklam atlama davranışlarını etkili bir şekilde azaltıp azaltamayacağını incelemektedir. Ayrıca, Sosyal Medya Yorgunluğu, Reklam Müziğine Karşı Tutum, Müzik Zevkleri ve Ürün Türü dahil olmak üzere böyle bir ilişkiyi etkileyebilecek aracılık eden ve düzenleyen değişkenlerin etkileşimini araştırmaktadır.

Literatür, müziğin tüketici davranışı üzerindeki etkisi veya özellikle müzikal aşinalık ve tanınmanın tüketici algıları, tutumları ve davranışları üzerindeki etkisi konusunda kapsamlıdır. Ek olarak, reklam kaçınma davranışına ilişkin literatür de son yıllarda artış göstermektedir. Ancak, reklam müziğinin kaçınma davranışı, özellikle reklam atlama davranışı üzerindeki etkisinin tanınması henüz araştırılmamıştır. Dahası, yukarıda belirtilen değişkenlerin böyle bir ilişki üzerindeki aracılık ve düzenleyici etkileri ölçülmesi gereken önemli hale gelmiştir. Bu çalışmanın bulguları önemli yönetim ve teorik çıkarımlara sahiptir. Ek olarak, yeni bulguları güncel literatürle birleştirerek, gelecekteki çalışmalar için yeni bir yol oluşturur.

Anahtar Kelimeler: Tanıma Sezgisi; Reklam Atlama Davranışı; Reklam Müziğine Yönelik Tutum; Müzik Zevki; Ürün Türü

ACKNOWLEDGMENTS

I would like to express my deepest gratitude to my professor, Neşenur Altınığne Ekici, for her invaluable guidance and never-ending support throughout my research. I am profoundly grateful to my parents, who not only supported me unconditionally but also devoted countless hours and effort to ensure I had every opportunity to succeed. I am also extremely thankful to my entire family and friends for their continuous support and motivation. Finally, I extend my thanks and love to my fiancé, whose constant encouragement and belief in me have made this journey all the more rewarding. Their collective support has been the foundation of my success, and I am forever grateful for their presence in my life.

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INTRODUCTION

"As of October 2024, there were 5.52 billion internet users worldwide, which amounted to 67.5 percent of the global population. Of this total, 5.22 billion, or 63.8 percent of the world's population, were social media users" (Statista, 2024). The high efficiency level of social media advertisements can be attributed to consumers' avid use of social media. "On Facebook, for example, as many as 51% of users admit to having clicked on an ad. They even influence consumers' purchasing decisions. Nearly half of social media users (48%) have bought something after seeing an ad. A number that increases to 53% and 56% for millennials and women, respectively"(SurveyMonkey, 2024). As a result, Businesses' click-through rates and ROIs from their social advertising expenditures are usually substantial. As global Internet usage rises, spending on advertising escalates constantly. Even though marketing budget as a percentage of company revenues and overall company budgets have decreased, "more than two points from 10.1% in Spring 2024 to 7.7% in Fall 2024, its lowest level in more than three years" and "dropping to 10.1% in Fall 2024, down from a three-year high of 13.8% set in September 2022" (Moorman, 2024) respectively. Conversely, the "Digital marketing spending continues to increase, up 3%+ from a year ago to 11.1%" (Moorman, 2024). According to Statista (n.d.), Ad expenditures in the market for social media advertising are anticipated to reach US\$230.0 billion in 2025 and grow at a compound annual growth rate (CAGR 2025-2028) of 3.61%, reaching a projected market volume of US\$255.8 billion by 2028. Additionally, "Ad spending in the Digital Advertising market is projected to reach US\$798.7bn in 2025" (Statista, 2024). These data indicate that enterprises are investing significantly in digital advertising. Consequently, the demand to understand consumer preferences increases, and the literature regarding the impact of advertising activities on viewers is continually expanding. "However, due to this increasing use of digital advertising, users are exposed to excessive ads that can irritate them and have negative attitudes toward these messages, like avoiding them" (Çelik et al., 2022). Even though some ads may have good outcomes, they do not always guarantee a pleasant user

experience. “Nearly 3 out of every 4 users (74%) think there are too many ads. The number grows to 78% for adults 35+ years old” (SurveyMonkey, 2024). This digital environment makes consumers hesitant to accept any adverts. Over 70% of people worldwide avoid advertising (Edelman, 2020, as cited in Çelik et al., 2022). Ad avoidance behavior is defined as ‘any action that “reduces exposure, or the “turning off,” to [digital] advertising” (Kelly et al., 2020, p. 488 as cited in Çelik et al., 2022). One such behavior exhibited by consumers is ad-skipping behavior. Consequently, marketing professionals are greatly interested in ad avoiders and skippers (Çelik et al., 2022). Marketing managers continue to invest heavily in social media ads with the motive of increasing customer satisfaction as well as reducing ad-skipping. “In 2025, more organizations will step outside their creative comfort zone and test content that pushes beyond their brand guidelines to capture and delight audiences” (SurveyMonkey, 2024).

“Music has been used in consumer behavior research, as well as communications, psychology and music therapy research to determine its effects on behavior, preference and mood” (Alpert & Alpert, 1990). Music is an essential part of advertisements and one of the most important commercial aspects. Industry professionals are always trying to achieve the perfect mix and selection of cues in their commercials that both appeal to the consumer and help market the products and brands presented. Music selection is thus eminent to reaching such a goal as consumer behavior is very hard to predict, so catering to their preferences to achieve a specific desired outcome sometimes proves elusive to practitioners. “The research suggests that music is more likely to positively than negatively affect the consumer’s response to your advertising” (Allan, 2007). However, it can still have adverse effects on consumers and the ads. Thus, to put it simply, “when used effectively, it can be effective” (Allan, 2007). It becomes imperative to understand the impact of music on consumer perceptions and behaviors, as this will help with the more effective use of music as an advertising element. This study intends to clarify the recognition aspect of consumers' cognitive processes that influence their behavior in reaction to advertising music. In particular, this research aims to examine whether the recognition heuristic manifested in Familiar Ad music can be an effective method to decrease consumer ad-skipping behaviors. This study also aims to investigate the

interplay of mediating and moderating variables that may affect such a relationship, including Social Media Fatigue, Attitude towards Advertising Music, Musical Tastes, and Product Type. Understanding the inner workings of consumers' minds and emotions regarding the recognition of music and relating that to consumer ad-skipping behavior can result in a better understanding of consumer behaviors, resulting in more efficient use of Ad music.



LITERATURE REVIEW

2.1. Music & Familiarity

Today, a segment of the marketing literature examines Music through the analysis and manipulation of its structural, sometimes known as its objective elements, which "are described as the objective and observable qualities of music composition." (Jain & Bagdare, 2011). Alternatively, while maintaining its structural sound elements, the other literature segment focuses on Musical influences on consumers, sometimes known as nonstructural, subjective, or affective elements. These elements "relate to emotions, feelings, moods, and preferences associated with the music by the listener" (Jain & Bagdare, 2011).

The objective components of Music include "melody, rhythm, harmony, major or minor modality, and tempo" (Alpert & Alpert, 1990). On the other hand, the subjective elements of Music pertain to audiences' affective opinions encompassing "qualitative variables such as liking (valence), familiarity, and type (feeling and style). Listeners' response to Music, as an emotional expression of structural elements, is an important dimension of musical characteristics." (Jain & Bagdare, 2011). Liu et al. (2022) compiled a table, as shown in Figure 2.1., that synthesized numerous studies on Music in marketing and emphasized this distinction in the literature. Despite the fact that a distinction has been made on it, this study reiterates this by focusing on the subjective nature of Music in terms of Familiarity and its effect on consumer behavior according to the literature. The subjective discourse of Music in marketing communication looks into how Music's environmental, emotional, and associative aspects influence consumers' responses.

Figure 2.1. Overview Of Existing Research About Music In Marketing

Practices	Objective	Characteristics of music	
			Subjective
Marketing Communication	• Tempo (Hahn and Hwang, 1999; Kellaris and Kent, 1993; Oakes and North, 2006) • Texture (Kellaris and Kent, 1993) • Volume (Kellaris and Rice, 1993) • Lyrics (Anisimova <i>et al.</i>, 2014; Chou and Lien, 2014) • Key (Kellaris and Kent, 1992, 1993) • Ending (Guido <i>et al.</i>, 2016) • Mode (Alpert <i>et al.</i>, 2005; Kellaris and Kent, 1991)		• Liking (Abolhasani and Oakes, 2017; Alpert and Alpert, 1989; Craton <i>et al.</i>, 2008; Gorn, 1982; Mittal, 2015; Oakes, 2007; Simpkins and Smith, 1974; Vermeulen and Beukeboom, 2016) • Familiarity (Chou and Lien, 2014; Hahn and Hwang, 1999) • Nostalgia (Apaolaza-Ibantilde <i>et al.</i>, 2010; Chou and Lien, 2014) • Mood (Alpert <i>et al.</i>, 2005) • Arousal (MacInnis and Park, 1991) • Complexity (Lavack <i>et al.</i>, 2008)
"In-Store" Background	• Tempo (Caldwell and Hibbert, 2002; Knoferle <i>et al.</i>, 2012; Milliman, 1982, 1986; Oakes, 2003) • Volume (Morrison <i>et al.</i>, 2011; North <i>et al.</i>, 2000) • Style (North and Hargreaves, 1998; North <i>et al.</i>, 2000) • Mode (Knoferle <i>et al.</i>, 2012)		• Liking (Andersson <i>et al.</i>, 2012; Dubé <i>et al.</i>, 1995; Hui <i>et al.</i>, 1997; Morin <i>et al.</i>, 2007; North and Hargreaves, 1996; Vaccaro <i>et al.</i>, 2012; Vida <i>et al.</i>, 2007) • Arousal (Dubé <i>et al.</i>, 1995; Mattila and Wirtz, 2001)

(Source: Liu *et al.*, 2022)

The literature indicates that tastes in music, familiarity with music, and music's mood alignment significantly affect brand perceptions, purchasing intentions, and consumer experiences (Allan, 2007; Bruner, 1990; North & Hargreaves, 2008; Shevy & Hung, 2013). Familiar music amplifies emotional involvement, message retention, and positive assessments, particularly in low-involvement scenarios, utilizing peripheral processing pathways via mood stimulation and recognition effects (MacInnis & Park, 1991; Petty & Cacioppo, 1986; Allan, 2007; Bruner, 1990; North & Hargreaves, 2008, Anglada-Tort *et al.*, 2022). Music serves as a peripheral cue, influencing attitudes via classical conditioning and associations with good emotions (Gorn, 1982). Nonetheless, undesirable or discordant music might generate valence incongruity or detract from primary themes, so compromising advertisement functionality (Oakes, 2007; Park & Young, 1986). Music that matches the ad's theme and consumer moods can help in changing people's perception of a brand (Lavack *et al.*, 2008; Alpert *et al.*, 2005; Lutz *et*

al., 1983). Music also affects moods and emotional responses that subsequently alter people's feelings towards brands through Attitude toward ads (Aad) as well as promoting favorable atmospheres which enhance the mood to purchase for consumers (Mattila & Wirtz, 2001; Andersson et al., 2012). Such discoveries in the literature point out how a careful music choice can exploit consumers' minds and emotions for the achievement of marketing goals.

Musical Familiarity refers to the extent to which an individual identifies music, based on prior exposure to that music. "Familiarity in music has been reported as an important factor modulating emotional and hedonic responses in the brain. Familiarity and repetition may increase the liking of a piece of music, thus inducing positive emotions" (Freitas et al., 2018). Zajonc (1968) originally outlined the familiarity concept, sometimes referred to as the "mere exposure effect.". Based on this psychological concept, people tend to appreciate something or someone more the more they are exposed to it (Bornstein, 1989). When people identify the music used in an advertisement, they display a more favorable emotional response, leading to improved memory of the message. This attitude is further supported by research results reported by Monin (2003) that reveal that Familiarity improves positive feelings; thus, Familiarity with Music leads to attraction and preference for the brand.

Positive emotional reaction to Familiar Music influences customer attitudes, enhancing their ability to recall marketed products or brands due to Familiarity (Roehm, 2001). In addition, research on brand recognition reinforces these results, as Campbell and Keller (2003) discovered that brand familiarity enhances consumer responses to advertisements and brands. Furthermore, a "greater increase in processing levels with repeated exposure to an advertisement for an unfamiliar brand" (Campbell & Keller, 2003) resulted in heightened ad fatigue for the unfamiliar compared to the familiar brands. Connections can be made between consumer choice and the use of known music in commercials. Allan (2006) and North and Hargreaves (2008) have argued that this happens through producing memories that are connected with the song hence reminding the customer about the product. Anglada-Tort et al. (2022) discovered that "pairing brands with music that can be recognized by the target consumers increased brand choice by 6%." Brands enhance

their own memorability by associating themselves with familiar music in their advertising, particularly when the music resonates with the consumer's emotions or mood (Hahn & Hwang, 1999). Kellaris et al. (1993) contend that advertisements, particularly those including popular music, draw a broader audience, hence improving recall and recognition of the brand. As evidenced by music “wearout” where repeated exposure to a song diminishes its effect (Hargreaves et al., 2006; Tan et al., 2006 as cited in Lantos & Craton, 2012), excessive familiarity can obviously result in undesirable effects. However, these concerns have been waning because Familiar Music has grown increasingly popular in commercials while performers frequently capitalize on their Music as noted by (Hampp, 2010 as cited in Lantos & Craton, 2012). The literature reveals that the use of familiar musical stimuli in advertising affects customer behavior greatly. Popular melodies can increase buying intentions, intensify emotional reactions and enhance brand recollection. According to Allan (2007), Familiar Music may act as a differentiating factor for a product or brand being advertised thus making it effective promotional strategy. The efficacy of music in advertising is affected by its contextual application, the emotional state of the customer, and previous exposure (H. H. Park et al., 2014; Shevy & Hung, 2013).

2.2. The Recognition Heuristic

A Heuristic is the "way the human mind can take advantage of the structure of information in the environment to arrive at reasonable decisions," which can "lead to accurate and useful inferences" (Gigerenzer & Todd, 1999). The recognition heuristic was identified by Gigerenzer and Todd (1999) as a "fast and frugal heuristic" that "uses recognition to make rapid inferences about unknown aspects of the world." It can also be described as "the mind's ability to activate the sense of familiarity with all kinds of objects, even if previous contact has been transient" (Mir-Artigues, 2022). The Recognition heuristic, thus, is a quick mental shortcut that depends on recognizing a cue or its "Familiarity" to the individual so that they can make fast decisions without needing extensive thought processing. Building on what was mentioned earlier regarding Familiarity and positive

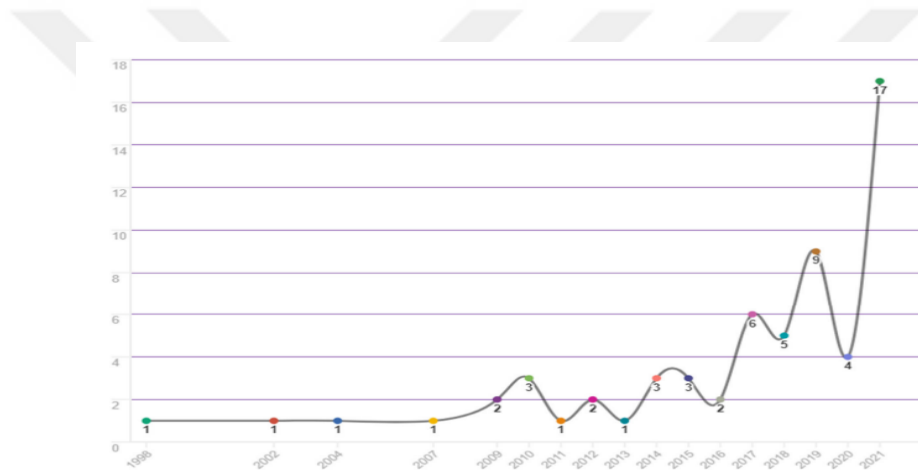
attitudes in the literature, people tend to deem familiar things more favorably than non-familiar things, which are often viewed as foreign. To objectively consider something as foreign, one must engage in complex thought processing to assess whether it can be deemed positive. Thus, one may rely on such a heuristic when making fast decisions or feeling "frugal" with the cognitive effort they want to expend. Goldstein and Gigerenzer (2002), described the recognition heuristic in terms of alternatives as "If one of two alternatives is recognized and the other is not, then infer that the recognized alternative has the higher value with respect to the criterion." They related that to consumer choice as the Heuristic would help in the "consideration set formation" or rather in considerably reducing it. Their work again restates what other studies highlighted regarding brand familiarity and recognition, where the recognition heuristic applied to brands can be so influential in affecting consumer attitudes and behavior to the extent that it overtakes "taste cues, or the taste cues themselves might even be changed by brand recognition—people "taste" the brand name" (Goldstein & Gigerenzer, 2002). However, Oeusoonthornwattana and Shanks (2010) found that although consumers' choices tend to favor familiar and recognized options, recognition was not the sole variable affecting their decisions. Oeusoonthornwattana and Shanks's (2010) study focused on brand choice, which when compared to ad-skipping behavior, has a different set of rules, most prominently the time factor, which is often longer and in the consumers' control, as well as the opportunity cost factor where consumers are often more driven to consider their choices. This situation then deviates from the fast and frugal concept of the recognition heuristic. However, it still must be taken into consideration as "when using music as the recognition cue, there are many other variables associated with the music that can influence consumers in addition to its familiarity, such as music congruency with the advertisement or consumers' preferences for the music"(Anglada-Tort et al., 2022).

2.3. Ad-Avoidance And Ad-Skipping Behavior

"Avoidance is defined as 'the energization of behaviour or the 'spring to action' caused by negative stimuli' (Kelly et al., 2021, p. 346), while ad avoidance behaviour is 'all actions

by media users that differentially reduce their exposure to ad content' (Speck & Elliott, 1997b, p. 61). Ad avoidance is considered among the most serious threats to brands' ability to reach their audiences" (Çelik et al., 2022). There has been a rise in avoidance behavior as 42.7% of worldwide internet users use Adblockers, a form of ad avoidance, and 22.3% of those who use it do so because of the many ads they have to watch online, which they deem as annoying (Nicola, 2022). Çelik et al. (2022) created a graph shown in Figure 2.2. showcasing the rise in research focusing on Ad avoidance in recent years.

Figure 2.2. Articles on Ad-Avoidance



(Source: (Çelik et al., 2022), showing articles across different publication years and how 2021 had the most increase in articles on Ad avoidance)

Avoiding ads can occur due to the negative emotions that viewers may feel towards ads like "scepticism toward ads, intrusiveness perception, the sense of ad clutter, privacy concerns, goal impediment, and ad irritation" (Çelik et al., 2022). Cho and Cheon's (2004) model illustrates how motives such as perceived ad clutter can lead to consumer ad avoidance behavior in three distinct ways: cognitive, affective, and behavioral (Çelik et al., 2022). "The cognitive component involves the consumer's trust in the message stimuli, such as ignoring the ad in the case of a negative evaluation" (Çelik et al., 2022). Cognitive avoidance is when viewers deliberately ignore and dismiss advertising messages without having to have any alternative behavioral response. Internet and television viewers may

remain focused on a commercial till the end but they do not register any of the contents communicated to them. Advertisements that appear in mobile games can be viewed in their entirety but may not be attended to by viewers. "The affective dimension of ad avoidance covers consumers' emotional responses to branding messages. Unlike cognitive avoidance, affectivity involves feelings such as antipathy and hate rather than a specific and physically avoiding activity" (Youn & Kim, 2019b as cited in Çelik et al., 2022). These feelings are in themselves avoidance responses from viewers towards the ads, which drive them to eliminate the source of such feelings. This research focuses on the 3rd form of avoidance response by viewers, behavioral avoidance, which "consists of clicking the ad-free content, scrolling down the pages, removing the display ads and pop-ups, using ad-blockers, and so on" (Çelik et al., 2022).

A distinction must be made between cognitive and behavioral avoidance, where the first is a more passive reaction and "uses conditioned learning to avoid ads without significant cognitive thought" (Çelik et al., 2022) while the latter is more active and "arises from a more rigorous and devoted effort" by consumers where they "demonstrate higher reactance to regain their control of online ads through tangible, demanding, and offensive reactions in terms of behavioural avoidance, such as using ad-blockers" (Çelik et al., 2022). Therefore, behavioral avoidance is not as thought-intensive as cognitive avoidance. "Instead, it is a learned behaviour that makes people react quickly and strongly to brand messages" (Çelik et al., 2022). This distinction is important for this research, as it highlights other forms of processing pathways, other than cognition, that contribute to behavioral avoidance. Furthermore, since consumers spend less cognitive effort while behaviorally avoiding advertisements, it is more likely that limited cognitive processing, such as mental shortcuts, namely heuristics, are employed.

Typically, viewers who experience affective or cognitive avoidance engage in behavioral avoidance, one manifestation of which is ad-skipping behavior. "A recent study based on a nationally representative sample found that about two thirds of viewers skipped in-stream commercials (MAGNA 2017), and those who skipped the ads were less likely to recall the brand or engage in search of advertising-related terms" (Jeon et al., 2019). Ad-skipping can occur due to a number of reasons some are ad-related, such as content

irrelevance, while some are viewer-related such as "previous experience and behavioral patterns" (Belanche, et al., 2017). Ad skipping entails having ads with a skippable button, which "is an interactive feature that gives viewers the choice of ending an ad early" (Belanche, et al., 2017). Audiences are often "captive" to advertisements until the ads' end after which they are "released", allowing them to view their selected material. However, in the case of advertisements with a skip option, audiences may be regarded as partially captive or "partially active" (Jeon et al., 2019). "In the case of skippable advertisements, viewers generally must wait (e.g., 5 seconds) before they can select the skip-ad option" (Jeon et al. 2019).

Theories of intrusiveness and reactance have been utilized in the literature to address ad-skipping behavior (Jeon et al. 2019). According to theories of intrusiveness, when advertisements interfere with viewers' goals or, more accurately, their chosen content, they entrap them, forcing them to watch ads or portions of ads, taking away their freedom, which increases audiences' irritation with advertising. "In the case of in-stream commercials, "clicking the skip-ad button" is an indicator of "ad avoidance" or "escaping" the source of irritation" (Jeon et al., 2019). Advertising avoidance was explained by Brehm (1966) using the reactance theory, which outlines how people behave when they feel as though they are losing their freedom. Viewers skip ads as an outcome of the "psychological reactance" brought on by increased ad irritation from being forced to watch a commercial. It is more likely for consumers to skip ads when their irritation of the advertising increases as "once viewers are irritated enough to decide to skip an ad, they generally execute that decision (i.e., skip) very quickly and habitually" (Jeon et al. 2019).

Ad avoidance, specifically ad-skipping behavior, as mentioned earlier, is on the rise due to several factors, such as the increase of digital ads and ad irritation. The prevalence of this phenomenon has led to the classification of web users as habitual ad avoiders "due to the habitual exposure to skippable ads" as "users familiarized with the skippable format may also had generated a habit of skipping or watching ads as a regular behavioral pattern" (Belanche et al., 2017). Liao et al. (2006) characterize habits as automatic responses formed from prior experiences in response to certain stimuli, "From a

conceptual perspective, a habit is developed during the past, emerges from regular repetition, and can be performed with minimal attention" (Belanche et al., 2017). Users cultivate habitual behaviors, such as habitual ad skipping, to facilitate the continuous use of social media. LaRose (2010) clarifies that understanding such habits can help in "understanding and predicting online behavior, as well as its physiological and cognitive origins" (Belanche et al., 2017). Belanche et al. (2017) observed that consumers must have developed habits of skipping ads due to their extensive history of exposure to commercials. As mentioned before, ad avoidance behaviors require low cognition from consumers. Thus, advertisement skipping habits by consumers take place "when having the opportunity to skip an ad (as soon as possible)" without much cognitive thought, and so "users who have acquired the ad skipping habit, or the ad watching habit, will tend to act according to their behavioral pattern." (Belanche et al., 2017). Blanche et al.'s research (2017) established a dichotomy between viewers with a skipping habit and those with a watching habit, where the first skip ads to a greater extent than the latter. However, they found out that habitual skippers sometimes are slower to skip than expected and so "are willing to process some of the information in the ad before taking the skipping decision" which suggests "that the initial non-skippable period is essential to guarantee some attention to skippable ads; it seems that after processing this limited information, users decide to give an opportunity to advertisers and watch the ad for a longer period, even if they are in the habit of skipping advertisements" (Belanche et al., 2017). Consequently, leveraging the initial moments during which viewers can process the advertising cues is critically important and can enhance ad effectiveness.

2.4. Earlier Theoretical Models

The fundamental theoretical framework for understanding the impact of Music on consumers' behavior has its main roots in consumer psychology and behavioral studies; therefore, it is necessary to examine the relevant theories and models that connect Music with consumer responses. "It is believed that peripheral processing is likely under conditions of low cognitive involvement, as lower motivation to process information via

the central route may evoke simpler heuristics and cues to attitude formation." (Petty et al., 1983). According to the traditional Petty and Cacioppo (1986) Elaboration Likelihood Model and the one by Tan et al. (2013), Music is considered a peripheral cue in both the central and the peripheral route. Furthermore, heuristic dependency represents a way for viewers to process peripheral information. Familiarity with Music and the subsequent actions consumers take based on its recognition happen under the peripheral processing route through the consumers' dependence on the recognition heuristics.

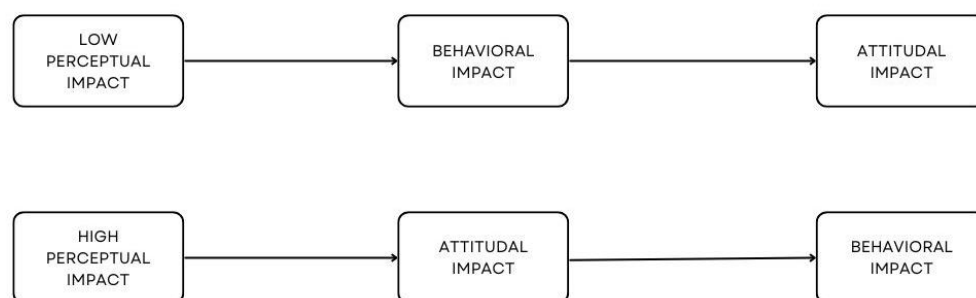
The Elaboration Likelihood Model (ELM), its basis in the involvement theory, and its peripheral route explained through the theory of classical conditioning form a basic theoretical framework that is crucial to understanding the impact of Familiar advertising music on consumer responses. This next chapter provides a detailed exploration of the Elaboration Likelihood Model (ELM) as the theoretical foundation for this research, and a discussion of how these three theories coincide.

2.4.1. Involvement Theory

"Involvement is commonly conceptualized as the degree to which a purchase decision has perceived personal importance, relevance, and consequences for the buyer" (Lantos & Craton, 2012). Krugman (1965) initially defined the Involvement Theory in terms of "two entirely different ways of experiencing and being influenced by mass media. One way is characterized by lack of personal involvement, which, while perhaps more common in response to commercial subject matter, is by no means limited to it. The second is characterized by a high degree of personal involvement. By this we do not mean attention, interest, or excitement but the number of conscious "bridging experiences," connections, or personal references per minute that the viewer makes between his own life and the stimulus. This may vary from none to many." He was attempting to understand better the connection between television advertisements, consumer advertising attitudes, and purchasing behavior or sales. He focuses on the issue of low involvement and how viewers with that level of involvement have no causes to resist ads as they do not have "their own perceptual emphases or anchors" (Krugman, 1966). Thus, low-level

involvement consumers are influenced by transferring from a low-level perception of a stimulus to behavioral changes and then through attitude changes. He specifies that at the point that consumers are required to act, "all the potentials for shifts in salience" (Krugman, 1965) come out, and a "change of attitude" then takes place (Krugman, 1965). Krugman (1965) contrasts this with how attitudes and behaviors occur under high involvement, where attitude change precedes behavioral change for consumers. Krugman (1966) summarizes the contrast between the two levels of involvement, concluding that "with low involvement, one might look for gradual shifts in perceptual structure, aided by repetition, activated by behavioral-choice situations, and followed at some time by attitude change. With high involvement, one would look for the classic, more dramatic, and more familiar conflict of ideas at the level of conscious opinion and attitude that precedes changes in overt behavior." The sequence with which attitude change and behaviors occur in the different levels of involvement by Krugman, shown in Figure 2.3., however, was later found inconsistent by Petty and Cacioppo (1986), who found that the sequential relationship between perceptions, attitudes, and behaviors is usually consistent under high involvement. However, it is not as consistent under low involvement. Their Elaboration likelihood model is discussed in the next section.

Figure 2.3. Involvement Theory



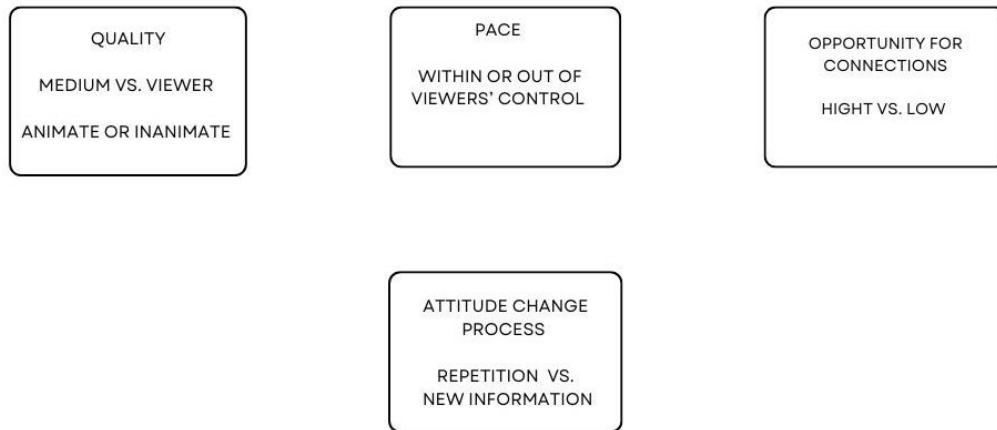
(Source: Author's own work depicting (Krugman, 1965) Involvement Theory)

Gorn (1982) created an experiment that accounted for the consumer involvement or their decision-making mode (high involvement) vs. the non-decision-making mode (low involvement). He "manipulated the personal relevance of a product (pen) and exposed subjects to ads for two different brands. One ad was attribute oriented and provided product-relevant information (e.g., "never smudges"), whereas the other ad featured pleasant Music rather than information. Of the subjects in the high relevance condition, 71% chose the pen advertised with information, but in the low relevance condition, 63% chose the pen advertised with the pleasant Music." (Petty & Cacioppo, 1986). This means "that under low-involvement conditions, the source cue was more potent but that under high involvement conditions, the message cue was more potent." (Petty et al., 1981). Park & Young (1986) categorized involvement not simply in terms of high and low levels but in terms of the types of involvement with different motives. "Utilitarian motives lead to cognitive involvement whereas value-expressive motives lead to affective involvement" (Park & Young, 1986). Individuals under high involvement may be cognitively involved with a commercial due to its focus on the brand's functional performance, appealing to utilitarian motives, or maybe affectively involved as the commercial resonates emotionally or aesthetically to them, aligning with the desire to convey an actual or ideal self-image, appealing to value-expressive motive (Park & Young, 1986). Under high involvement, music can either increase or decrease the cognitive attitude formed by consumers. However, consumers can be highly involved yet have their attitudes formed due to peripheral cues, which is how Affective Involvement occurs.

Krugman (1966) made a distinction from the results of his experiment on the Involvement Theory between high and low product involvement and how that affects consumer involvement. He discovered that higher-involvement products resulted in higher consumer involvement in high-involvement mediums. Low involvement had no such difference between mediums as involvement was less predictable. Different levels of product involvement thus affected consumers' level of cognitive processing, which is discussed further in later sections. Another important aspect that Krugman's (1966) Involvement Theory discussed is the distinction made between mediums, where he differentiated between low-involvement mediums (e.g., TV ads) and high-involvement

ones (e.g., Magazine ads). The Involvement Model shows the criterion Krugman (1966) specified to differentiate between mediums, as shown in Figure 2.4. In the low-involvement model version, the quality of the stimulus is animate while the consumer is not. However, in the high-involvement version, both the stimulus's and the viewer's quality is inanimate. The pace of the stimulation is out of the consumer's control in the low-involvement version but within the consumer's control in the high-involvement version. The opportunity for creating connections is low for the low-involvement version but high for the high-involvement version, as there is higher freedom to stay and process the stimulus. The change processes for the low-involvement version involve stimulus repetition, behavioral opportunities, and behavioral completion. In contrast, the high-involvement version requires transferring new information or ideas that represent a different pathway, which may lead to new attitudes and, eventually, new decision-making. This makes behavioral change a result of attitude change and not part of the process of changing it. According to this distinction, Social Media Advertisements should also be categorized as low-involvement mediums as their quality is animate vs the viewer's inanimate one. In addition, the pace of online ads is partially out of the consumer's control, as even with the skip button, there are usually 3 to 5 seconds of unskippable forced watching. However, that same skip button fulfills the following criterion as it acts as the point of action. Skippable ads also have low opportunities for connections and need repetition in order to drive an idea through to the perceiver and change their attitude.

Figure 2.4. Low Vs. High Involvement Mediums



(Source: *Author's own work depicting (Krugman, 1966) Involvement Medium differentiation criterion*)

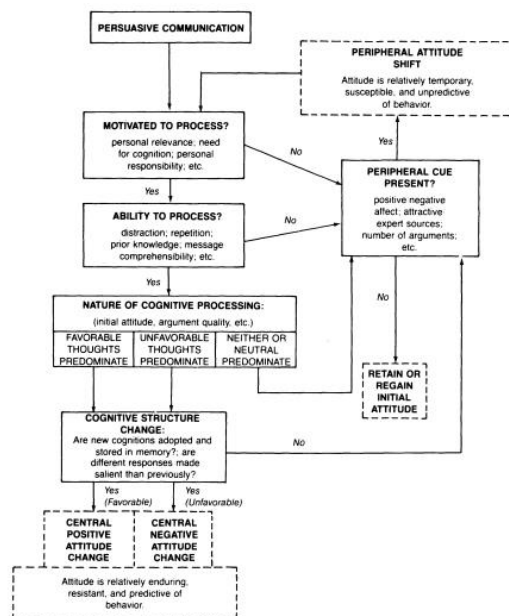
2.4.2. The Elaboration Likelihood Model

The Involvement theory laid the groundwork for the Elaboration Likelihood Model (ELM) developed by Petty and Cacioppo (1986). ELM is one of the most popular models used to understand advertising's effects on consumer perceptions and behaviors. It is especially popular in the literature on understanding Musical effects in advertisements and on consumers.

The goal of any persuasion message is to lead the receiver to an intended behavior through the process of attitude change, and ELM has been prevalent in use by researchers across different disciplines to explain how mass media changes consumer attitudes and, in turn, affects their behaviors (Tan et al., 2013). Petty et al.'s (1981) Elaboration Likelihood Model proposes that there are two dual routes to processing: a Central Route and a Peripheral Route. According to Petty et al. (1981), the "central route, views attitude change as resulting from a diligent consideration of issue relevant arguments." Under this

route, the emphasis is on comprehension, learning, logical arguments, and combining these aspects to form an attitude. Petty et al. (1981) contrast this route with the peripheral route, where "attitudes change because the attitude object has been associated with either positive or negative "cues." Under this route, the emphasis is much more on cues that allow attitudes to form without extensive thinking processes. Such cues can be basic cues like pain, for example, or secondary ones such as attractiveness. They later fully developed the Elaboration Likelihood Model, as shown in Figure 2.5. (Tan et al., 2013) that combines the two routes, central and peripheral, with seven postulates, shown in Figure 2.6. (Petty & Cacioppo, 1986) and that they explain extensively in their study "The Elaboration Likelihood Model of Persuasion" (Petty & Cacioppo, 1986). The postulates further explain the key pillars of the Elaboration Likelihood Model, how consumers can go either route when faced with a specific persuasive message, and how that can change their attitude and, subsequently, their behavior.

Figure 2.5. Schematic Depiction Of The Two Routes To Persuasion



(Source: Tan et al., 2013, "Schematic depiction of the two routes to persuasion" "adapted from Petty, 1977; Petty & Cacioppo, 1981a, 1986" (Tan et al., 2013))

Figure 2.6. Elaboration Likelihood Model's Postulates

1. People are motivated to hold correct attitudes.
2. Although people want to hold correct attitudes, the amount and nature of issue-relevant elaboration in which they are willing or able to engage to evaluate a message vary with individual and situational factors.
3. Variables can affect the amount and direction of attitude change by (a) serving as persuasive arguments, (b) serving as peripheral cues, and/or (c) affecting the extent or direction of issue and argument elaboration.
4. Variables affecting motivation and/or ability to process a message in a relatively objective manner can do so by either enhancing or reducing argument scrutiny.
5. Variables affecting message processing in a relatively biased manner can produce either a positive (favorable) or negative (unfavorable) motivational and/or ability bias to the issue-relevant thoughts attempted.
6. As motivation and/or ability to process arguments is decreased, peripheral cues become relatively more important determinants of persuasion. Conversely, as argument scrutiny is increased, peripheral cues become relatively less important determinants of persuasion.
7. Attitude changes that result mostly from processing issue-relevant arguments (central route) will show greater temporal persistence, greater prediction of behavior, and greater resistance to counterpersuasion than attitude changes that result mostly from peripheral cues.

(Source: Petty & Cacioppo, 1986)

According to ELM, receivers are more likely to rely on a more central route when approaching a persuasive message when they have the motivation, meaning they have high involvement with the message and the ability, meaning they "can" process it cognitively. Involvement is equated with "Motivation" in the ELM theory, as it is referred to as such in various parts of the literature. Also, low vs. high involvement links the involvement theory to the Elaboration Likelihood Model framework. It is congruous to Petty & Cacioppo's (1986) postulate five as the peripheral route happens in a "low involvement condition" where "attitude formation does not require any focused mental processing for evaluating an object" (Park & Young, 1986). Under high involvement conditions, attitudes necessitate more significant and focused cognitive processing. If individuals go through the central route and "According to the ELM, if the central argument of the message is strong, containing relevant, logical facts, the individual will develop a more favorable attitude toward a product. If the argument is weak, the individual is likely to develop a less favorable attitude." (Tan et al., 2013). By contrast, if a consumer lacks this motivation or involvement with the persuasive message or is lacking in the ability to cognitively process it due to, for example, lack of repetition, "the

model predicts that a person will give less cognitive effort to the central argument, and the argument quality will have less impact." "In this instance, the individual does not or cannot give the argument much thought." (Tan et al., 2013). According to ELM, consumers will instead go through the peripheral route of processing the message and "may still be persuaded by cues that require little thought, such as whether the message source is an attractive person or whether they like the background music." (Tan et al., 2013). Thus, peripheral cues become much more important under peripheral processing for viewers than central ones.

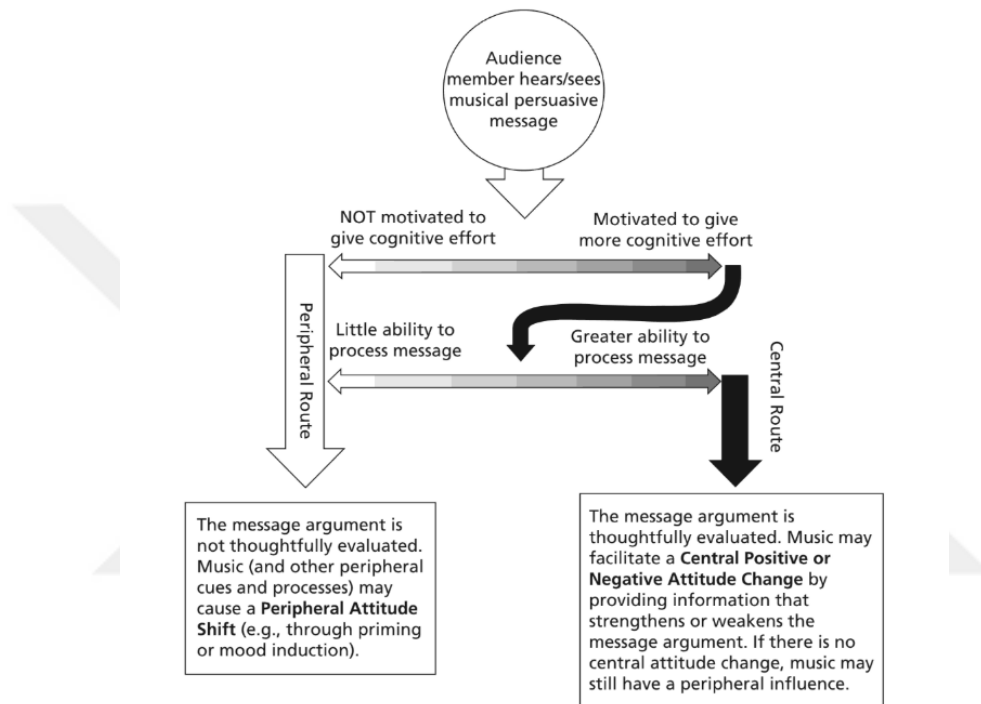
2.4.2.1. Elaboration Likelihood Model Adapted for Music

Tan et al. (2013) later adapted the Elaboration Likelihood model to include the role that Musical stimuli play in affecting consumer attitudes in both the central and peripheral routes. According to Tan et al. (2013), there are two main ways in which Music functions within the Elaboration Likelihood Model. "First, Music may increase or decrease motivation or ability to elaborate, guiding a person toward central or peripheral route processing. Second, Music can provide information that is processed within a particular route." (Tan et al., 2013).

According to Tan et al.'s (2013) adapted Elaboration Likelihood Model shown in Figure 2.7., Music can be a source of information to be processed in and of itself, affecting consumer attitudes within a specific elaboration route. They refer to the "Affect as Information model," which links cognition to emotions and decision-making behaviors and explains how "the valence dimension (positive or negative affect) provides evaluative information (positive or negative appraisal), and the arousal dimension indicates urgency or importance" (Tan et al., 2013). Thus, Music can create moods and feelings that shape consumers' attitudes, whether positive or negative, towards a specific communication within each route. For example, if a consumer is within the peripheral route, Music that is not a good match or does not fit with the advertised product can produce negative feelings, guiding them toward a negative (or positive) attitude (Tan et al., 2013).

Furthermore, if the communicative message induces a strong feeling, Musical arousal can enhance or diminish its power.

Figure 2.7. Elaboration Likelihood Model Adapted for Music



(Source: Tan et al., 2013, "The ELM terminology and general concepts are adapted from Petty and Cacioppo (1986) and Petty, Briñol, and Priester (2009)" (Tan et al., 2013))

Not only does Music guide one's attitudes within a specific route, but it also has another function in ELM, according to Tan et al. (2013), which is that it can affect from the start the type of elaboration route that an audience member goes through while processing a message. Tan et al. (2013) explain that Music can increase viewers' ability and motivation to process a message, thus leading consumers to the central elaboration route by inducing moods that increase arousal and concentration to the central message presented. However, some consumers can get distracted by Music, which would lower their ability for cognition, leading them to the peripheral route of elaborating the message. Tan et al.

(2013) also explains a third scenario, where Park & Young's (1986) "Affective involvement" takes place, and attitudes may be "formed based on peripheral cues despite a higher level of cognitive effort" (Tan et al., 2013). An example is given by Tan et al. (2013) of the use of a favorite song in an advertisement message that can induce consumers' motivation towards attending to the Music instead of the advertisement. This scenario is described in their Music Elaboration Likelihood Model, wherein consumers engage in the central elaboration route, yet their attitudes are not cognitively established; instead, peripheral cues such as music influence their attitudes. This situation may be described as Affective Involvement.

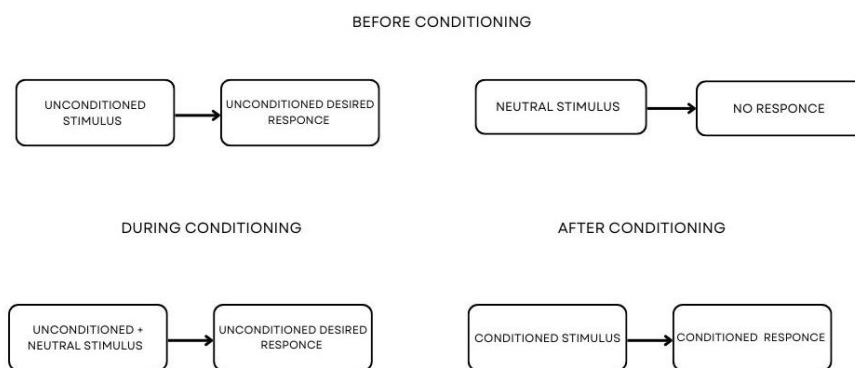
Music as a peripheral cue serves to direct the viewers for central processing of the advertisement. This is done through increasing one's motivation to concentrate on the ad or his/her ability to process it. This helps take their minds off of other things and focus consciously on the core message of the ad, thinking about it cognitively, thus forming a central attitude towards it. On the other hand, music can prompt the audience to engage in peripheral processing of ads by diminishing their motivation or ability to process the key message, therefore directing their attention to peripheral cues and fostering rapid, often emotionally driven judgments and attitudes towards the advertisements. However, music also guides viewers' processing within a specific elaboration route by affecting their feelings, resulting in positive or negative ones, their level of arousal, and the importance or lack thereof of the ad to the viewer. Familiarity with Music, for example, as experienced by a peripheral processing viewer, can arouse them to continue watching the ad, giving the ad more importance, and can also result in a positive attitude towards the ad, which, according to ELM, guides their behavior, such as a lowered ad avoidance behavior.

2.4.3. Classical Conditioning

Peripheral processing can be explained by Classical conditioning as "in the low involvement condition, brand attitude formation does not require any focused mental processing for evaluating an object. This type of attitude formation is consistent with the

classical conditioning framework" (Park & Young, 1986). Gorn's (1982) study of the effect of Ad music on consumer choice behaviors under classical conditioning looks at the peripheral elaboration route of attitude formation with a magnifying lens since it considers consumers under low involvement conditions. Pavlov's (1903) classical conditioning is depicted in Figure 2.8. demonstrated how a dog was conditioned to salivate in response to the sound of a bell (neutral stimulus), associating it with the presentation of food (unconditioned stimulus), even in the absence of food. "Classical conditioning suggests that positive attitudes towards an advertised product (conditioned stimulus) might develop through its association in a commercial with other stimuli that are reacted to positively (unconditioned stimuli)" (Gorn, 1982). Classical conditioning has been connected to advertising by revealing how views about a promoted product can be conditioned by the association of it with a particular stimulus, such as music or celebrities (Allan, 2007). Gorn (1982) demonstrated how music can affect consumer choice by recreating the effect of conditioning through the use of liked and disliked music and different colored pens.

Figure 2.8. Classical Conditioning Theory



(Source: Author's own work depicting (Pavlov, 1903) Classical Conditioning Theory)

As was earlier observed, consumers with high involvement may develop attitudes based on peripheral cues, making them affectively involved. "Affective reactions can occur

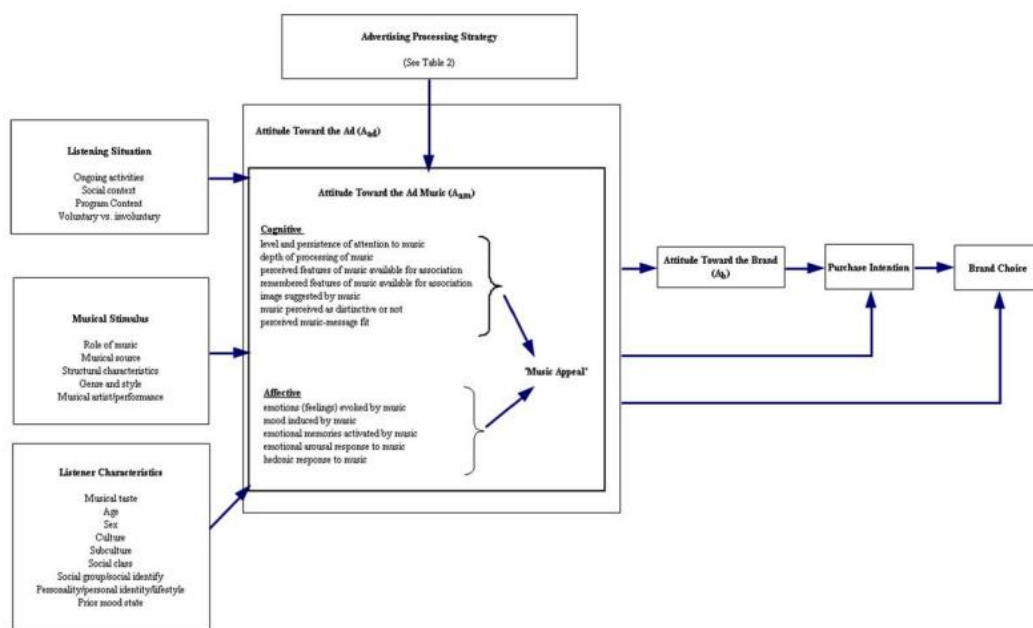
automatically without analytical operation (Cohen 1982b; Fiske 1982). For example, Cohen (1982b), using Brooks' (1978) idea of nonanalytic concept identification, suggested that when one retrieves a particular instance, exemplar, or mental image in identifying a concept, the affective reaction associated with the instance, exemplar, or image may automatically follow. Fiske's (1982) studies on schema triggered affect present a similar view of affective reactions to stereotypes" (Park & Young, 1986). This is similar to the case in Classical conditioning, which, as we mentioned earlier, occurs under low involvement, where emotions for one stimulus and attitude towards it are transferred to another stimulus. However, although a transfer of affect occurs in both, the initiation differs in that, in the case of affective involvement, it depends upon retrieving a concept. If a model in an advertisement resembles a celebrity who represents the concept of "Sophistication," the model is likewise regarded as sophisticated. In instances of low cognition, the outcome is dependent upon the association between stimulus and feeling. When the model (stimulus) in the advertisement is perceived positively, the product or message she represents is similarly regarded favorably (Park & Young, 1986). All these concepts are crucial to understanding how attitude transfer can affect musical stimuli's effect on consumer behavior.

2.4.4. The Nexus of Ideas: Where Three Theories Align

Tan et al. (2013) posit that the ELM model adapted to Music explains how Music can result in either cognitive processing through the central elaboration route or Peripheral processing through the peripheral route, leading to central/peripheral attitude formations, respectively. Tan et al. (2013) also mentioned that Music could have a peripheral influence on attitude formation while a consumer is under the central processing route and referred to this as affective involvement. This interplay between processing, involvement, and attitude formation due to musical influence is dealt with by Lantos & Craton's (2012) model, as provided in Figure 2.9. Furthermore, the Advertising processing strategy components, presented in Figure 2.10., show that the "key elements of advertisement processing strategy are level of advertising processing involvement

(high versus low) and the corresponding processing route (central versus peripheral), nature of product involvement (cognitive versus affective), and type of advertising processing involvement (ad-message involvement versus ad-execution involvement, including involvement with the music)" (Lantos & Craton, 2012).

Figure 2.9. Attitude Towards Ad Music Model



(Source: Lantos & Craton, 2012)

Figure 2.10. Components Of Advertising Processing Strategy

Level of advertising processing involvement (including music involvement)/processing route	Nature of product involvement	Type of Advertising processing involvement and music involvement	Persuasion theory
High/central	1. Cognitive	Ad-message	Cognitive response model: Lyrics and musical fit Emotional appeals
	2. Affective	Ad-execution	
Low/peripheral	3. Cognitive	Ad-message or ad-execution	Cognitive response model: Ad-execution thoughts and simple inferences Mere exposure Classical conditioning: Mood inducement and cue association
	4. Affective	Ad-execution	

(Source: Lantos & Craton, 2012)

The distinction between affective and cognitive involvement can be made by understanding that conscious information gathering pertains to cognitive involvement, whereas emotions or aesthetics form the basis of affective involvement (Lantos & Craton, 2012). Persuasion in cognitive involvement begins with a transformation of key viewpoints for an issue in question, resulting in a modification of attitude. Because basic beliefs are being changed, attitudes can change under varying degrees of cognitive involvement. However, consumers' beliefs can change with either extensive or minimal to no information, depending on their level of involvement. Contrastingly, persuasion for affective involvement is based on the emotional shaping of attitudes according to hedonic requirements rather than analyzing information. Another distinction that can be made between cognitive and affective involvement is that, for the first, Viewers are mostly involved in the ad message. So, peripheral cues such as Music can either distract or act as a traction cue for the central message of the ad. For the latter, however, viewers exhibit more involvement with the advertisement's execution. The emphasis here is on Music as a peripheral cue, where viewers may either engage in a cognitive effort to perceive its impact or choose to exert no cognitive effort. That ties back to viewers' processing route and degree of involvement. Lantos & Craton (2012) relate both types of involvement to "Product involvement – the extent of a consumer's enduring, inherent interest in a particular product or brand – is of two types, depending on the nature of the need the product satisfies." Thus, based on the need it satisfies, advertised products can be categorized into types that can increase or decrease the amount of involvement a consumer has in an advertisement.

For the central processing route, the advertising processing strategy for viewers entails that they have a high (MOA) or "motivation (i.e., level of advertising processing involvement), opportunity, and ability" "to process information and make decisions" (Lantos & Craton, 2012). The result can be high cognitive involvement or substantial engagement with the advertisement, focus on the ad message, and product insights. In addition, the result can also be high affective involvement or focus with the ad execution, which is set off with the ad's execution aspects, such as sad Music. Thus, under the central route's affective involvement, audiences can go through "strong emotional responses to a

commercial, leading to attitudes founded on feelings as an information source" (Lantos & Craton, 2012), which is consistent with the "affect as information model" mentioned earlier that Tan et al. (2013) referred to. Emotional appeals found in Music can evoke feelings that alter the consumer's attitudes.

In peripheral-route processing, MOA is low. Consumers invest minimal effort in analyzing advertisements and making decisions, encountering cues they did not actively seek, such as catchy or mood-enhancing Music. This situation can lead to low cognitive involvement with the ad message or its execution or low affective involvement with the ad execution. In the peripheral route, quickly processed peripheral cues, such as Music, greatly influence both behavioral and emotional responses. Some researchers found that both background music and foreground music can positively influence message processing when involvement is low (Lantos & Craton, 2012). Expanding on how Music can affect processing, as Tan et al. (2013) suggested, Lantos and Craton (2012) explain how cognitive responses to ad music via the peripheral route occur when there is little involvement with the message and low cognitive effort expended. "Simple inferences – beliefs based on simple associations of the brand with peripheral cues, including music" (Lantos & Craton, 2012) is a way that cognitive involvement in ad execution happens. Classical Music, for example, can convey concepts such as sophistication to the advertised product.

Music can also bring about responses from consumers with low levels of affective involvement. Lantos and Craton (2012) explain this effect through the concept of mere exposure, which refers to the phenomenon wherein repeated exposure to a stimulus leads to an enhanced liking for that stimulus. The repeated exposure of viewers to the music of a specific commercial can influence their emotions and attitude towards the ad music, such as their preference for or aversion to the music. The repetition of an advertisement's Music can make the ad more appealing; however, over time, it may lead to Music wearout for listeners, which can cause dislike. Lantos and Craton (2012) also reference Classical conditioning theory as a factor influencing low-affectively involved viewers through the peripheral processing route. This entails associating or connecting a positive or negative

unconditioned stimulus, such as Music, with a conditioned stimulus, like a product or advertisement, resulting in the transfer of attitudes from the former to the latter.



PROPOSED RESEARCH MODEL AND HYPOTHESES

3.1. Ad Skipping Behavior

The modern digital world is saturated with advertising, often ignored through different channels or only occasionally viewed by social media users. "This growth has dramatically increased users' exposure to ad messages, encouraging consumers to avoid them" (Çelik et al., 2022). This represents a repetitive online culture of ad avoidance characterized by ad-skipping where people get fed up, and marketers compete for dwindling attention, thus raising digital marketing costs.

The surge in social media usage during the pandemic highlighted the issue of avoidance, positioning ad-skipping behavior as a central topic of discussion in the marketing sector. Ad-skipping behavior refers to a sort of behavioral avoidance that individuals utilize in order to bypass online advertisements. Due to the current dynamics of social media, ad-skipping behaviors have become habitual, with consumers rapidly performing them. As aforementioned, the intrusiveness of advertisements irritates customers, who then choose to skip online ads in order to avoid the nuisance. Additionally, consumers' reactance to losing their freedom leads to ad-skipping behavior, which is perceived as a way for them to regain control.

Occasionally, consumers pause to engage with certain advertisements; hence, comprehending the factors that capture their limited attention and making these ads effective is crucial for all online social media marketers. Consumer ad-skipping behavior could be significantly reduced by recognizing music. The purpose of this study is to gain a better understanding of the link between ad music recognition and ad-skipping, which will in turn improve the knowledge on how consumer behavior is influenced by the recognition heuristic and Music, enlarge the literature on customer behavior, as well as offer useful advice to marketers who are trying to make their strategy become more in line with customer preferences.

3.2. Recognition Heuristic Of Ad Music

The recognition heuristic is a simple, "fast and frugal" mental strategy that may result in efficient and satisfactory, while sometimes suboptimal, decisions and behaviors. Recognition influences choices as research indicates that individuals exhibit a preference for stimuli that they have encountered earlier, even if they were unaware of such exposure (Bornstein, 1989). Thus, Decision-makers make use of what is familiar to determine decisions, a process rooted in environmental memory (Goldstein & Gigerenzer, 2002). Heuristics such as Recognition are considered "fast and frugal because they limit the information search and do not heavily involve mental resources. The recognition heuristic has been proposed as a simple but powerful adaptive heuristic to make inferences about the environment" (Anglada-Tort et al., 2022). Music is a key execution stimulus in advertising, playing a major role in consumer behavior. Music decisions and associated costs are therefore critical in advertisement making, because intuition, personal experience and not scientific evidence, methodologies and theories are often used by marketers (Anglada-Tort et al., 2022). Prior research examining the impact of music in advertising primarily concentrates on musical aspects outside of Familiarity and recognition, or on consumer purchasing behavior, as exemplified by Anglada-Tort et al.'s (2022) study, rather than on avoidance behaviors towards advertisements. As a result, this study will contribute to the existing body of knowledge on the role of music in a commercial and its effects towards consumers. Additionally, by employing music as a recognition cue, this research be beneficial to advertising practitioners by providing a deeper understanding of the mental process that is the recognition heuristic that influences consumer behavior, particularly ad-skipping behaviors. As mentioned earlier, social media users are literally inundated with ads every step of the way as they go about their online browsing. Advertisers forever endeavor to make their commercials unique and use different stimuli to win over the audience on the product or service being advertised. In response to a growing number of people ignoring advertisements, advertisers too are now making adverts that are interesting enough for a customer to engage with them or even just view them at all. As indicated above, recognition and music serve as powerful

persuaders in advertising; hence the fusion of these elements into familiar tunes can be effective at influencing consumer behavior as "In marketing and advertising, professionals are also aware of the power of familiar music to involve, engage, and ultimately persuade consumers to buy their products or services" (Anglada-Tort et al., 2022). Consequently, if consumers recognize the musical content behind an advert then they may tend not to skip it thus maximizing their effectiveness

According to the Elaboration Likelihood Model (Petty and Cacioppo 1986), consumers' reactions to advertisements rely on their degree of motivation or involvement as well as their ability to process the advertisements. This model reinstates the significant impact that music familiarity plays in advertising. Certain features of advertising music, such as Familiarity, can elicit varying responses from the audience based on their processing route. In other words, in high-involvement contexts, music is processed centrally, whereas in low-involvement contexts, it is processed peripherally (Anglada-Tort et al., 2022). Anglada-Tort et al. (2022) assert that familiar music, under peripheral involvement, significantly impacts consumer responses by means of "priming or mood induction," hence positively impacting consumers' engagement and emotions and causing an attitude shift peripherally. This opinion is supported by earlier studies that demonstrate how popular music's ability to boost engagement (Allan, 2006) and stress on its "attention-gaining value"(Kellaris et al., 1993) account for its success in advertising. Skipping ads habitually is a sign that customers are involved in peripheral processing, which suggests that they show low interest in the material they consume and therefore process it peripherally. In this case, familiar music can capture their attention noticeably improving engagement with the ad and decreasing the chances of skipping. The recognition heuristic is a process requiring minimal cognitive effort, and music serves as a peripheral cue; however, they do not exclusively operate within the realm of peripheral cues. Lantos and Craton (2012) and Tan et al. (2013) elucidate the impact of music on consumer behavior across varying levels of processing and involvement, exemplified by the previously mentioned affective involvement. As a result, consumers may be less likely to Skip advertisements if they recognize the music in them, making the advertisements more effective. Therefore, it can be hypothesized that:

H1: Recognition heuristic applied through Familiar Music significantly decreases the Viewer's ad-skipping behavior.

3.3. Attitude Toward Ad Music

Craton and Lantos (2011) defined Aam as a "predisposition to respond in a favorable or unfavorable manner to an ad's music during a particular exposure occasion," which is a crucial component of attitude toward the ad (Aad), which they defined as recipients liking or disliking a specific advertisement during a specific exposure instance. Craton, Lantos, and Leventhal (2017, as cited in Raja et al., 2018) identified Aam based on customer thoughts, emotions, and perceptions towards advertising music. Understanding Aam "may help marketers and researchers characterize, study, and weigh the trade-offs involved in selecting particular candidates for advertising music" (Lantos & Craton, 2011).

"Ad practitioners have come to realize how music might be used to influence consumers' buying behavior and for that, it is inevitable to measure consumers' attitude toward the advertising music (Aam)" (Raja et al., 2018). The Elaboration Likelihood Model explains how consumer attitudes are formed through either the central or peripheral processing route, guiding their intentions and behaviors. Furthermore, as discussed earlier, Kengman's Involvement theory links processing to attitudes and behaviors. Thus, the literature suggests that attitudes mediate the relationship between consumer processing and their subsequent behaviors. Lantos & Craton (2011, 2012) clarify this by introducing a new concept to the consumer attitude literature: Attitude towards Advertising Music (Aam). Their model, discussed earlier, clearly shows how attitudes towards the Ad, the Ad music, or even the brand are affected by various variables, one of which is the advertising process strategy, which leads to or mediates behaviors such as brand choice. "Ad processing strategy is known to affect Aad"; "it also feeds into the various elements of Aam" (Lantos & Craton, 2012). The advertising processing strategy of consumers, the fourth variable in Lantos and Craton's (2012) model, is defined as "how the consumer acquires information or meaning from an advertisement" (Lantos & Craton, 2012) and is

consequently linked to the processing routes presented by the Elaboration Likelihood Model (ELM). Lantos and Craton's (2012) model illustrates how processing can influence attitudes toward ad music, which acts as a mediator that influences consumer behavior. This model explains consumer response to music and "the key variables that can work both in favor of and also against music's communication value for a brand." (Lantos & Craton, 2012).

Consumers cultivate unique attitudes to advertising music. Evaluating this variable can disclose an individual's attitudes toward advertising music, their overall awareness to it, and their perception and processing of it. The research illustrates via the Elaboration Likelihood Model (ELM) and Involvement theory how positive or negative attitudes can affect consumer actions, mediating the connection between the processing of advertisement music and the tendency to skip advertisements. The model by Lantos and Craton (2012) clearly demonstrates this mediating link. The literature on classical conditioning also discusses associations, particularly in the context of familiar music, which can influence and direct behaviors. A favorable attitude towards previously recognized advertisement music can result in less ad skipping, but a negative attitude towards recognized advertisement music can yield the opposite effect. A favorable or unfavorable attitude towards unrecognized advertisement music can respectively lead to a decrease or increase in ad-skipping behavior. For the purpose of the understanding of the interplay between the recognition heuristic and the advertising music in the context of the consumer ad-skipping behavior, the mediating role of the consumers' overall attitude toward the advertisement music needs to be examined. Therefore, it can be hypothesized that:

H2: The recognition Heuristic applied through Familiar Music's effect on Ad skipping is mediated through Attitude towards Ad Music.

3.4. Social Media Fatigue

Social media fatigue is defined as "a subjective, multidimensional user experience comprising feelings such as tiredness, annoyance, anger, disappointment, guardedness, loss of interest, or reduced need/motivation associated with various aspects of social network use and interactions" (Ravindran et al. (2014), p. 2317 as cited in Nicola, 2022). This phenomenon has been on the rise in recent years, especially after the coronavirus pandemic. According to Goasduff and Pettey (2011), 24% of social media users are currently less regular in their usage than when they initially started, and some segments display symptoms of social fatigue. According to the "Z generation social media survey report" published by Hill Holliday in 2018, 34% of youngsters no longer utilize social media, while over 50% have scaled back on their usage (Liu & He, 2021). "This shows that the activity of social media is declining, and many researchers say that social media fatigue (SMF) may be the direct cause of this phenomenon" (Liu & He, 2021).

Nicola (2022) asserts that SMF is fundamentally characterized from an emotional and behavioral perspective. From the emotional side, Liu & He (2021) conceptualize social media fatigue as a psychological phenomenon characterized by the audience's adverse emotional response to social media engagement, encompassing feelings of fatigue and disinterest, to name a few. From a behavioral perspective, SMF is regarded as a manifestation of "negative use behavior," characterized by minimal social media engagement and avoidance. For example, SMF explains "the audience's propensity to disengage from social media when confronted with an overload of information" (Nicola, 2022). Many drivers of social media fatigue have been studied extensively in the literature (see Zheng et al., 2021 for a review). One such driver is information overload, which is defined by Logan et al. (2018) "as a state induced by a level of information exceeding the ability of an individual to assimilate or process a given unit of time (Jacoby, Speller, and Kohn 1974)—a very common scenario on social media sites where information is vastly expanding each year." Nicola (2022) discussed how an overload of information is a major cause of SMF. Fernandes and Oliveira (2024) say information overload adds only to the feeling of being fatigued online. This particular driver of SMF is important because it

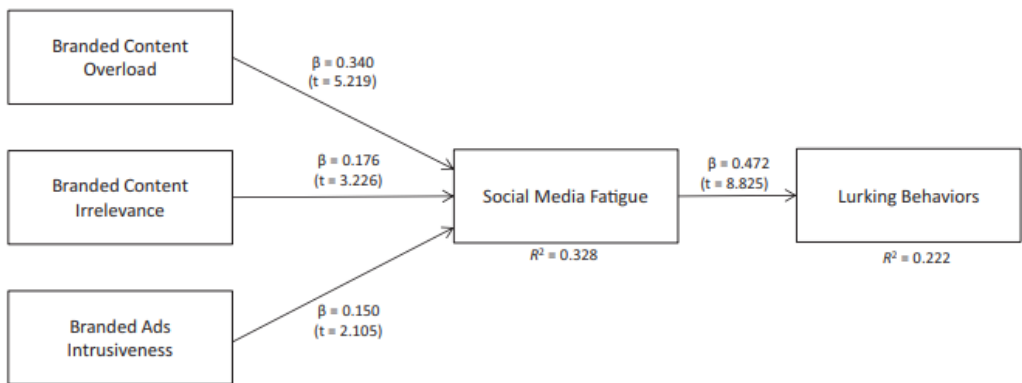
talks about consumer perceptions, limitations, and their impact on customer sentiment, which is social media fatigue.

Guo et al. (2020) also explained another form of overload that drives social media fatigue, which is "Social overload," and defined it "as the perception of crowding in an online space. In this condition, users feel that there are too many social demands and that they must invest too much time and attention to maintain relationships with the growing number of contacts in the online social network" (Guo et al., 2020). Furthermore, irrelevance acts as another driver for social media fatigue since "when a user receives information that is irrelevant to their interests, the chances of experiencing social network fatigue are high." (Guo et al., 2020). Advertising intrusiveness can be defined as "as the extent to which ads disturb a person's cognitive processes or task performance, disrupting his/her goals" (Fernandes & Oliveira, 2024).

Social media fatigue has been used multiple times in the literature to mediate avoidance behaviors. Fernandes and Oliveira (2024) created a model, shown in Figure 3.1., based on the SOR theory, showing how social media fatigue can mediate consumer behaviors. Their "study reveals that SMF significantly increases users' disengagement when interacting with brands and acts as a mediator between environmental stimulus (brand-related drivers) and behavioral responses (lurking), in line with the SOR theory." (Fernandes & Oliveira, 2024). They explain lurking behaviors of consumers in terms of them only passively browsing "social media without developing any form of substantial contribution" (Fernandes & Oliveira, 2024). Guo et al. (2020) also created a model, shown in Figure 3.2., and used social media fatigue to mediate avoidance behavior. They characterized information avoidance behavior in terms of how consumers "skim or skip irrelevant information or even avoid some information" and relied on the "stress or-strain-outcome model" to examine the mediating effect of social media fatigue between consumers' cognition and their behaviors. Their results show that "social network fatigue fully mediates the impact of social overload on information avoidance behavior and partially mediates the impact of information overload on information avoidance behavior" (Guo et al., 2020). However, contrary to the findings of Fernandes and Oliveira (2024),

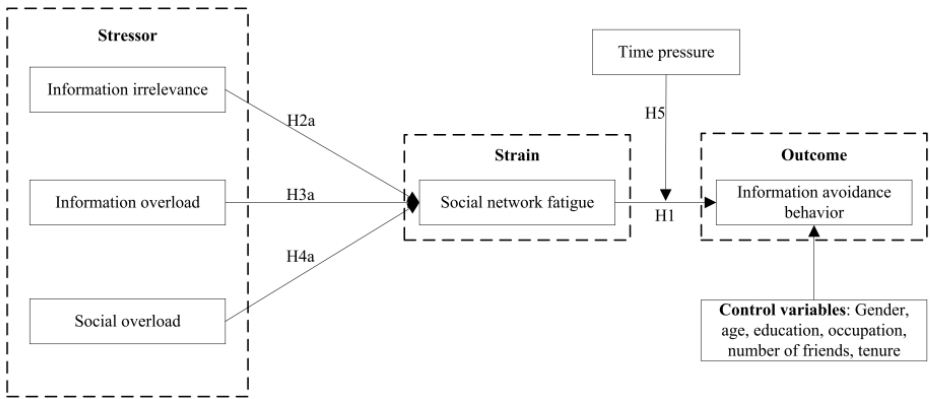
it did not mediate "the relationship between information irrelevance and information avoidance behavior" (Guo et al., 2020).

Figure 3.1. Model Showing Social Media Fatigue Mediating Lurking Behaviors



(Source: *Fernandes and Oliveira, 2024*)

Figure 3.2. Model Showing Social Media Fatigue Mediating Avoidance Behavior



(Source: *Guo et al., 2020*)

The literature then supports that social media fatigue can mediate the relationship between consumers' overall online perceptions and their behaviors, particularly online avoidance behavior. Information overload pertains to the ability of consumers to process information or, more accurately, their inability to do so. Consequently, consumers experiencing social media fatigue due to information overload are incapable of processing online advertisements centrally. They are significantly more inclined to concentrate on peripheral cues, such as Familiar Music, which may reduce their social media fatigue and decrease their propensity to skip ads. Consumers can also centrally or peripherally process advertisements and perceive them as irrelevant, which drives up their social media fatigue and heightens their likelihood of skipping social media ads. Familiar Music, serving as a peripheral cue, may increase (decrease) an advertisement's intrusiveness, hence increasing (decreasing) consumers' social media fatigue and their propensity to skip ads. The Elaboration Likelihood Model elucidates how consumers can process online advertisements, either peripherally or centrally, triggering their social media fatigue and affecting their ad-skipping behavior. Therefore, it can be hypothesized that:

H3: The recognition Heuristic applied through Familiar Music's effect on Ad skipping is mediated through Social Media Fatigue.

3.5. Product Type

"Depending on their level of involvement, consumers may be passive or active when they receive advertising communication, and limit or extend their processing of this communication." (Laurent & Kapferer, 1985). As discussed earlier, according to an individual's level of involvement or motivation according to the ELM model, the potency of the cues in an ad affects their attitudes and, thus, their behaviors. Petty et al. (1983) highlighted the moderating effect of Involvement "Specifically, we have shown that when an advertisement concerned a product of low involvement, the celebrity status of the product endorsers was a very potent determinant of attitudes about the product. When the advertisement concerned a product of high involvement, however, the celebrity status of the product endorsers had no effect on attitudes, but the cogency of the information about

the product contained in the ad was a powerful determinant of product evaluations" (Petty et al., 1983). Aspects of an ad, such as advertised product type, may trigger higher and more cognitive involvement, decreasing the potency of the peripheral cues on their behaviors and attitudes. By contrast, aspects that encourage a lower level of cognition get individuals into a peripheral route of processing and increase peripheral cue potency.

Product involvement can be defined in terms of the "ongoing commitment on the part of the consumer with regard to thoughts, feelings, and behavioral response to a product category" (Mirzaagha & Hanzae, 2016). Products that elicit higher consumer involvement direct them to a more central processing route. Consequently, this decreases the potency of peripheral cues on consumers as they will be on the watch for more cognitive cues on which they can base their decisions. Involvement is "a person's perceived personal relevance of the object based on inherent needs, values, and interests" (Zaichkowsky, 1985). As mentioned, there are two kinds of involvement: Cognitive and Affective. Based on Zaichkowsky's description, the two different kinds of investment can be linked to the different types of products. Mirzaagha & Hanzae (2016) "used the two-dimensional view of involvement (Zaichkowsky, 1990) in which affective involvement is associated with the personal relevance of the product as a result of emotional attachment (hedonic) and cognitive involvement arises when personal relevance is based in logic (utilitarian)".

"Hedonic goods are multisensory and provide for experiential consumption, fun, pleasure, and excitement. Flowers, designer clothes, Music, sports cars, luxury watches, and chocolate fall in this category. Utilitarian goods, on the other hand, are primarily instrumental and their purchase is motivated by functional product aspects. Examples are microwaves, detergents, minivans, home security systems, or personal computers" (Mirzaagha & Hanzae, 2016). When consumers see hedonic goods in ads, they are less motivated to process the ads more centrally or cognitively but rather focus more on peripheral cues. However, utilitarian products require a higher level of consumer involvement, making them focus more on cognitive rather than affective cues. One's view of a product as utilitarian or hedonic can be subjective based on one's needs. Some

products, such as luxury items, can be both cognitively and effectively involved for a consumer. However, some products fall distinctly within one or the other category and often require a consistent level of involvement from consumers. Functional product types, thus, can increase product involvement cognitively, which can cause audiences to process ads more centrally, decreasing the potency of Familiar Music as a peripheral cue. On the other hand, Hedonic products require lower, more affective involvement, which can increase Familiar Music's potency as a peripheral cue in forming attitudes and affecting behaviors. Therefore, it can be hypothesized that:

H4: The recognition Heuristic applied through Familiar Music's relationship with Ad skipping is moderated by Product Type.

3.6. Musical Taste

According to Hargreaves et al. (2006), musical preference is the relative liking of one piece of Music over another at a particular moment. Musical taste can be defined as "an individual's pattern of musical preferences over time." (Lantos & Craton, 2012). Thus, musical taste can be measured by and equated with an individual's preferred genre.

Throughout the literature, the subject of the genre or style of Music is discussed in terms of its effects on consumers' attitudes. Lantos and Craton (2012) mention North and Hargreaves' (1997) results that show that musical genre can affect audience responses, such as "Liking ratings for the same musical piece," which "vary greatly depending on the style in which it is performed" (Lantos & Craton, 2012). The musical genre can be identified quickly by listeners, so "first impressions as conveyed by genre/style are, indeed, critical to gaining attention to both the commercial and its music" (Lantos & Craton, 2012). Thus, Musical Taste can affect an audience's perceptions and reactions to a commercial in a matter of few seconds. Affect transfer, whether under low or high involvement, can also affect an individual's perceptions and, subsequently, their behavior. If a viewer is in a peripheral or central route of processing a commercial and encounters Music that is congruent to their musical taste, then according to classical conditioning

and affective involvement, that favorable attitude can transfer to the whole ad and increase the favorable effect of the peripheral cue on the individual's attitude and behavior. Likewise, incompatible ad music with the viewer's musical taste can result in a negative attitude, which can transfer to the whole ad, negatively affecting the viewer's attitude and behavior towards the ad. Lantos and Craton (2012) mention this relation to classical conditioning as they discuss how familiar musical genre associations can become linked to products in consumers' minds.

The literature, more specifically, shows a moderating effect of musical taste on the relationship between advertising music and consumer behavior. Musical preferences "were found to be significantly related to time spent in the restaurant" (Caldwell & Hibbert, 2002). Caldwell & Hibbert (2002) related this positive effect of musical preference on consumer behavior to the classical conditioning theory, where consumers related the positive associations they previously had with their preferred Music to their experience in the restaurant, increasing their duration of stay (behavior). Lantos and Craton (2012) mention how positive musical genre associations transferred to commercials may increase the potency of background Ad music on the relationship between audiences' Ad perceptions and subsequent behaviors. Therefore, through favorable associations, musical tastes could lead to favorable attitudes, perceptions, and consumer behaviors. The same holds true for unfavorable associations. Simpkins and Smith (1974) demonstrated that employing an unpopular musical genre in advertising led to markedly less favorable brand sentiments than utilizing a preferred musical genre.

Musical tastes determine the degree to which customers enjoy or detest a specific piece of Music or whether a musical composition aligns with an individual's preferred genre (congruent) or does not (incongruent). Classical conditioning posits that these associations subsequently transfer to the advertisement itself. A congruent (incongruent) musical composition may enhance (diminish) the favorable (unfavorable) impact of recognized advertising music on consumer ad-skipping behavior. In the study by Anglada-Tort et al. (2022), musical preference was assessed, producing results that appear to support the moderating influence that recognized advertising music has on

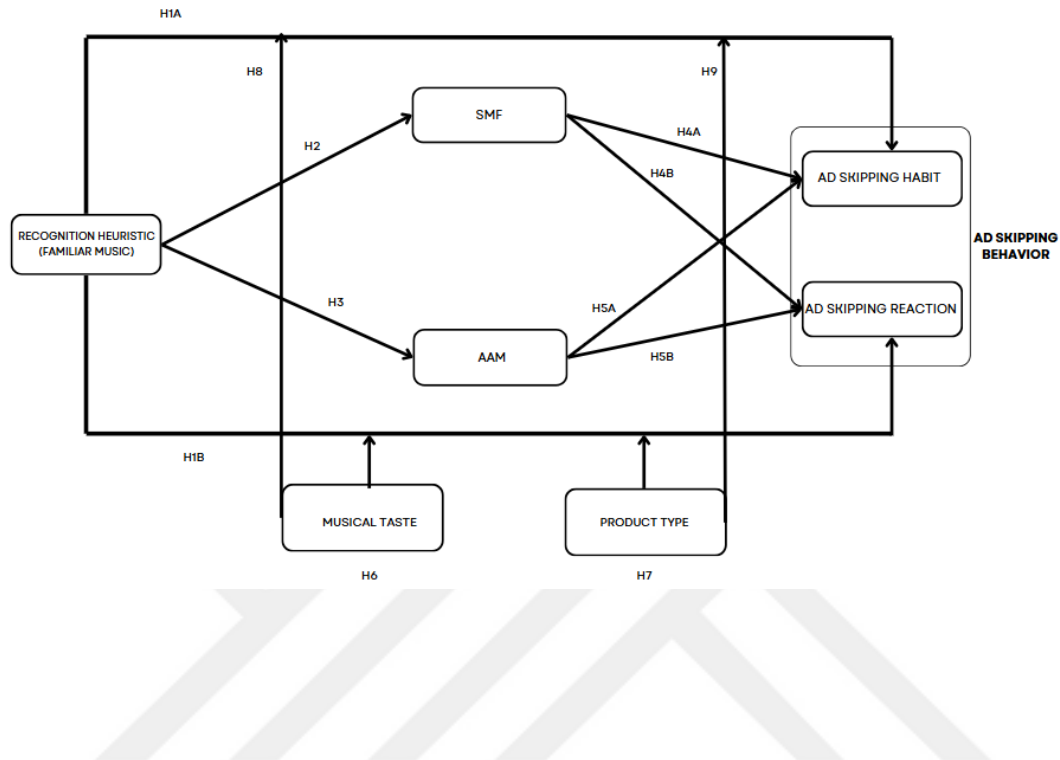
consumer behavior, as "participants' preferences for the advertising music also influenced brand choice, increasing the effect of recognition when the music was liked and suppressing it in extreme cases when the music was most disliked" (Anglada-Tort et al., 2022). This demonstrates that Musical Tastes can moderate the relationship between Familiarity of Music and consumer behavior. However, "music preferences and recognition were confounded" in their research. Anglada-Tort et al. (2022) recommended that future research should try to separate the two concepts. Consequently, this research hopes to more effectively disrupt this correlation by assessing the moderating effect of musical taste (genre) rather than mere enjoyment. Therefore, it can be hypothesized that:

H5: The recognition Heuristic applied through Familiar Music's relationship with Ad skipping is moderated by Musical taste.

3.7. Proposed Research Model

Several factors must be analyzed to comprehend the Heuristic of recognizing familiar music and its relationship with consumer behavior for ad-skipping. Although the literature has linked advertising music to consumer behavior and even examined how music recognition affects customer choice, the majority of the literature focuses on consumer purchase decisions or intentions rather than the impact on online ad-skipping. Additionally, further comprehensive investigations are required on the topic from several perspectives, as there appears to be substantial investigation needed about concepts such as social media fatigue, product type, and musical attitudes and appeal; hence, these variables must also be taken into account. This research seeks to elucidate the influence of Recognition of Ad music on advertising skipping behavior, the mediating roles of social media fatigue and attitudes towards ad music in this relationship, and the moderating effects of musical preferences and product type. The model that is proposed in this research is illustrated in Figure 3.3.

Figure 3.3. Proposed Research Model



RESEARCH DESIGN & METHODOLOGY

This chapter endeavors to provide a comprehensive overview of the research's design and methodology. First, the research objective is presented, followed by the research strategy. After which, a section on the operationalization of variables elaborates on scales and variables. The last portion of this chapter illustrates data analysis and sampling procedures.

4.1. Research Objective

Investigating the effects of the recognition heuristic presented by Familiarity of Advertising Music on consumers' ad-skipping behavior is the primary goal of this research. This research examines the influence of ad music familiarity on attitudes toward ad music and social media fatigue to elucidate their mediation effects on ad-skipping behavior. It suggests that the attitude of consumers with respect to ad music and social media fatigue is influenced by familiar ad music and this later impacts on their likelihood of skipping ads. In addition, it also investigates how familiar Music influences ad-skipping behavior. According to the proposed research model, there are separate hypotheses for the influence of recognizable or familiar ad music on consumers' Ad skipping behavior as well as the influence of familiar ad music on social media fatigue and attitudes toward ad music, and the mediating effect of these factors on consumers' ad-skipping behavior. Furthermore, this research studies the moderating impact of audiences' Musical Taste and the advertised Product Type on the relationship between Recognized Music and viewers' Ad-Skipping Behavior.

Comprehending customer behavior is essential for organizations to gain a clearer perspective on the insights of target consumers. This study elucidates how the Familiarity of Musical stimuli employed in commercials affects consumers' decisions to skip advertisements, thereby assisting social media marketers in selecting musical elements that align more closely with customer preferences and enhance ad effectiveness. This

research aims to advance the study of Music in advertising and the influence of the recognition heuristic on consumer behavior.

4.2. Research Design

This research used a descriptive approach in design to clarify the correlation between the Recognition of Advertising Music and consumers' Ad-Skipping Behaviors. Furthermore, it seeks to elucidate the mediating influences of Social Media Fatigue and Attitudes towards Advertising Music, as well as the moderating impacts of Musical Taste and Product Type in this context. To gather data, a survey was used in this study, which had a cross-sectional design making use of various digital platforms to reach many people with diverse backgrounds. It is done at one given time online across different groups of respondents. The participant groups consist of audiences from different walks of life. The responses are collected from easily available participants through convenience sampling. Data collection took place between 22nd October and 28th November 2024.

4.3. Operationalization Of Variables

Due to the potential for considerable measurement error and unreliable responses associated with single-scale items (Churchill, 1979), a multi-item scale is employed to enhance reliability. Furthermore, a minimum of three scale items per construct should be utilized to guarantee a statistical approach, which was accordingly executed in this research (Cook et al., 1981). A seven-point Likert scale is used to measure each of the variables (strongly disagree, disagree, somewhat disagree, neither agree nor disagree, somewhat agree, agree, and strongly agree). According to their own perceptions, survey participants were politely asked about their level of agreement or disagreement with specific statements based on their personal perceptions. Every assessment item is chosen and adjusted to meet the objectives of the study and the possible consumer views from earlier research in related disciplines in order to expand on existing literature. Churchill (1979) suggested using brief and straightforward scales when choosing the assessment

items for greater comprehension and dependability. The subsequent section takes this into consideration by providing an explanation of each variable, measure, and the literature underpinning the scales.

4.3.1. Recognition Heuristic in Familiar Advertising Music

To assess the Recognition Heuristic as indicated by Familiar Ad Music, participants were requested to evaluate their level of agreement or disagreement with each statement in the survey. Prior to responding to these statements, participants were shown an advertisement. A total of eight advertisements were utilized, distinguished by the presence of Familiar or Unfamiliar Music, categorized into one of two chosen musical genres, Mellow or Pop, and associated with a specific product category, Hedonic or Functional. The likelihood of the commercial being displayed to respondents was uniformly established for each ad, ensuring that an identical percentage of audience members viewed every advertisement. Respondents were instructed prior to looking through the statements to base their answers on the ad presented in the preceding section. The scales for this variable were developed from scratch, based on consumer perceptions to align with the research objective. These statements are rated using a seven-point Likert scale, with 1 = "strongly disagree" and 7 = "strongly agree." The scale for the Recognition Heuristic in Familiar Ad Music is provided in Table 4.1.

Table 4.1. Operationalization of Recognition Heuristic in Familiar Advertising Music

Statements	Source
The music in the previous Ad sounded familiar to me.	Generated by researcher
I can immediately recognize the Music in the Ad.	

4.3.2. Ad Skipping Behavior

To assess Ad Skipping Behavior, participants were requested to express their level of agreement or disagreement with each statement presented in the survey. First, a single question was taken as a single-item measure, termed the Ad-Skipping reaction, to measure the straightforward concept of short-term consumer behavior and real-time reactions. It seeks to evaluate the audience's present skipping reactions and was developed from scratch. Afterward, a scale is derived from the research conducted by Belanche et al. (2017) on the effect of prior exposure, habitual behavior, and temporal urgency on ad-skipping behaviors. They employ three items in their scale for a direct measurement of habits to evaluate ad-skipping habits. A seven-point Likert scale is utilized for these statements, with 1 = "strongly disagree" and 7 = "strongly agree." The Ad-Skipping Behavior scale is provided in Table 4.2. & Table 4.3.

Table 4.2. Operationalization of Ad Skipping Behavior (Reaction)

Statements		Source
If I had a chance to skip the Ad I would.	Ad Skipping Reaction	Generated by researcher

Table 4.3. Operationalization of Ad Skipping Behavior (Habit)

Statements		Source
I am in the habit of skipping Social Media/YouTube ads every time I have the chance.	Ad Skipping Habit 1	Belanche et al. (2017)
I am steadfast about skipping Social Media/YouTube ads every time I have the chance.	Ad Skipping Habit 2	

I reliably make sure I skip Social Media/YouTube ads every time I have the chance.	Ad Skipping Habit 3	
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4.3.3. Social Media Fatigue

To measure Social Media Fatigue, participants were requested to express their level of agreement or disagreement with each statement presented in the survey. The scale is derived from the research conducted by Logan et al. (2018) on social media fatigue and the theory of rational choice. The scale was modified to align with the context of this research by including only items relevant to social media fatigue. A seven-point Likert scale is utilized for these statements, with 1 = "strongly disagree" and 7 = "strongly agree." The Social Media Fatigue scale is provided in Table 4.4.

Table 4.4. Operationalization of Social Media Fatigue

Statements		Source
I am likely to receive too much information when I am searching for something on social media sites	Social Media Fatigue 1	Logan et al. (2018)
I am frequently overwhelmed by the amount of information available on social media sites	Social Media Fatigue 2	
I find that social media sites do not have enough detail to quickly find the information I am looking for	Social Media Fatigue 3	

The amount of information available on social media sites makes me feel tense and overwhelmed	Social Media Fatigue 4	
When searching for information on social media sites, I frequently just give up because there is too much to deal with	Social Media Fatigue 5	

4.3.4. Attitude towards Ad Music

To measure attitudes towards advertising music, participants were asked to indicate their level of agreement or disagreement with each statement in the survey. The scale was taken from the research conducted by Raja et al. (2018), which focused on developing a multi-item scale to assess consumers' attitudes towards advertising music. The scale was divided into 3 concepts: Congruity, Music appeal, and Utilitarian. A seven-point Likert scale is employed for these statements, with 1 = "strongly disagree" and 7 = "strongly agree." The Attitude towards Ad Music scale is provided in Table 4.5.

Table 4.5. Operationalization of Attitude Towards Ad Music

Statements		Source
I like that music in ad which properly represents our culture	AAM1	Raja et al. (2018)
I like that music which is specifically composed for the ad	AAM2	
I like those ads which highlight music artists	AAM3	

I like those brands a lot which uses good music in their advertising	AAM4	
I listen to the music in an ad only if it is highly pleasurable	AAM5	
I Motivational/inspiring song in advertising gives me a positive feeling	AAM6	
I can easily recognize signature tunes of some popular advertisements	AAM7	
Music in ad helps me to recall the advertising	AAM8	
Pleasant advertising music generates a positive feeling towards the brand	AAM9	
Specific style of music used in an ad helps me to identify the brand just by listening to the music	AAM10	
I like usage of old filmy songs in advertising	AAM11	
I prefer to enjoy ad with music	AAM12	
Music adds value to the ad	AAM13	
Music in ad helps me to recognize the brand	AAM14	
Music in social ads has a key role in spreading its message	AAM15	
Signature tunes in ads do not confuse me to identify the brand	AAM16	

4.3.5. Product Type

To assess Product Type, participants were requested to base their answers on the ad presented in the preceding section and to categorize the product based on perceived functional and hedonic use. The scale is based on research on consumers' emotional reactions to hedonistic and functional products by Bettiga et al. (2020). These statements are rated using a slider scale indicating product usage, with 0 = "Functional Use" and 100 = "Entertainment Use." The scale for the Product Type is provided in Table 4.6.

Table 4.6. Operationalization of Product Type

Statements	Source
Would you characterize the product in the Ad as primarily a functional product or an entertainment/enjoyable product?	Bettiga et al. (2020)

4.3.6. Musical Taste

To measure individuals' musical tastes, participants were asked to select their preferred musical genre. The scale is taken from Rentfrow et al.'s (2011) STOMPR scale, revised from their earlier STOMP scale. The STOMPR assesses preferences for 23 genres of music, which Rentfrow et al. (2011) present in a five-factor scale. The scale is provided in Table 4.7.

Table 4.7. Operationalization of Musical Taste

Statements	Source
Which genre of music do you like?	Rentfrow, Goldberg, & Levitin (2011)
Mellow: electronica/dance, new age, world	
Unpretentious: pop, country, religious	
Sophisticated: blues, jazz, bluegrass, folk, classical, gospel, opera	
Intense: rock, punk, alternative, heavy metal	
Contemporary: rap, soul/r&b, funk, reggae	

4.4. Questionnaire Development And Design

Eight advertisements were developed for this questionnaire. For the visual component of the commercials, old and unknown advertisements were selected for two different types of products. The products were chosen to emphasize to the viewer that each belongs to the Hedonic/Utilitarian product group. Chocolate was selected as the Hedonic product type, accompanied by an old commercial for a chocolate brand as the visual element. Detergent was chosen for the Utilitarian product category, and an unknown commercial for a detergent brand served as the visual element. Old and unfamiliar commercials were selected to ensure that the visual content would appear novel to the audience.

A pre-test was conducted with a focus group to determine the songs for the Audible component of advertisements in the questionnaire. Four instrumental versions of songs, grouped as pairs within a particular musical genre, were chosen. Two of the chosen songs were considered popular, albeit not necessarily recent. The remaining two tracks were somewhat unknown. The focus group was presented with the four selected songs to assess their Familiarity with the population, and so the pre-test was designed to inquire whether

participants recognized the musical tracks. Participants were individually given each song and asked if it sounded familiar or unfamiliar. They were also shown the previously selected ad visuals sans audio to ascertain whether they had encountered these visuals previously. The data was taken between September 15th and 20th, 2024. Ten people from various age groups were chosen and subsequently excluded from the primary questionnaire to engage in this pre-test.

The results indicated that the two songs were distinctly recognized, whereas the focus group did not recognize the other two songs. Based on the results, the recognized stimuli were designated as Familiar Music for the advertisements, while the unrecognized stimuli were chosen as Unfamiliar Music for the advertisements in this research. The results also indicated that the focus group was unacquainted with the provided visuals, thus permitting their use in this research. The relevant advertising visuals can be seen in Figure 4.1. and Figure 4.2.

Figure 4.1. Utilized Ad. Visual – Detergent



Figure 4.2. Utilized Ad. Visual – Chocolate



After the pre-testing along with the necessary scale preparation, the survey questionnaire was created. A standardized set of questions was directed at all respondents, making the questionnaire a structured one. These encompass fixed-alternative and closed-ended questions.

The primary questionnaire consists of five parts totaling thirty-four questions. The first part inquires about the participant's musical preferences and the presented advertisement, with the objective of evaluating their recognition of the music featured in the ad. It also asks about their perception of the advertised product type and their propensity to skip the ad. The participants were then asked about their social media fatigue in the second part, then the third part inquired about their advertisement-skipping habits. In the fourth section, participants were asked about their attitudes towards advertising music. In the final section, participants are requested to provide demographic information, including gender, age, level of education, employment situation, and income level. The questionnaire guarantees that respondents cannot leave questions unanswered or omit any inquiries, hence preventing data inconsistencies.

4.5. Questionnaire Administration And Data Collection

The survey questionnaire serves as the foundation for the research findings. A renowned survey platform is utilized to create the survey. The survey's link is disseminated via social media sites and messaging applications.

Prior to engaging in the survey, participants were informed that their responses were entirely anonymous and would solely be utilized for the purposes of this research and that participation was totally voluntary. Respondents were provided with a phone number and social media account for inquiries and more clarifications. All requisite information and instructions were provided throughout the survey. The survey took roughly 5 to 6 minutes to complete. Ultimately, all respondents received thanks for their contributions to this academic work.

4.6. Sampling

Between October 22nd and November 28th, 2024, the questionnaire was sent through social media platforms and message applications. In this study, convenience sampling was used whereby the respondents were chosen from those who had access to the appropriate channels and were sent a link to participate in the survey. Consequently, it led to a greater number of individuals from different backgrounds taking part in the survey. A total of 345 respondents engaged in this study, with all participants answering every question in the survey. Thus, there was no missing data among the 345 responses, and all were incorporated into the data analyses. A final total of 345 findings were derived from the questionnaire.

DATA ANALYSES AND RESULTS

5.1. Descriptive Statistics For Demographic Variables

Between October 22nd and November 28th, 2024, the questionnaire was sent through social media platforms and message applications. In this study, convenience sampling was used whereby the respondents were chosen from those who had access to the appropriate channels and were sent a link to participate in the survey. Consequently, it led to a greater number of individuals from different backgrounds taking part in the survey. A total of 345 respondents engaged in this study, with all participants answering every question in the survey. Thus, there was no missing data among the 345 responses, and all were incorporated into the data analyses. A final total of 345 findings were derived from the questionnaire. Results are provided in Table 5.1.

Table 5.1. Descriptive Statistics for Demographic Variables

	Frequency	Percent
Age		
18-25	102	29.6
26-35	125	36.2
36-50	66	19.1
51-65	49	14.2
66 and above	3	.9
Gender		
Female	226	65.5
Male	119	34.5
Education Level		
High school	33	9.6

Undergraduate	55	15.9
Graduate	257	74.5
High school	33	9.6
Employment Situation		
student	72	20.9
full-time employee	162	47.0
part-time employee	35	10.1
intern	5	1.4
retired	19	5.5
not working	52	15.1
Income Level		
20.000 and below	198	57.4
20.0001 – 35.000	64	18.6
35.001 – 50.000	41	11.9
50.001 – 80.000	25	7.2
80.001 and above	17	4.9

Table 5.1. illustrates that 226 survey participants (65.5%) are female, while 119 participants (34.5%) are male. The predominant age range is 18 to 35. Among the survey participants, 125 are aged 26-35, and 102 are aged 18-25, constituting 65.8% of the total participants within these age ranges. The questionnaire encompasses three distinct educational levels: high school, university, and graduate. The findings indicate that the majority of participants are graduates, with 257 individuals (74.5%) identifying as such, while 15.9% of participants, totaling 55 individuals, are university students. The bulk of participants, constituting 47%, are employed in full-time positions. The predominant income level is 20,001 TL or below, including 57.4% of participation, totaling 198 individuals.

5.2. Factor Analyses

According to Hair et al. (2019), factor analysis is a statistical method that may be applied to examine the correlations between a large number of variables. Explaining these variables using their shared underlying dimensions—that is, factors with the least amount of information loss is the goal (Hair et al., 2019). To ascertain the adequacy and appropriateness of the acquired data for factor analysis, the “Kaiser-Meyer-Olkin” (KMO) measure and “Bartlett’s test of sphericity” are employed. KMO results greater than 0.5 can be regarded as satisfactory, as per Kaiser (1974). Additionally, the correlation matrix’s overall significance is evaluated using Bartlett’s test (Hair et al., 2019). Cronbach’s Alpha is the predominant metric for dependability analysis, with a conventional lower threshold of .70 (Hair et al., 2019). However, when employing fewer than 10 items, it becomes challenging to achieve a Cronbach’s alpha of greater than 0.7. Consequently, a Cronbach’s alpha of greater than 0.5 is considered acceptable when employing fewer than 10 items, as advised by Pallant, J. (2013). As a result, if the Cronbach’s Alpha value of a set of scales is greater than .70 with more than 10 items and greater than 0.5 with less than 10 items, it indicates consistency.

Following the factor and reliability analysis, a common score is generated for regression analysis. To determine whether the scales of these variables are appropriate for the sample under investigation, factor analysis is carried out in this research for the Recognition Heuristic as Familiar Ad Music, Social Media Fatigue, Attitude towards Ad Music, Musical Taste, Product Type, and Ad skipping behavior.

5.2.1. Factor and Reliability Analyses of Recognition Heuristic as Familiar Ad Music

The Recognition Heuristic as Familiar Ad Music yielded KMO=0.50, χ^2 Bartlett test 211.528, $df=1$, $p<.001$, which are deemed satisfactory for two items. The Cronbach’s alpha score is .809, indicating confirmed reliability. Table 5.2. presents the data for total variance, factor loadings, and Cronbach’s alpha.

Table 5.2. Factor and Reliability Analyses for Recognition Heuristic as Familiar Ad Music

Factor Name	Factor Item	Factor Loading	% Variance	Cronbach's alpha
Recognition Heuristic in Music	Perception_Familiar_Music	.916	83.940	.809
	Perception_Recognized_Music	.916		

5.2.2. Factor and Reliability Analyses of Attitude Towards Ad Music

For Attitude towards Ad Music, the initial findings of the factor analysis for all 16 scales indicated that distinct factor groups were loading independently of one another. To clarify, AAM_4, AAM_5, AAM_6, AAM_7, AAM_8, AAM_9, and AAM_10 were loaded as the first single factor. AAM_11, AAM_12, AAM_13, AAM_14, AAM_15, and AAM_16 were loaded as a second factor. Finally, AAM_1, AAM_2, and AAM_3 were loaded as a third factor. Consequently, factor analysis is conducted on these three groups independently.

For AAM_4, AAM_5, AAM_6, AAM_7, AAM_8, AAM_9, and AAM_10, the results indicated a KMO=.882, χ^2 Bartlett's test =992.893, df=21, $p < .001$, all of which are deemed satisfactory. The Cronbach's alpha value for this factor group is .869, indicating consistency. Regarding the anti-image correlation diagonals, all scales exceed 0.50, allowing the incorporation of all individual items in the factor analysis. For AAM_11, AAM_12, AAM_13, AAM_14, AAM_15, and AAM_16, the KMO= .833, the χ^2 Bartlett's test =661.283, df=15, $p < .001$, and the Cronbach's alpha score is .813, demonstrating consistency. Regarding the anti-image correlation diagonals, all scales exceed 0.50, signifying the incorporation of all individual items in the factor analysis. For AAM_1, AAM_2, and AAM_3, KMO = .612, χ^2 Bartlett test = 175.164, df= 3, $p < .001$.

Cronbach's alpha score is .674, which is acceptable, albeit moderate, for three items. Regarding the anti-image correlation diagonals, all scales exceed 0.50, resulting in the incorporation of all individual items in the factor analysis.

According to the factor items being compared to the multi-item scale provided by Raja et al. (2018), AAM_4, AAM_5, AAM_6, AAM_7, AAM_8, AAM_9, and AAM_10 are associated with " Music Appeal AAM," AAM_11, AAM_12, AAM_13, AAM_14, AAM_15, and AAM_16 are linked to " Utilitarian AAM," whereas AAM_1, AAM_2, and AAM_3 pertain to "Congruity AAM". Table 5.3. presents the data for total variance, factor loadings, and Cronbach's alpha for each factor group.

Table 5.3. Factor and Reliability Analyses for Attitude Towards Ad Music

Factor Name	Factor Item	Factor Loading	% Variance	Cronbach's alpha
Attitude towards Ad Music	AAM_8	.782	56.308	.869
	AAM_7	.777		
	AAM_4	.775		
	AAM_10	.759		
	AAM_9	.739		
	AAM_6	.729		
	AAM_5	.686		
	AAM_14	.810	52.488	.813
	AAM_13	.808		

	AAM_15	.765		
	AAM_12	.743		
	AAM_16	.633		
	AAM_11	.551		
	AAM_2	.852	60.675	.674
	AAM_1	.760		
	AAM_3	.718		

5.2.3. Factor and Reliability Analyses of Social Media Fatigue

For Social Media Fatigue, the initial findings of the factor analysis for all 5 scales indicated that distinct factor groups were loading independently of one another. To clarify, Social_Media_Fatigue_2, Social_Media_Fatigue_4 and Social_Media_Fatigue_5 were loaded as a single factor, while Social_Media_Fatigue_3 and Social_Media_Fatigue_1 loaded as another single factor.

For Social_Media_Fatigue_2, Social_Media_Fatigue_4 and Social_Media_Fatigue_5, $KMO = .562$, χ^2 Bartlett test = 123.181, $df = 3$, $p < .001$. Afterward, in order to test the internal consistency, reliability analysis was applied, and Cronbach's alpha was estimated. As a result, Social_Media_Fatigue_5 was removed since Cronbach's alpha was .578, and when Social_Media_Fatigue_5 was deleted, it became .659, which is acceptable, albeit moderate, for 2 items. The results of item total statistics are provided in Table 5.4.

Table 5.4. Item-Total Statistics for Social Media Fatigue

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted
Social_Media_Fatigue_5	9.3536	7.258	.263	.080	.659
Social_Media_Fatigue_4	9.1710	5.846	.500	.281	.295
Social_Media_Fatigue_2	8.8087	6.551	.413	.243	.438

For Social_Media_Fatigue_3 and Social_Media_Fatigue_1, KMO = .500, χ^2 Bartlett test = 3.948, df = 1, $p < .047$, which is still less than the alpha of 0.05, thus deemed satisfactory. Cronbach's alpha score first yielded a negative result, which violated the reliability model itself. Thus Social_Media_Fatigue_3 was reverse coded, which yielded a positive yet unsatisfactory Cronbach's alpha of 0.190. Therefore, this factor was rejected. According to the factor items, Social_Media_Fatigue_2 and Social_Media_Fatigue_4 were associated with "SMF Information Overload," and Table 5.5. presents the data for total variance, factor loadings, and Cronbach's alpha.

Table 5.5. Factor and Reliability Analyses for Social Media Fatigue

Factor Name	Factor Item	Factor Loading	% Variance	Cronbach's alpha
Social Media Fatigue	Social_Media_Fatigue_2	.864	74.574	.659
	Social_Media_Fatigue_4	.864		

5.2.4. Factor and Reliability Analyses of Ad Skipping Habit

The Ad Skipping Habit yielded KMO= .725, χ^2 Bartlett test 532.500, df=3, $p < .001$, all of which are deemed satisfactory. The Cronbach's alpha score is .873, indicating confirmed reliability. One factor, which is associated with "Ad Skipping Habit," was derived. The results of item total statistics are provided in Table 5.6., which presents the data for total variance, factor loadings, and Cronbach's alpha.

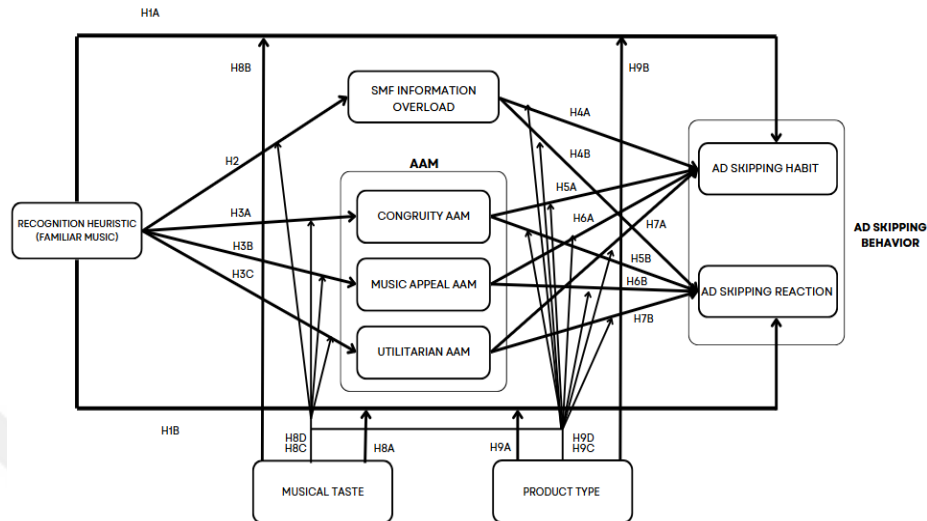
Table 5.6. Factor and Reliability Analyses for Social Media Fatigue

Factor Name	Factor Item	Factor Loading %	% Variance	Cronbach's alpha
Ad Skipping Habit	Ad_Skipping_Habit_1	.919	79.776	.873
	Ad_Skipping_Habit_2	.880		
	Ad_Skipping_Habit_3	.880		

5.3. The Revised Research Model

The factor analysis revealed a single factor for Social Media Fatigue and three factors for Attitude Toward Ad Music, which is synonymous with the literature. The model was revised and provided in Figure 5.1.

Figure 5.1. Revised Research Model



5.4. Regression Analyses

As outlined by Hair et al. (2019), regression analysis can be defined as “a powerful analytical tool designed to explore all types of dependency relationships” so long as the independent and dependent relationships exist. Regression analysis employs at least one independent variable to model the relationship with a dependent variable (Yan & Su, 2009). Regression analysis comprises various approaches that are used to assess the extent of independent variables’ prediction capacity on or the explanation of the dependent variable (Hair et al., 2019). Simple linear regression attempts to analyze the relationship between a single independent variable and a dependent variable, whereas multiple linear regression attempts to do the same but includes multiple independent variables (Yan & Su, 2009). This research employs simple linear regression for H1a, H1b, H2, H3a, H3b, and H3c to examine their relationships comprehensively.

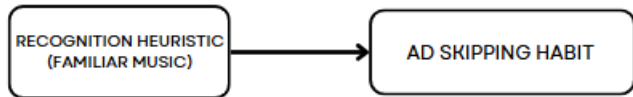
This research then utilizes multiple linear regression for H4a, H4b, H5a, H5b, H6a, H6b, H7a, and H7b to examine the influence of the selected factors in the proposed model on the relationship between the independent and dependent variables. This approach is commonly used to explore the relationship between variables and identify whether a

mediation effect exists (Baron & Kenny, 1986). After establishing which mediators have a significant effect, the Process macro regression (Hayes, 2013) will be applied to analyze and confirm these mediating variables, analyze the moderating variables to test H8 & H9, evaluate the presence of conditional indirect effects, and allow for different intervening models for each variable. Based on literature support, this specific two-step procedure results in a full evaluation of the mediating variables in this research (Hayes, 2022).

5.4.1. Simple Linear Regression Analysis of H1a

Simple linear regression analysis is conducted to discover the relationship between Recognition Heuristic as Familiar Ad Music and Ad Skipping Habit.

Figure 5.2. Simple Linear Regression Model for Recognition Heuristic as Familiar Ad Music and Ad Skipping Habit



Results in Table 5.7. indicate that the relationship between the variables is weak and statistically insignificant ($p = .252$), implying that the Recognition Heuristic as Familiar Ad Music fails to have adequate significance in predicting Ad Skipping Habit. The overall explanatory strength of the model is low at 0.4% with $R = .062$, $R^2 = .004$, $F = 1.319$. Therefore, H1a is rejected.

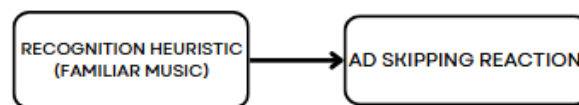
Table 5.7. Simple Linear Regression of Recognition Heuristic as Familiar Ad Music and Ad Skipping Habit

Dependent Variable: Ad Skipping Habit				
Independent Variable:	Beta	t-value	Adjusted R Square	p-value
Recognition Heuristic as Familiar Ad Music	.034	1.165	1.149	.252

5.4.2. Simple Linear Regression Analysis of H1b

Simple linear regression analysis is conducted to discover the relationship between Recognition Heuristic as Familiar Ad Music and Ad Skipping Reaction.

Figure 5.3. Simple Linear Regression Model for Recognition Heuristic as Familiar Ad Music and Ad Skipping Reaction



Results in Table 5.8. indicate a statistically significant negative relationship that the Recognition Heuristic as Familiar Ad Music has on Ad Skipping Reaction ($p < 0.001$). There is no multicollinearity problem as the VIF value of the independent variable is less than 5 (Recognition Heuristic as Familiar Ad Music = 1.000). The overall explanatory strength of the model is 6.1% with $R = -.248$, $R^2 = .061$, $F = 22.411$. Therefore, H1b is accepted.

Table 5.8. Simple Linear Regression of Recognition Heuristic as Familiar Ad Music and Ad Skipping Reaction

Dependent Variable: Ad Skipping Reaction				
Independent Variable:	Beta	t-value	Adjusted R Square	p-value
Recognition Heuristic as Familiar Ad Music	-.241	-4.734	.061	<.001

5.4.3. Single Linear Regression Analysis of H2

Simple linear regression analysis is conducted to discover the relationship between Recognition Heuristic as Familiar Ad Music and SMF Information Overload.

Figure 5.4. Simple Linear Regression Model for Recognition Heuristic as Familiar Ad Music and SMF Information Overload



Results in Table 5.9. indicate that the relationship between the variables is weak and statistically insignificant ($p = .745$), implying that the Recognition Heuristic as Familiar Ad Music fails to predict SMF Information Overload sufficiently. The overall explanatory strength of the model is low at 0% with $R = .018$, $R^2 = .000$, and $F = .106$. Therefore, H2 is rejected.

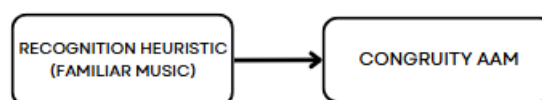
Table 5.9. Simple Linear Regression of Recognition Heuristic as Familiar Ad Music and SMF Information Overload

Dependent Variable: Congruity AAM				
Independent Variable:	Beta	t-value	Adjusted R Square	p-value
Recognition Heuristic as Familiar Ad Music	.013	.326	.000	.745

5.4.4. Single Linear Regression Analysis of H3a

Simple linear regression analysis is conducted to discover the relationship between Recognition Heuristic as Familiar Ad Music and Congruity AAM.

Figure 5.5. Simple Linear Regression Model for Recognition Heuristic as Familiar Ad Music and Congruity AAM



Results in Table 5.10. indicate that the relationship between the variables is statistically significant ($p = <.001$), implying that the Recognition Heuristic as Familiar Ad Music is successful in predicting Congruity AAM sufficiently. There is no multicollinearity problem as the VIF value of the independent variable is less than 5 (Congruity AAM = 1.000). The overall explanatory strength of the model is 4.3% with $R = .207$, $R^2 = .043$, $F = 15.431$. Therefore, H3a was accepted.

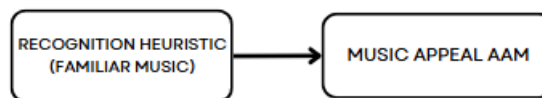
Table 5.10. Simple Linear Regression of Recognition Heuristic as Familiar Ad Music and Congruity AAM

Dependent Variable: Congruity AAM				
Independent Variable:	Beta	t-value	Adjusted R Square	p-value
Recognition Heuristic as Familiar Ad Music	.104	1.932	.043	<.001

5.4.5. Single Linear Regression Analysis of H3b

Simple linear regression analysis is conducted to discover the relationship between Recognition Heuristic as Familiar Ad Music and Music Appeal AAM.

Figure 5.6. Simple Linear Regression Model for Recognition Heuristic as Familiar Ad Music and Music Appeal AAM



Results in Table 5.11. indicate that the relationship between the variables is statistically significant ($p = .004$), implying that the Recognition Heuristic as Familiar Ad Music succeeds in predicting Music Appeal AAM adequately. There is no multicollinearity problem as the VIF value of the independent variable is less than 5 (Music Appeal AAM

=1.000). The overall explanatory strength of the model is low at 2.4% with $R=.154$, $R^2=.024$, $F = 8.30$. Therefore, H3b is accepted.

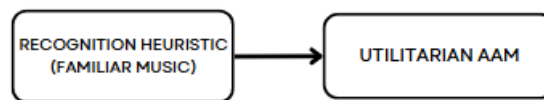
Table 5.11. Simple Linear Regression of Recognition Heuristic as Familiar Ad Music and Music Appeal AAM

Dependent Variable: Music Appeal AAM				
Independent Variable:	Beta	t-value	Adjusted R Square	p-value
Recognition Heuristic as Familiar Ad Music	.088	2.881	.024	.004

5.4.6. Single Linear Regression Analysis of H3c

Simple linear regression analysis is conducted to discover the relationship between Recognition Heuristic as Familiar Ad Music and Utilitarian AAM.

Figure 5.7. Simple Linear Regression Model for Recognition Heuristic as Familiar Ad Music and Utilitarian AAM



Results in Table 5.12. indicate a statistically significant negative relationship that the Utilitarian AAM has on Ad Skipping Reaction ($p<0.001$). There is no multicollinearity problem as VIF value of the independent variable is less than 5 (Utilitarian AAM =1.000). The overall explanatory strength of the model is 3.0% with $R= .172$, $R^2=.030$, $F= 10.781$. Therefore, H3c is accepted.

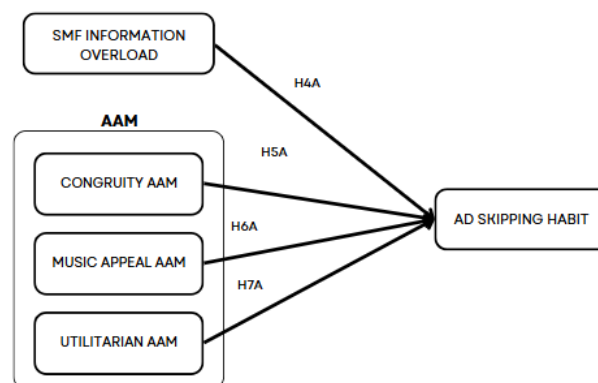
Table 5.12. Simple Linear Regression of Recognition Heuristic as Familiar Ad Music and Utilitarian AAM

Dependent Variable: Utilitarian AAM.				
Independent Variable:	Beta	t-value	Adjusted R Square	p-value
Recognition Heuristic as Familiar Ad Music	.096	3.234	.030	0.001

5.4.7. Multiple linear Regression Analysis of H4a, H5a, H6a, and H7a

Multiple linear regression analysis is conducted to discover the relationship between SMF Information Overload, Congruity AAM, Music Appeal AAM, Utilitarian AAM, and Ad Skipping Habit.

Figure 5.8. Multiple Linear Regression of SMF Information Overload, Congruity AAM, Music Appeal AAM, Utilitarian AAM, and Ad Skipping Habit



Results in Table 5.13. indicate that Music Appeal AAM and Utilitarian AAM have statistically significant effects on Ad Skipping Habits ($p < .001$, $p < .001$). No

multicollinearity problem is found as the VIF value of independent variables is lower than 10 (ranging from 1.043 to 2.208). The overall explanatory strength of the model appears to be 5,9% with $R = .243$, $R^2 = .059$, $F = 5.331$. According to these results, it can be expressed that H4a and H5a are rejected while H6a and H7a are accepted.

Table 5.13. Multiple Linear Regression of SMF Information Overload, Congruity AAM, Music Appeal AAM, Utilitarian AAM, and Ad Skipping Habit

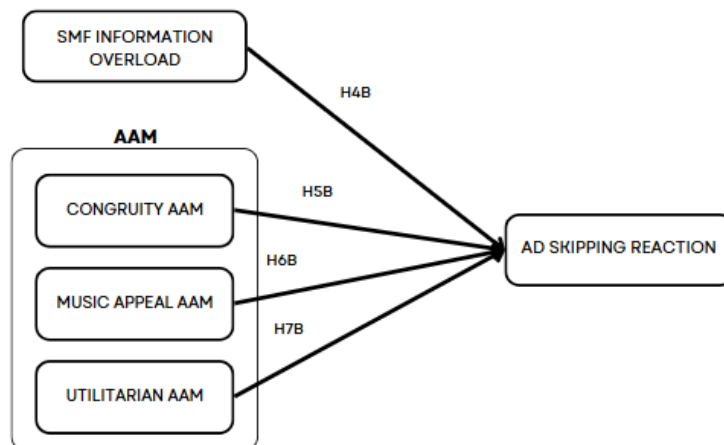
Dependent Variable: Ad Skipping Habit					
Independent Variable:	Beta	t-value	Adjusted R Square	p-value	VIF
SMF Information Overload	.044	.637	.061	.127	1.046
Congruity AAM	-.064	-1.205		.122	1.403
Music Appeal AAM	.243	3.224		<.001	2.175

Utilitarian AAM	.017	.256		<.001	2.208
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5.4.8. Multiple linear Regression Analysis of H4b, H5b, H6b, and H7b

Multiple linear regression analysis is conducted to discover the relationship between SMF Information Overload, Congruity AAM, Music Appeal AAM, Utilitarian AAM, and Ad Skipping Reaction.

Figure 5.9. Multiple Linear Regression of SMF Information Overload, Congruity AAM, Music Appeal AAM, Utilitarian AAM, and Ad Skipping Reaction



Results in Table 5.14. indicate that Congruity AAM and Utilitarian AAM have statistically significant effects on Ad Skipping Reaction ($p = <.001$, $p = .023$). No multicollinearity problem is found as the VIF value of independent variables is lower than 10 (ranging from 1.403 to 2.208). The overall explanatory strength of the model appears to be 4,3% with $R=.207$, $R^2=.043$, and $F=3.817$. According to these results, it can be expressed that H4b and H6b are rejected while H5b and H7b are accepted.

Table 5.14. Multiple Linear Regression of SMF Information Overload, Congruity AAM, Music Appeal AAM, Utilitarian AAM, and Ad Skipping Reaction

Dependent Variable: Ad Skipping Reaction					
Independent Variable:	Beta	t-value	Adjusted R Square	p-value	VIF
SMF Information Overload	.076	1.405	.043	.093	1.046
Congruity AAM	-.196	-3.114		<.001	1.403
Music Appeal AAM	.088	1.128		.238	2.175
Utilitarian AAM	-.088	-1.121		.023	2.208

5.5. Independent Sample T-Test

McMillan & Schumacher (2014) elucidate that the t-test is an inferential statistic employed to ascertain the probability of rejecting the null hypothesis by utilizing two distinct, unrelated participant samples. Gerald (2018) identifies three distinct types of t-tests: independent sample, dependent sample, and one sample. An independent sample t-test was used in the present study to confirm the assumptions of variable manipulation. The so-called manipulation test explored the relationship between the predetermined independent variable of recognized Music and whether or not viewers actually considered the music as familiar. Furthermore, another T-test evaluated the manipulation of the moderator, Product Type, by comparing a binary variable that indicated whether consumers thought the products in the advertisements were functional or entertainment

with what was predetermined as a functional or entertainment product. This analysis assists in verifying if the manipulation of the variables was successful.

5.5.1. Independent Sample T-test for Recognition Heuristic as Familiar Ad Music

An independent sample t-test is conducted to see the difference in the mean between what was deemed as familiar and what the participants deemed as familiar. The results show that there was a statistically significant difference between the variables with $p = <.001$. Therefore, manipulation check questions can be considered successful with these results. When means are examined, it is seen that participants did deem the Ad music's familiarity in a different way as the negative mean difference (-1.14) suggests that viewers' recognition levels were lower than anticipated. The results are demonstrated in Table 5.15.

Table 5.15. Independent Sample T-test for Recognition Heuristic as Familiar Ad Music

	N Mean	Mean	Std. Deviation	t-value	p-value
Recognition Heuristic as Familiar Ad Music	185	4.2865	1.69609	-6.153	<.001
Familiar Ad Viewer's Perception	160	5.4281	1.74458	-6.140	<.001

5.5.2. Independent Sample T-test for Product Type

An independent sample t-test is conducted to see the difference in the mean between the predetermined product type and what the participants perceived the product type to be. The results show that there was a statistically significant difference between the variables

with $p = <.001$. Therefore, manipulation check questions can be considered successful with these results. When means are examined, it is seen that participants did consider the use of the products in the Ads in a different way than was expected. The results are demonstrated in Table 5.16.

Table 5.16. Independent Sample T-test for Product Type

	N Mean	Mean	Std. Deviation	t-value	p-value
Product Type	169	.4911	.50141	-8.073	<.001
Product Type Viewer's Perception	176	.8636	.34415	-8.014	<.001

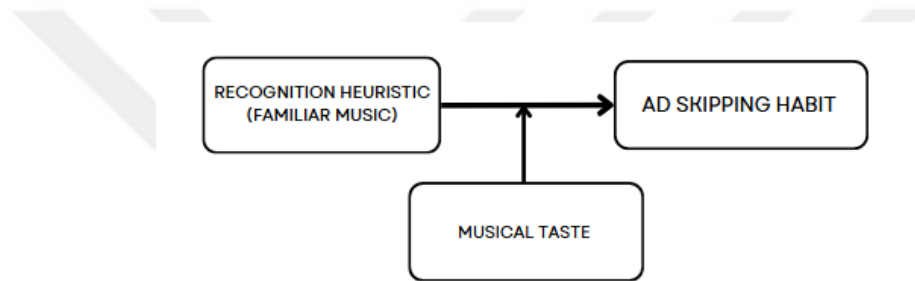
5.6. Process Macro Regression Analysis

This research employed Process macro-Model 1 and Model 58 to examine the mediating influences of the four mediating variables SMF Information Overload, Congruity AAM, and Music Appeal AAM and Utilitarian AAM and the moderating influences of the two variables Musical Taste and Product Type on the relationship between Recognition Heuristic as Familiar Ad Music, Ad Skipping behavior (Reaction and Habit). PROCESS macro regression analysis using Model 1 helps measure the simple moderation effect of how a moderator affects the direct relationship between the dependent and independent variables. Furthermore, using PROCESS macro regression analysis Model 58 can help measure moderated mediation to see the effect a moderator has on the mediation effect on the independent and dependent variables.

5.6.1. Process Macro Regression Analysis Model 1 of H8a

Process Macro Regression Analysis Model 1 is conducted to discover the relationship between Recognition Heuristic as Familiar Ad Music and AD Skipping Habit, moderated by Musical Taste

Figure 5.10. Process Macro Regression Analysis Model 1 of Recognition Heuristic as Familiar Ad Music, AD Skipping Habit and Musical Taste



Results in Table 5.17. indicate that the Recognition Heuristic as Familiar Ad Music has no significant effect on AD Skipping Habit ($b=-0.0139$, $p=0.9274$). Similarly, Musical Taste's direct effect on Ad Skipping Reaction is not statistically significant ($b= 0.0058$, $p=0.968$), and the interaction between Recognition Heuristic as Familiar Ad Music and AD Skipping Reaction is also not significant ($b=0.1132$, $p=0.6033$). This means that musical taste does not moderate this relationship, so H8a is rejected. The overall explanatory strength of the model appears to be 0.67% with $R= 0.0470$, $R^2=-0.0067$, and $F=0.2514$.

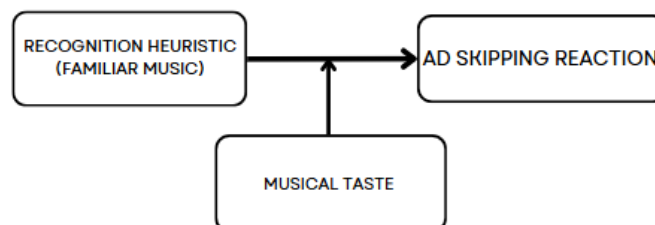
Table 5.17. Process Macro Regression Analysis Model 1 of Recognition Heuristic as Familiar Ad Music, AD Skipping Habit and Musical Taste

Dependent Variable: AD Skipping Habit				
Independent Variable:	Beta	t-value	Adjusted R Square	p-value
Recognition Heuristic as Familiar Ad Music	-0.0139	-0.0912	-0.0067	0.9274
Musical Taste	0.0058	0.0390		0.9689
Interaction	0.1132	0.5201		0.6033

5.6.2. Process Macro Regression Analysis Model 1 of H8b

Process Macro Regression Analysis Model 1 is conducted to discover the relationship between Recognition Heuristic as Familiar Ad Music and AD Skipping Reaction, moderated by Musical Taste

Figure 5.11. Process Macro Regression Analysis Model 1 of Recognition Heuristic as Familiar Ad Music, AD Skipping Reaction and Musical Taste



Results in Table 5.18. indicate that the Recognition Heuristic as Familiar Ad Music has a significant negative effect on AD Skipping Reaction ($b = -0.2982$, $p < 0.0001$). However, Musical Taste's direct effect on Ad Skipping Reaction is not statistically significant ($b = -0.6264$, $p = 0.2364$), and the interaction between Recognition Heuristic as Familiar Ad Music and AD Skipping Reaction is also not significant ($b = 0.1258$, $p = 0.2206$). This means that musical taste does not moderate this relationship, and H8b can be rejected. The overall explanatory strength of the model appears to be 1.44% with $R = 0.1309$, $R^2 = 0.0144$, and $F = 1.982$.

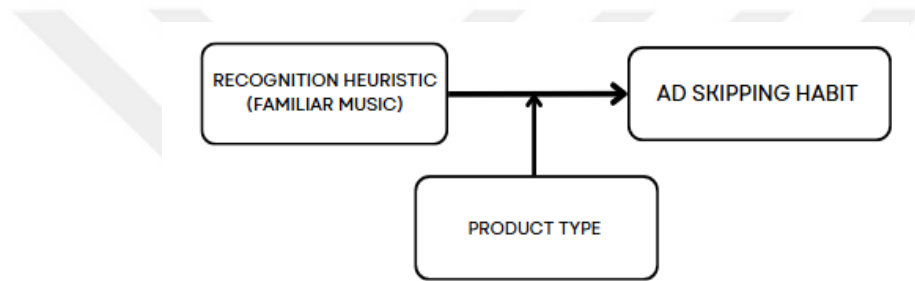
Table 5.18. Process Macro Regression Analysis Model 1 of Recognition Heuristic as Familiar Ad Music, AD Skipping Reaction and Musical Taste

Dependent Variable: AD Skipping Habit				
Independent Variable:	Beta	t-value	Adjusted Square	p-value
Recognition Heuristic as Familiar Ad Music	-0.6396	-2.3982	0.0144	0.0170
Musical Taste	-0.2940	-1.1315		0.2586
Interaction	0.5662	0.5662		0.1377

5.6.3. Process Macro Regression Analysis Model 1 of H9a

Process Macro Regression Analysis Model 1 is conducted to discover the relationship between Recognition Heuristic as Familiar Ad Music and AD Skipping Habit, moderated by Product Type

Figure 5.12. Process Macro Regression Analysis Model 1 of Recognition Heuristic as Familiar Ad Music, AD Skipping Habit and Product Type



Results in Table 5.19. indicate that Recognition Heuristic as Familiar Ad Music has no significant effect on AD Skipping Habit ($b=-0.0879$, $p=0.5697$). Similarly, Product Type's direct effect on Ad Skipping Habit is not statistically significant ($b= -0.1399$, $p = 0.3431$), and the interaction between Recognition Heuristic as Familiar Ad Music and AD Skipping Reaction is also not significant ($b=0.2655$, $p =0.2206$). This means that Product Type does not moderate this relationship, so H9a is rejected. The overall explanatory strength of the model appears to be 0.40% with $R= 0.0709$, $R^2=0.0040$, and $F=0.5744$.

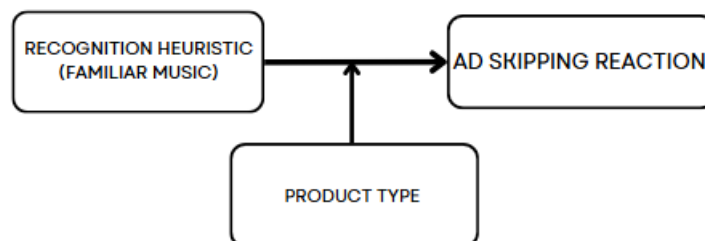
Table 5.19. Process Macro Regression Analysis Model 1 of Recognition Heuristic as Familiar Ad Music, AD Skipping Habit and Product Type

Dependent Variable: AD Skipping Habit				
Independent Variable:	Beta	t-value	Adjusted R Square	p-value
Recognition Heuristic as Familiar Ad Music	-0.0879	-0.5691	-0.0040	0.5697
Product Type	-0.1399	-0.9494		0.3431
Interaction	0.2655	1.2272		0.2206

5.6.4. Process Macro Regression Analysis Model 1 of H9b

Process Macro Regression Analysis Model 1 is conducted to discover the relationship between Recognition Heuristic as Familiar Ad Music and AD Skipping Reaction, moderated by Product Type

Figure 5.13. Process Macro Regression Analysis Model 1 of Recognition Heuristic as Familiar Ad Music, AD Skipping Reaction, and Product Type



Results in Table 5.20. indicate that the Recognition Heuristic as Familiar Ad Music has no significant effect on Ad Skipping Reaction ($b=0.1568$, $p=0.5592$). However, this

relationship is moderated by Product Type as its direct effect on Ad Skipping Reaction is statistically significant ($b = 0.5503$, $p = 0.0323$), and the interaction between Recognition Heuristic as Familiar Ad Music and AD Skipping Reaction is also significant ($b = -1.0219$, $p = 0.0069$). This means that the relationship between Recognition of Ad Music and Ad Skipping Reaction is moderated by Product Type, where depending on the Product type used in the ad, the influence of the Recognition Heuristic on Ad skipping reactions varies. The conditional effect reveals how this relationship differs at the two levels of Product Type (0 - 1). When Product Type = 0, the Recognition Heuristic's effect is not significant ($b = 0.1568$, $p = 0.5592$), but when it is = 1, the effect becomes negative and statistically significant ($b = -0.8651$, $p = 0.0011$). This means that the relationship between the Recognition Heuristic as Familiar Ad Music and Ad Skipping Habit is positive and insignificant when the product Type is 0, meaning when Functional Products are in use. However, the relationship becomes negative and significant when Product Type is 1, meaning when Entertainment products are used. Thus, entertainment products used in ads are associated with decreased ad-skipping reactions. The overall explanatory strength of the model appears to be 3.21% with $R = 0.1793$, $R^2 = 0.0321$, and $F = 3.7750$. According to these results, it can be expressed that H9b is accepted.

Table 5.20. Process Macro Regression Analysis Model 1 of Recognition Heuristic as Familiar Ad Music, AD Skipping Reaction, and Product Type

Dependent Variable: AD Skipping Reaction					
Independent Variable:	Beta	t-value	Adjusted R Square	p-value	LLCI - ULCI

Recognition Heuristic as Familiar Ad Music	0.1568	0.5845	0.0321	0.5592	(-.3709 - .6845)
Product Type	0.5503	2.1499		0.0323	(.0468 - 1.0538)
Interaction	-1.0219	-2.7193		0.0069	(-1.7611 - - .2827)

5.6.5. Process Macro Regression Analysis Model 58 of H8c & H9c

The results of this method are in Table 5.21 for Music Taste and Table 5.22 for Product Type as Moderators demonstrated that the Recognition Heuristic in Ad Music's direct effect on the Ad-Skipping Habit is not significant for both moderators ($b = 0.0584$, $p = 0.5847$, $b = 0.0759$, $p = 0.4797$) respectively. Similarly, the Recognition Heuristic in Ad Music's direct effect on SMF Information Overload was not significant for both moderators ($b = -0.0795$, $p = 0.5879$, $b = -0.0901$, $p = 0.5372$). The interaction between the Recognition Heuristic in Ad Music and both mediators was also not significant ($b = -0.2436$, $p = 0.4063$, $b = 0.0229$, $p = 0.9374$). Recognition Heuristic in Ad Music had no significant effect on Music Appeal AAM ($b = -0.0317$, $p = 0.7790$, $b = -0.0424$, $p = 0.7065$), and both Moderators showed no significant effect ($b = -0.1234$, $p = 0.2738$, $b = 0.0417$, $p = 0.7103$). The interaction between the Recognition Heuristic in Ad Music and the two moderators was also not significant ($b = 0.1688$, $p = 0.4550$, $b = 0.2019$, $p = 0.3697$). Recognition Heuristic in Ad Music's direct effect on Utilitarian AAM was again not significant ($b = -0.0168$, $p = 0.8778$, $b = -0.0143$, $p = 0.8954$). The interaction between the Recognition Heuristic in Ad Music and both moderators here was also not significant ($b = 0.1539$, $p = 0.4823$, $b = 0.4421$, $p = 0.0966$), suggesting no significant effect of these variables on Utilitarian AAM. The Recognition Heuristic in Ad Music's direct effect on Congruity AAM was not significant ($b = 0.1016$, $p = 0.4480$, $b = 0.1114$, $p = 0.4017$),

and the interaction between the Recognition Heuristic in Ad Music and both moderators did not significantly affect the outcome ($b = -0.0422$, $p = 0.8748$, $b = 0.4421$, $p = 0.0966$). Furthermore, the effects of the four mediators SMF Information Overload, Congruity AAM, Music Appeal AAM, and Utilitarian AAM and the moderators Musical Taste and Product Type on Ad-Skipping Habit showed no significant effect. Music Appeal AAM had a positive direct effect on the Ad-Skipping Habit ($b = 0.2657$, $p = 0.0006$, $b = 0.2367$, $p = 0.0018$), but the effects Utilitarian AAM ($b = -0.0092$, $p = 0.9090$, $b = 0.0173$, $p = 0.8265$), Congruity AAM ($b = -0.0675$, $p = 0.1889$, $b = -0.0573$, $p = 0.2657$), and SMF Information Overload ($b = 0.0464$, $p = 0.2473$, $b = 0.0419$, $p = 0.2970$) were not significant. More importantly, the interactions between the Recognition Heuristic in Ad Music and both moderators, as well as between the four mediators with Musical Taste and Product Type, also showed no significant effects on Habit with p-values ranging from (0.2705 to 0.9961, 0.0659 to 0.9105) respectively. Thus, there was no moderated mediation effect detected in the analysis. The conditional indirect effects between the Recognition Heuristic in Ad Music and Ad-Skipping Habit via the mediators (SMF Information Overload, Congruity AAM, Music Appeal AAM, and Utilitarian AAM) were not significant across the various levels of Musical Taste and Product Type. Therefore, there isn't any evidence of moderated mediation in this model. In summary, the results indicate limited direct, indirect, and interaction effects across the models. Thus, H8c and H9c were rejected. The two models exhibit an explanatory strength of 7.02% & 7.41%, with $R = 0.2649$ & 0.2722 , $R^2 = 0.0702$ & 0.0741 , and $F = 2.5213$ & 2.6720 for Musical Taste and Product Type as moderators respectively.

Table 5.21. Process Macro Regression Analysis Model 58 of Recognition Heuristic as Familiar Ad Music, AD Skipping Habit, and Musical Taste

Model	Predictor	Outcome	Beta	t-value	p-value	R ²	Direct Effects	Indirect Effects	Interactions	Conditional Effects
Model 1	Recognition Heuristic as Familiar Ad Music	SMF Information Overload	-0.0795	-0.5424	0.5879	0.0044	-0.0795	-0.0095 (Musical Taste = -0.5159)	Recognition Heuristic as Familiar Ad Music x Musical taste	-0.0095 (Musical Taste = -0.5159)
	Musical Taste	SMF Information Overload	-0.0961	-0.6576	0.5112			-0.0095 (Musical Taste = -0.5159)	Recognition Heuristic as Familiar Ad Music x Musical taste	-0.0095 (Musical Taste = -0.5159)
	Interaction Recognition Heuristic as Familiar Ad Music x Musical taste	SMF Information Overload	-0.2436	-0.8314	0.4063					
Model 2	Recognition Heuristic as Familiar Ad Music	Music Appeal AAM	-0.0317	-0.2809	0.7790	0.0055	-0.0317	-0.0071 (Musical Taste = -0.4841)	Recognition Heuristic as Familiar Ad Music	-0.0071 (Musical Taste = -0.4841)

								0.4841)	x Musical taste	
	Musical Taste	Music Appeal AAM	-0.1234	-1.0960	0.2738			-0.0071 (Musical Taste =-0.4841)	Recognition Heuristic as Familiar Ad Music x Musical taste	-0.0071 (Musical Taste =-0.4841)
	Interaction Recognition Heuristic as Familiar Ad Music x Musical taste	Music Appeal AAM	0.1688	0.7480	0.4550					
Model 3	Recognition Heuristic as Familiar Ad Music	Utilitarian AAM	-0.0168	-0.1538	0.8778	0.0016	-0.0168	-0.0063 (Musical Taste =0.5159)	Recognition Heuristic as Familiar Ad Music x Musical taste	-0.0063 (Musical Taste =0.5159)
	Musical Taste	Utilitarian AAM	0.0202	0.1847	0.8536			-0.0063 (Musical Taste =0.5159)	Recognition Heuristic as Familiar Ad Music x Musical taste	-0.0063 (Musical Taste =0.5159)

	Interaction Recognition Heuristic as Familiar Ad Music x Musical taste	Utilitarian AAM	0.15 39	0.70 34	0.48 23					
Model 4	Recognition Heuristic as Familiar Ad Music	Congruity AAM	0.10 16	0.75 97	0.44 80	0.00 36	0.10 16	-0.0071 (Musical Taste =0.5159)	Recognition Heuristic as Familiar Ad Music x Musical taste	-0.0071 (Musical Taste =0.5159)
	Musical Taste	Congruity AAM	0.09 46	0.70 86	0.47 90			-0.0071 (Musical Taste =0.5159)	Recognition Heuristic as Familiar Ad Music x Musical taste	-0.0071 (Musical Taste =0.5159)
	Interaction Recognition Heuristic as Familiar Ad Music x Musical taste	Congruity AAM	-0.04 22	-0.15 77	0.87 48					
Model 5	Recognition Heuristic as	Ad Skipping Habit	0.05 84	0.54 71	0.58 47	0.07 02	0.05 84	-0.0058 (Musical Taste)	Recognition Heuristic as	-0.0058 (Musical Taste =-0.4841)

	Familiar Ad Music							=- 0.4841)	Familiar Ad Music x Musical taste	
	SMF Information Overload	Ad Skippin g Habit	0.04 64	1.15 89	0.24 73			- 0.0058 (Music al Taste =- 0.4841)	Recogniti on Heuristic as Familiar Ad Music x Musical taste	-0.0058 (Musical Taste =- 0.4841)
	Music Appeal AAM	Ad Skippin g Habit	0.26 57	3.46 40	0.00 06			- 0.0058 (Music al Taste =- 0.4841)	Recogniti on Heuristic as Familiar Ad Music x Musical taste	-0.0058 (Musical Taste =- 0.4841)
	Utilitarian AAM	Ad Skippin g Habit	- 0.00 92	- 0.11 44	0.90 90			- 0.0058 (Music al Taste =- 0.4841)	Recogniti on Heuristic as Familiar Ad Music x Musical taste	- 0.005 8 (Musi cal Taste =- 0.484 1)
	Congruity AAM	Ad Skippin g Habit	- 0.06 75	- 1.31 65	0.18 89			- 0.0058 (Music al Taste =- 0.4841)	Recogniti on Heuristic as Familiar Ad Music x Musical taste	-0.0058 (Musical Taste =- 0.4841)

	Musical Taste	Ad Skippin g Habit	0.10 36	0.96 98	0.33 29			- 0.0058 (Musical Taste =- 0.4841)	Recogniti on Heuristic as Familiar Ad Music x Musical taste	-0.0058 (Musical Taste =- 0.4841)
	Interactio n (SMF Informati on Overload x Musical Taste)	Ad Skippin g Habit	- 0.00 04	- 0.00 49	0.99 61			- 0.0058 (Musical Taste =- 0.4841)	Recogniti on Heuristic as Familiar Ad Music x Musical taste	-0.0058 (Musical Taste =- 0.4841)
	Interactio n (Music Appeal AAM x Musical Taste)	Ad Skippin g Habit	0.19 70	1.28 03	0.20 13			- 0.0058 (Musical Taste =- 0.4841)	Recogniti on Heuristic as Familiar Ad Music x Musical taste	-0.0058 (Musical Taste =- 0.4841)
	Interactio n (Utilitaria n AAM x Musical Taste)	Ad Skippin g Habit	- 0.17 80	- 1.10 37	0.27 05			- 0.0058 (MT=- 0.4841)	Recogniti on Heuristic as Familiar Ad Music x Musical taste	-0.0058 (MT=- 0.4841)
	Interactio n (Congruit y AAM x Musical Taste)	Ad Skippin g Habit	- 0.04 05	- 0.39 63	0.692 1			-0.0058 (MT=- 0.4841)	Recogniti on Heuristic as Familiar Ad Music x Musical taste	-0.0058 (MT=- 0.4841)

Table 5.22. Process Macro Regression Analysis Model 58 of Recognition Heuristic as Familiar Ad Music, AD Skipping Habit, and Product Type

Outcome Variable	Predictor/Effect	Beta	t	p-value	R ²	Effect Type
SMF Information Overload	Recognition Heuristic as Familiar Ad Music	-0.0901	-0.6177	0.5372	0.0023	Direct
	Product Type	0.0908	0.6236	0.5333		Direct
	Recognition Heuristic as Familiar Ad Music × Product Type (Int_1)	0.0229	0.0786	0.9374		Interaction
Music Appeal AAM	Recognition Heuristic as Familiar Ad Music	-0.0424	-0.3769	0.7065	0.0032	Direct
	Product Type	0.0417	0.3717	0.7103		Direct
	Recognition Heuristic as Familiar Ad Music × Product Type (Int_1)	0.2019	0.8982	0.3697		Interaction
Utilitarian AAM	Recognition Heuristic as Familiar Ad Music	-0.0143	-0.1316	0.8954	0.0042	Direct
	Product Type	-0.0659	-0.6077	0.5438		Direct
	Recognition Heuristic as Familiar Ad Music × Product Type (Int_1)	-0.2216	-1.0188	0.3090		Interaction
Congruity AAM	Recognition Heuristic as Familiar Ad Music	0.1114	0.8396	0.4017	0.0105	Direct
	Product Type	0.0520	0.3930	0.6946		Direct
	Recognition Heuristic as Familiar Ad Music × Product Type (Int_1)	0.4421	1.6662	0.0966		Interaction

Ad Skipping Habit	Recognition Heuristic as Familiar Ad Music	0.0759	0.7076	0.4797	0.0741	Direct
	SMF Information Overload	0.0419	1.0445	0.2970		Indirect (Recognition Heuristic as Familiar Ad Music → SMF → Ad Skipping Habit)
	Music Appeal AAM	0.2367	3.1417	0.0018		Indirect (Recognition Heuristic as Familiar Ad Music → AAM1 → Ad Skipping Habit)
	Utilitarian AAM	0.0173	0.2194	0.8265		Indirect (Recognition Heuristic as Familiar Ad Music → AAM2 → Ad Skipping Habit)
	Congruity AAM	-0.0573	-1.1149	0.2657		Indirect (Recognition Heuristic as Familiar Ad Music → AAM3 → Ad Skipping Habit)

5.6.6. Process Macro Regression Analysis Model 58 of H8d & H9d

The results of this method are in Table 5.23. for Music Taste and 5.24. for Product Type as Moderators demonstrated that the Recognition Heuristic in Ad Music's direct effect on the Ad-Skipping Reaction is not significant for both moderators ($b = -0.3304$, $p = 0.0821$, 0.3490 , $p = 0.0665$) respectively. Similarly, the Recognition Heuristic in Ad Music's direct effect on SMF Information Overload was not significant for both moderators ($b = -0.0795$, $p = 0.5879$, $b = -0.0901$, $p = 0.5372$). The interaction between the Recognition Heuristic in Ad Music was also not significant for both moderators ($b = -0.2436$, $p = 0.4063$, $b = -0.0424$, $p = 0.7065$). Recognition Heuristic in Ad Music had no significant effect on Music Appeal AAM ($b = -0.0317$, $p = 0.7790$, $b = -0.0424$, $p = 0.7065$). The interaction between the Recognition Heuristic in Ad Music and both moderators was also not significant ($b = 0.1688$, $p = 0.4550$, $b = 0.0229$, $p = 0.9374$). Recognition Heuristic in Ad Music's direct effect on Utilitarian AAM was again not significant ($b = -0.0168$, $p = 0.8778$, $b = -0.0143$, $p = 0.8954$). The interaction between the Recognition Heuristic in Ad Music and both moderators here was also not significant ($b = 0.1539$, $p = 0.4823$, $b = -0.2216$, $p = 0.3090$), suggesting no significant effect of these variables on Utilitarian AAM. The Recognition Heuristic in Ad Music's direct effect on Congruity AAM was not significant ($b = 0.1016$, $p = 0.4480$, $b = 0.1114$, $p = 0.4017$), and the interaction between the Recognition Heuristic in Ad Music and both moderators did not significantly affect the outcome ($b = -0.0422$, $p = 0.8748$, $b = 0.4421$, $p = 0.0966$). Furthermore, the effects of the four mediators SMF Information Overload, Congruity AAM, Music Appeal AAM, and Utilitarian AAM and the moderators Musical Taste and Product Type on Ad-Skipping Reaction showed no significant effect. Music Appeal AAM ($b = 0.1475$, $p = 0.2795$, $b = 0.1422$, $p = 0.2862$), Utilitarian AAM ($b = -0.1659$, $p = 0.2433$, $b = -0.1525$, $p = 0.2743$), and SMF Information Overload ($b = 0.0464$, $p = 0.2473$, 0.1204 , $p = 0.0905$) were not significant on Ad-Skipping Reaction. However, Congruity AAM ($b = -0.2728$, $p = 0.0029$, $b = -0.2799$, $p = 0.0022$) had a significant effect for both moderators. More importantly, the interactions between Recognition Heuristic in Ad Music and the mediators, as well as between the four mediators with Musical Taste & Product Type,

also showed no significant effects on Ad-Skipping Reaction with p-values ranging from (0.4752 to 0.9400, 0.1396 to 0.8143) respectively. Thus, there was no moderated mediation effect detected in the analysis. The conditional indirect effects between Recognition Heuristic in Ad Music and Ad-Skipping Reaction via the mediators (SMF Information Overload, Congruity AAM, Music Appeal AAM, and Utilitarian AAM) were not significant across the various levels of both Musical taste and Product Type. Therefore, there isn't any evidence of moderated mediation in these models. In summary, the results indicate limited direct, indirect, and interaction effects across the models. Thus, H8d and H9d were rejected. The two models exhibit an explanatory strength of 7.02% & 7.41%, with $R = 0.2649$ & 0.2722 , $R^2 = 0.0702$ & 0.0741 , and $F = 2.5213$ & 2.6720 for Musical Taste and Product Type as moderators respectively.

Table 5.23. Process Macro Regression Analysis Model 58 of Recognition Heuristic as Familiar Ad Music, AD Skipping Reaction, and Musical Taste

Outcome Variable	Predictor/Effect	Beta	t	p-value	R ²
SMF Information Overload	Recognition Heuristic as Familiar Ad Music	-0.0795	-0.5424	0.5879	0.0044
	Musical Taste	-0.0961	-0.6576	0.5112	
	Recognition Heuristic as Familiar Ad Music x Musical taste	-0.2436	-0.8314	0.4063	
Music Appeal AAM	Recognition Heuristic as Familiar Ad Music	-0.0317	-0.2809	0.7790	0.0055
	Musical Taste	-0.1234	-1.0960	0.2738	
	Recognition Heuristic as Familiar Ad Music x Musical taste	0.1688	0.7480	0.4550	
Utilitarian AAM	Recognition Heuristic as Familiar Ad Music	-0.0168	-0.1538	0.8778	0.0016
	Musical Taste	0.0202	0.1847	0.8536	

	Recognition Heuristic as Familiar Ad Music x Musical taste	0.1539	0.7034	0.4823	
Congruity AAM	Recognition Heuristic as Familiar Ad Music	0.1016	0.7597	0.4480	0.0036
	Musical Taste	0.0946	0.7086	0.4790	
	Recognition Heuristic as Familiar Ad Music x Musical taste	-0.0422	-0.1577	0.8748	
Ad-Skipping Reaction	Recognition Heuristic as Familiar Ad Music	-0.3304	-1.7440	0.0821	0.0559
	SMF Information Overload	0.1136	1.5976	0.1111	
	Music Appeal AAM	0.1475	1.0832	0.2795	
	Utilitarian AAM	-0.1659	-1.1688	0.2433	
	Congruity AAM	-0.2728	-2.9999	0.0029	
	Musical Taste	0.0302	0.1594	0.8735	
	Recognition Heuristic as Familiar Ad Music x SMF Information Overload	0.0137	0.0958	0.9237	
	Recognition Heuristic as Familiar Ad Music x Music Appeal AAM	0.1951	0.7148	0.4752	
	Recognition Heuristic as Familiar Ad Music x Utilitarian AAM	-0.0216	-0.0753	0.9400	
	Recognition Heuristic as Familiar Ad Music x Congruity AAM	-.1067	-.5879	.5570	

Table 5.24. Process Macro Regression Analysis Model 58 of Recognition Heuristic as Familiar Ad Music, AD Skipping Reaction, and Product Type

Outcome Variable	Predictor/Effect	Beta	t	p-value	R ²
SMF Information Overload	Recognition Heuristic as Familiar Ad Music	-0.0901	-0.6177	0.5372	0.0023
	Product Type	0.0908	0.6236	0.5333	
	Int_1 (Recognition Heuristic as Familiar Ad Music x Product Type)	0.0229	0.0786	0.9374	
Music Appeal AAM	Recognition Heuristic as Familiar Ad Music	-0.0424	-0.3769	0.7065	0.0032
	Product Type	0.0417	0.3717	0.7103	
	Int_1 (Recognition Heuristic as Familiar Ad Music x Product Type)	0.2019	0.8982	0.3697	
Utilitarian AAM	Recognition Heuristic as Familiar Ad Music	-0.0143	-0.1316	0.8954	0.0042
	Product Type	-0.0659	-0.6077	0.5438	
	Int_1 (Recognition Heuristic as Familiar Ad Music x Product Type)	-0.2216	-1.0188	0.3090	
Congruity AAM	Recognition Heuristic as Familiar Ad Music	0.1114	0.8396	0.4017	0.0105
	Product Type	0.0520	0.3930	0.6946	
	Int_1 (Recognition Heuristic as Familiar Ad Music x Product Type)	0.4421	1.6662	0.0966	
Ad-Skipping Reaction	Recognition Heuristic as Familiar Ad Music	-0.3490	-1.8411	0.0665	0.0687
	SMF Information Overload	0.1204	1.6979	0.0905	

	Music Appeal AAM	0.1422	1.0682	0.2862	
	Utilitarian AAM	-0.1525	-1.0950	0.2743	
	Congruity AAM	-0.2799	-3.0860	0.0022	
	Product Type	0.0640	0.3434	0.7315	
	Int_1 (SMF Information Overload x Product Type)	-0.1929	-1.3609	0.1745	
	Int_2 (Music Appeal AAM x Product Type)	0.2701	1.0098	0.3133	
	Int_3 (Utilitarian AAM x Product Type)	-0.4165	-1.4809	0.1396	
	Int_4 (Congruity AAM x Product Type)	-.0429	-.2351	.8143	

5.7. Analyses of Variance

According to Groebner et al. (2010), ANOVA is "an analysis of variance design in which dependent samples are obtained from two or more levels of a single factor for the purpose of testing whether the levels have equal means." It is conducted to investigate the differences among the approaches of more than two concepts or groups (Singh et al., 2021). One-way ANOVA tests two hypotheses: the null hypothesis, which posits no difference between the two groups, and the alternative hypothesis, which asserts a difference between the groups and their means (Singh et al., 2021). It is asserted that $p < 0.05$ is a significance level; thus, according to Roberts et al. (1999), if the significance is less than 0.05, this implies that the null hypothesis will be accepted, and thus, there is

no difference between the two groups. The current study applies one-way ANOVA to evaluate age, gender, education level, employment situation, and income concerning Ad Skipping Habit and Reaction.

5.7.1. One-way ANOVA for Gender and Ad Skipping Habit

The One-way ANOVA conducted between two groups with Age and Ad Skipping Habit shows a statistically significant difference between different genders when it comes to Ad Skipping Habit ($p = .001$). The results are provided in Table 5.25.

Table 5.25. One-way ANOVA for Gender and Ad Skipping Habit

Gender	N	Mean	F	Sig.
Female	226	-.1239328	10.337	.001
Male	119	.2353681		
Total	345	.0000000		

5.7.2. One-way ANOVA for Age and Ad Skipping Habit

The One-way ANOVA conducted between five groups with Age and Ad Skipping Habit shows a statistically significant difference between different age groups when it comes to Ad Skipping Habit, specifically between the (18-25 group) and (51-65 group) with a ($p = .037$). The results are provided in Table 5.26. and Table 5.27.

Table 5.26. One-way ANOVA for Age and Ad Skipping Habit

Age	N	Mean	F	Sig.
18-25	102	.1889194	4.368	.002
26-35	125	.0953871		

36-50	66	-.1622103		
51-65	49	-.3427932		
66 and above	3	-1.2301390		
Total	345	.0000000		

Table 5.27. Post Hoc for Age and Ad Skipping Habit

Post Hoc				
(I) Age	(J) Age	Mean Difference (I-J)	Std. Error	Sig.
18-25	26-35	.09353238	.12189210	.940
	36-50	.35112974	.16610308	.221
	51-65	.53171265*	.18336648	.037
	66 and above	1.41905840	.97718325	.661
26-35	18-25	-.09353238	.12189210	.940
	36-50	.25759736	.15653883	.472
	51-65	.43818027	.17474965	.100
	66 and above	1.32552602	.97560304	.698
36-50	18-25	-.35112974	.16610308	.221
	26-35	-.25759736	.15653883	.472
	51-65	.18058291	.20801439	.908
	66 and above	1.06792866	.98210683	.807
51-65	18-25	-.53171265*	.18336648	.037
	26-35	-.43818027	.17474965	.100
	36-50	-.18058291	.20801439	.908
	66 and above	.88734575	.98517352	.878
66 and above	18-25	-1.41905840	.97718325	.661

	26-35	-1.32552602	.97560304	.698
	36-50	-1.06792866	.98210683	.807
	51-65	-.88734575	.98517352	.878

5.7.3. One-way ANOVA for Educational Level and Ad Skipping Habit

The One-way ANOVA conducted between three groups with Educational Level and Ad Skipping Habit shows a statistically significant difference between Undergraduate and Graduate educational levels ($p=0.020$). The results are provided in Table 5.28. and Table 5.29.

Table 5.28. One-way ANOVA for Educational Level and Ad Skipping Habit

Educational Level	N	Mean	F	Sig.
			3.507	.031
High school	33	-.0832155		
Undergraduate	55	.3246537		
Graduate	257	-.0587932		
Total	345	.0000000		

Table 5.29. Post Hoc for Educational Level and Ad Skipping Habit

Post Hoc				
(I) Education_level	(J) Education_level	Mean Difference (I-J)	Std. Error	Sig.
High school	Undergraduate	-.40786918	.20881838	.132

	Graduate	-.02442235	.17904323	.990
Undergraduate	High school	.40786918	.20881838	.132
	Graduate	.38344683*	.13961676	.020
Graduate	High school	.02442235	.17904323	.990
	Undergraduate	-.38344683*	.13961676	.020

5.7.4. One-way ANOVA for Employment Situation and Ad Skipping Habit

The One-way ANOVA conducted between six groups with Employment Situation and Ad Skipping Habit shows no statistically significant difference between different employment situations when it comes to Ad Skipping Habit ($p=.176$). The results are provided in Table 5.30.

Table 5.30. One-way ANOVA for Employment Situation and Ad Skipping Habit

Employment Situation	N	Mean	F	Sig.
			1.542	.176
student	72	.1693438		
full-time employee	162	.0554751		
part-time employee	35	-.2061392		
intern	5	-.5311866		
retired	19	-.2811268		
not working	52	-.1147598		
Total	345	.0000000		

5.7.5. One-way ANOVA for Income Level and Ad Skipping Habit

The One-way ANOVA conducted between five groups with Income Level and Ad Skipping Habit shows no statistically significant difference between different income levels when it comes to Ad Skipping Habit ($p=.170$). The results are provided in Table 5.31.

Table 5.31. One-way ANOVA for Income Level and Ad Skipping Habit

Income Level	N	Mean	F	Sig.
			1.613	.170
20.000 and below	198	.0664112		
20.0001 – 35.000	64	-.2424038		
35.001 – 50.000	41	-.1166306		
50.001 – 80.000	25	.1673476		
80.001 and above	17	.1742695		
Total	345	.0000000		

5.7.6. One-way ANOVA for Gender and Ad Skipping Reaction

The One-way ANOVA conducted between two groups with Age and Ad Skipping Reaction shows no statistically significant difference between different genders when it comes to Ad Skipping Reaction ($p=.245$). The results are provided in Table 5.32.

Table 5.32. One-way ANOVA for Gender and Ad Skipping Reaction

Gender	N	Mean	F	Sig.
			1.357	.245
Female	226	4.9779		
Male	119	5.2101		
Total	345	5.0580		

5.7.7. One-way ANOVA for Age and Ad Skipping Reaction

The One-way ANOVA conducted between five groups with Age and Ad Skipping Reaction shows no statistically significant difference between different ages when it comes to Ad Skipping Reaction ($p=.138$). The results are provided in Table 5.33.

Table 5.33. One-way ANOVA for Age and Ad Skipping Reaction

Age	N	Mean	F	Sig.
18-25	102	5.3725	1.752	.138
26-35	125	5.0800		
36-50	66	4.8485		
51-65	49	4.6531		
66 and above	3	4.6667		
Total	345	5.0580		

5.7.8. One-way ANOVA for Educational Level and Ad Skipping Reaction

The One-way ANOVA conducted between three groups with Educational Level and Ad Skipping Reaction shows a statistically significant difference between Undergraduate and

Graduate educational levels ($p=0.003$). The results are provided in Table 5.34 and Table 5.35.

Table 5.34. One-way ANOVA for Educational Level and Ad Skipping Reaction

Educational Level	N	Mean	F	Sig.
			4.747	009
High school	33	5.2727		
Undergraduate	55	5.6727		
Graduate	257	4.8988		
Total	345	5.0580		

Table 5.35. Post Hoc for Educational Level and Ad Skipping Reaction

Post Hoc				
(I) Education_level	(J) Education_level	Mean Difference (I-J)	Std. Error	Sig.
High school	Undergraduate	-.40000	.31869	.425
	Graduate	.37389	.27220	.363
Undergraduate	High school	.40000	.31869	.425
	Graduate	.77389*	.23111	.003
Graduate	High school	-.37389	.27220	.363
	Undergraduate	-.77389*	.23111	.003

5.7.9. One-way ANOVA for Employment Situation and Ad Skipping Reaction

The One-way ANOVA conducted between six groups with Employment Situation and Ad Skipping Reaction shows no statistically significant difference between different employment situations when it comes to Ad Skipping Reaction ($p=.364$). The results are provided in Table 5.36.

Table 5.36. One-way ANOVA for Employment Situation and Ad Skipping Reaction

Employment Situation	N	Mean	F	Sig.
			1.092	.364
student	72	5.3472		
full-time employee	162	4.9259		
part-time employee	35	5.1429		
intern	5	5.2000		
retired	19	4.4737		
not working	52	5.2115		
Total	345	5.0580		

5.7.10. One-way ANOVA for Income Level and Ad Skipping Reaction

The One-way ANOVA conducted between five groups with Income Level and Ad Skipping Reaction shows no statistically significant difference between different income levels when it comes to Ad Skipping Reaction ($p=.054$). The results are provided in Table 5.37.

Table 5.37. One-way ANOVA for Income Level and Ad Skipping Reaction

Income Level	N	Mean	F	Sig.
			2.346	.054
20.000 and below	198	5.1869		
20.0001 – 35.000	64	4.6875		
35.001 – 50.000	41	4.5854		
50.001 – 80.000	25	5.4400		
80.001 and above	17	5.5294		
Total	345	5.0580		

5.8. Summary of Hypotheses Results

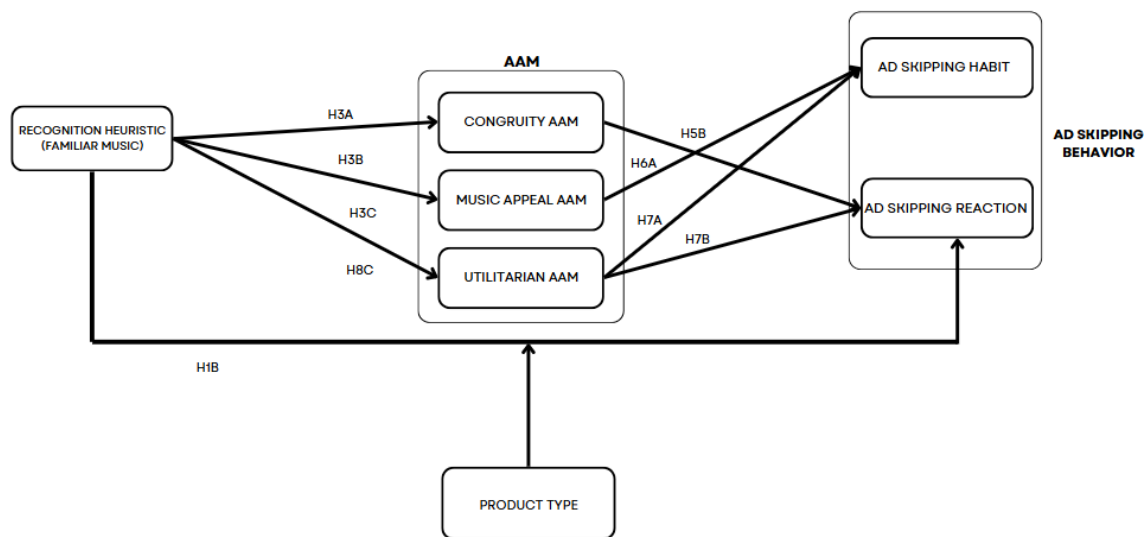
The factor analysis, reliability analysis, regression analysis, and Process macro regression analysis results show that H1b, H3a, H3b, H3c, H5b, H6a, H7a, H7b, and H9b are accepted hypotheses. However, H1a, H2, H4a, H4b, H5a, and H6b were rejected due to regression analysis results ($p = .252$, $p = .745$, $p = .127$, $p = .093$, $p = .122$, $p = .238$). In addition, H8a, H8b, H8c, H8d, H9a, H9c, and H9d were rejected due to their Process Macro regression analysis results ($p = 0.6033$, $p = 0.1377$, $p = 0.2705$ to 0.9961 , $p = 0.4752$ to 0.9400 , $p = 0.1377$, $p = 0.2206$, $p = 0.0659$ to 0.9105 , $p = 0.1396$ to 0.8143). A summary of the hypotheses is provided in Table 5.38, and the final model is provided in Figure 5.14.

Table 5.38. Summary of Hypotheses Results

Hypotheses		Results
H1a	The recognition heuristic applied through Familiar Music significantly decreases the Viewer's ad-skipping Habit.	Rejected
H1b	The recognition heuristic applied through Familiar Music significantly decreases the Viewer's ad-skipping Reaction.	Accepted
H2, H4a, H4b	The recognition heuristic applied through Familiar Music's effect on Ad skipping is mediated through Information Overload of Social Media Fatigue.	Rejected
H3a, H5a, H5b	The recognition Heuristic applied through Familiar Music's effect on Ad skipping is mediated through Congruity of Attitude towards Ad Music	Accepted Rejected Accepted
H3b, H6a, H6b	The recognition Heuristic applied through Familiar Music's effect on Ad skipping is mediated through Music Appeal of Attitude towards Ad Music	Accepted Accepted Rejected
H3c, H7a H7b	The recognition Heuristic applied through Familiar Music's effect on Ad skipping is mediated through Utilitarian Attitude towards Ad Music	Accepted
H8a, H8b, H8c, H8d	The recognition Heuristic applied through Familiar Music's relationship with Ad skipping is moderated by Musical taste.	Rejected

H9a	The recognition Heuristic applied through Familiar Music's relationship with Ad skipping is moderated by Product Type.	Rejected
H9b		Accepted
H9c		Rejected
H9d		Rejected

Figure 5.14. Final Model



CONCLUSION

This chapter discusses the results of the previous analyses and reaches a conclusion. Furthermore, the results are discussed in terms of their managerial and theoretical implications. In the end, opportunities for further research and limitations of this current one are discussed.

6.1. Discussion and Conclusion

Understanding consumer avoidance behavior has taken center stage in recent years. Consumer behaviors are very complex to measure as humans are unpredictable beings, and thus, any significant method of predicting consumer behavior becomes extremely important for professionals seeking to cater to consumer preferences and guide their behaviors toward a more favorable result.

The growing literature on ad skipping and ad avoidance demonstrates the growing interest of professionals in such concepts and the importance of measuring such variables (Çelik et al., 2022). The literature highlights the aspects underlying ad-avoidance behaviors as it dissects the avoidance behaviors of consumers into different sections, one of which is behavioral avoidance (Cho & Cheon, 2004; Çelik et al., 2022). According to the reactance theory, Behavioral avoidance results from consumer reactance to their freedom being taken away from them. Furthermore, according to the intrusiveness theories, consumers try to avoid any stimulus that they find irritating, which results in their avoidance behaviors. Ad skipping is then considered a form of behavioral avoidance that consumers indulge in to gain their freedom or escape the irritation caused by some Advertisements. Although consumers react almost immediately when they decide to skip an Ad, they also develop habits of skipping (Jeon et al., 2019; Belanche, et al., 2017). Both behaviors are rooted in low cognitive effort on the part of the consumer, highlighting the cognitive mechanisms, such as heuristics, and the cognitive pathways consumers indulge in (Çelik et al., 2022). The results of this research reinforce this distinction between habits and

reactions, combining consumers' immediate decision to skip with their skipping habits to measure their overall behavior.

The literature on Music, Familiarity, and the Recognition Heuristic shows how music is such an influential cue often used in advertising and how its familiarity influences consumers' emotions, thoughts, attitudes, and, ultimately, their behaviors. The literature distinguishes between the subjective and objective characteristics of music, and this research concerns itself with the subjective one, namely Familiarity of Music. Familiarity is shown across the literature to increase liking and promote positive attitudes and emotions (Zajonc, 1968; Monin, 2003; Roehm, 2001; Campbell & Keller, 2003; Freitas et al., 2018). Additionally, musical familiarity is shown in the literature to foster positive attitudes, which can help achieve marketing goals (Anglada-Tort et al., 2022; Kellaris et al., 1993). Furthermore, The literature indicates that Familiar music increases emotional involvement through the recognition effect as consumers use peripheral processing pathways. (Petty & Cacioppo, 1986; Allan, 2007; Anglada-Tort et al., 2022). This leads consumers to make fast decisions, exerting less cognitive effort and relying more on recognition to guide their behaviors. The recognition heuristic is a fast and frugal way of making decisions (Gigerenzer & Todd, 1999), which, when speaking on ad skipping as being a spur-of-the-moment decision, proves that consumers may be utilizing such heuristics. This research thus studies how the recognition heuristic utilized as familiar Ad music can foster positive attitudes and decrease consumer avoidance behaviors.

The ELM model, which forms the theoretical basis of this research, posits that consumers process advertisements either centrally, cognitively considering them, or peripherally, basing their attitudes and behaviors on their emotions or superficial cues. ELM is commonly used in the literature to understand advertising and musical effects on consumer perceptions and behaviors. Through the ELM model, it can be understood that consumers who do not centrally process advertisements skip ads reactionarily and out of habit without much thought and are more likely to be influenced by peripheral cues such as Familiar Ad music, which can decrease their ad-skipping behavior. Through this model, other important variables can also be studied in relation to the main variables to

understand their relationship better. According to the ELM model and the literature, consumers, through their processing, develop attitudes that affect their behaviors by mediating between their processing and behaviors (Lantos & Craton, 2012). Specifically, their attitude toward ad music (Lantos & Craton, 2012) can affect their reactions to the ads and mediate the effect of recognized ad music on consumer ad-skipping behaviors. Consumers' feelings of wear out from advertisements or their Social Media Fatigue also influence their behaviors again by mediating between their cognitive and affective processing and their behaviors.

The ELM adapted for music model posits that music is not only processed within one specific route but can actually lead to either route of processing ads (Tan et al., 2013). In addition, the ELM has its basis in the Involvement theory, with Involvement or Motivation levels leading to either processing route (Petty & Cacioppo, 1986). The literature shows how consumers' different Involvement levels (low vs. high) and the different kinds of Involvement (Utilitarian vs. Affective) involvement have an effect on the potency of advertising cues such as music on the viewer (Lantos & Craton, 2012). Thus, this research attempts to measure how different product types can moderate the relationship between the recognition of Advertising music and consumer ad-skipping behavior by either increasing or decreasing the potency of music as an advertising cue by changing consumers' involvement or motivation (Petty et al., 1981; Park & Young, 1986). The literature also discusses ELM's peripheral route through the classical conditioning theory, which explains the effects of prior exposure and associations with stimuli (Park & Young, 1986; Gorn, 1982). This research uses this part of the literature to explain and measure musical taste in specific genres' moderating effects on the relationship between recognized ad music and ad-skipping behavior through the prior associations of liking or disliking the musical genre.

This research investigates the effects of the recognition heuristic in Ad music on consumers' ad-skipping behaviors. The analysis results indicate that familiarity with music alone is insufficient to drive habitual behavioral change. However, the results also suggest that recognizing Ad music may trigger a decrease in impulsive Ad skipping

behavior. This research also investigates the mediating effects of social media fatigue on such a relationship. The factor analysis splits this concept into two constructs, providing only one reliable one: SMF information overload. The analysis of this construct shows that social media fatigue does not significantly influence the relationship between Recognition of Ad Music and Ad skipping behavior. The factor analysis also shows a three-way split of attitude toward ad music into three constructs: Congruity AAM, Music Appeal AAM, and Utilitarian AAM, which is congruent with the literature (Raja et al., 2018). The results of the analysis highlight the importance of ad music congruence with the ad message and content in fostering a positive attitude toward ad music, which drives down impulsive ad-skipping behavior and mediates this relationship. The results also show that attitudes towards ad music influenced by musical appeal fully mediate the relationship between familiar ad music and consumer ad-skipping habits. However, the analysis shows that musical appeal may drive ad-skipping behaviors up, as results show that as musical appeal increases, which is congruent with the literature (Zajonc, 1968; Freitas et al., 2018), that, in turn, increases ad-skipping habits. The analysis also clearly highlights the role of the favorable utilitarian attitude toward ad music as it mediates, partially and fully, the relationship between recognition of ad music and ad skipping behavior, both reactions and habits, respectively, and shows its effectiveness in driving down ad skipping reactions. However, the results also show that as recognition of ad music increases, utilitarian attitudes increase, and habits of skipping ads also increase. Finally, the analysis revealed conditional moderation by product type used in ads when it comes to reactional behaviors, as the results show that as recognition of ad music increases, reactional ad skipping decreases if the product in use is a hedonic or entertainment-type product. However, there seems to be no change in reactional ad-skipping behaviors when Utilitarian or Functional Products are in use, which suggests that impulsive responses are more sensitive to the advertised product's type. Thus, this research concludes that the recognition heuristic in ad music does have a negative direct, mediated, and moderated relationship with reactional ad-skipping behaviors. Furthermore, it has a positive, fully mediated one with habitual ad-skipping behaviors.

6.2. Theoretical Implications

This research reinforces past consumer behavior literature on avoidance behaviors, distinguishing between reactional and habitual avoidance behaviors. This distinction is evident in that even habitual ad-skipping individuals have reactional behaviors that are not congruent with their habits of skipping (Blanche et al., 2017). Thus, this research reinforces this distinction and expands on behavioral models in that it demonstrates that the effects of Ad Music Familiarity influence reactional behaviors distinctly from habitual ones. More importantly, it concurs that the recognition of advertising music affects consumer behavior, adding to marketing, advertising, musical influence, and heuristics literature. This research's results show that recognition of music can, in fact, decrease the instantaneous behaviors of skipping ads by viewers; however, recognition of ad music is not sufficient to drive down ad-skipping habits. Thus, a habitual ad skipper may sometimes not skip an ad with recognized music, but that will not make him less of a habitual skipper.

This study also highlights the role of attitudes as mediators to behaviors, reinforcing frameworks mentioned in the literature and providing one for future studies. In addition, this research reinforces the distinction between constructs within attitudes toward ad music, showcasing how they may have different mediating effects on consumer behavior and processing (Raja et al., 2018). Different aspects of attitude toward ad music, utilitarian and congruency attitudes, may help decrease ad-skipping reactions. This makes sense when considering that entertainment can be a utilitarian attitude or when ad music is congruent to the consumers' culture, for example, that would motivate consumers not to skip ads. Conversely, the results of this research show that musical appeal attitude toward ad music may drive ad skipping habits up. This can also make sense when considering that consumers' heightened liking of a specific ad music may, with excessive repetition in the long run, have adverse effects on their attitudes towards it. Moreover, this research highlights the differential impact of product types used in advertisements on impulsive responses. This is not only congruent with past literature but also extends to the understanding of how contextual factors shape consumer decision-making.

Advertisements relating to entertainment products have decreased directional ad-skipping. This may be because such ads have entertainment features, which induce the viewer to keep watching the advertisement.

This research contributes to existing literature by combining all these variables and showing a complex interplay between them resulting in a model that measures the effect that the recognition heuristic portrayed in the form of familiar ad music has on ad-skipping behavior. Such a model expands on earlier models used to measure the effects of music on consumer behavior and even expands on models measuring precisely the effect of the recognition heuristic in ad music on consumer behavior, adding significantly to the academic discourse on all these subjects.

6.3. Managerial Implications

This research is particularly relevant to the practical field, as it offers insights to marketing practitioners, helping them overcome advertising challenges and offering actionable recommendations for more effective marketing strategies.

Marketing professionals are already very much aware of how important music is to the advertising field. This research helps reinforce this knowledge and encourages them to pronounce the subjective characteristic of music in their advertisement, namely familiarity, as it can drive down ad-skipping behavior. Marketing practitioners may have known the effectiveness of familiar tunes, songs, and jingles in fostering positive attitudes and emotions in their viewers. They may have also known from past researchers that it can affect consumers' behaviors and may have instinctually figured out that it can decrease consumer ad-skipping behavior in particular. This research then confirms their past knowledge and creates a foundation for their instinctual one, helping them make informed decisions and may even guide them into increasing their use of familiar music in their ads. As a result, their marketing research budgets and efforts can be guided toward gauging what consumers deem familiar. Thus, this research encourages the operational leveraging of recognized music to decrease impulse Ad-Skipping Behavior in particular,

as the research results show that familiarity with Music in commercials triggers less skipping behavior. Viral music, or even nostalgic music that consumers recognize will thus be in high demand. Thus, marketing managers may need to become proactive when approaching artists with viral music to stay ahead of the competition.

This research's results also restate the importance of using music congruently with the advertisement's content, aim, audience, etc., as this drives ad-skipping reactions down, helping them achieve marketing objectives. The same can be stated for the utilitarian aspect of music, as advertisers need to focus on showcasing familiar music's utility to the consumer. Combining both concepts, if marketers can use familiar music that is congruent to their ad and adds utility to their audience, such as being entertaining or helping them identify a brand, it can then significantly drive down ad-skipping. On the other hand, marketers should be wary of overusing well-liked music. Music that is well-liked by consumers is also very familiar to them, which can shorten the curve that an advertisement goes through from being entertaining and at its peak to downfalling and becoming overkill. Thus, marketers should also always be on the lookout for consumers' changing behavior, as music can remain well-liked but be skipped due to the need for something new. A balance must be achieved between familiarity, appeal, and over-repetition. Moreover, advertisers should tailor their advertising strategies according to the product type used in their commercials, as these research results demonstrate that when familiar music is in use and the advertised product is hedonic, consumers are less likely to skip advertisements. Marketing practitioners may then need to highlight the hedonic elements of their products, even if they are functional ones, to align them with entertainment product types and decrease ad skipping in the process.

In summary, this research showcases of important insights for the operational fields of marketing and advertising that help guide practical strategies and efforts. The importance that music has in the advertising field is not only emphasized by this research but how to turn the whole advertisement into an entertainment experience for the consumer is highlighted in different ways which if achieved would indeed drive down ad skipping as consumers will consider advertisements less like something to skip and more like a form

of entertainment that can both be enjoyed and made use of leading marketers and advertisers into achieving their marketing goals while achieving overall consumer satisfaction.

6.4. Limitations and Suggestions For Future Research

This research tries to combine previously studied concepts and examine them considering each other to reach concrete results and open new paths in both the academic and operational fields. However, there remains a need for improving this research and overcoming its limitations. The main limitations of this research may be measurement constraints due to subjectivity, limitations due to focusing on specific moderators and mediators, and limitations due to sampling and demographic imbalance.

Measurement constraints and subjectivity can be considered an umbrella term that generally includes the operationalization of the concepts used or the implementation of specific structures in the research, which may include a degree of subjectivity and may then be considered constraining accurate testing. Choices about which aspects of a concept to include, how survey questions were asked, which response formats to use, and which advertising visuals or audio to use are all inherently subjective. It may be possible that some biases or measurement mistakes occurred because the methods used may not accurately capture the underlying concept or may unintentionally highlight some elements over others. As a result, these measurement limitations may affect the generalizability and robustness of the result because different aspects from those listed above may produce different results. Future research can resolve measurement restrictions by using several approaches to operationalize concepts or conducting repeated measures and confirming that they are consistently measured.

Another limitation may exist due to the concentration on Particular Moderators and Mediators. This sets a limited range of moderators and mediators causing the neglect of other significant factors that could influence the relationship between the recognition heuristic in ad music and ad-skipping behavior. The model presented may then be limited

in encompassing this relationship's entire complexity. This may affect the scope and the explanations of this research's results. Future studies that include a wider variety of moderators and mediators may offer a more thorough comprehension of the interactions involved.

The selection of the sample and the resultant demographics impose an additional limitation. This study used a convenience sampling strategy, which included just those respondents who were accessible, excluding those who could not be reached. This results in a limitation because the participation of select segments may particularly impact the results. The sampling strategy can be modified in subsequent studies to include all required individuals. The demographic of this research is also a constraint, as the data indicate a predominance of females, with 65.5% of participants being female, and the primary age group is 18 to 35, comprising 65.8%. This disparity may yield outcomes for musical familiarity and consumer behavior that are difficult to generalize, thus affecting the overall findings of the research. Future studies should implement a more equitable involvement via an alternative sampling approach.

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APPENDICES

Appendix A. Result of the Evaluation by the Ethics Committee

Result of the Evaluation by the Ethics Committee is available in the printed version of this dissertation.



Appendix B. Questionnaire

Which genre of music do you like?

- ☐ Mellow: Electronic/Dance, New age, World
- ☐ Unpretentious: Pop, Country, Religious
- ☐ Sophisticated: Blues, Jazz, Bluegrass, Folk, Classical, Gospel, Opera
- ☐ Intense: Rock, Punk, Alternative, Heavy metal

The music in the previous Ad sounded familiar to me.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither Agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

I can immediately recognize the Music in the Ad.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither Agree nor disagree
- ☐ Somewhat agree

- ☐ Agree
- ☐ Strongly agree

If I had a chance to skip the Ad I would.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither Agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

I am in the habit of skipping Social Media/YouTube ads every time I have the chance.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither Agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

I am steadfast about skipping Social Media/YouTube ads every time I have the chance.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither Agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

I reliably make sure I skip Social Media/YouTube ads every time I have the chance.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither Agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

I like that music in ad which properly represents our culture.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither Agree nor disagree

- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

I like that music which is specifically composed for the ad.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither Agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

I like those ads which highlight music artists.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither Agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

I like those brands a lot which uses good music in their advertising.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither Agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

I listen to the music in an ad only if it is highly pleasurable.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither Agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

Motivational/inspiring song in advertising gives me a positive feeling.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree

- ☐ Neither Agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

I can easily recognize signature tunes of some popular advertisements.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither Agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

Music in ad helps me to recall the advertising.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither Agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

Pleasant advertising music generates a positive feeling towards the brand.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither Agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

Specific style of music used in an ad helps me to identify the brand just by listening to the music.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither Agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

I like usage of old filmy songs in advertising.

- ☐ Strongly disagree

- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither Agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

I prefer to enjoy ads with music.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither Agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

Music adds value to the ad.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither Agree nor disagree
- ☐ Somewhat agree

- ☐ Agree
- ☐ Strongly agree

Music in ad helps me to recognize the brand.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither Agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

Music in social ads has a key role in spreading its message.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither Agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

Signature tunes in ads do not confuse me.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither Agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

Please indicate your gender.

- ☐ Female
- ☐ Male

Please indicate your education level.

- ☐ High school
- ☐ Undergraduate
- ☐ Graduate

Please indicate your age.

- ☐ 18-25
- ☐ 26-35
- ☐ 36-50

- ☐ 51-65
- ☐ 66 and above

Please indicate your income level.

- ☐ 20.000 and below
- ☐ 20.0001 - 35.000
- ☐ 35.001 - 50.000
- ☐ 50.001 - 80.000
- ☐ 80.001 and above

Please indicate your employment situation.

- ☐ student
- ☐ full-time employee
- ☐ part-time employee
- ☐ intern
- ☐ retired
- ☐ not working