

Incongruity in Advertising:
**A Detailed Examination of Consumer Responses to Background
Music in Radio Advertisements and its Effects on Ad-Brand
Memorability**

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Incongruity in Advertising:
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Advertisements and its Effects on Ad-Brand Memorability

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Declaration

I declare that this thesis has been composed solely by myself, and the work has not been submitted, in whole or in part, for any other degree or any other professional qualification. I confirm that the work submitted is my own.

Muhammad Ali Khan

July 2024

Abstract

This thesis examines the use of incongruity in advertisements, with a particular focus on radio advertisements. It explores three main incongruity levels: congruent, moderate, and extreme incongruity. By integrating the Elaboration Likelihood Model of Persuasion and Mandler's Schema Incongruity Processing Theory, the study investigates how varying levels of musical congruence affect consumer cognitive and emotional responses, with the aim of enhancing ad effectiveness and brand memorability.

A mixed-method sequential design was employed, involving 27 semi-structured interviews and a survey of 210 respondents. Thematic analysis and Partial Least Squares Structural Equation Modeling (PLS-SEM) were used to analyse qualitative and quantitative data, respectively. The findings suggest that, in terms of incongruity, moderate incongruity was processed and resolved by respondents without any issues. Whereas extremely incongruent information in the ad caused the respondents to struggle, and the ad brand memorability was not established. Practical implications suggest that the advertiser can help in creating tailored content that aligns with the target audience's interests and values, incorporating interactive elements that promote engagement and using emotional appeals to foster a stronger connection with the audience. By promoting a positive attitude through memorable and contextually relevant content, advertisers can build stronger brand associations and improve customer retention. The study offers a framework for designing ads that balance novelty and relevance, providing both theoretical insights and actionable strategies for enhancing advertising effectiveness.

Keywords: - Congruity, Incongruity in Advertisements, Schema congruity theory, Elaboration Likelihood Model, Background music, Radio advertisement, Brand memorability

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List of Abbreviations

ELM	Elaboration Likelihood Model
HSM	Heuristic-Systematic Model
MPA	Motivation to Process the Ad.
APA	Ability to process the Ad.
ATA	Attitude Toward Ad
IBAM	Increased Brand Ad Memorability
PrAM	Pre-Ad Mood State
PoAM	Post-Ad Mood State
TA	Tolerance for Ambiguity
MR	Message Relevance.
NSS	Novelty and Sensation Seeking
PK	Prior Knowledge
NC	Need for Cognition.
CA	Creativity in AD
PT	Processing Time
PR	Perceived Risk
TA	Thematic Analysis
PLS (SEM)	Partial Least Squares (Structural Equation Modeling)

CHAPTER 1
INTRODUCTION

1.1 Introduction

Understanding consumer behaviour is crucial for marketers to reach and persuade their target audience effectively. In a competitive marketplace, consumers are faced with many competing propositions and ads, where utilising their existing knowledge of a brand can aid in their purchasing decisions, allowing them to navigate choices more efficiently and align with their preferences and needs (Park and Yi, 2019). This process is deeply rooted in the cognitive and affective aspects of consumer behaviour, where recognition and perception play a crucial role in decision-making (Solomon, 2019). These decisions can also result from effective advertising, which is critical in shaping consumer perceptions and influencing their behaviour. Advertising, when done effectively, can create awareness, generate interest, and build a preference for the brand, ultimately leading to the decision to purchase (Kotler, Keller and Chernev, 2022).

Among the various advertising mediums, radio advertising stands out for its unique ability to reach and engage audiences. Radio's pervasive nature allows it to infiltrate daily life, reaching consumers during moments other media cannot — such as driving, working, or cooking. The intimate and localised nature of radio creates a trusted environment for delivering advertising messages (Stafford and Faber, 2005). Traditional radio advertising is still used as a local medium for broadcasting ads to reach audiences on the go who are engaged in their daily routine activities (Chan-Olmsted, Wang and Hwang, 2020). Furthermore, the emotional appeal in radio advertising is particularly influential. The human voice, music, and sound effects can evoke original imagery and emotions, creating a memorable and personal experience for the listener (Potter, 2010). Informational content in radio advertising is crucial;

despite its auditory limitation, a well-crafted radio ad can effectively convey key messages and information about the brand or product.

Similarly, a body of research suggests that radio can attract around 95% of the targeted population, and when consumers are exposed to radio advertising messages, the respondents will show a higher level of trust (Nielsen, 2012; UNESCO, 2013). Secondly, radio advertising can help generate mental images help generate personalise messages to a target audience, and can encourage the audience to make decisions (Bolls and Muehling, 2007; Martin-Santana *et al.*, 2015). Rodero (2011) explains that one of the critical micro-structures of radio advertising is the “phonoaesthetic function,” where message delivery through radio advertising is not just words delivered but how they are delivered to listeners. In addition, the correct type of music in the background can complement this message delivery. A study by Allan (2007) suggests that a short 30-second radio ad can significantly impact brand recall and message compared to other electronic media.

However, Pedreño-Santos and Garcia-Madariaga (2022) argue that radio ads do not allow listeners to pause and repeat the ad, whereas other mediums, such as online and TV ads, can be reversed and played again. During this process, the information message can be lost, and the listeners must listen to the ads again to thoroughly understand the message. These findings were also confirmed by Riebe and Dawes (2006), where the recall was its lowest amongst listeners when the ad was only played just for a short period. Similarly, it can be assumed that the main objective of an advertisement is to deliver a memorable message to listeners, thereby enhancing memorability. The challenge of accomplishing this effectively and efficiently remains a constant pursuit for marketers (Makienko, 2012). Hence, a key objective of radio advertising is to achieve effective memorability (Lavack, Thakor and Bottausci, 2008).

This requires the message to be positively assimilated within a specific time frame, allowing listeners to form a lasting impression (Cannon, Leckenby and Abernethy, 2002; Makienko, 2012; Pedreño-Santos and Garcia-Madariaga, 2022).

In addition, mnemonic devices, such as jingles and slogans, are particularly effective in radio and can aid in enhancing brand recall (Oakes, 2007b). Music, a core element of radio advertising, impacts its effectiveness, and its delivery often depends on the combination of words. Music delivery on radio strongly influences consumer perception compared to visual media because the message delivery in radio ads only relies solely on sounds (Martin-Santana, Reinares-Lara and Muela-Molina, 2015). Similarly, modern advertising uses background music to grab customers' attention; amongst advertisers, music is considered to have a significant commercial advantage. Gorn (1982) suggest that background features such as music in advertisements can influence product choice. Research indicates that in advertising, music serves as an essential element, as modern commercials have increasingly employed instrumental background music, popular hit songs, and jingles specifically crafted for advertising objectives. (North, Sheridan and Areni, 2016; Ziv, 2018; Oakes, 2007b).

Sometimes, these associations between product and advertising characteristics can help individuals form relationships. This relationship is not merely transactional; it often encompasses emotional and psychological dimensions crucial for brand loyalty and preference. These associations are influenced by various factors, including the congruence between the product and the advertising message, the advertisement's emotional appeal, and the ad's relevance to the consumer's needs and values (Keller, 1993). Similarly, Gorn (1982) has labelled these associations conditioned and unconditioned stimuli where the condition stimuli is the product and music is the unconditioned stimulus in the advertisement.

The conditioned response can influence consumer behaviour. If consumers have developed positive associations with the product due to its pairing with pleasant music, they may be more likely to choose that product over others. The product is not just a standalone item; it's now linked to positive emotions and experiences.

As identified by Cornelis, Cauberghe, and Pelesmacker (2014) and cited by Khan (2020), an advertising message can be strategically designed to affect consumers' decision-making processes when the ad's message aligns with (or deviates from) the consumer's self-regulatory focus, such as their preset expectations of the ad and brand, congruity (or incongruity) occurs. Similarly, previous research explored the importance of ad content congruity and its need to match the medium used with a purpose and motivation behind it (Kim and Kim 2018). The initial research of Khan (2020) suggests that advertising literature has examined congruency in ads about celebrities (Kamins, 1990), consumer response (Craton, Lantos and Leventhal, 2017), involvement (Sharma, 2000), memory (Guido *et al.*, 2016), mood (Lee, Andrade and Palmer, 2013), brand nostalgia (Shields and Johnson, 2016) and medium of delivery (Van Reijmersdal, 2011). At the same time, the concept of (in)congruity in advertising studies refers to the level of match (or mismatch) between various advertising elements like the brand, product, visuals, or music and the consumer's established perceptions or understanding of the message's attributes. (Chang *et al.*, 2014; Khan, 2020). There is evidence that persuasive messages “to some aspect of the message recipient’s cognitive, motivational, or affective system can influence persuasion” (Cesario, Grant and Higgins, 2004: 390). While congruity between music and brand message enhances recall and emotional connection, incongruity can affect the listener's attention and provoke deeper cognitive processing (Lee and Schumann, 2004).

The current research focuses on exploring how musical incongruity in advertising influences consumer ad-brand memorability. This study examines whether unexpected or mismatched musical cues within radio advertisements can enhance or impair consumers' recall of brand information. There is also evidence that when the consumer is in contact with matched advertising congruent information, it is easy for the consumer to process (Kim and Kim 2018). However, when ad information is incongruent (mismatch), consumers might struggle to process it, leading to unfavourable evaluation. Incongruity can stimulate cognitive efforts in individuals to resolve the mismatch in an ad that the consumer is processing. If an individual is experiencing a large extent of incongruity, it will be frustrating and irritating to resolve the incongruity (Mandler, 1982).

Previous research has shown mixed results regarding the impact of congruency and incongruency in advertisements on memory, consumer attitudes, and other measures (Yaveroglu and Donthu 2008; Yoon, 2013 ; Zanjani, Diamond and Chan, 2011). The current research suggests that music may be an essential mediator in these dynamics, especially in radio advertising, where auditory elements are solely used to convey messages. Earlier studies have consistently recognised music as a critical component in effectively delivering information within advertisements, influencing how messages are processed and remembered (Moorman, Neijens and Smit, 2002; Mitchell, 1986; Spotts, Weinberger and Parsons, 1997). Thus, while congruence ensures familiarity, introducing incongruity can establish a distinctive position and retain consumer attention in the competitive landscape of radio advertising.

Furthermore, another body of research has underscored the importance of advertising creativity, with results indicating that creative advertising positively affects brand responses

and consumer attitudes toward ads (Parsons, 2019; Rosengren *et al.*, 2020). Similarly, the use of incongruent background music as a tool for enhancing advertising creativity remains underexplored. Current research suggests that when an advertisement features incongruent elements, such as background music that doesn't traditionally align with the visual or message theme, the memorability of the ad will increase.

However, throughout the literature review, it has become clear that literature on purposeful incongruity (Dahlén and Lange, 2004; Halkias and Kokkinaki, 2014; Spotts, Weinberger and Parsons, 1997) and musical incongruity has a limited number of studies, which provide insightful, yet inconclusive, findings (Hung, 2000; Kellaris and Mantel, 1996). In addition, purposeful incongruity in terms of ad-brand incongruency (familiar and unfamiliar brands) has not received too much attention either. In addition, this research will address how incongruity is likely to be processed and resolved and how incongruity, including musical incongruity, may likely evoke various combinations of affective and cognitive consumer responses to persuasive messages.

1.2 Research Aims and Objectives.

Addressing the outlined research gaps, the primary goal of this research is to identify the role of musical incongruity in radio advertising and its effect on consumer brand memorability. To achieve this, the research will use modality incongruity to examine the effectiveness of radio advertising. The research experiment will also try to identify consumers' responses regarding brand memorability when incongruent modality is used in advertising. To explore the current concept, the current research will adopt two well-known theoretical concepts: the Elaboration Likelihood Model of Persuasion (ELM) developed by Petty and Cacioppo (1986b) and

Mandler's (1982) Schema Congruity Theory. Both these theories will explain how incongruent elements in advertising, such as music, can be understood within these theoretical frameworks. The literature review will further investigate the concept of incongruity in more detail, along with the musical incongruity. The appropriate questions will be explored through three distinct aspects: congruity, moderate incongruity, and extreme incongruity.

Furthermore, analysis of the study revealed that incongruity challenges the mental structure of individuals and forces them to retrieve any pre-existing knowledge they hold in their minds (Yoon, 2013). Consumers must overcome some challenges to achieve, such as processing incongruent information cognitively and affectively, resolving the congruity by making sense, and having an evaluative response at the end. Similarly, research suggests that incongruity can help increase curiosity and interest (Lee and Mason, 1999; Kapitan and Silvera, 2016). Whereas unexpected or irrelevant information in ads has increased ad message involvement (Martin and Strong, 2016) and consumer viewing time is the time (Goodstein, 1993). In addition, Mandler's (1982) suggest schema-congruent information, which aligns with an individual's existing knowledge structures or schemas, is quickly processed and resolved. It does not encourage individuals to form new knowledge structures.

However, schema-congruent information increases individuals' cognitive arousal to accommodate incongruities. Whereas moderately incongruent information is typically resolved by individuals through the retrieval of pre-existing knowledge, when incongruity is extreme, individuals will invest additional cognitive resources to either form an entirely new schema knowledge structure or try to retrieve pre-existing knowledge structure. As a result, either the consumer will resolve the incongruity or ignore it without resolving it (Meyers Levy and Tybout, 1989). Musical incongruity can be used as a tool to create brand-memorable

experiences for individuals. Marketing managers continually seek to attract consumers' attention towards their advertising. This allows marketing managers to use incongruent music as a surprising element in advertising. When individuals encounter incongruent music in advertising, they are likely to believe that there is a deliberate reason behind the choice of such music. This prompts them to engage more deeply as they try to understand the connection between the music and the advertisement's message. However, it should also be noted that incongruent music can distract individuals from focusing on the original advertising message (Alden, Mukherjee and Hoyer, 2000).

Furthermore, this study aims to understand and reconceptualise the notion of background music incongruity in radio advertising and explore how such incongruity might evoke a range of emotional and cognitive responses from consumers to persuasive messages. Thus, to achieve this, the study will introduce modality as one of the main characteristics of music and how consumers will respond when modality is congruent, moderately incongruent, and extremely incongruent. It is to be noted that the current research will use a low-involvement product (water) in line with Gorn's (1982) research to have 'musical incongruity' as the main focal point. To avoid any complexity in the procedure, the study's design is based on radio advertising, which is relatively simple in execution compared to visual advertising.

Furthermore, the current research will also fill a methodological gap as previous research is based on quantitative. Previously only single measures were used to understand consumers' responses toward advertising. The current research will benefit from such an approach as it will provide insight into consumers' responses on a closer level when encountering incongruent music. The current study addresses this gap by adopting a more robust approach, enhancing the depth and breadth of insights into musical incongruity.

The current research will contribute to the existing literature by building a bridge between the effects of musical incongruity in advertising and its impact on brand memorability. This study aims to clarify how incongruent musical elements can either enhance or detract from the effectiveness of advertising, providing valuable insights for marketers on how to use music to influence consumer perceptions and recall strategically. Thus, keeping all the gaps in mind, the primary research objectives of this study are as follows:

- a) To conduct a comprehensive review of theoretical literature on musical incongruity in advertisements, with particular emphasis on the Elaboration Likelihood Model of Persuasion (ELM) and the Schema Incongruity Processing Theory, to identify gaps and establish a framework for examining the effects of musical incongruity.
- b) A critical analysis of how incongruity is likely to be processed and resolved and how musical incongruity may likely evoke various combinations of affective and cognitive consumer responses to persuasive messages.
- c) To design and implement a mixed-method research strategy, gathering an original dataset that includes qualitative insights and quantitative measurements to document and analyse the impacts of incongruity in radio advertisements, ensuring methodological rigor and triangulation.
- d) To explore the practical applications of background musical incongruity in radio advertising by linking theoretical insights to real-world advertising strategies, bridging the gap between theoretical frameworks and industry practice.

Considering these research objectives, the guiding research questions for this study are as follows:

1. Can incongruent music evoke various combinations of affective and cognitive responses in consumers to persuasive messages? If so, does it encourage greater memory recall?
2. Does musical incongruity enhance consumers' response to radio ads?
3. Does individual characteristics such as musical taste, preference, prior/post-mood state, previous knowledge, involvement, and creativeness influence the resolution of incongruity when incongruent music is played in radio advertising?

These questions will be answered via experiments concerning congruent, moderately incongruent, and extremely incongruent music in advertising.

1.3 Significance of the Study

The significance of the study lies in its potential to enhance our knowledge of how incongruent musical elements in advertising influence consumer behaviour, especially in terms of ad-brand memorability. Investigating the effects of musical incongruity, this research can provide crucial insights for advertisers aiming to develop more impactful and memorable marketing strategies. Key contributions include:

1.3.1 Theoretical Contributions

This research could contribute to theoretical advancements in advertising and marketing by integrating elements of cognitive psychology and media studies. It extends existing models of advertising effectiveness by incorporating musical incongruity. The current research will develop a theoretical model by combining two theoretical models: Elaboration Likelihood Model (Petty and Cacioppo, 1986b) and the Schema Incongruity Processing Theory (Mandler,

1982). The rationale behind this approach is to explore how incongruent music can trigger deeper cognitive processing through the central route of the Elaboration Likelihood Model while also examining how this incongruity affects schema processing. This dual approach allows for a more detailed understanding of how consumers process incongruent music, which can either enhance or complicate the message depending on the level of incongruity and the individual's cognitive resources and motivation.

Previous research has extensively investigated the effects of background music on advertising processing through quantitative methodologies or by conducting systematic reviews of existing literature (Kellaris, Cox and Cox, 1993; Kellaris and Cox, 1989; Allan, 2008; Gorn, 1982; Fraser and Bradford, 2013; Hahn and Hwang, 1999; Wallace, 1994; Lavack, Thakor and Bottausci, 2008; Levrini, Schaeffer and Nique, 2020; Scott, 1990; Martín-Santana *et al.*, 2015; Hung, 2000). While these studies provide robust insights into the quantitative aspects of how background music influences ad effectiveness, there remains a gap in qualitative understanding. Conducting qualitative research in this area offers a valuable opportunity to deepen our understanding of the contextual, emotional, and psychological factors driving these effects, enriching the theoretical framework and offering more comprehensive insights into consumer behaviour. This approach would complement the existing body of knowledge and open new paths for investigating how background music impacts consumer perceptions and interactions with advertisements.

1.3.2 Managerial and Practical Contributions

Insights from this study could significantly enhance practical advertising strategies, enabling advertisers to make informed decisions about the auditory elements of their campaigns,

potentially boosting engagement and overall success. The findings demonstrate the practical utility of strategically using incongruent elements in advertising. Managers could leverage musical incongruity to create lasting effects on consumer memory for their products. For example, using a piece of music that is incongruent with the visual or thematic elements of the advertisement might initially surprise the audience. Still, this surprise can lead to deeper cognitive engagement as consumers work to resolve the incongruity. This process can make the advertisement more memorable and potentially more persuasive. Such strategies, supported by cognitive psychological principles, give advertisers a powerful tool to influence consumer perceptions and behaviour, making their campaigns more impactful and memorable.

1.4 Outline of the Thesis

The current research thesis is divided into several chapters. Chapter 2 will focus on the literature review, covering key topics such as Schema Incongruity Theory, the Elaboration Likelihood Model, and the use of music in advertising, along with its characteristics and associations. The chapter will conclude with an introduction to the nomological model central to this thesis. Chapter 3 will present the theoretical model and hypothesis development, providing a detailed discussion of the underlying theoretical framework and justification for the formulated hypotheses. This chapter will build on the literature review to develop a robust theoretical foundation for the research. Chapter 4 will describe the research methodology, including the research philosophy, research design, data collection methods, and data analysis techniques. It will also provide a justification for the chosen qualitative and quantitative methods and detail the procedures for data collection and analysis.

Furthermore, chapter 5 will discuss the qualitative data collection and results. It will present the qualitative findings, identify the main themes, and explain how these insights inform the quantitative data collection. Adjustments to the nomological model based on qualitative findings will also be explored. Chapter 6 will detail the quantitative data collection and results, providing a thorough analysis of the quantitative data. This chapter will present the statistical analyses, evaluate the research questions and hypotheses, and discuss how the findings align with or challenge existing literature. Chapter 7 will provide a comprehensive discussion of the findings from both the qualitative and quantitative data. It will integrate the results, discuss the implications for theory and practice, address the limitations of the study, and offer suggestions for future research. Chapter 8 will be the conclusion, summarising the key contributions to the existing literature. This chapter will highlight the practical implications of the research, acknowledge its limitations, and suggest directions for future research.

1.5 Chapter Summary

The research will investigate incongruity characteristics by using music in radio ads and its effects on consumer brand memorability. It investigates how unexpected musical cues can either enhance or impair brand recall. By integrating the Elaboration Likelihood Model of Persuasion and Mandler's Schema Incongruity Processing Theory, the study aims to explore consumers' cognitive and emotional responses to varying degrees of musical congruence. The significant gap identified in qualitative understanding within the existing literature highlights the need for this investigation, which seeks to provide both theoretical advancements and practical insights. By exploring the strategic use of musical incongruity, this research offers actionable guidance for advertisers to enhance ad memorability and effectiveness, ultimately improving engagement and brand loyalty.

CHAPTER 2
LITERATURE REVIEW

2.1 Introduction

The current chapter offers a detailed introduction to incongruity, exploring its implications and significance in various contexts. It investigates the use of music in advertising, examining different characteristics and their impact on individuals. The chapter aims to comprehensively understand how musical elements can influence consumer perception and behaviour in advertising scenarios. Furthermore, the chapter discusses the logical use of incongruity and its association with radio advertising. It will justify the integration of the Elaboration Likelihood Model and Schema Incongruity Theory, explaining how these frameworks collectively enhance our understanding of consumer response to incongruent advertising elements. This integration is crucial for defining how consumers process and react to incongruity, whether it leads to deeper cognitive engagement or ignoring them completely.

Additionally, the chapter will pave the way for the development of a theoretical model that incorporates both Elaboration Likelihood Model and Schema Incongruity Theory. This model will serve as the foundation for testing the proposed research questions. It aims to identify the specific cognitive and emotional responses elicited by incongruent musical cues in radio advertisements and to assess how these responses influence overall ad effectiveness and brand memorability. This detailed theoretical groundwork ensures that the subsequent research is well-positioned to offer meaningful insights into the strategic use of incongruity in advertising, aiming to bridge gaps in current marketing practices and theory.

2.2 Concept of (in)Congruity

Congruity refers to the similarity between an object and the context or elements it is associated with, often measured in terms of how well they match or fit together (Jiang, Guan

and de Haaij, 2019). The process of congruity is an important factor in advertising because, via this process, different components of an advertisement can be aligned with the message. Effective congruity can influence consumer perception, affective response, and behavioural intention by enhancing the consistency and relevance of the advertisement (Heckler and Childers, 1992). Earlier studies have examined the congruity involving colour effects (Moore, Claire and Coulter, 2005), self-congruity with brands (Aguirre-Rodriguez, Bóveda-Lambie and Miniard, 2015), product evaluation (Meyers Levy and Tybout, 1989) message congruency (Kellaris, Cox and Cox, 1993) celebrity-product congruency (Roy, Guha and Biswas, 2015).

These studies underline the broad applications of congruity, from sensory integration to celebrity endorsements, and highlight its role in shaping effective advertising strategies. However, while the positive impacts of congruity are well-documented, further research could explore the conditions under which incongruity might also enhance engagement and memorability, potentially offering new insights for dynamic advertising approaches. Furthermore, as mentioned above, congruity occurs when a consumer is presented with information relevant to a brand. With the help of this information, a consumer develops knowledge about that brand. This repetition of information helps individuals form a relationship with the brand or familiarise themselves with it to build brand knowledge. This relationship is not merely about recognition; it involves a deeper cognitive connection that allows the consumer to align the brand's values with their values. Such alignment is crucial in influencing purchase decisions and loyalty. Repetition of congruent information reinforces brand awareness and enhances trust and preference, as the consistency of the message ensures reliability and reduces cognitive dissonance (Dahlén *et al.*, 2008).

Similarly, incongruity can be viewed as information in the advertisement differing from its content to the extent that it does not align with individuals' attitudes, beliefs, and behaviours. (Alden, Mukherjee and Hoyer, 2000). Unlike congruity, which facilitates the seamless integration of new information based on familiarity and alignment, incongruity challenges the viewer by introducing unexpected or unfamiliar elements. This can increase cognitive engagement as the individual tries to resolve the incongruity between their expectations and the ad's content. The creative use of incongruity in advertising strategies is a surprise package for consumers when implemented well; these incongruities in ads have the potential to stand out and can impact sales and increase brand awareness of a product (Lee and Schumann, 2004).

For example, Dahlén *et al.* (2008) found that ads placed in incongruent media contexts are processed more thoroughly, remembered better, and could evoke more positive attitudes than congruent placements. In their experiments, they advertised authentic brands in magazines in incongruent media contexts. The position of one brand under a different context in magazines. These results contribute to understanding media-context effects in advertising, suggesting that unexpected placements could make advertisements more memorable and engaging despite being incongruent. Furthermore, similar results were produced by Lee and Mason (1999) on how varying levels of expectancy and relevancy in advertisement information influence consumer attitudes. The study shows that ads with surprising, yet relevant information generate more positive attitudes than those with expected and relevant content.

However, it is essential to understand when and how consumers respond to incongruity and what type of response it is likely to evoke. Research has suggested that marketers favoured

evoking processing strategies, where marketers design decision environments that are well-matched with their brands (Jang and Yoon, 2016). The current research will investigate this in more detail via the effective use of incongruity in advertisements. It will examine the specific conditions under which incongruity can enhance ad effectiveness, focusing on the types of consumer responses evoked by such incongruities. By investigating the interaction between incongruity and consumer processing, this study seeks to identify how incongruity can attract attention and enhance memory or lead to confusion and disengagement. The goal is to provide actionable insights that help advertisers craft ads that grab attention and align with strategic marketing objectives, enhancing the overall impact of their advertising campaigns.

In addition, while exploring incongruity, it is essential to consider the potential risks. Incongruity can lead to negative perceptions rather than positive engagement if it is not aligned with the consumer's expectations or is too jarring. This research will address these potential gaps and seek to identify the boundaries within which incongruity remains a beneficial strategy.

2.3 Theoretical background

A comprehensive research analysis on incongruity in advertising has offered valuable insights into how brands can use this strategy to capture consumer interest and improve message retention. This detailed understanding of incongruity shows that while unexpected ad elements may initially disrupt consumer expectations, they can also promote deeper engagement and processing when executed properly. For example, as mentioned earlier (in)congruity has been studied in the past extensively; however, these studies have produced results about culturally congruent advertisements positively affecting attitude, and

incongruent ads do not encourage purchase intention (Chéron and Pau, 2009), ad-brand incongruity leading to positive ad attitudes (Halkias and Kokkinaki, 2017), incongruent brand communication affecting consumer response (Halkias and Kokkinaki, 2013), ethnic self-awareness induced by the incongruent ads and attitudes towards the ads (Dimofte, Forehand and Deshpandé, 2003), incongruent ad placements for familiar brands, enhanced ad processing and improved ad and brand attitudes (Dahlén *et al.*, 2008), congruency with brand perception and positive attitudes (Halkias *et al.*, 2017), incongruent information and memorability (Heckler and Childers, 1992), humor incongruity and ad effectiveness in television advertisement (Alden, Mukherjee and Hoyer, 2000), incongruity increases attention but may negatively affect attitudes, while congruity promotes positive attitudes but might not draw as much attention (Moore, Claire and Coulter, 2005), incongruity and favourable responses in terms of attitudes toward ads (Halkias and Kokkinaki, 2014), incongruity and favourable evaluation of products (Meyers Levy and Tybout, 1989), celebrity consumer age congruency on consumer product evaluations (Roy, Guha and Biswas, 2015).

This evidence of incongruity effect shows that it can produce a complex array of outcomes depending on several factors, such as involvement, the nature of the product, and the specific cultural context of the advertisement. The difference in response to incongruity highlights the subtle nature of consumer behaviour, suggesting that while incongruity can enhance memorability and engagement, it may not always be effective in developing positive attitudes or purchase intentions unless it is carefully managed and aligned with brand strategy.

However, a study indicates that congruity did not necessarily enhance ad effectiveness (Celuch and Slama, 1993). The study found that congruency between the sources of program and advertisement involvement did not produce greater advertisement effectiveness than

incongruence. Cognitive involvement has helped individuals resolve incongruity; however, it has failed to deal with congruity. Similarly, a study by Hong and Zinkhan (1995) reported no significant impact of self-concept congruency on brand recall, further challenging the assumed benefits of congruent advertising. These findings suggest that the relationship between congruity and advertising effectiveness is complex and may vary depending on other influencing factors, indicating a need for further investigation.

In addition, congruity has been linked to background music. Research suggests that congruent and less arousing music leads to longer duration estimates, suggesting deeper processing and memory encoding (Kellaris and Mantel, 1996), congruency between the music and the message significantly enhanced the effectiveness of the advertisement (Kellaris, Cox and Cox, 1993), this is also confirmed by Oakes (2007b) that increased congruity between music and advertising enhances communication effectiveness. On the other hand, Hung (2000) noted that while congruent music can enhance ad effectiveness, incongruent music tends to distract viewers, potentially undermining ad objectives. These studies highlight the pivotal role of musical congruity in shaping consumer perceptions and reactions to advertisements.

2.3.1 Research Gap

An examination of the existing literature on incongruity in advertising highlights notable gaps that need further exploration to understand better how incongruity affects consumer behaviour and advertising effectiveness. Firstly, there is a methodological gap in the previous research approaches. Most studies have primarily used quantitative methods to examine the effects of (in)congruity. While these studies provide valuable statistical insights, they often miss the depth and degree of consumer perceptions, and the cognitive processes involved.

There is a notable lack of qualitative research in this field, which could offer richer, more detailed insights into individual experiences and the subjective interpretation of incongruent advertising elements.

Moreover, there is a theoretical gap in the existing research framework. While many studies have effectively utilised the Schema Congruity Theory to investigate congruity and incongruity, they often overlook the detailed processes through which consumers resolve or reject incongruity. The current theoretical models do not adequately address when and how incongruity affects consumer processing and decision-making. This gap highlights the need for a more comprehensive theoretical approach that can explain the stages of cognitive processing involved when consumers encounter incongruent advertising.

To address these gaps, this research incorporates qualitative methodologies to explore the cognitive and emotional responses elicited by incongruent advertisements. By using qualitative methods, this study aims to deepen our understanding of how consumers perceive, interpret, and react to incongruity in advertising. Additionally, integrating the Elaboration Likelihood Model (ELM) with Schema Congruity Theory can enhance our framework for analysing how incongruity is processed. The ELM provides solid grounds for understanding the impact of motivation and ability on the decision-making paths, central or peripheral, that consumers may follow when faced with incongruent stimuli. This combined approach could help identify the conditions where incongruity boosts advertising effectiveness through central route processing or leads to dismissal and negative reactions through peripheral route processing. The following sections will justify selecting and incorporating these two theories into the current research.

2.3.2 Schema Incongruity Theory

Employing incongruity in advertising is a practice that has received some attention (Bishop, Brocato and Vijayalakshmi, 2017); however, the question is, what is the relative effectiveness of such incongruity in advertising? In recent years, interest in information incongruity in advertising by researchers has grown. One of the main reasons for this particular interest is incongruent elements usage and absurd or unexpected executions in ads (Halkias and Kokkinaki, 2017; Phillips, 2000). For example, ads may have an incongruent slogan opposite to the brand, or music may not match the brand it is supposed to represent. The pictures below represent a campaign set by Chick-fil-A's 'Eat Mor Chikin' campaign, where cows are a huge part of the brand despite the company not selling beef-related products.

Twenty years later, the company is still finding new ways to encourage customers to eat chicken, not beef. This example highlights a clever use of incongruity in advertising through Chick-fil-A's "Eat Mor Chikin" campaign, where the presence of cows promoting chicken creates a striking and memorable contrast. This incongruent approach not only captures attention but also enhances the memorability of the campaign, making it a topic of conversation and enhancing brand recognition.



(2005 – The first Cow Appreciation Day is celebrated).



(1995 -- The Cows commandeer their first billboard)

Incongruity in advertising is a 'mismatch or match' between stimulus elements and the existing schema that a consumer holds about the advertising (Lee and Schumann, 2004; Jurca and Madlberger, 2015). It is crucial to understand incongruity first to understand the concept of 'schema'.

A thorough review of studies examining incongruity in the advertising literature has extensively explored the concept of schema. Fiske and Taylor (1984, p. 149) define schema as a "cognitive structure that contains knowledge about the attributes of a concept and the relationships among those attributes." The definition emphasises that individuals will use different ways to understand the information available to them. They will simplify and manage the information in such a way that makes sense to them.

Similarly, Aggarwal and McGill (2007, p. 469) pointed out that schema is "a stored framework of cognitive knowledge," where schema can influence a person's perception, thoughts, and behaviours. Another stream of research explains schema as a knowledge structure or the semantic network structure regarding an object (Bobrow and Norman, 1975), which serves as a frame of reference in forming judgments (Mandler, 1982). Schema works like a translator for the human brain as it helps encode, store, and decode information that consumers encounter daily. Schema works like a web as it stores information and experiences and relates them to any other similar stored schemas (Anderson, 1988; Beals, 1998). Brewer (2000) also adds that schema can be identified as a cognitive structure that then organises knowledge and simplifies it for individuals to consume.

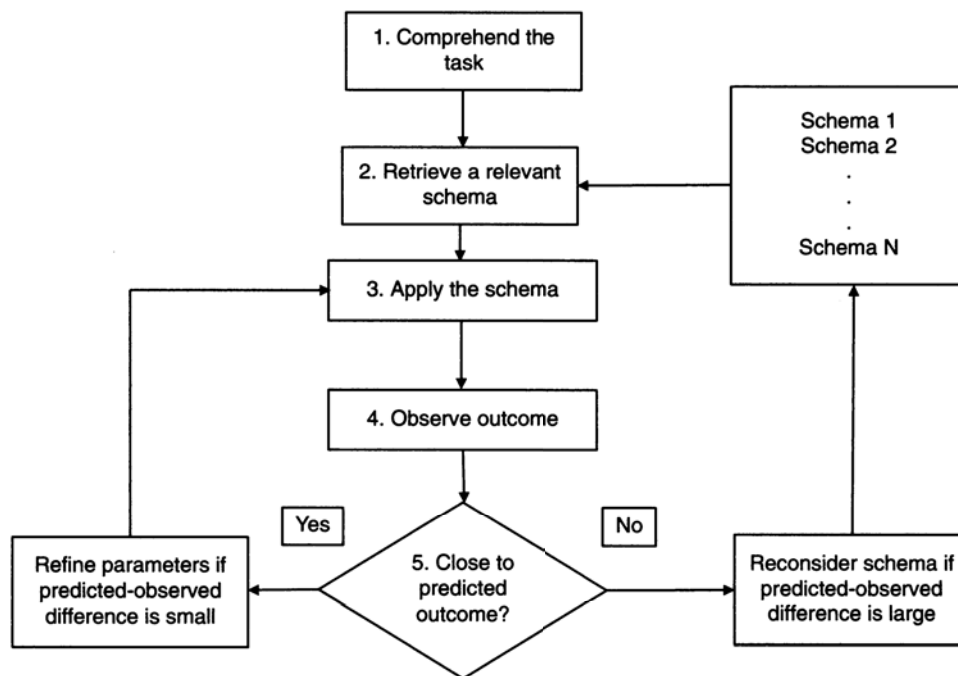
Literature in psychology, social psychology, and marketing has conceptualised various approaches to understanding the notion of schema congruity; for example, see Dahlén and

Lange (2004), Dimofte *et al.* (2003), Greeno and Sommers (1977), and Halkias and Kokkinaki (2014). The origin of the word schema, known as well as schemata, is the outcome of the work of Bartlett (1934), which was later developed by Piaget (1953) by studying the development of human cognition. Schemas are information and reactions to past experiences that individuals organise in a way and then respond to according to the situation (Meyer and Hutchinson, 2016). Schema-congruent information is when existing knowledge is well aligned with incoming information about an object (product), and when the information is related or a mismatch to the existing semantic network, it's called schema-incongruent (Mandler, 1982). Moreover, Fiske (1982) and Mandler (1982) define schema incongruity as when a representation of an object does not correlate with an activated schema. Incongruity assumption is usually calculated via a match or mismatch between a product and its related schema. The advertising message congruity area has been explored in the past in consumer response (Burton, McAlister and Hoyer, 2015) and attitude (Bellman *et al.*, 2019); however, the concept of incongruent messages requires further exploring. As Mandler (1982) suggested, "schema congruent information may be judged favourably for its ease of comprehension, the expectedness of it may render it unimpressible." However, if the information does not align or there is no schema, then a congruity issue arises. Congruity is an internal part of the schematic process, and as research suggests, highly congruent information or objects lead toward a more positive evaluation (Noseworthy, Muro and Murray, 2014).

Furthermore, congruity is viewed as a continuum; researchers have focused on three specific levels – congruent, moderately incongruent, and extremely incongruent (Chang *et al.*, 2014; Harmon-Kizer, 2017; Jurca and Madlberger, 2015; Tofighi, Grohmann and Bodur, 2020).

Empirically, a stream of research has worked on the concept of schematic processing, which includes congruity's affective evaluations on different levels and decision-making. To understand schematic processing, Meyer and Hutchinson (2016) proposed a simple general schema-based model of decision-making that explains the consumer's decision problem and resolution via schema. The decision-maker comes to a solution through five steps, as shown in the figure below.

Figure 1 Schema-Based Model of Decision-Making



Source:- Meyer and Hutchinson (2016, p. 22)

The model points out that different schema categories are stored in human memory with an associating affective tag. From these various memory tags, consumers retrieve information to solve the problem (Lin, Zhang and Hauser, 2014). Relevant schema is usually searched quickly via the schematic process. The reason is that individuals can search for information at a category level. If the information is straightforward forward, then it is easy for individuals to

reduce cognitive search efforts (Huang, Lin and Chan, 2012; Jang and Yoon, 2016). However, if the information does not match at the category level, then this information will be decomposed into attributes, which will then be compared to the schema that is already there (Fiske *et al.*, 1987).

Similarly, Mandler's (1982) Schema incongruity theory states that affective response is not transferred from the original schema to the stimuli. The mix/match between stimuli and the existing schema generates an affective response. These results are often because individuals respond to a different level of congruity. It can be congruity, moderately incongruent, or extremely incongruent. However, it also matters how much effort it took to resolve the incongruity as well (Allman *et al.*, 2016; Garbarino and Edell, 1997). Simply put, the affective response does not directly affect the results or contribute to schema; however, these responses are generated in the matching process. Research suggests that greater congruity does not mean that an individual will favourably respond to or evaluate any object (Van Horen and Pieters, 2012).

Mandler (1982) came up with the initial idea of schema congruity theory; however, Meyers Levy and Tybout (1989) further developed the theory. Meyers Levy and Tybout's (1989) work adopted the notion from categorisation theory, which proposes that schemas are arranged hierarchically. Information is shared within category attributes rather than between category attributes from the highest level to the lowest level. The information is related to an object; for example, orange juice vs coffee gives individuals decision-making options. These attributes provide the most significant discrimination options to the individual for schema selection. When the options for selection are at the lowest level, information shared within category attributes will provide an exact or minimum level of options for decision-making; for example,

the choice of selection for a morning breakfast drink could be orange juice or coffee (Meyers Levy and Tybout, 1989).

One stream of research suggests that schema incongruity is the key factor influencing whether individuals evaluate objects positively or negatively. This entire process depends on the consumers' ability and opportunity to resolve the incongruity (Aaker and Sengupta, 2000; Lansenga and Sivertsen, 2019; White and Willness, 2009). The resolution of incongruity contributes to a positive evaluation, whereas unresolved incongruity results in consumer frustration, leading to a negative evaluation. Past research suggests that consumers' motivation to accommodate incongruent information is the result of the robust relationship between the evaluation of the information and the perceived level of congruity (Peracchio and Alice, 1996; Stayman, Alden and Smith, 1992; Tofghi, Grohmann and Bodur, 2020). However, Noseworthy *et al.* (2010) argue that the relationship is weak whenever the motivational level of consumers decreases when incongruity is resolved or low due to prior knowledge of the object or the high risk involved in purchasing.

Mandler's incongruity processing model gives insight into the focal point for incongruity's processing and resolution process. Mandler's adaptation of schema processing in current research can outline how incongruity is:

- Directly related to the existing schema (assimilated)
- Resolved using existing knowledge about the information.
- Upon success or failure, creating a new schema, and does it lead to memorability?

The approach in the current research will adopt an incongruent characteristic in the ad that can influence individuals' ability to process that information and reach a resolution. This aspect has not been adequately explored and discussed in previous research.

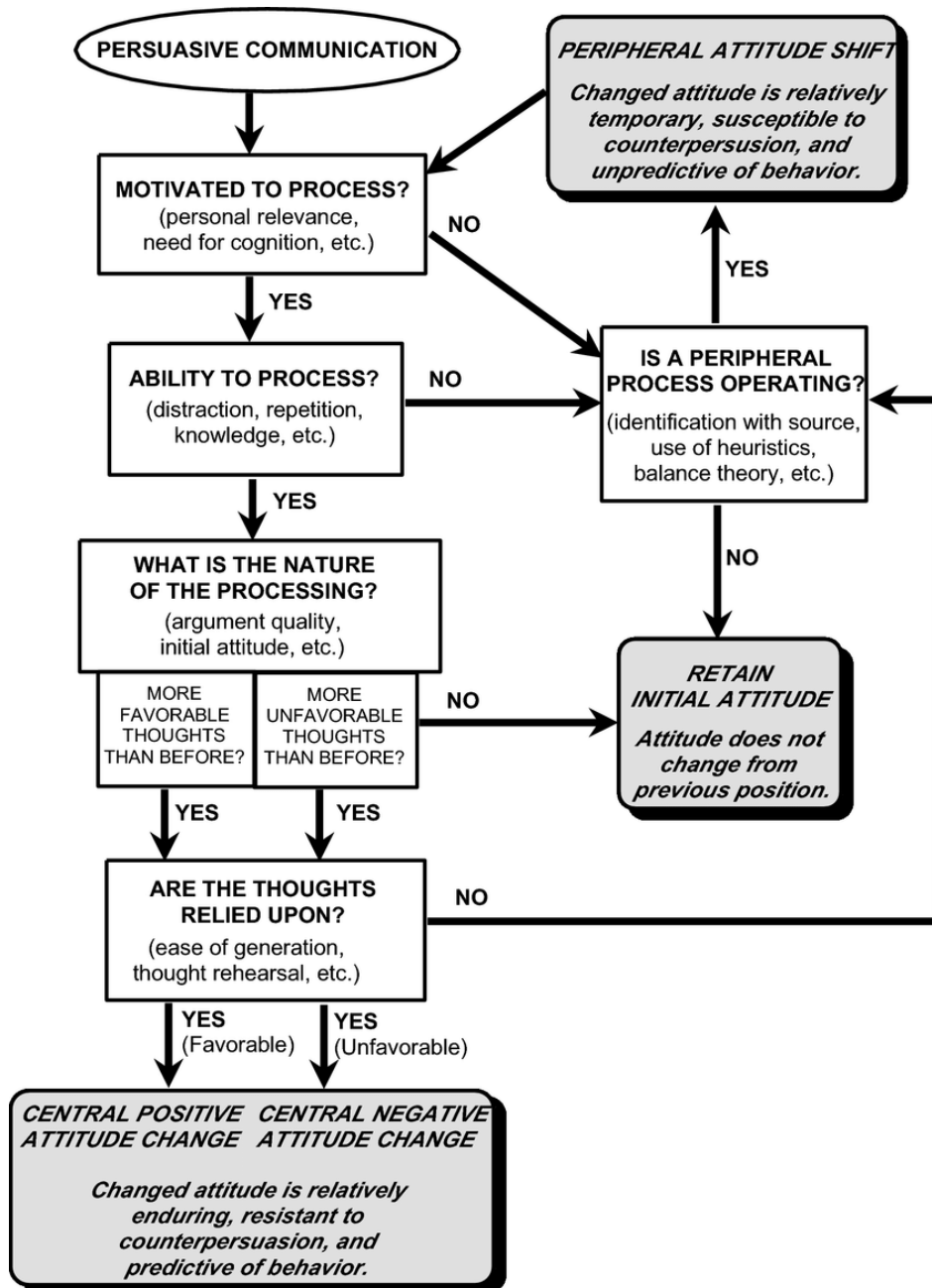
2.3.3 Elaboration Likelihood Model (ELM)

Petty and Cacioppo introduced the ELM to the academic literature in 1981. ELM is a dual-process theory that highlights attitude formation and change, resulting in outcomes of persuasion. The field of persuasion and attitude formation was initially highlighted with methodological deficiencies by Fishbein and Ajzen in (1972), (1980), and later in (2010). ELM is a useful, organised framework for persuasion that is applicable to various messages, recipients, sources, and context variables (Petty and Cacioppo, 1986a). ELM provides two routes of persuasion: the central and peripheral routes. The framework clarifies a person's motivation and ability via their elaboration likelihood. It could easily define the route through which persuasion may or may not have occurred (Petty and Cacioppo, 1986a). Kitchen *et al.* (2014) explains that the motivation level of any individual could be affected by several factors, which include the message's relevance to personal liking, the degree of need for cognition (NFC), the delivery of the messages, and also whether those messages are proper or counter-attitudinal situations.

Furthermore, the motivation level of an individual's ability also plays a vital role because it will determine which route will be taken for persuasion. Variables that can influence an individual's message process during persuasion include distracting stimuli, issues related to prior experience, and message repetitiveness and the effect of the persuasion process is

measured using attitudinal and behavioural effects (Petty and Cacioppo, 1983). (See Figure 2 for the ELM model illustration)

Figure 2 The ELM of persuasion.



Source: Petty and Cacioppo (1983, p. 6)

The basic principle of ELM is that a central route is adopted for information processing when elaboration likelihood is high. In individuals, attitude formation will be the result of extensive consideration of the message received, and these attitude formations of individuals will be more consistent and predictable of an individual's subsequent behaviour (Kitchen *et al.*, 2014).

Similarly, when elaboration likelihood is low in individuals, the process of elaboration likelihood can be recorded via the peripheral route. Petty and Cacioppo (1983) explain that it requires little 'cognitive effort' rather than relying on surrounding cues such as reliability or self-problem-solving sources. These attitudes formed via the peripheral route are not as effective as those formed using the central route because of their temporary nature. According to Rollins and Bhutada (2014), ELM offers marketers insight into the level of involvement and the influence of advertisements on consumers' attitudes and behaviours. A stream of research has used ELM as a tool to identify the impact of persuasive communication (i.e., ad message) on consumers' attitudes and behaviour change (Kerr *et al.*, 2015). When it comes to advertising, ELM explains how consumers process related messages and non-related message cues. These two routes, central and peripheral, depend on the effort the receiver puts into processing the information.

Thus, when a consumer's interest has a high involvement in advertising, attitude change will occur because of careful consideration of the persuasive message, whereas peripheral cues will influence low involvement attitude formation. Kulkarni and Yuan's (2015) study suggests that ad-irrelevant incidental cues can influence the persuasiveness of ad messages, and completely irrelevant cues affect the persuasiveness of message framing. Similarly, marketing managers use several different advertising appeals, e.g., music, humour, and display pictures,

to differentiate their products from their competitors. The appeal of these ads within advertising is sometimes not directly related to the product presented. However, these unrelated appeals can potentially influence consumers' motivation to process the ad by grabbing their attention. Additionally, the appeal of these ads can also affect consumers' attitudes toward the product presented in the ad and consumers' future buying behaviour by acting as peripheral cues (Rollins and Bhutada, 2014). These ad-irrelevant cues are identical to those mentioned by Petty and Cacioppo's (1981) EML model. However, peripheral cues may not be relevant to a central cue, but they could still be related to the message. As one stream of research identified that persuasive cues could strongly influence attitudes and behavioural intention (Phua, 2019; Vallone *et al.*, 2016). Phua (2019) found that low elaboration of persuasive messages, such as sponsored advertisements, can increase brand loyalty and have a significant impact on attitudes and behavioural intention about e-cigarette brands on social networking sites.

Furthermore, the ELM central route of processing is message-related, while the peripheral route is to process cues. That is the reason cognitive effort required in information processing is higher in the central route than in the peripheral route. Shi *et al.* (2018) explain that for the consumer to process information via the central route, they are required to pay more attention, evaluate information, and compare the information they hold against the product with the current information they just processed. However, the peripheral route does not require consumers to pay that much attention; they just need to associate positive or negative cues related to the product.

Finally, a decision that comes via the central route is more stable because of effortful deliberation of relevant arguments. Some examples of central cues that are used via

advertising messages are either product superiority or differentiation claims made by the companies, along with rational appeals that give hints of a product's utility. When consumers purchase via the central route of persuasion, it will be stronger, a message will be easier to recall, and behaviour prediction will be better (Areni, 2003; Heinze, 2010; Lord, Lee and Sauer, 1995; Petty and Cacioppo, 1983).

Similarly, in peripheral cues, the messages conveyed are in a physical manner. As mentioned above, these cues generally influence attitude in low-involvement situations. Cues such as celebrity endorsements and spokespersons are a few examples of conveying messages across (Morris, Woo and Singh, 2005). Furthermore, Dahlén and Edenius (2007) argue that due to the increase in direct advertising messages, modern consumers are getting used to and gaining a better knowledge of all the persuasion techniques applied by marketing managers. This understanding of advertising makes consumers more literate about advertising.

Hence, it resulted in consumers developing an advertising-related schema. The schema works like a metal 'shield', which eliminates the prospects of persuasive messages influencing consumers' decision-making. The current study proposed using incongruent music to convey messages across both by using low-involvement products. Thus, to understand the effects of incongruent cues such as music and how consumers' schema-ad message incongruity is resolved, as well as its impact on messages, attitude, and eventually increased brand memorability toward the product advertisement, ELM was chosen as the theoretical framework for this study.

Furthermore, ELM has examined several variables for communication, as pointed out by Areni (2003) presented in the following table;

Table 1 Marketing Communication Variables

Variables	Studies
Comparative Versus Noncomparative Claims	(Droge, 1989)
Grammatical Forms	(Munch and Swasy, 1988), (Swasy and Munch, 1985)
Source Attractiveness	(Petty and Cacioppo, 1983)
Message Repetition	(Batra and Ray, 1986)
Number of Copy Points	(J. W. Alba and Marmorstein, 1987)
Implied Versus Stated Conclusions	(Kardes, 1988), (Sawyer and Howard, 1991)
Multiple Versus Single Advertising Executions	(Schumann et al., 1990)
Visual Advertising Elements	(Miniard et al., 1991)

Furthermore, previous studies also identified that the processing of message arguments for individuals was more difficult and complex compared to peripheral cues (Ajzen, 1999; Kitchen *et al.*, 2014). For example, message arguments as cues were identified as more important than source cues, particularly when individuals have high motivation and the ability to process a message. Petty and Cacioppo's work on the involvement variables and their manipulation has been criticised by Choi and Salmon (2003) as individuals were motivated towards a gift on the correct recall of a product, which led to them being highly involved when the product was advertised. In its 30 years of academic history, ELM has been adopted in many consumer behaviour studies and could be labelled as the most influential theory in advertising research (Szczepanski, 2006). However, ELM has also been under significant criticism in literature. The criticism is mainly focused on four major research areas such as (Kitchen *et al.*, 2014):

- 1) ELM possesses a more descriptive nature rather than analytical.
- 2) ELM contains a range of questions instead of a set number of questions.
- 3) Multi-channel ways of persuasion and processing; and
- 4) Multiple independent variable analysis for mediating elaboration likelihood.

Literature has paid more attention to three important mediating variables such as affect, involvement, and cognitive response of consumers in ELM (Kerr *et al.*, 2015). Therefore, taking these points into account, the current study will define argument quality and offer an enhanced interpretation of the ELM study design. Despite the prevalent use of music in advertising, the specific impact of incongruent musical elements on consumer processing and decision-making remains underexplored. This research seeks to fill a significant gap by examining the cognitive effort required to process incongruent music within ads. Studies like Abolhasani and Golrokhi (2022) highlight that incongruent music can engage consumers and enhance their brand perception, while Jose *et al.* (2021) found that incongruent music increases attention and recall. Understanding the impact of these musical incongruities can offer valuable insights into what degree of cognitive effort individuals experience when presented with incongruent persuasive appeals, mainly music, and how easily they can process arguments.

The use of ELM will provide an understanding of the depth of processing strategies along with any relevant moderating influences (Lee and Schumann, 2004). The adaptation of the ELM in this study thus warrants answers:

- *When* music is incongruent, will it be ignored altogether?
- *Will* cognitive and affective components of incongruent music have an impact on consumers' ability to process ads via the central persuasion route? And/or, most importantly.
- *When* confronted with incongruity, individuals might transfer prior knowledge from an existing schema to resolve the incongruity, or they might restructure/build a new schema.

2.3.4 Justification for Model Selection

In selecting the theoretical framework for this research, it is essential to ensure that the model chosen effectively addresses the unique complexities of incongruent music in advertising. The integration of Schema Congruity Theory and the ELM has been identified as the most appropriate approach for this study. Schema Congruity Theory provides insights into how consumers process information that matches or mismatches with their existing knowledge structures. Meanwhile, the ELM explains the pathways through which consumers process persuasive messages, influenced by their motivation and ability to elaborate on the information presented. The combination of these theories offers a robust framework for understanding the cognitive and affective responses prompted by incongruent music in advertisements, thereby providing a comprehensive explanation of consumer behaviour in this context.

However, while other theories, such as Chaiken's (1980) Heuristic-Systematic Model (HSM) also offers valuable perspectives on consumer information processing and decision-making; they do not fully capture the dual aspects of congruity and elaboration that are central to this research. The Heuristic-Systematic Model (HSM) suggests that people's motivations and cognitive resources affect how they process information in distinct ways: systematically and heuristically. When people use the systematic mode, they carefully analyse all the information in a message before forming a judgment. On the other hand, heuristic processing relies on simple cues, such as "experts are trustworthy" or "consensus means correctness," to make quick decisions with less cognitive effort (Chaiken, 1980). In high-pressure situations where time is limited, people are likely to use these different processing styles to evaluate and share information quickly (Son *et al.*, 2020).

Furthermore, Motivation, or how important a situation is perceived to be, greatly affects an individual's information-processing strategy (Chaiken, Liberman and Eagly, 1989). High motivation is linked to the use of systematic processing because individuals are more inclined to seek well-informed and justifiable opinions on topics that matter to them. When a topic is seen as highly relevant, people are more likely to use systematic processing to gain greater confidence in their judgments (Chaiken, Giner-Sorolla and Chen, 1996; Griffin, Dunwoody and Neuwirth, 1999; Smith *et al.*, 2023).

However, this theory may fall short when dealing with incongruent information, which can disrupt typical information processing strategies. Incongruent information often requires more cognitive effort to resolve, challenging the straightforward application of motivation-based models like Chaiken's heuristic-systematic model. ELM provides a more robust framework for these situations (Petty and Cacioppo, 1986b). ELM accounts for both motivation and ability, offering a dual-route approach to persuasion. This model particularly will be useful in contexts where the incongruity of information, such as mismatched music in advertising, requires consumers to engage in deeper cognitive processing. By considering both the central and peripheral routes to persuasion, ELM can better explain how and why consumers process incongruent information, ultimately leading to more detailed insights into advertising effectiveness.

2.4 Purposeful use of incongruity in Advertising

2.4.1 Congruity

Congruity theory examines consumers' responses, confirmation or disconfirmation, and evaluation of the information presented. When a consumer is presented with a new piece of

information and if that information is congruent with existing mental schema (previous knowledge), then the processing will be easy for the consumer without requiring extra cognitive process (Mandler, 1982). However, if the information is incongruent, then the consumer will require extra time to process the information with the existing scheme, or the consumer will build a new scheme information entirety for that piece of information (Lee and Schumann, 2004; Jiang, Guan and de Haaij, 2019).

Extensive research has been conducted on the effect of congruity in advertising, for example, schema congruity on consumer evaluation, such as consumer attitude and purchase intention (Chang *et al.*, 2014), product category schemata (Dawetas and Diamantopoulos, 2016), congruence in attitudes toward the message (Cornelis, Cauberghe and Pelesmacker, 2014), congruent brand message with existing brand schemas (Bhaduri, Ha-Brookshire and Leshner, 2017), advertising nativeness in the context of congruent design and content of the media experience placement (Kim, Choi and Kim, 2019) and congruent background music influences product choice (North, Sheridan and Areni, 2016). Similarly, congruity or moderate incongruity can be assimilated into an existing schema without any effort by individuals (Goodstein, 1993).

Furthermore, it is important to understand that the schema congruity effect is constructed upon the beliefs that all individuals seek clarification and meaning. These meanings are said to be those beliefs that people build their narrative about an experience and make sense of it (Taylor and Noseworthy, 2020). Many of the media contents developed by marketing managers are important situational factors as they can influence consumers' attention. Empirical studies have identified that congruent stimuli can make the situation pleasant and

comfortable for an individual in terms of their decision-making and can also create a positive attitude towards the congruent stimuli (Mandler, 1982; Luan *et al.*, 2018).

Another stream of research also suggests that this congruent information can even lead to enhanced memory (Heckler and Childers, 1992). Thus, the consumer’s response to an advertisement will depend on the congruent information presented in the media and their previous schema knowledge. Table 2 below represents previous studies on the role of congruity in advertising.

Most of the studies in Table 2 focused on print ad congruity, and only a few focused-on video congruity. Similarly, the theoretical concept of music in advertising was first researched by Gorn (1982) and subsequently researched by Kellaris and Cox (1989) by replicating the study of Gorn (1982). The Music’s effect on marketing concept has been further explored recently but in context to musical flavour (Ziv, 2018), and atmospheric stimulus (Raja, Anand and Allan2019). However, musical congruity in radio needs further exploring.

Table 2 Studies on the Congruity and Stimulus Design

Authors	Stimulus Design	Topic	Examined
Moore, Stammerjohan and Coulter (2005)	Two online banner ads with different background colours	Banner advertiser-web site context congruity and colour effects on attention and attitudes	Web Site Context Congruity
Luna and Peracchio (2001)	Three Print Ads	Moderators of Language Effects in Advertising to Bilinguals: A Psycholinguistic Approach	Picture-Text Congruity
Lee and Hyman (2009)	Only people who visited the stores within the past year were asked to complete a questionnaire.	Hedonic/Functional Congruity Between Stores and Private Label Brands	Store-To-Product Category (SPC) Congruity on Consumers’ Percept
Lee and Faber (2007)	A web-based game	Effects of Product Placement in On-Line Games on Brand Memory: A Perspective of the Limited-Capacity Model of Attention	Degree Of Congruity Between the Product Category of a Brand and Game Content
Dahlén, Rosengren, Törn and Öhman (2008)	Print ads in a magazine	Could Placing Ads Wrong Be Right? Advertising Effects of Thematic Incongruence	Effect of thematic congruence and incongruence advertising on perceptions of existing brand association
Jiang, Guan and Haaij (2019)	Mock video section with an embedded online video advertisement	Congruity and processing fluency: an analysis on the effectiveness of embedded online video advertising	Ad-Video and Product-Video congruity impact on consumers’ online advertising post-viewing

Thus, the current study will fill this gap by creating three different versions of radio ads, congruent, moderate incongruent and extreme incongruent, to examine the effectiveness of musical incongruity. The current research will adopt three pieces of music that will be congruent, moderately incongruent and extremely incongruent with the product in the advertising. The current research proposes that when consumers are exposed to only one piece of information in advertising, for example, congruent or incongruent music, it will have a long-term effect on product choice, and that contextual effect can lead to long-term brand memorability.

2.4.2 Incongruity

The schema congruity effect has been studied in the past in terms of brand extension, taste, new product attributes, and advertisements (Goodstein, 1993; Meyers Levy and Tybout, 1989; Meyers Levy, Therese and Mary, 1994; Stayman, Alden and Smith, 1992). However, there appears to be a lack of studies on incongruent music in the advertising context in recent years. Incongruity may seem simple; however, the application of incongruity when it comes to advertising can be found difficult to operationalise the construct. Mandler (1982) has defined three different levels of incongruity: Low, moderate, and extreme incongruity. However, a limited number of research has been conducted on terms such as congruent/incongruent, expected/unexpected, and consistent/discrepant (Heckler and Childers, 1992).

Relevancy looks at whether the information 'contributes to or detracts from the clear identification of the theme.' Expectancy refers to the information falling into the predetermined pattern of the context (Heckler and Childers, 1992, p. 447).

Along with this, the different levels of incongruity can be established as follows.

- 1) Low incongruity information is expected and relevant.
- 2) Moderate incongruity is somewhat expected and irrelevant or unexpected but relevant within the context.
- 3) And extreme incongruity is when the information is both unexpected and contextually irrelevant.

As previous research suggests, ad incongruities have several effects on consumer perception. They can develop and increase curiosity and interest when the consumer is exposed to an ad (Lee and Mason, 1999; Kapitan and Silvera, 2016). Unexpected or irrelevant information in ads has increased ad message involvement (Martin and Strong, 2016) and consumer viewing time (Goodstein, 1993).

Furthermore, another important element of Heckler and Childers's (1992) research was that recall varies between congruent and incongruent information. When consumers encountered irrelevant information, it led to better recall than when they were exposed to relevant information. However, irrelevant information resulted in poorer recall compared to relevant information. The reason for the better recall was the interactive image used in the ad, which helped individuals create a linkage between the image and memory. Therefore, this reduces the amount of effort put in by individuals to process the ad and resolves the incongruity. Heckler and Childers's (1992) study used recall and recognition measures to demonstrate that two relevance and expectancy are two distinct dimensions.

Furthermore, Hutter *et al.* (2015) suggested that congruity/incongruity plays a key role as a message attribute in consumers' message evaluations and the effectiveness of message communications. Research has focused mostly on the influence of incongruity within different

message components, for example, between displayed pics and messages, general message and consumer expectations, and brand extensions. Moreover, there are several elements that incongruity can produce in ads, for example, surprise (Meyer, Rudolph and Schutzwohl, 1991), product-related issues and compatibility (Schmidt and Hitchon, 1991), ad message (Decrop, 2007), positive reactions to humour (Alden, Mukherjee and Hoyer, 2000) and influencing consumer's emotional response to a specific environment (Babin and Babin, 2001). This is because incongruity is known to influence attitudes toward messages and the product in general (Lee and Schumann, 2004). Research suggests that moderate incongruity can be resolved with minimal effort by individuals; this resolution then leads to favourable evaluations (Mandler, 1982; Meyers Levy and Tybout, 1989).

Moreover, extreme incongruity requires a lot more effort to resolve, where individuals either reconstruct or form an entirely new schema (Mandler, 1982). Incongruity deals with information that is incompatible with existing knowledge and does not follow the expectations of individuals (Lee and Schumann, 2004). One stream of research suggests that congruent objects available to consumers are particularly not very engaging, and because of this, affective response to congruity is often mild but positive, but incongruent objects are more exciting for consumers and it stimulates arousal and the direct motivation behind individual's engagement with the act of discovery (Noseworthy, Muro and Murray, 2014). As Meyers Levy and Tybout (1989) pointed out, moderate incongruity can lead to more positive effects compared to congruity because the consumer enjoys resolving the incongruity element, whereas extreme incongruity can lead to negative effects because it requires individuals to develop an entirely new schema or dramatically alter an existing schema (Noseworthy, Muro and Murray, 2014).

Furthermore, when consumers are unable to evaluate extremely incongruent products, they are more likely to evaluate moderately incongruent options positively when they can resolve the incongruity (Jhang, Grant and Campbell, 2012). Also, Dimofte, Forehand and Deshpandé (2003) pointed out that consumers will always disagree with any conflicting information about their attitudes and will be less discriminating towards less discrepant information about their attitudes. Mismatching advertising elements increases an advertisement's atypicality in the actual advertising context, and this could end up affecting overall attention (Goodstein, 1993). These mismatched elements could draw consumers' attention to a specific context of the ad that is supposed to be irrelevant and thereby prime specific concepts in memory (Dimofte, Forehand and Deshpandé, 2003). Such elements used in ads could create an incongruity with the expectation that influence memory (Heckler and Childers, 1992). For example, when schema and ads do not match, the focus then shifts towards more involved cues in the ad. The most common process because of this is improved brand recall of brand names along with an improved number of cognitive responses (Dimofte, Forehand and Deshpandé, 2003).

Considering previous research, this study will use music as an incongruent characteristic to explore its effective use in radio advertising. The current research aims to explore the impact of musical incongruity in radio advertisements by investigating how different levels of congruence affect consumer engagement and memorability. Music in advertising has long been recognised for its ability to set the tone, evoke emotions, and enhance message retention. To understand it better, the following section will provide details on the use of music in advertisements.

2.5 Music in Advertising

Generally, music is considered a source of entertainment; however, it can also be used as a tool to achieve several objectives. For example, when it comes to advertising, the purpose of an ad is to convince customers to purchase the product and services (Huron, 1989). Advertising is an effective tool for delivering a message about manipulating consumers' decision-making and identifying the brand. Gorn (1982) identified that advertising contains all the relevant product information and background features, and music is one of the most important ones because consumers can remember products via music. Marketing agencies spend a lot of resources and time developing effective advertisements that positively impact consumers' minds for longer.

The strategic use of background music in ads can play an essential role in establishing a link to a brand. A previous study suggests that the inclusion of background music in advertising can help enhance the effectiveness of advertising (Stout, Leckenby and Hecke, 1990). Although music in advertising could communicate any message on its own, the music never appears alone in ads. Music always requires reinforcement from other components in the ad, such as visuals, voice-overs, and messages. Therefore, it can be said that music alone is not enough to evoke any emotion, as it needs support from other ad elements (Hung, 2000). Marketing managers are enthusiastic when it comes to the use of music in ads, and this trend of use of music is on the rise (Allan, 2008).

Similarly, previous research has examined a range of musical variables to understand music congruency. A summary of these variables is presented in the following table 3. The table represents how genre, volume, liking, and music tempo have influenced consumer perception

of a product. The table also represents the musical congruity concept applied differently as a supportive component. The table gives us some understanding of how music can be used for advertising effectiveness. The effective use of incongruity in advertising is one of the core objectives of current research. The research will test congruent, moderate, and extremely incongruent versions of ads.

The table is divided into two groups to explore the concept further. One section defines the different characteristics of music, such as tempo, modality, and volume. These characteristics are used to construct new music. The second section of the table is music and its association in terms of liking and genre. Different research explains the association between music and memory that is triggered through genre or liking, whereas liking affects an overall impression of the music.

The table provided offers a detailed overview of how various characteristics of music, such as modality, volume, tempo, liking, and genre, are utilised in advertisements to influence consumer perceptions and behaviours. This overview lays the foundation for the current research with a particular focus on modality. The study will examine three different mode variations to determine their impact on brand memorability.

The next section of this literature review will further explore the characteristics of music in advertising. It will elaborate on music's characteristics and their effects on advertising effectiveness, exploring how these elements can significantly alter consumer reactions and engagement with the ad content. This discussion will provide a comprehensive understanding of why and how music is an effective marketing tool, enhancing the persuasive power of advertisements.

Table 3 Musical Variables

	Musical Variables	Outcomes	Studies
Characteristics of music	MODALITY	The perceived duration was the longest for subjects exposed to positively valenced (major key) music.	Kellaris and Kent (1992)
		Lower pitch in voice or music leads consumers to infer a larger product size	Lowe and Haws (2017)
	VOLUME	Longer perceived stay duration when the music volume was incongruous with shopper age	Yalch and Spangenberg (1990)
		Increased spending with congruous volume levels	Yalch and Spangenberg (1990; 1993) Lammers (2003)
	TEMPO	More positive evaluation of the environment with a congruous tempo	Eroglu, Machleit, and Chebat (2005)
		Shorter perceived waits and enhanced affective response to waits with a slower tempo	Oakes (2003) Tansik and Routhieaux (1999)
Increased spending with congruous tempo Increased spending and slower consumption with a slower tempo		Mattila and Wirtz (2001) Caldwell and Hibbert (2002a)	
Memory and association	LIKING	More positive evaluation of the environment with liked music (valence congruity)	Hui, Dube, and Chebat (1997) Dube and Morin (2001) Morin, Dube and Chebat (2007) North and Hargreaves(2000) Sweeney and Wyber (2002)
		Liked music increased perceived wait durations	Hui, Dube and Chebat (1997)
		Increased spending with liked music	Caldwell and Hibbert (2002a)
	GENRE	More positive evaluation of the environment with congruous genres	Grewal et al., (2003) Spangenberg, Grohmann, and Sprott (2005) Baker, Grewal, and Parasuraman (1994)
		Increased spending with congruous genres	Wilson (2003) North, Hargreaves, and McKendrick (1999)
			North and Hargreaves (1998) North, Shilcock, and Hargreaves (2003) Baker, Levy, and Grewal (1992) Areni and Kim (1993)

Furthermore, this review will explore the strategic use of musical incongruity in advertising. It will outline the justification for selecting specific musical characteristics for this research and emphasise why these elements are critical in assessing the influence of music on advertising outcomes, particularly in radio formats where auditory elements play a predominant role. Through this detailed examination, the literature review will establish a strong theoretical foundation for the research, highlighting the innovative approach of exploring modality variations and their effects on brand memorability in radio advertising.

This approach not only aligns with but also expands upon existing literature, offering new insights into the dynamic interplay between music and advertising effectiveness.

2.6 Music and its characteristics

This literature review section explores the key musical characteristics such as modality, volume, and tempo. Each characteristic plays a critical role in how consumers perceive and interact with ads, and understanding their effects can provide valuable insights for advertisers aiming to enhance the effectiveness of their campaigns through auditory elements.

In the context of this research, these characteristics are central to understanding consumer reactions and are also connected to our experimental design. They will be systematically modified to create different scenarios of musical incongruence within the advertisements we test, ranging from congruent to moderately incongruent and extremely incongruent. This deliberate manipulation allows us to explore the scale of consumer reactions to each level of musical congruence and examine how these reactions impact brand memorability. The discussion aims to unpack how modality, volume, and tempo can be manipulated to introduce a level of incongruity that engages consumers without overwhelming them, thereby optimising the impact of advertising efforts on consumer memorability.

2.6.1 Tempo

Music contains complex stimulus components such as tone, rhythm, mode, tempo, pitch, and harmony. Among all these components, the tempo has received a lot of attention from researchers, and it has been suggested that tempo can have a major impact on human behaviour (Angel, Polzella and Elvers, 2010; De Waard, Edlinger and Brookhuis, 2011;

Edworthy and Waring, 2006; cited by Jordan, 2018). Research suggests that tempo can influence arousal and performance. High-tempo music reduces the reaction time of individuals in choice reaction tasks (De Waard, Edlinger and Brookhuis, 2011). Tempo refers to the speed or pace of music, measured in beats per minute. The higher the beats per minute, the faster the tempo.

Furthermore, the tempo is one of those components of music that can be manipulated without manipulating other components of music, such as mode, harmony, loudness, etc. Furthermore, this manipulation of tempo alone can alter the delivery of music in advertising. The past study gives consistent findings about the manipulation of music tempo (Kim and Zauberman, 2019). Similarly, cognitive psychology investigated the effect of tempo on listeners' psychological states. And the results indicate that tempo can affect listeners' arousal. Fast-tempo music is generally found to have more arousing properties compared to slow-tempo music (Kim and Zauberman, 2019). Therefore, it can be said that tempo is one of the most effective components of any music in advertising. The arousing tempo can have an impact on listeners to do their activities quickly compared to spending more time on them (Caldwell and Hibbert, 2002)

2.6.2 Modality

Mode is another component of music that is important to listeners' arousal. In contrast, mode is a musical variable used to configure musical intervals in scale, a chord, or major and minor keys (Sadie and Tyrrell, 2001). Modality (major and minor keys) is said to have a strong connection to affective response to music. Also, major keys have a strong association with positive thoughts or feelings and minor with negative thoughts or feelings (Kellaris and Kent,

1991). 'Modality refers to the configuration of intervals between pitches that comprise a scale' (Kellaris and Kent, 1992, p. 368). Research suggests that mode (major and minor keys) is strongly associated with happiness and sadness and is a reliable indicator of mood (Husain, Thompson and Schellenberg, 2002).

Thus, exploring when a major or a minor key is incongruent in advertising will be interesting. Congruency between major and minor keys has been explored previously by Steinbeis and Koelsch (2011), who discovered that regardless of their musical knowledge, respondents could evaluate emotional words more quickly in major and minor modes. It can be said that these brief moments of musical modality (major and minor keys) can communicate emotion, which can help in processing any affective information. This processing will become easy when consumers are presented with major and minor chords that match stimuli such as happy or sad. Thus, it can be said that musical modality does help process the information and influence emotions (Bakker and Martin, 2015).

Furthermore, previous studies utilise different approaches to classify and select different emotions. For example, Jeong *et al.* (2011) found in their study that congruency across modalities in music, such as happy and sad, may enhance activity in auditory regions. However, incongruent modality appears to have affected visuals, which resulted in emotion in the face compared to emotion conveyed by music. In their experiment, 15 female volunteers participated without injuries or neurological disorders to get accurate results. The participants were asked to listen to two different 30-second classical music excerpts. One was happy, and another was sad instrumental music. The choice of instrumental over vocal music in this study was made to minimize the influence of unrelated variables, such as lyrics, which could skew results. Instrumental music allows for a cleaner analysis of the effects of music's core

elements, like tempo and volume, on consumer responses. Similarly, the current research considers these variables to be more subjective than a modality, tempo, and instrument, which can convey emotions (Zhou *et al.*, 2021).

Furthermore, Krahe *et al.* (2015) discovered that congruent auditory information and visual information can determine emotions. In their research, when the musical instrument was 'happy' in modality, and the visual congruence was also happy in the ad, respondents' emotional response was happy. Similarly, the results were the same when the 'sad' modality music was paired with an incongruent happy visual. It can be argued that the incongruent element, a happy visual in the ad, might have overtaken the emotions reflected by sad music. This is a case of extreme incongruity when the information is both unexpected and contextually irrelevant, where visual information takes over to create an emotional response to music. Thus, this provides direction for the current research experiment where radio has been given priority over visual ads. The current research will try to avoid other characteristics influencing emotions when respondents are listening to the ad. Furthermore, the current research will also use a low-level involvement product as used by Lowe and Haws (2017) in their research. All three versions of the ads contain a mixture of minor and major keys.

2.6.3 Volume

Volume is an important characteristic of music and can be easily modified by managers and researchers in Servicescapes and retail environments. Like musical tempo and modality, the music volume can be considered subjective. Similarly, just like musical tempo, it is a variable that allows for providing a measurable outcome; however, when doing so, it needs to be made sure that the volume is neither painful nor inaudible for listeners. Volume has been studied

about the store and service environments (Morrison *et al.*, 2011; Lammers, 2003). Music volume affected shoppers' emotional states, resulting in increased pleasure and money spent. In a service environment, loud music has a negative effect on sales and consumers' emotional state. Similarly, another stream of research also suggests that loud music affects perceptions of time spent and overall alcohol consumption in the restaurant (Guéguen *et al.*, 2008; Kellaris and Altsech, 1992; Cite by Toldos, Gonzalez and Motyka, 2019). However, it can be argued that musical fit in the retail and service environment could have been a reason for spending more time and money.

Furthermore, precisely premeditated music for an ad or a product can create a memorable identity for customers when they are exposed to it at a certain time. In some cases, low-volume music can prove useful for customers because of its appealing nature. However, a potential risk in using low-volume background music could be its presence being completely ignored by customers. That can happen when consumers are occupied somewhere else, and the stimulus in the surroundings is completely ignored. This risk can be avoided by increasing the volume; however, loud volume music can make the experience painful for the consumers. As cited by Oakes (2007a) Yalch and Spangenberg's (1990) study found a significant difference in shoppers' behaviour when they are exposed to both quiet and loud foreground music while shopping.

Thus, the detailed examination of musical characteristics, such as tempo, modality, and volume, demonstrates their critical roles in shaping consumer perceptions and behaviours in advertising. By manipulating these elements, this research aims to explore the impact of musical incongruence on brand memorability within radio advertisements. Through this

exploration, the research seeks to provide actionable insights for advertisers to enhance consumer engagement and optimise the effectiveness of their marketing strategies.

2.7 Music and Memory Association

2.7.1 Liking

Previous literature has examined musical liking in the context of subjective characteristics of music (Abolhasani and Oakes, 2017; Andersson *et al.*, 2012; Gorn, 1982; Morin, Dubé and Chebat, 2007; Mittal, 2015; Vermeulen and Beukeboom, 2016; Vaccaro *et al.*, 2012). Research also supports that consumers' liking of music played in the background can influence consumers' buying behaviour, as Vermeulen and Beukeboom (2016) suggest by replicating Gorn's (1982) experiment where it was suggested that 'music would elicit much more powerful affective responses'. Furthermore, the study also indicated that consumers' liking of music was the main factor in product choice rather than product evaluations.

However, consumers' buying of a product is not just influenced by the music they like, but it is the advertising stimulus that triggers brand attitude formation, which then affects consumers' response (Liu, Abolhasani and Hang, 2022). Furthermore, musical liking can be linked with musical communication via which an individual is listening, as well as other various factors such as the individual's background, surroundings, approval of peers, etc. Oakes (2007a) suggested that music played in an environment, such as a retail or service environment, can influence individuals to form a connection based on their own experiences, which can evoke memories of old experiences. This results in influencing individuals' likeness or dislikes of the music played in the background. For example, theme parks use music that appeals to parents because of nostalgic memories of the music they might have heard as

children. In this situation, the music is heard with others, e.g., children and family, so it can be argued that it might not lead to a higher degree of involvement. This has been confirmed by Lantos and Craton (2012) when individuals listen to music with others, they have less control, which could result in them not liking the music; however, when individuals are alone, they will have a higher degree of involvement and, hence, liking. Similarly, this is an important point considering the current research, as all three ads that are going to be played during the data collection will be on a one-on-one basis.

Furthermore, Kantono *et al.* (2016) discovered that personal liking of background music could also affect emotions and perception of taste. In their study, a group of respondents was asked to listen to the fourteenth different musical genres, for example, blues, folk, jazz, etc, while eating ice cream. The results revealed that the music liked by respondents evoked positive emotions and that the ice cream tasted sweet. However, the music that was disliked evoked negative emotions, and the ice cream tasted at that time had a higher rating of bitterness. Similarly, another stream of research confirmed similar results where there was a relationship between liking music and chocolate (Fiegel *et al.*, 2014).

Consequently, it can be said that musical liking can not only affect a consumer's taste preference, but it can evoke emotional thought, which can influence consumers' decisions in many ways. For example, Liu *et al.* (2022) found out that the likeability of music by individuals in an advertisement influenced purchase intention and also developed a positive brand attitude. Just liking a piece of music might not be enough to influence a consumer's decision to purchase a product or even listen to an ad. The study suggests that congruent music can increase the liking of a product or service that is in front of a customer (Ziv, 2018). However, the real question is how incongruent background music in advertisements can affect a

consumer's perception of a product or service. To answer this question, the current research will use two different versions of music in ads. One will be moderately incongruent, and the second will be extremely incongruent music in a radio advertisement.

2.7.2 Genre

Music has been studied in the past in relation to its effect on three main variables: affective, behavioural, and tempo (Bhatti *et al.*, 2016; Kim and Zauberan, 2019; Hsu and Chen, 2019). Music plays a vital role in forming effective behavioural patterns on emotions, and it can influence mood by playing a role in social communication (Bhatti *et al.*, 2016; Hsu and Chen, 2019). Similarly, musical genre is an essential variable as, over the years, it has been used in product adverts to exert a more significant influence on consumers' decisions. The use of musical genre can be seen in a luxury product, for example, the Rolex watch (see appendix 1 for the ad), where the music genre known as independent music reflects the sophisticated class of the Rolex watch compared to a low involvement product such Coca-Cola (see appendix 2 for the ad) where alternative/Indie also known as pop music is used to reflect the exciting nature of Coca-Cola in the ad. Both ads reflect musical fit as how they match the theme of the product presented. Research suggests that music fit can reflect a consumer's purchasing decision, as background music can activate the knowledge structure of a consumer's past experiences (Yeoh and North, 2012).

Furthermore, Oakes (2007a) suggests that musical genre includes other musical variables, such as tempo and modality. It has been mainly studied as a discrete variable, and researchers have always faced challenges in manipulating genre while holding other variables constants. The reason is that sometimes consumers merge different categories of objective musical

features into one, for example, tempo, texture or even genre. However, the association or interpretation of a musical genre into a specific genre can be linked to cultural meaning with the piece of music, as that link with music genres can activate an individual's knowledge structure and end up influencing a consumer's product choice (North, Sheridan and Areni, 2016).

Furthermore, North *et al.* (2016) also suggested that the musical genre can also help link consumers' past experiences even when they are presented with different information. For example, in their experiment, a total of 120 participants were sat in a room and asked to listen to three different genres of music: American, Chinese, and Indian. The participants were also given 30 main course food items, which were equally divided into three different countries: America, China, and India. Participants were asked to examine the menu for 5 minutes, and in between, another distractor task was given to the participants. Participants were then asked to write down as many dishes as possible from the 30-course menu they examined earlier. Participants were also asked to write down the country name that was presented by the music. The result confirmed that the musical genre helped in the recall of the cuisines that were viewed earlier by the participants. Despite the useful purpose of music genre in advertising, it has been argued that genre categorisation can always be different from what it has been targeted towards the listeners (Askin and Mauskapf, 2017). For example, in previous studies, the classical musical genre has been linked with serious musical taste, whereas in some cases, listeners described classical music as not being serious (Peterson and Kern, 1996; Savage and Gayo, 2011; cited by Sonnett, 2021). Similarly, over a certain period, genre meaning can change, and the main objective of the musical genre can become unclear (van Venrooij, 2009; van Venrooij and Schmutz, 2018).

Thus, it indicates that the musical genre is dynamic and will be more associated with a respondent's mood; hence, it will require inductive analysis. The current research will help develop brand recall by incongruent musical genres. Genre is one of the most important characteristics of music used in advertising, and it will certainly help retain consumers' attention towards an advertisement.

2.8 Synthesis of Research Gaps and Theoretical Consolidation

2.8.1 Literature Gap

Gorn (1982) was the first to introduce music in advertising, and then it was further explored by Bruner (1990), Caldwell and Hibbert (2002), Craton and Lantos (2011) Dube *et al.* (2007), Hung (2000), Kellaris and Cox (1989) and Kellaris *et al.* (1993). The Music effect in marketing concept has been further explored recently but in context to musical flavour (Ziv, 2018), atmospheric stimulus (Raja, Anand and Allan, 2019), and brand recall (Levrini, Schaeffer and Nique, 2020). However, the concept of musical incongruity, particularly moderate incongruity in radio ads, has yet to be explored. This presents an opportunity to challenge consumers' perceptions.

The present research assesses the incongruent background music in advertising execution variable brand memorability. It is proposed that consumers' response to incongruent music in advertising will increase, and they will be able to easily resolve incongruity without forming any new schema. Moreover, the use of incongruent music in advertising should produce a positive response. To delineate the concept, three versions of advertising (congruent, moderately incongruent, and extreme incongruent) will be created in an experiment to support the research. Schema congruity is built on the concept that people seek meaning all

the time (Bruner, 1990). Also, these meanings or clarifications can help individuals resolve incongruity.

Similarly, it can be said that advertising elements that are different from consumer expectations are likely to produce more focused ad content. To the extent that consumers analyse surrounding cues to resolve the incongruity in ads by recalling related schemas. This extended classification is going to examine background incongruent music's effect on consumer decision-making, attitude, and memory for certain ads when they hear incongruent music in advertising. Although much is known about incongruent information and the memory superiority of ads, incongruent music and its effect on consumer attitudes remain unexplored.

Considering these points, the current research will adopt the concept in detail to examine whether a musical incongruent element at moderate and extreme levels can have a positive or negative effect on consumers' evaluation of product advertising. Past research does not provide any solid evidence about the effects of schema incongruity in advertising (Halkias and Kokkinaki, 2014; Segev, Wang and Fernandes, 2014). For example, a previous study suggests that when advertisements do not align with consumers' brand perceptions, it can result in heightened attention, improved ad recall, and more favourable attitudes towards the ad compared to when the information in the ads is consistent with brand expectations (Törn and Dahlén, 2008).

However, Dahlen *et al.* (2005) argue that ad brand incongruity impacts ad credibility, which results in lower ad attitudes than congruent ads. Many of these previous researches adopted a dichotomous operationalisation of incongruity, which doesn't give a clear answer of what is

congruent from what is not, nor does it give a clear degree of incongruity (Halkias and Kokkinaki, 2017). These results make findings across different studies challenging and also do not provide a clear answer to how possible moderating factors work (Halkias and Kokkinaki, 2014). For example, research has shown that consumers with familiar brands are more in favour of responses to incongruent cues in ads compared to congruent ones (Dahlén and Lange, 2004).

However, Delgado-Ballester, Navarro, and Sicilia's (2012) findings suggest otherwise, as they did not find any significant differences between consumers who were exposed to incongruent and congruent information in ads. Overall, empirical inconsistencies may give us evidence to believe that different variations of incongruity and congruity phenomena are not thoroughly considered in relevant research. Consumers remember unexpected-irrelevant ad information longer, and they attach unfavourable attitude evaluations to it. As moderate and extreme incongruity (mismatch) requires more focus and much more cognitive elaboration for resolution, sometimes it remains unresolved or when a consumer makes more effort to bring changes in their existing cognitive behaviour. The unresolved moderate and extreme incongruity could lead to frustration and helplessness on the consumers' part and could also result in negative to low evaluation. Thus, the research will try to investigate the relationship between moderate and extreme incongruent music in ads and its relationship to consumer response as well.

Some authors have focused on incongruity in terms of brand messages, and others have focused on brand messages and consumers' brand schema. Both these have mixed results, positive and negative when it comes to message evaluation (Lee and Schumann, 2004) and no effect at all when it comes to brand message and brand schema evaluation (Dahlén and Lange,

2004; Dawetas and Diamantopoulos, 2016). Another drawback of these studies was that they were unable to focus on the 'resolution' aspect of the incongruity, as their focus was on an individual's ability to evaluate the incongruity rather than the incongruity of the message itself (Bhaduri, 2017).

Therefore, to fill this gap in the literature, the research will focus on the incongruity between consumers' brand schema knowledge and ad message delivered via incongruent music and how consumers' schema-ad message incongruity is resolved as its impact on brand-related recall and recognition, attitude, and eventually behavioural intention toward the brand. Based on prior literature, this research argues that when incongruity is moderate and extreme, ads are more memorable.

2.8.2 Methodological Gap

Most existing studies on incongruity in advertising have predominantly used quantitative research methods, such as experiments and surveys, to collect data (e.g., Alden, Mukherjee and Hoyer, 2000; Chéron and Pau, 2009; Dahlén and Lange, 2004; Dahlén *et al.*, 2008; Dimofte, Forehand and Deshpandé, 2003; Gorn, 1982; Halkias and Kokkinaki, 2017; Halkias and Kokkinaki, 2013; Halkias *et al.*, 2017; Heckler and Childers, 1992; Halkias and Kokkinaki, 2014; Hung, 2000; Kellaris and Mantel, 1996; Kellaris, Cox and Cox, 1993; Moore, Claire and Coulter, 2005; Meyers Levy and Tybout, 1989; Roy, Guha and Biswas, 2015; Oakes, 2007b). While these methods provide valuable insights, they often fail to capture the depth of consumers' cognitive and emotional responses to incongruent stimuli. There is a significant gap in quantitative research that can offer a more comprehensive understanding of how consumers interpret and react to incongruent elements in ads.

2.8.3 Theoretical Gap

The theoretical frameworks used in prior research on incongruity in advertising have primarily revolved around schema congruity theory (Heckler and Childers, 1992; Mandler, 1982). While valuable, these theories do not fully explain the stages at which incongruity is resolved or how consumers process different types of incongruity. The ELM offers a robust framework for understanding how consumers process persuasive messages through central and peripheral routes (Petty and Cacioppo, 1986b). Integrating ELM with schema congruity theory could provide a more detailed understanding of how incongruity influences consumer attitudes and behaviours, highlighting the conditions under which incongruity enhances or reduces ad effectiveness. The following section will combine both theoretical frameworks, setting the stage for the detailed model that will be presented in the next chapter.

2.9 Integration of Theoretical Perspectives

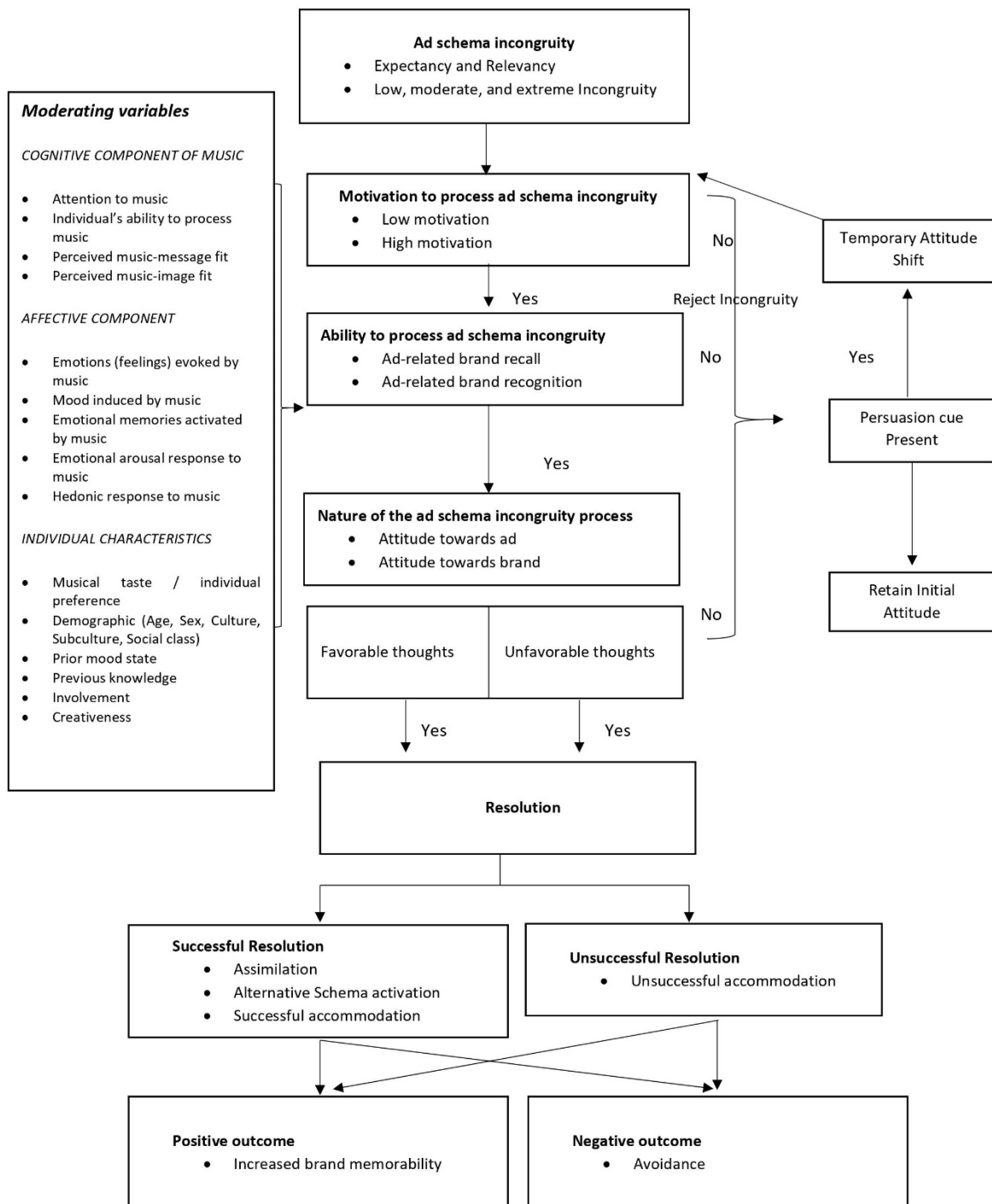
To answer the proposed question of how musical incongruity in advertising affects consumers' processing of ad-related information, the current research adopts a conceptual framework developed by Lee and Schumann (2004). This framework combines the Elaboration Likelihood Model and Mandler's Schema Incongruity Theory (refer to Figure 3). Adopting this model helps explain why incongruent elements sometimes enhance ad effectiveness through increased attention and memory retention, while at other times, they may lead to negative outcomes, such as confusion or frustration. This is particularly relevant for incongruent music, which can either attract attention and enhance engagement or distract and confuse the audience.

Additionally, by integrating these two theories, the model provides insight into how incongruent music might affect different consumer segments. For instance, highly motivated and involved consumers may process the incongruity through the central route, leading to better retention and positive attitudes if the incongruity is successfully resolved. Conversely, less motivated consumers might rely on peripheral cues, which could lead to varying outcomes depending on the nature of the incongruity.

The current study has also identified some moderating variables that are cognitive and affective components of the incongruent music played in ads. Resolution strategies for incongruity are adopted from Mandler's Schema Incongruity Theory (1982). Ultimately, the proposed research will determine whether successful resolution of incongruity leads to brand memorability or whether failure leads to negative associations. Lee and Schumann (2004) identified potential moderators categorised as situational factors, individual difference characteristics, and source and message factors.

However, the current study will focus on the cognitive and affective components of music and individual characteristics as moderators. These moderating variables will help understand how individuals process incongruity in ads. In contrast, the moderators defined by Lee and Schumann (2004) provide only a general understanding of incongruent cues and the processing of incongruent information. These moderating influences have yet to be tested empirically. Yoon (2013) criticised Lee and Schumann's (2004) application of the ELM and their efforts to understand when and how incongruity is processed, arguing that given the ELM's broad application, it can be implemented for any given message processing. Nonetheless, both studies by Lee and Schumann (2004) and Yoon (2013) are exploratory.

Figure 3 Model for Processing Ad Incongruity



Thus, the current research will give thought to the importance of incongruity in advertising and focus on when incongruity is successfully solved by understanding consumers' processing of musical incongruity. Previous research on background music and its impact on consumer

memorability has inconsistent findings leading to conflicting conclusions, such as background music in ads with a 'truncated ending' increases confusion among consumers from the advertised products and messages (Guido *et al.*, 2016). The current proposed model will explain the level of incongruity processed and resolved by consumers, which will help increase brand memorability.

2.9.1 Ad schema incongruity role of expectancy and relevancy

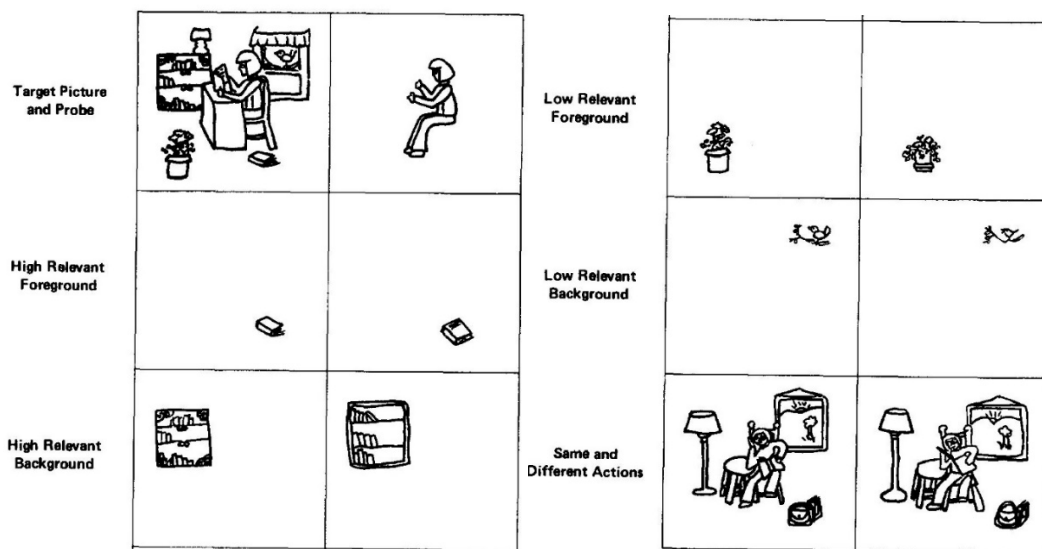
Goodman (1980) identified the two dimensions of 'thematic relationships' known as relevancy and expectancy of information. His experiments were able to identify that consumers presented with highly relevant information can easily recreate and retrieve information when presented with incongruent information. However, when presented with low relevant information, consumers will be less likely to recreate and retrieve information from previous experiences (see Fig 4: - participants were presented with pictorial incongruent information to recreate and retrieve information). Heckler and Childers (1992) developed the concept of relevancy and expectancy further. They proposed that information's relevancy conveys the message of the object presented, and expectancy is what is expected by information within that context. In both experiments, participants were presented with pictorial information, where expected-relevant information was easy to recall.

However, in Heckler and Childers's (1992) study, when participants were presented with unexpected-irrelevant objects, total picture recall was enhanced. Similarly, Lee and Mason (1999) also suggested that unexpected and irrelevant information can be highly memorable by manipulating Goodman (1980) and Heckler and Childers (1992). To date, these three

studies are known to adopt incongruent information as relevancy and expectancy in pictorial and visual ads contexts.

In the context of radio advertising, the role of musical incongruity can be explored through the lenses of relevancy and expectancy. Just as visual incongruity has been shown to enhance recall, using incongruent music in radio ads might similarly affect consumer memory and engagement. The unexpected and irrelevant music elements could disrupt listeners' expectations, making the ads more memorable and engaging. This approach seeks to determine if incongruent music can evoke curiosity and interest, leading to better recall and stronger emotional response, thus providing a novel perspective on the effectiveness of radio advertisements.

Figure 4 Picture Memory



Source:- (Goodman, 1980, p. 475)

2.9.2 Ability to process ad schema incongruity ad-related brand recall and recognition.

Effective multimedia ads are at the heart of any marketing communication strategy. Advertisers spend a lot of thought and resources in designing an effective strategy so that it will have a long-lasting brand information-related effect on consumers' minds (Levrini, Schaeffer and Nique, 2020). This long-lasting brand information on the consumer mind converts into brand recall, which is a critical measure for the success of any ad (Keller, 1993). A stream of research also suggests that whenever consumers consider a brand, brand recall is likely to be positively associated with that brand (Nedungadi, 1990). Jin, Kerr, and Suh (2019) discovered by exploring Alba and Chattopadhyay' (1985) and Nedungadi's (1990) Research shows that consumers are more likely to consider creative ads when making decisions. Compared to regular ads, consumers are more likely to recall brands because of their creativity.

Similarly, brand recognition is another measurement tool for ad brand placement effect in the marketing literature (Song, Chan and Wu, 2019). Although brand recognition has received some criticism in the past, it is still one of the most adopted tools for the measurement of ad brand placement (see, for example, Lehu and Bressoud, 2009; Nelson, 2002; Song, Chan and Wu, 2019). Current research will consider incongruent music as an information delivery method and will try to discover whether consumers can recall and recognise the brand.

2.9.3 Nature of the ad schema incongruity process attitude towards ad and brand

Streams of research suggest that when consumers come across innovative and unexpected information, it stimulates their cognitive process, and they end up paying more attention (for example, see Halkias and Kokkinaki, 2014; Sheinin, Varki and Ashley, 2011). Similarly, the

proposition was investigated by Goodstein (1993) in ads, as he found that consumers pay more attention to television advertising when it is different from their brand categories. Past studies by Muehling and Laczniak (1988), Lee and Mason (1999), and Lee (2000) suggested that incongruities in ads present several opportunities and challenge consumers' perceptions. Along with that, incongruity demonstrates novelty, which could represent differentiation and enhance arousal (Dahlén and Lange, 2004).

Similarly, over the years, studies on schema incongruity have provided mixed results (Lee and Mason, 1999; Goodstein, 1993; Noseworthy, Karen and Towhidul, 2010). Two of the most stand-out research on attitudes toward the brand between congruent and incongruent were conducted by Lange and Dahlén (2003), and Dahlén *et al.* (2005) failed to identify significant differences between attitudes towards the brand and the ad when consumers were presented with congruent and incongruent information in the ad. However, Lange and Dahlén (2003) did find a significant difference between familiar brands and unfamiliar brands with incongruent ad information. The study results were achieved via print advertisements. Additionally, incongruent information is found to be the force behind the increment of cognitive elaboration of the message to form new incongruent information in consumers' memory (Bhaduri2017; Sjödin and Törn, 2006).

However, most of the past research does not provide any possible difference in the degree of incongruity. Most of the studies provide a standard comparison and degree of incongruity. Across these possible degrees of incongruity, it falls under one term as incongruent rather than from slight to extreme incongruity categories. Therefore, the current research aims to investigate the effects of incongruent music at both moderate and extreme levels on attitudes towards the ad and the brand. Given that no prior research has explored these specific effects,

it is challenging to predict whether the relationship will be positive or negative. This study seeks to fill this gap by examining how varying degrees of musical incongruity influence consumer attitudes.

2.9.4 Cognitive and Affective component of Music

Background music is a core element in TV and radio advertisements. The effectiveness of advertising is the primary reason for the inclusion of background music in ads. Additionally, music's effect on cognition can influence the arousal levels of individuals, potentially enhancing the impact of the advertisement. A stream of research suggests that music has arousal potential and has been used in many ways to improve memorability and reduce tension (Hirokawa, 2004; Lim and Park, 2019). And because of musical experience, these arousals may affect cognitive performance in individuals. In addition, another stream of research suggests that high congruity between music and message tends to lead to higher ad recall and recognition (Ursavas and Hesapci-Sanaktekin, 2013). However, the effects of incongruent music in ads, particularly at moderate and extreme levels, remain largely unexplored. This relationship between music and the message could potentially disrupt individuals' cognitive and affective processing, leading to a variety of reactions.

Exploring the cognitive components of music in the context of incongruity could reveal important insights. Key cognitive aspects include attention to music, individuals' ability to process music, perceived music-message fit, and perceived music-image fit. These components help determine how consumers process and respond to incongruent musical elements in advertisements.

Additionally, affective responses to music in ads are influenced by diverse sources, such as the consumer's mood at the time of exposure and the affective tone of the ad itself (e.g., incongruent music played in the background) (Gorn, Pham and Sin, 2001). Affective responses generated by ads have gained significant attention over time (Garbarino and Edell, 1997; Stayman and Batra, 1991). Music can serve as an affective component, enabling consumers to cognitively evaluate product information and evoke emotional responses to the ad (Lavack, Thakor and Bottausci, 2008; Oakes, 2007a).

Studies have suggested that music in ads can have a positive impact on consumers' attitudes toward brands and cognitive and affective processing (North and Hargreaves, 2012; Shevy and Hung, 2013). Affective responses function as a bridge between objects and information for individuals (Stewart and Koh, 2017). While congruent music aids in making judgments, the focus on incongruent music and its affective responses remains limited. The current research aims to fill this gap by exploring the affective components of incongruent music, including emotions evoked, mood induced, emotional memories activated, emotional arousal response, and hedonic response to incongruent music. By connecting these cognitive and affective components to the study of incongruent music in radio advertising, this research seeks to understand better how incongruity influences consumer responses and enhances brand memorability.

2.9.5 Individual characteristics

Individual characteristics, such as individual musical taster/preferences and previous knowledge of music, have been identified as moderating influences on the motivation to process incongruity in the theoretical model. The research also proposes that prior mood, ad

involvement, and ad creativeness can also affect an individual's motivation level and ability to process incongruity in an ad.

An earlier study by Gorn (1982) identified that music played a positive role in individual attitudes toward an advertised product in an ad. Scott (1990) argued that, unlike classical conditioning, musical responses are learned via the process of social conditioning. In addition, musical taste / individual preference could be a result of an individual's cultural background; for example, peer group could be one of the reasons for approval of musical preference. Sometimes, individuals may like music and relate it to their own experiences, so whenever music comes in an ad, it could relate to original memories and experiences. Therefore, incongruent music will motivate individuals to process incongruity with ease.

Individuals' mood influences their behaviour in different ways. Research suggests that individuals can process information in ads depending on their mood (Gorn, Goldberg and Basu, 1993). Consumer moods can also be altered by ads, which could change consumers' attitudes towards the brand. Similarly, background music can alter consumer mood and influence purchase intention (Alpert and Alpert, 1990). Music is an effective stimulus for mood alteration, as research has indicated that mood can influence cognitive activities (Lee and Schumann, 2004). In addition, the effect of music on cognition can also affect the arousal level of individuals (Lim and Park, 2019). The study also suggests that music can either raise or reduce tension levels in individuals (Hirokawa, 2004). Thus, when individuals listen to incongruent music, their mood will undoubtedly influence the processing of incongruent information. Mood plays an essential part in resolving incongruity. The concept has not been studied before, making it an ideal moderating influence for individuals.

ELM argues that routes to attitude change have often been decided by individual involvement and information-processing ability (Petty and Cacioppo, 1986b). Past research suggests that (e.g., see Laurent and Kapferer, 1985; Yang *et al.*, 2006) highly involved individuals can process ads or product-related information, which could result in decision-making. On the other hand, low involvement individuals' motivation level is less, and they are likely to skip extensive elaboration towards ads or products (Hwang, Oh and Scheinbaum, 2020; Yang *et al.*, 2006). The level of consumer involvement is essential to determine the impact of musical incongruity in ads.

Moderate influence of involvement has been studied in the past on the impact of sound (Hwang, Oh and Scheinbaum, 2020). Additionally, music brand congruency was found to support individuals with high involvement in the processing of product-related information (Hyun Hee, Jai Kwan and Jung Ok, 2014). Similarly, another stream of research suggests that effective musical design can improve an individual's ability to engage with brands on both high- and low-level involvement (Hwang, Oh and Scheinbaum, 2020; Lowe and Haws, 2017). In addition, the research findings suggest that familiar music plays an integral part in enhancing consumer engagement, unlike incongruent music, and its influence on consumer engagement for both high- and low-involvement ads has yet to be discovered.

2.9.6 Ad schema incongruity resolution

Individuals acquire knowledge from their memory to solve or process information that is found in advertising. The retrieval of knowledge is known as schema, which has already been explained above. This acquisition and adaptation of knowledge could change according to an individual's circumstances (Kim and Park, 2019). The adaptation process includes two types of

processing strategies, assimilation and accommodation, identified by Piaget (1968) and the concept was then further developed by Mandler (1982) by suggesting two other types of processing strategies mainly to deal with any incongruity. According to Mandler (1982), the four strategies include;

- 1) Assimilation, 2) Alternative schema, 3) Successful accommodation and 4) Unsuccessful accommodation

As noted in Figure 3, once the individuals have successfully processed musical incongruity in the ad, the next step will be for them to seek resolution. In the current model presented in Figure 3, there are two possible resolution strategies: 1) successful resolution (e.g., assimilation, alternative schema, successful accommodation) and 2) unsuccessful resolution (e.g., unsuccessful accommodation).

2.9.6.1 Assimilation

Assimilation refers to when individuals easily resolve incongruent information. Where individuals can easily retrieve information from existing schema about incongruent information. In assimilation, an individual's schema processing of information is convergent, mostly structured from top-down and goal-focused (Leipold *et al.*, 2014). Since assimilation may require fewer cognitive resources, it has a possibility of resulting in less elaboration (Lee and Schumann, 2004).

2.9.6.2 Alternative schema

Furthermore, assimilation and alternative schema are relatively similar as both seek resolution from existing schemas to resolve the tension caused by incongruent information.

Similarly, alternative schema can utilise analogies by finding similarities between existing knowledge and incongruent information (Vosniadou and Ortony, 1989). For example, a car crash will often be considered an accident at first. However, an accident at a similar place after a few days will be labelled by individuals because of something else rather than the driver's fault.

The empirical study suggests that an individual's ability to employ analogies to resolve incongruity is a way of productive thinking process (Guilford, 1965). Similarly, the alternative schema will resolve incongruity by transferring previous knowledge, as it will not result in extreme changes to the existing schema structure in memory. Within the context of musical incongruity in ads, it will be interesting to investigate when the incongruity is extreme. Will it be resolved via assimilation and alternative schema, or will changes be made to the existing schema structure to resolve the extreme incongruity? On the other hand, a stream of research suggests that moderate incongruity can easily be addressed by assimilation and alternative schema with the help of previous knowledge (Lee and Thorson 2008). Thus, the current research will also explore to what extent an individual uses biased information to resolve extreme and moderate musical incongruity.

2.9.6.3 Accommodation

In addition, when individuals cannot resolve incongruity via assimilation, they might have to reinterpret the current incongruent information by rearranging the current schema structure. This rearrangement of the schema structure process is known as *accommodation* (Gallen, Pantin-Sohier and Peyrat-Guillard, 2019; Noseworthy, Cotte and Seung Hwan, 2011). Studies suggest that accommodation can be achieved in two ways.

- 1) Altering existing mental knowledge
- 2) Creating a new schema to resolve incongruity (Bagga, Noseworthy and Dawar, 2016; Gallen, Pantin-Sohier and Peyrat-Guillard, 2019).

However, creating a new schema often requires more cognitive effort for a successful accommodation (Lee and Schumann, 2004). A stream of research suggests that to help resolve extreme incongruity, reference to a familiar product category is used in a new product category (Moreau, Lehmann and Markman, 2001). Another stream of research confirms these findings, as it has been discovered that these references influence consumer thinking, which allows consumers to overcome any issues regarding a new product by pulling similar information from existing schemas (Hoeffler, 2003).

Previous studies suggest that cognitive accommodation alters existing schema by building a new sub-node known as 'subtyping' in the existing schema; subtyping works as a filter in narrowing down incongruity by categorising schema into small subcategories (Taylor and Crocker, 1981). This subtyping has been later described as an 'adaptive cognitive response' (Diamond and Zoladz, 2016). Taking the earlier example of a car crash, the first crash will be interpreted as an accident. However, the second accident moments after the first accident will force individuals to accommodate their understanding of the event by incorporating a new reality or assumption (Taylor and Uchida, 2019).

In addition, when incongruity is extreme, cognitive and emotional efforts by individuals are required to resolve it, and sometimes, it is not possible to resolve these severe incongruities. Individuals might fail to resolve these incongruities even after the 'subtyping' scheme structure. This type of accommodation is known as unsuccessful accommodation. Thus, the

current research will try to find out whether successful and unsuccessful resolution incongruity produces positive or negative outcomes.

2.9.7 Outcomes after Processing Incongruity

After successful or unsuccessful resolution, musical incongruity will either produce positive or negative outcomes. The current research will focus on the primary positive outcomes of an increase in brand memorability.

2.9.7.1 Increased brand memorability

Background music in advertising could play an important role and help consumers remember ads for products and messages (Guido *et al.*, 2016). However, some research argues about the effectiveness of background music in memorability. Fraser and Bradford (2013) highlight that while background music can capture attention and enhance the overall mood, it often distracts from the core message of advertisements. This distraction occurs because the brain prioritises processing unexpected auditory changes over visual and message elements. Similarly, Fiske *et al.* (1983) and Goodstein's (1993) findings revealed that greater attention was recorded in TV ads when subjects were viewing incongruent ads compared to congruent information in ads. Also, unpredicted and incongruent information led to more attention, which made subjects more motivated and eager to learn about the ad. In addition, the process of encoding incongruity forces individuals to process the information in greater depth (Lee and Schumann, 2004), mainly increasing time spent on ad messages and giving more attention (Törn and Dahlén, 2008).

Background music on memory has been studied in three streams. Allan (2006) discovered that the use of popular music in a radio advertising setting could increase attention and stimulate an individual's memory for the advertised product. The second stream of research confirms the negative effect of background music in ads on consumer memory (Fraser and Bradford, 2013; Oakes and North, 2006), where it was confirmed that background music could affect ad messages and product memorability. Finally, the third stream of research, music message congruency (Hung, 2000; Kellaris, Cox and Cox, 1993) and characteristics of music used in an ad, for example, tempo (Bruner, 1990).

While studies on music and memory generally yield consistent findings, there is a significant gap regarding the impact of incongruent music in ads on consumer brand memorability. The effects related to assimilation, alternative schema, successful accommodation, and unsuccessful accommodation via incongruent music on brand memorability remain unexplored. This research aims to fill this gap by developing a structural model for incongruity. All study variables will be tested to examine their relationships and validate the research questions, thereby justifying the selection of these variables.

2.10 Chapter Summary

This chapter provides a detailed literature review of musical incongruity from an advertising perspective. The review offers an opportunity to explore this concept further by addressing gaps identified in the existing literature, methodologies, and theories. Historically, the concept of (in)congruity in advertising has been explored in relation to message content (Kellaris, Cox and Cox, 1993), celebrity (Roy, Guha and Biswas, 2015), website context (Moore, Claire and Coulter, 2005), brand association (Dahlén *et al.*, 2008)), among others. However, there remains a notable gap concerning musical incongruity in radio advertising.

The current research aims to bridge this gap by exploring the concept in more detail. It has introduced two theoretical frameworks: the Schema Incongruity Theory (Mandler, 1982) and ELM (Petty and Cacioppo, 1986b). The rationale behind combining both theories is to examine the three different levels of incongruity—congruity, moderate incongruity, and extreme incongruity—and to determine to what extent individuals can recall stored information and whether this process utilises the central route of persuasion. Previous research proposed a model for persuasion; however, it lacked empirical testing. The current research will incorporate the model with refinements and test its validity. To do that, it has selected music as the main characteristic to determine brand memorability among individuals.

The study will also use a mixed-method approach to understand the concept. The mixed method approach will integrate quantitative and qualitative methodologies to provide a detailed understanding of how musical incongruity affects brand memorability. Quantitative methods will measure variables such as motivation to process the ad, ability to process the ad, attitude towards the ad, and brand ad memorability. Qualitative methods will offer insights

into the cognitive and emotional processes involved. This dual approach ensures a comprehensive examination of the research questions, offering both statistical reliability and descriptive data.

In summary, this study not only contributes to academic knowledge but also provides practical insights for marketers seeking to optimise advertising strategies through the strategic use of music. The following chapters will finalise the theoretical model and provide a comprehensive framework for exploring the impact of incongruent music in radio advertising, setting the groundwork for empirical testing and analysis.

CHAPTER 3

Model and Hypothesis Development

3.1 Introduction

The chapter establishes a clear theoretical framework, setting the stage for a thorough empirical investigation. It will outline how each component of the model relates to the broader advertising strategy, providing a logical structure for understanding the potential impacts of incongruity in radio advertising. While previous studies have shown that congruent music can create a positive brand image and improve message recall, this research delves into the lesser-studied domain of incongruent music, particularly in a radio setting. By employing congruent, moderately incongruent, and extremely incongruent music, the current thesis is trying to explore the effective use of musical incongruity and ad effectiveness. Moderate incongruity, which balances familiarity and novelty, is hypothesised to increase cognitive engagement and recall by prompting consumers to resolve the discrepancy between the music and the ad content. On the other hand, extremely incongruent music might lead to confusion and negative perceptions due to the significant mismatch. The study's findings are expected to contribute to both theoretical and practical knowledge, offering insights into how incongruent musical elements can be strategically used to enhance the effectiveness of radio advertisements.

3.2 Study Variables

The study focuses on examining the impact of music congruence in advertisements by distinguishing between congruent music (baseline), moderately incongruent, and extremely incongruent groups to evaluate the effectiveness of advertising. It is hypothesised that advertising effectiveness is maximised in the presence of moderate incongruence between the advert and its musical background, while effectiveness diminishes in the case of extreme

incongruence. To thoroughly test this hypothesis, the construction of a comprehensive model incorporating all necessary control variables is identified by utilising the elaboration likelihood model (ELM) across the entire population sample. This methodology ensures consistency in the measurement model across different groups, facilitating a valid comparison of their effects on advertising effectiveness. Before proceeding to test the specific hypotheses related to music congruence, it is critical to validate the core components of the ELM to ensure the study's methodological robustness and the accuracy of the hypotheses assessment. This approach underscores the importance of an efficient and controlled examination of the variables influencing the cognitive processing of advertisements, contributing to the broader understanding of advertising psychology and effectiveness. The section following will introduce all the main testing variables and control variables the section after.

3.2.1 Motivation to Process Ad

The processing of information in an advertisement is always influenced by an individual's motivation, ability, and opportunity. Motivation has been described by MacInnis *et al.* (1991) as goal-directed arousal. In the current thesis, motivation is processing musical congruity and incongruity. Individuals' process of incongruent information will always depend on their motivational level because their motivation level will determine their processing effort. It is noted that when information is relevant to individuals, it becomes 'hot information' and ignites individuals' cognition process (Petty and Cacioppo, 1986a). This relevance leads to individuals processing that information to achieve their personal goals. Kahneman (1973) suggested that individuals put more thought into their cognitive process if the information is relevant and personal. Similarly, research suggests that consumers' motivation is enhanced based on novel and complex information (MacInnis, Moorman and Jaworski, 1991).

Petty and Wegener (1998) also in their study on ELM suggests that motivation affects the route of persuasion and information processing, supporting the idea that higher motivation leads to deeper processing. Similarly, Lee and Mason (1999) found that moderate incongruence in ads can capture attention and enhance processing, indicating that moderate incongruence increases motivation while extreme incongruence decreases it. Batra and Ray (1986) indicated that higher motivation leads to better comprehension and retention of ad content. Additionally, Pham and Avnet (2004) showed that motivational states influence how ads are processed and remembered, which is relevant to understanding the impact of both low and high motivation. Aaker and Williams (1998) also found that moderate incongruity in ads can lead to higher engagement and better processing, further supporting the idea that moderate incongruity enhances motivation.

However, Thompson and Hamilton (2006) suggested that processable information influences consumer behaviour. Their description of processability refers to the ease of information available to the consumers. When information is not processable, it interferes with consumers' ability to process it. This incongruent information may allow the individuals to use peripheral cues in the advertisement, such as messages, spoken words, or any other execution sources in the advertisement.

Moreover, as described by Wang and Lee (2006) noted by Yoon *et al.* (2012) also suggested that low-motivated individuals are likely to put more 'weight on features that fit their regulatory focus. For example, individuals will pay more attention to information that fits their values and beliefs when they are not motivated to process the information. To extend this research further, this study proposes the use of incongruent music in advertisements to determine if individuals in moderately incongruent and extremely incongruent groups will be

motivated enough to process the incongruent music in a radio advertisement. In general, the research suggests the following hypotheses:

H1. *Increased motivation towards the ad enhances the ability to process it, leading to better comprehension and assimilation of the ad content.*

H1a. *Motivation to process the ad will be higher in the moderately incongruent group than in the congruent group.*

H1b. *Motivation to process the ad will be lower in the extremely incongruent group than in the congruent group.*

3.2.2 Ability to Process Ad

Advertisements that communicate a clear message to the audience can help build a brand. These messages or brand-related information serve as an introduction to the brand for the listeners. For instance, well-crafted multimedia ads are crucial to any marketing communication strategy. Advertisers put a lot of effort and resources into designing an effective strategy to have a long-lasting impact on consumers' perceptions of the brand (Levrini, Schaeffer and Nique, 2020). Additionally, along with motivation, individuals' ability also plays a significant role in processing brand-related information. MacInnis *et al.* (1991, p. 34) define ability as 'consumers' skills or proficiency in interpreting brand information in an ad.' These individuals' abilities are useful when it comes to the accessibility of brand-relevant knowledge from an existing schema. The existing schemas help resolve any issues and make the individuals' cognitive process easy.

Furthermore, previous research highlighted how people who process information often assume that individuals are motivated to form accurate attitudes, enabling them to assess the truthfulness of the information in a relatively unbiased manner (Kim, Choi and Kim, 2019; 1986a).

Similarly, information in an ad allows individuals to make these judgments based on their previous knowledge and relevancy. Thompson and Hamilton (2006) suggested that the effectiveness of advertising can be influenced by how information is processed, with some processing modes enhancing the effectiveness of the ad and others diminishing it. This effect is dependent on the compatibility between the format of the ad and the mode of information processing utilised by the consumer's ability to encode the ad's information. Additionally, research has suggested that information processability can also depend on congruency because congruent information will produce a positive affective response towards the product advertised (Musch and Klauer, 2003; Thompson and Hamilton, 2006).

However, Petrova and Cialdini (2005) argue that when information is presented in a way that doesn't match the consumer's preferred mode of processing, it can disrupt their ability to use imagery or analytical thinking to understand it. For instance, asking someone to imagine a product might lower their evaluation of it if the product is described using factual information because the factual information gets in the way of their ability to create a mental image of using the product. Additionally, previous research suggests that mismatch elements have a positive effect on advertisement effectiveness. Previous research only focused on verbal and visual elements of the ad (Heckler and Childers, 1992), attitude enhancement (Lee and Mason, 1999), customer confidence (Lee, 2000) and incongruent ads' effect on familiar and unfamiliar brands (Lange and Dahlén, 2003). As discussed above, the concept of music incongruity and

the consumer's ability to process that information has not yet been explored. Based on the previous research, we proposed the following hypothesis:

***H2.** Increased motivation enhances the ability to process an advertisement, leading to a more positive attitudes towards the advertisement.*

***H2a.** Ability to process the advertisement will be higher in the moderately incongruent group than in the congruent group.*

***H2b.** Ability to process the advertisement will be lower in the extremely incongruent group than in the congruent group.*

3.2.3 Attitude towards Ad

Attitudes are generally understood as a propensity to react positively or negatively to an object or concept consistently. These reactions can be behavioural, affective, or cognitive (Craton and Lantos, 2011). Attitudes are stable and long-lasting dispositions that influence how we think, feel, and behave. They are often used to predict future behaviour and intentions. In advertising, the goal is to shape customers' attitudes towards a brand to influence their decision-making process. The effectiveness of advertising is often measured by the extent to which it positively changes the targeted customer's attitudes towards the brand.

A stream of research describes attitudes towards an ad as a brief encounter that happens during the processing of an advertisement rather than a repeated encounter during an ad. In theory, attitude towards an ad is expected to have the most significant impact on related variables like purchase intention, brand attitude and recall (MacKenzie and Lutz, 1989; Craton and Lantos, 2011). Petty and Cacioppo (1986a), in their study on ELM suggest that attitudes

formed through high elaboration (cognitive processing) are more durable and predictive of behaviour.

Similarly, past research has studied the relationship between attitudes towards ads on personal involvement (Johnson and Russo, 1984), ad effectiveness (MacKenzie, Lutz and Belch, 1986), consumer feeling (Stayman and Aaker, 1988), ad attributes (MacKenzie and Lutz, 1989), consumer attention (Chattopadhyay and Nedungadi, 1992), emotions (Friestad and Wright, 1995), consumer reaction (Goldsmith, Barbara and Stephen, 2000) and consumer characteristics (Bennett *et al.*, 2006). However, these studies may not apply to other advertisements or groups due to participant characteristics like age, gender, and cultural background. Therefore, when analysing and applying the results, consider limitations and external validity.

In addition, while past research has examined the relationship between attitudes towards an ad and various factors such as personal involvement (Johnson and Russo, 1984), ad effectiveness (MacKenzie, Lutz and Belch, 1986), and consumer emotions (Friestad and Wright, 1995), these studies are specific to the advertisements and participants used in the experiments. It is also valuable to consider the potential impact of background music in ads, as it has been suggested that music can affect cognition (Lim and Park, 2019) and arousal levels (Hirokawa, 2004) and that a high level of congruity between music and message can lead to improved ad recall and recognition (Ursavas and Hesapci-Sanaktekin, 2013).

Furthermore, background music is vital in both television and radio advertisements as it enhances the effectiveness of the ads. It creates emotional resonance and improves recall, helping to engage viewers more deeply with the ad content. Studies have shown that

congruent background music can significantly enhance the communication effectiveness of advertisements, making them more memorable and impactful (North, Hargreaves and O'Neill, 2000; Oakes, 2007b). Research suggests that music has arousal potential and can be used to improve memorability and reduce tension (Hirokawa, 2004; Lim and Park, 2019). Due to musical experience, these arousal levels may affect cognitive performance in individuals.

In addition, research suggests that there is a high congruity between music and message, which tends to increase ad recall and recognition (Ursavas and Hesapci-Sanaktekin, 2013). Chen *et al.* (2023) found that more favourable attitudes towards advertisements, facilitated by ad relevance and mitigated feelings of vulnerability, significantly enhance the memorability of the brand advertised. Razzaq, Shao, and Quach (2024) suggest that creative advertising strategies engaging consumers on a relatable and entertaining level can significantly impact how well a brand is remembered, highlighting the importance of content form and context in ad memorability. Pant *et al.* (2024) also supported that product-specific advertisements that successfully communicate quality and value can cultivate positive consumer attitudes, leading to increased brand memorability.

However, the effects of incongruent music in ads at moderate and extreme levels have yet to be studied, and the contrast between incongruent music and the message may influence the cognitive processing of individuals. This could result in consumers having different reactions to incongruent music in ads, and further research on the cognitive components of music, such as attitudes toward the ad, could be beneficial. Thus, based on this, we propose the following hypothesis:

H3. *A positive attitude towards the advertisement will enhance brand advertisement memorability, with more favourable ads being better remembered.*

H3a. *Attitude towards the advertisement will be more favourable in the moderately incongruent group than in the congruent group.*

H3b. *Attitude towards the advertisement will be less favourable in the extremely incongruent group than in the congruent group.*

3.2.4 Brand Ad Memorability

Ad memorability is the ability of an advertisement to be remembered by the target audience. It is a crucial aspect of advertising as it determines the ad campaign's effectiveness. Advertisers aim to create ads that are not only noticed by the target audience but also remembered, as a memorable ad can lead to brand recognition and increase the likelihood of consumers taking a desired action, such as making a purchase. Similarly, according to the Associative Network Theories of Memory, people who have had past experiences with a brand have an advantage when it comes to recalling information about that brand (Anderson and Bower 1973). This is because the brand is already established in their memory, making it easier for new information, such as an advertisement, to be remembered. However, for those who haven't had direct experience with the brand, it can be more difficult to remember new information about the brand. Without previous experiences to draw from, it can be harder for them to connect new information to existing memories of the brand. Additionally, because their associations with the brand are not as well-established, non-users may have more trouble remembering the brand when prompted to recall information about it (Nguyen *et al.*, 2018).

In the context of the current research, established information in memory is referred to as schema, and the relevant information presented in the ads is known as congruent information. As previously explained, extensive research has been conducted on the effect of congruity in advertising, for example, schema congruity on consumer evaluation, such as consumer attitude and purchase intention (Chang *et al.*, 2014), product category schemata (Dawetas and Diamantopoulos, 2016), congruence on attitudes toward the message (Cornelis, Cauberghe and Pelesmacker, 2014), a congruent brand message with existing brand schemas (Bhaduri, Ha-Brookshire and Leshner, 2017), advertising nativeness in the context of congruent design and content of the media experience placement (Kim, Choi and Kim, 2019) and congruent background music influences product choice (North, Sheridan and Areni, 2016).

However, some of the notable studies conducted on congruent information on memorability and recall by Argyris *et al.* (2020) found that the inclusion of visual elements such as images and videos significantly improves brand recall among consumers. Similarly, Askegaard *et al.* (2013) found that ads with a combination of visual and auditory elements lead to greater brand recall and recognition. Bishop *et al.* (2017) provide insight into how matching medium content and ad format can be beneficial for advertisers in terms of the audience's perception, subjective understanding, persuasion, and memorability. Overall, these studies indicate that a memorable ad includes a combination of visual elements, emotional appeals, and branding elements. Advertisers should aim to create ads that elicit emotional responses, are rich in sensory elements, and include branding elements to increase the chances of the ad being remembered by the target audience (Wedel and Pieters, 2000).

Additionally, research suggests that consumer motivation, positive brand image, and focus on the ad are influenced by background music (Fraser and Bradford, 2013). Similarly, past studies suggest that music can influence consumers to recall and help brand image-building (Kellaris, Cox and Cox, 1993). Gorn did another notable study (1982) about the positive effect of background music on choice. However, the relationship between music and ad memorability has been the centre of mixed results. Some studies have shown that the inclusion of music in advertisements can improve recall (Allan, 2006) while other research has found that it can decrease recall (Guido *et al.*, 2016).

Given the mixed results of past studies on the relationship between music and ad memorability, the exploration of incongruity in ads is important. While some research has found that music can enhance recall, it's important to consider the notion that perhaps, in some cases, the inclusion of incongruent music in an ad may also have a positive impact on recall. It could be argued that when music does not align with the overall tone and message of the advertisement, it can serve as a cue to the viewer and ultimately lead to brand ad memorability. Hence, to investigate this concept, we propose the following hypothesis: -

H4a: *Ad memorability will be higher in the moderately incongruent group than in the congruent group.*

H4b: *Ad memorability will be lower in the extremely incongruent group than in the congruent group.*

3.3 Control Variables

In the context of this research on the impact of incongruity in advertisements, several control variables have been incorporated to ensure that the observed effects are accurately attributed to the independent variables of interest. By controlling for these variables, the study aims to isolate the true impact of incongruity in advertisements, providing a clearer understanding of how different types of incongruent information influence consumer attitudes and behaviour.

3.3.1 Pre-Ad and Post-Ad Mood State.

Consumer behaviour studies indicate that mood affects consumer behaviour in several ways; for example, a positive relationship was noted with a good mood when consumers received a small gift (Gorn, Goldberg and Basu, 1993). Generally, the mood is defined as 'mild, transient, pervasive feeling states' (Gardner and Vandersteel 1984, p. 5). Similarly, mood state is considered to be an essential set of affective factors that may influence consumers' decision-making regarding advertisement exposure and product selection (Gardner 1985). Mood states can be divided into two groups: positive and negative mood states. A positive mood state can help an individual absorb more information and inject more energy, whereas a negative mood state can be associated with depression, anger, or fatigue (Rong *et al.*, 2022). Similarly, previous research has reported mood's effect on various consumer behaviours, such as product value association with positive and negative mood (Forgas and Ciarrochi, 2001; Maier *et al.*, 2012) and current mood's relation with product memorability (Sar, Duff and Anghelcev, 2011).

Furthermore, research also suggests that mood can influence consumers' cognitive activities and the information stored in consumers' memory is thought to be influenced by mood when

it comes to its retrieval (Lee and Schumann 2004). Previous research indicated that positive and negative moods can form an association with a product; however, one can argue how the mood will play a part when consumers process incongruent information. How will the consumer process and retrieve information when it comes to resolving incongruent information?

Similarly, according to the mood-as-information theory, mood can serve as a way of inferring the general state of the environment, which directly affects how a person processes the incoming message. When a person is in a positive mood, it indicates that the environment is relatively safe and comfortable, so incoming stimuli are likely to be perceived as having little threat and are processed superficially. The mood management approach suggests that people may actively strive to maintain a positive mood for their own sake. When in a positive mood, individuals may be more likely to quickly process information without thoroughly considering it, as extensive analysis could potentially lead to the discovery of negative aspects of the message and disrupt their positive mood (Sar and Anghelcev, 2011).

Additionally, as ELM explains, the central route requires a careful and effortful cognitive response by individuals to process information (Petty and Cacioppo, 1983). Motivation will always be high, and individuals will devote their cognitive efforts. Because mood is an individual subject, it will always create bias in retrieving information via cognitive cues from memory. Thus, mood plays a significant role in consumer behaviour. When a person is in a positive mood, they are more likely to be open to new experiences and take risks, which can positively lead to impact decision-making. On the other hand, when a person is in a negative mood, they are more likely to be cautious and avoid taking risks, which can negatively impact decision-making.

Considering this, the research can include an observation here that people generally in a positive mood might associate their positive feelings towards the information they come across (Swinyard, 1993). Thus, this leads to our following hypothesis.

H5. *Pre-Ad Positive mood enhances motivation to process incongruent information in ads (central route); negative mood favours congruent cues (peripheral route).*

H6. *Post-Ad Positive mood enhances the ability to process incongruent information in ads (central route); negative mood favours congruent cues (peripheral route).*

3.3.2 Tolerance for Ambiguity

Tolerance for ambiguity has been mostly associated with individuals' perceptions. Ambiguity is said to be unique and has always been connected to our daily lives; for example, a scientist may try to find a solution to a problem without knowing if he will be able to find the desired solution. An art picture might be showing just straight lines, but those lines might be just an imagination of the artist's life. Similarly, the correct way to describe ambiguity will be a situation where one can process the available information as incongruent (Camerer and Weber, 1992). However, tolerance for ambiguity is an individual's reaction to perceived ambiguity with less or more intensity (McLain, Kefallonitis and Armani, 2015). In addition, Budner (1962) describes tolerance for ambiguity as 'the tendency to perceive ambiguous or inconsistent situations as desirable'. Individuals who are more tolerant of ambiguous information will enjoy making difficult and complex decisions whenever they are presented with incongruent information. Similarly, individuals with a low tolerance for ambiguity will require more information and processing time. A stream of research by Jorge *et al.* (2020)

confirms in their experiment that individuals who are less tolerant of ambiguity will not have a healthy attitude or willingness to purchase a higher price for a product.

Congruent information in advertisements has been studied in the past, for example, about celebrities (Kamins, 1990), consumer response (Craton, Lantos and Leventhal, 2017), involvement (Sharma, 2000), memory (Guido *et al.*, 2016), mood (Lee, Andrade and Palmer, 2013), brand nostalgia (Shields and Johnson, 2016) and medium of delivery (Van Reijmersdal, 2011). Studies show that incongruent elements can indeed influence cognitive processing. For instance, Huhmann and Mott-Stenerson (2008) found that incongruent humour in advertising can enhance message processing and recall. Similarly, Lee and Mason (1999) observed that moderate incongruity in ads leads to higher attention and better recall compared to high congruity or extreme incongruity. These findings suggest that individuals with a higher tolerance for ambiguity might engage more deeply with incongruent ads.

Furthermore, Furnham and Ribchester (1995) reviewed the concept of tolerance for ambiguity and its applications, suggesting that high ambiguity tolerance can lead to better engagement with complex information. Furnham and Marks (2013) and Xu and Tracey (2014) supported this by showing that individuals with high ambiguity tolerance are better at handling and processing ambiguous information. Charness and Grieco (2022) suggested that exposure to creativity enhances a person's openness to ambiguity, while Li, Huang, and Christianson (2017) discovered that individuals with a high tolerance for ambiguity find ambiguous situations challenging yet interesting. Thus, it can be said that moderate or extreme incongruent in the ad will motivate individuals with a high tolerance for ambiguity to process the information compared to individuals with a low tolerance for ambiguity. In general, research suggests that:

H7. Individuals with higher tolerance for ambiguity will demonstrate greater motivation to engage with and cognitively process advertisements, regardless of the congruence level between the ad and its accompanying music.

3.3.3 Message Relevance.

Message relevance in advertising is crucial to its effectiveness. If the message is not relevant to the target audience, it is unlikely to resonate with them and, therefore, will not be effective in influencing their behaviour. To achieve ad effectiveness, an ad needs to engage with the audience on a personal level, addressing their individual needs, wants, and desires (Cline and Kellaris, 2007). Similarly, a stream of research suggests that the relevance of a message is determined by the person receiving it, based on their individual goals, values, and interests. From a theoretical perspective, it has been demonstrated that the relevance of a message can impact persuasion by increasing the recipient's involvement with the message. In general, the more relevant a message is deemed to be, the more likely it is to be carefully considered, which increases the chances of the recipient changing their attitude or behaving favourably in response to the message (Sar and Anghelcev, 2011; MacInnis, Moorman and Jaworski, 1991).

Additionally, musical advertisements continue to play an essential role in message delivery. Some researchers have suggested that music primarily influences listeners through their emotions. Gorn (1982), for example, concluded the view of a classical conditioning perspective that the message in music can change a consumer's feeling towards a product. Another explanation is that music creates moods that improve product evaluations and make it easier for messages to be accepted (Kellaris, Cox and Cox, 1993). Similarly, studies suggest that the relevance of a message in terms of emotional and informative appeals can impact

brand evaluation and purchase (Akpınar and Berger, 2017; Lee, Hosanagar and Nair, 2018; Rietveld *et al.*, 2020).

The above-discussed research focused on message congruency when it comes to delivering an advertisement. In general, it is assumed that congruency can find a healthy relationship with the brand. However, little research has been done on the incongruent components of advertisements, such as music in the ad. The concept was originally presented by Mandler (1982) and Meyers Levy and Tybout (1989); both found that consumers gave more consideration to products with incongruent information. Furthermore, another stream of research also suggested that background music congruency can increase consumer information load, which can lead to efficient message delivery. However, incongruent music in ads will require more resources to process (Hahn and Hwang, 1999).

Thus, this research advances the concept of musical incongruity in advertisements by presenting the following hypothesis:

***H8.** High message relevance will enhance individuals' motivation to engage in central route processing of an advertisement, irrespective of the congruence level.*

3.3.4 Novelty and Sensation Seeking.

Novelty and sensation-seeking are psychological traits that refer to an individual's desire for new and exciting experiences. People who are high in novelty-seeking tend to be curious and adventurous, always seeking out new and exciting things to do and experience. They may be drawn to activities that provide a thrill or a rush, such as extreme sports or high-risk behaviours. Furthermore, sensation seeking is related to novelty seeking, but it also includes

a desire for intense and stimulating experiences. People who are high in sensation seeking may be drawn to activities that provide a strong emotional or physical response, such as loud music or intense physical activities. They may also be drawn to activities that give a rush of adrenaline, such as bungee jumping or skydiving (Lee and Schumann 2004). Researchers have found that people who are high sensation seekers are receptive to novel stimuli, whereas those who are low sensation seekers tend to reject novelty (Zuckerman, 1979; Wang *et al.*, 2015).

Additionally, the concept of sensation-seeking from a psychophysiological perspective is linked to the concept of individual differences in terms of optimal levels of arousal. People who have high scores of sensation seeking are more likely to pursue information. In other words, people who have a higher level of arousal are more likely to be optimistic and facilitative and, therefore, require more intense stimulation to feel satisfied (Park and Stangl, 2020). Similarly, we believe that incongruent information in advertisements will have high sensation value and attract individuals who are more sensation-seeking than low sensation seekers.

Furthermore, Novelty-seeking can also be defined as a self-preservation mechanism in which an individual can create a bank of helpful information. This bank of information may not be beneficial for the individual now, but the future is unknowable and unexpected, and such information can become useful. It makes sense that someone who actively seeks and stores more information would be better equipped to deal with novel situations (Hirschman, 1980). Studies have shown that sensation-seeking is related to the neurotransmitter dopamine, which is involved in reward and pleasure (Thomson, Carlson and Rupert, 2013). When an individual experiences something novel or exciting, their brain releases dopamine, which can

motivate them to seek out more of these experiences. This dopamine release is often stronger in high sensation-seekers, which may explain why they are more motivated to seek out new experiences. Therefore, motivation and sensation-seeking are closely related, with sensation-seeking driving individuals to seek new and exciting experiences and motivation providing the drive to engage in these experiences.

Thus, the current research proposed that information such as incongruent music will be better received by an individual with a high-level sensation-seeking tendency compared to low-level sensation-seeking. Based on that, the following hypothesis is suggested:

H9. Individuals with high levels of novelty-seeking and sensation-seeking traits are significantly more motivated to engage in central route processing of advertisements with novel and incongruent elements, such as incongruent music, regardless of the congruency level.

3.3.5 Prior Knowledge

Consumer prior knowledge refers to the pre-existing information and opinions that an individual has about a specific product or brand. This can affect a consumer's decision-making process and impression of the product. For example, if a customer knows that a particular brand is known for producing high-quality goods, they may be more likely to trust and choose that brand over others. Similarly, having prior knowledge stored in an individual's memory can make processing new information more accessible and more efficient, as this stored, relevant information can facilitate the individual's processing of the new information (Rao and Sieben, 1992). Hong and Sternthal (2010) also suggested that individuals with prior knowledge in their schema are more focused on their goal than those with little previous knowledge. Those with

no or little prior knowledge tend to rely on message information. Consequently, these processing strategies and their impact through prior knowledge on individuals' memory is the result of message presentation (Liberman, Trope and Wakslak, 2007). Similarly, with the help of prior knowledge, an individual can easily resolve complex tasks. Furthermore, research argues that when presented with novel information presents, individuals will face challenges (Harmancioglu, Finney and Joseph, 2009).

However, product knowledge can help the cognitive process by allowing consumers to understand information and assess new product attributes. As reported by Bettman *et al.* (1998) and cited by Fu and Elliott (2013), individuals tend to simplify the cognitive requirements of their decision process to overcome challenging tasks. Evidence from Le *et al.*, (2021) and Yu *et al.* (2017) research suggests relevant promotional content in ads activates consumers' prior knowledge-related schema in consumer imagination and service experience. Furthermore, consumer prior knowledge falls into three main categories: subjective knowledge, objective knowledge, and previous experiences (Sharifpour *et al.*, 2014). Subjective knowledge is customers' confidence in their thinking and knowledge, objective knowledge is actual product knowledge stored in long-term memory by the individual and product experiences are all about the previous usage experience that the customer has gained through the product (Brucks, 1985; Park and Moon, 2003; Cited by Sharifpour *et al.*, 2014).

Therefore, it can be suggested that consumers with prior knowledge about a product be encouraged to process congruent information. However, incongruent information or novel information will require more processing from individuals. A stream of research also suggested that incongruity stimulates elaborate processing in individuals. Sometimes, incongruent cues can stimulate a modest response from individuals (Lee and Schumann,

2004). The current research proposed that the use of incongruent information, such as music in a radio ad for a water bottle, will impact the individual's ability to process the ad, and individuals with prior knowledge will be able to resolve it. Thus, based on the above, we proposed the following hypothesis:

H10. *Consumers with greater prior knowledge are more adept at processing advertisements, leading to improved attitudes toward the ads and enhancing brand memorability.*

3.3.6 Need for Cognition

The need for cognition (NFC), originally introduced by Petty and Cacioppo (1986a), has been widely used to assess individuals who find thinking enjoyable. Individuals who encounter challenging tasks will be high in NFC and will engage in deep cognitive processing, compared to those who are low in NFC and do not enjoy thinking, who are more likely to ignore cognitive thinking and will use peripheral cues (Lee and Schumann, 2004; Wootan and Leding, 2015). Individuals who are low in NFC often avoid complex thinking tasks. These individuals are known as cognitive misers, while those who are high in NFC are motivated to engage in and resolve difficult thinking tasks. A stream of research suggests that individuals high in NFC can analyse advertising messages more effectively (Darley and Smith, 1993), and NFC has also been related to different individuals' characteristics, such as age and education (Cacioppo *et al.*, 1996; Puccinelli, Wilcox and Grewal, 2015).

Furthermore, an experiment by Puccinelli *et al.* (2015) also suggests that emotions play a key role in NFC. When individuals were experiencing a deactivating emotion, they were low in NFC. They avoided spending any time watching energetic ads, while those who were high in NFC spent more time watching energetic ads. These findings suggest that NFC also plays a

crucial role when it comes to emotions. Similarly, the ELM suggests that individuals are more likely to process information through the central route if they are high in NFC, while those who are low in NFC are more likely to use peripheral cues such as music, signals, or messages to process information.

Additionally, previous research has also examined NFC as a moderating factor in its effects on information cues (Gurrea, Orús and Flavián, 2013), individual attitudes (Hahn, Lee and Chae, 2016) and behavioural intentions of individuals (Hansen, Lee and Lee, 2014). However, no study has previously examined the role of NFC in consumers' ability to process incongruent information in ads. Only Lee and Schumann (2004) have suggested that individuals will process incongruent information through both the central and peripheral route if they are high in NFC, but this theory has not yet been tested in an experiment. Therefore, the current research aims to fill this gap by testing the theory mentioned above and confirming whether individuals high in NFC will process the information in ads regardless of any congruity or incongruity. Based on this, we propose the following hypothesis:

***H11.** Individuals with higher Need for Cognition (NFC) will show greater ability to process and understand advertisement content, engaging more deeply through central route processing.*

3.3.7 Creativity

Creativity plays a vital role in advertising planning, from recognising potential directions for new campaigns and identifying unique selling propositions to creating interesting ways to communicate those ideas. While it is often discussed concerning the work of copywriters and art directors, creativity is a vital part of business decision-making at every stage (Zinkhan, 1993). Additionally, creativity is one of the most essential tools in advertising strategy, and its

importance has been recognised and studied extensively in academic literature (Jin, Kerr and Suh, 2019). Equally, advertising creativity contains significant value for advertisers and researchers. Advertising creativity is believed to strengthen communication message effects on individuals and can positively impact brand attitudes and purchase intentions (Modig and Rosengren, 2014; Smith, Chen and Yang, 2008).

Furthermore, empirical studies confirm that advertising creativity needs to be original, new, and novel for it to work (Koslow, Sasser and Riordan, 2003; Smith *et al.*, 2007). However, some studies linked creativity to individuals' judgment or perception (West, Kover and Caruana, 2008; Wisker, Kadirov and Bone, 2019). Similarly, Koslow *et al.* (2006) also suggested that an individual's creative thinking can also be a factor to consider when it comes to creative advertising effectiveness. Furthermore, Yang and Smith (2009) and Tan *et al.* (2018) also observed that advertising creativity can influence the information persuasion process via the central route of ELM. They measured advertising creativity and its relation to intention and purchase intention. In both studies, advertising creativity's effect was significant in low- and high-involvement customer cases.

Consequently, research has shown that creativity in advertising can influence an individual's motivation to process information related to ads, as well as their increased attention toward ads (Rosengren, Dahlén and Modig, 2013; Jin, Kerr and Suh, 2019). In addition, research has also confirmed that individuals easily remember creative information (Chen, Yang and Smith, 2016). Previous research confirms the fact that creativity does play a role when it comes to the process and resolution of information. However, it is worth considering the impact of incongruent creative information on individuals. Previous research suggests that creative consumers are able to adapt to change and find new ways of getting used to it (Ridgway and

Price, 1994). Given that a creative consumer can resolve and adapt to new creative information by utilising existing schemas, it will be interesting to examine how they handle incongruent information such as background music. Will they be able to solve and process the incongruity by modifying their current schema structure, or will they ignore it altogether? To address this, the current research proposes the following hypothesis:

H12. *Higher creativity in individuals enhances their ability to process information in advertisements. (central route).*

3.3.8 Processing Time

Research in advertising suggests that tailored messages to individuals' perceptions are more meaningful and can increase the effectiveness of advertisements and stand out among the numerous other advertising messages that consumers are exposed to each day. The theory is that messages that are consistent with a person's prior knowledge and experiences are more likely to be useful, clear, and appealing to them (Keller, 1993). As a result, the effectiveness of advertising has been considered as being influenced by the degree of match between the consumer's perceptions and the message content (Halkias and Kokkinaki, 2014).

In this study, Processing Time refers to the fixed 30-second duration of the advertisement during which participants are exposed to and can cognitively process the ad content. Previous research highlights the importance of this fixed time for the resolution of incongruent information. Srull *et al.* (1985) suggest that if individuals are not given adequate time to process incongruent information, the resolution may not occur, leading to reduced motivation to engage with the advertisement (Lee and Schumann, 2004). While industry practices often emphasise Exposure Time as a means of extending or repeating ad exposure to maximise

engagement (Carnegie, 2024), this research focuses on how the controlled 30-second processing duration influences cognitive engagement and incongruity resolution.

Furthermore, research support that favourable information from different sources can also influence an individual's opinion (Chen and Xie, 2005). This opinion-based information processing can depend on consumers' motivation levels and, more importantly, sufficient processing time (Kim, King and Kim, 2018; Lee and Schumann, 2004; Petty and Cacioppo, 1986b). Similarly, Mandler's (1982) schema congruity theory suggests that when information is congruent, it is easy for individuals to process because it does not require additional cognitive resources to resolve or process congruent information. This is also the case for moderate incongruity, where individuals will use some cognitive effort from their existing knowledge structure to process or resolve the moderate incongruity (Meyers Levy and Tybout, 1989). However, Halkias and Kokkinaki (2014) argue that extreme incongruent information is less likely to be resolved by individuals because they are unwilling to invest additional cognitive resources.

Current research underscores that providing sufficient Processing Time is critical for resolving incongruent information. For instance, Barnea, Meyer and Nave (2023) note that shorter processing times reduce cognitive resource allocation, hindering the resolution of incongruity. This finding has important implications for how information is presented and consumed. For example, it may be beneficial to allow people enough processing time to consider and analyse the information presented in advertisements carefully. Current research proposes the following hypothesis:

H13. *Longer Processing time to an advertisement enhances individuals' ability to engage in the central route processing of information.*

3.3.9 Perceived risk

Perceived risk is often associated with consumers' decision-making process. Research considers perceived risk as an important factor in consumer behaviour, as it can impact evaluations, choices, and behaviours (Dowling and Staelin, 1994). Previous research has linked perceived risk to personal and situational constructs (Dowling and Staelin, 1994), as well as the amount of interest shown by consumers in a particular product (Cox and Rich, 1964) based on their buying goals. One reason perceived risk is so important in consumer behaviour is that it can impact the amount of time and effort consumers are willing to invest in decision-making (Pires, Stanton and Eckford, 2004).

Additionally, Campbell and Goodstein (2001) suggested that perceived risk is caused by uncertainty, and the higher the uncertainty, the greater its impact on decision-making. For example, when purchasing an unfamiliar product, a customer will always have some level of uncertainty compared to those who are well-informed about the product. Understanding and addressing perceived risk can be crucial for marketers as they seek to influence consumer planned behaviour. The theory of planned behaviour suggests that perceived behavioural control plays a significant role in shaping behavioural intentions. According to research, consumers' judgments of unpleasant experiences depend on their perceptions of risk, which might affect their decisions to take or refrain from specific actions (Sheeran, Harris and Epton, 2014). Additionally, the higher the risk is, the more likely consumers will be to avoid or completely ignore the intent to purchase (Shiu *et al.*, 2011; Yeung and Morris, 2006).

Therefore, this suggests that perceived risk can affect purchasing decisions (Baker, Shin and Kim, 2016; Phillips and Hallman, 2013).

People tend to be less inclined to explore new options and more likely to choose familiar options over novel ones when they perceive a high level of risk (Campbell and Goodstein, 2001). Several studies have investigated this theory; for example, Huang, Schrank, and Dubinsky (2004) found that a strong brand name can reduce perceived risk for consumers and increase purchase intention, as a strong brand name is positively correlated with perceived quality, trustworthiness, and reputation. Another stream of research suggested that perceived risk played a significant role in consumer decision-making towards foreign products, with higher levels of perceived risk leading to a greater likelihood of avoiding them (Ortega-Egea and García-de-Frutos, 2021). Outreville and Desrochers (2016) found that perceived risk significantly impacted consumer behaviour when buying wine, with higher levels leading to a reduced willingness to try new products and increased reliance on familiar brands.

All these studies highlight perceived risk's important role in consumer decision-making. Across a range of contexts, the authors found that higher levels of perceived risk were associated with reduced willingness to engage in certain behaviours or make certain decisions. However, the current research investigates the concept that, even when consumers are exposed to incongruent elements, their perceived risk will remain low. This stands in contrast to previous research that suggests that congruent elements are necessary for minimal risk. Furthermore, high-risk incongruity ads can generate tension arousal; tension arousal could be fearful or jittery feelings towards certain product information instead of being a calm and more attentive response to a product incongruent ad (Lee and Schumann, 2004). Stream of research suggests that perceived risk depends on the situation when an individual encounters them (Sangwon

and Tussyadiah, 2017). For example, in current research, incongruent music is played in the background of an ad. The tension created by incongruent music in ads has the potential to increase an individual's motivation to process information; however, if the tension is too high, then one might ignore/avoid it altogether. Hence, to investigate this concept, we propose the following hypothesis: -

H14: Perceived risk moderates the relationship between ad processing and attitude, with higher risk encouraging central route processing.

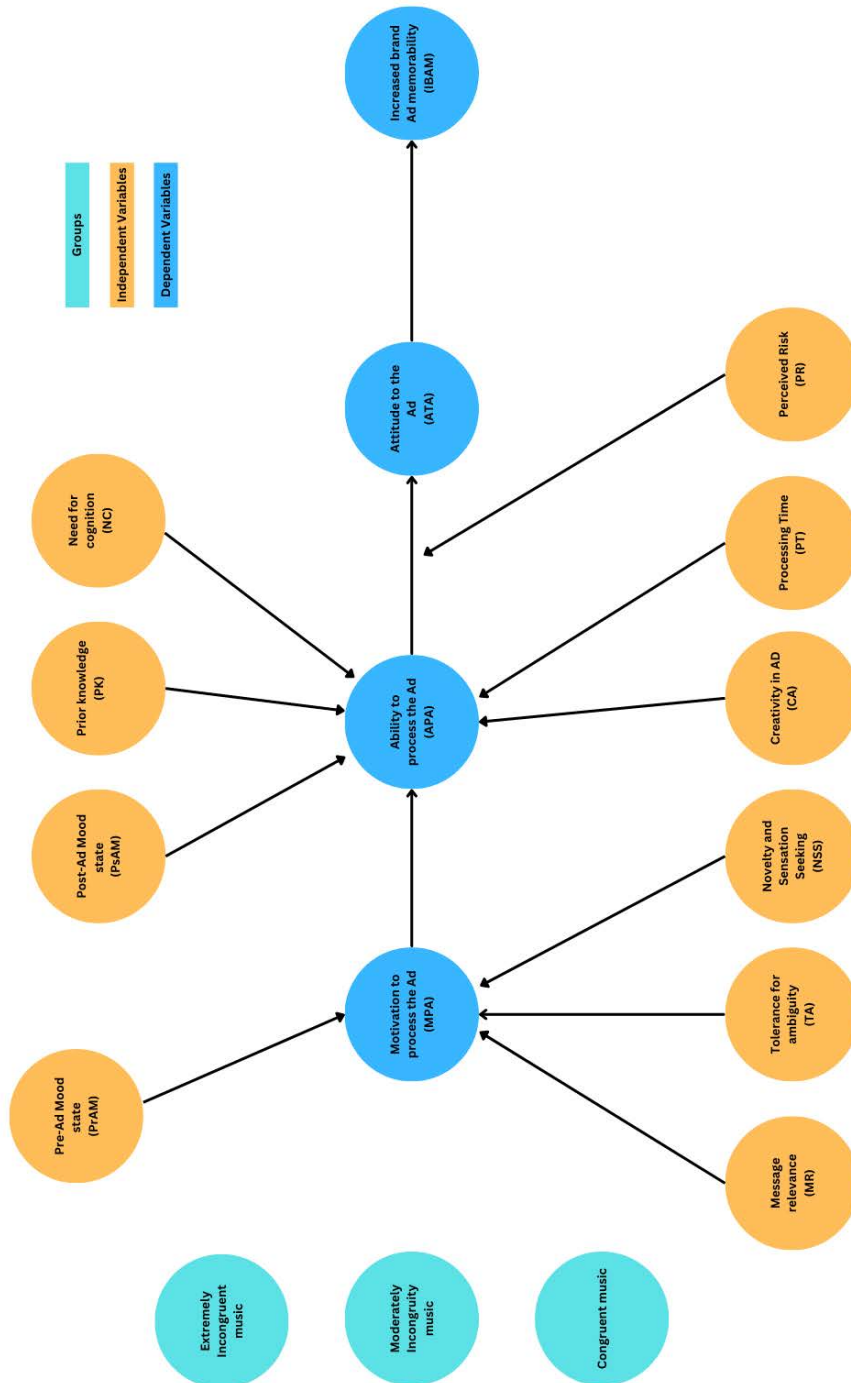
3.4 Structural Model for Processing of an Advertisement

Based on a comprehensive analysis of the literature review, we have developed the following structural model for testing the processing of advertisements. This model integrates key constructs such as motivation, ability to process, attitude towards the ad, brand ad memorability, pre-ad and post-ad mood states, tolerance for ambiguity, message relevance, novelty and sensation seeking, creativity, Processing time, and perceived risk. Each of these constructs has been thoroughly examined in relation to their impact on consumer behaviour and decision-making processes. The proposed structural model aims to empirically test the intricate relationships and effects among these variables, providing a robust framework to understand how various factors influence the effectiveness of radio advertisements. Most importantly, the resolution of incongruity via the central route. This model will serve as a foundation for hypothesis testing, allowing for a detailed exploration of the pathways through which advertising elements impact consumer engagement, cognitive processing, and, ultimately, behavioural outcomes.

Explanation of the Proposed Model:

- **Motivation to Process the Ad (MPA):** Central to the model, this variable represents the individual's motivation to engage with the ad content. It is influenced by pre-ad mood state, needs for cognition and novelty and sensation seeking, indicating that individuals with a positive mood, high cognitive engagement, and a desire for new experiences are more likely to process the ad deeply.
- **Ability to Process the Ad (APA):** This represents the cognitive capability to understand and process the ad content, influenced by prior knowledge, creativity, and processing time. It reflects the individual's cognitive resources and familiarity with the ad content.
- **Attitude Towards the Ad (ATA):** This variable is influenced by the ability to process the ad, suggesting that a better understanding and cognitive engagement with the ad leads to a more favourable attitude towards it.
- **Increased Brand Ad Memorability (IBAM):** This is the outcome variable that measures how well the ad, and the brand are remembered, influenced by the attitude towards the ad.

Figure 5 Structural Model for Processing of an Advert



3.5 Chapter Summary

This chapter provides a thorough examination of the study variables, emphasising their significance in understanding incongruity within advertisements. It investigates how each variable influences consumer perceptions and reactions to incongruent ad elements, thereby laying a solid foundation for the proposed research model. The subsequent sections detail the qualitative and quantitative methodologies that will be employed to test the hypotheses rigorously. The chapter thoroughly explores each variable, establishing a comprehensive basis for hypothesis development and testing. The four primary variables align with the Elaboration Likelihood Model (ELM), highlighting their role in central and peripheral routes of information processing. In addition to these key variables, several other characteristics are identified as control variables to ensure that the hypotheses are tested accurately, and the results are reliable. This structured approach ensures a robust framework for investigating the dynamics of advertisement incongruity and its effects on consumer behaviour.

CHAPTER 4

Research Methodology

4.1 Introduction

The literature review highlighted existing literature on music in advertising and consumers' responses to different incongruities in advertising. Chapters 2 and 3 addressed various components of music as well as individual characteristics that could influence resolving incongruity in ads. Additionally, the literature review provided a conceptual framework to investigate consumer responses to incongruent music in radio advertisements.

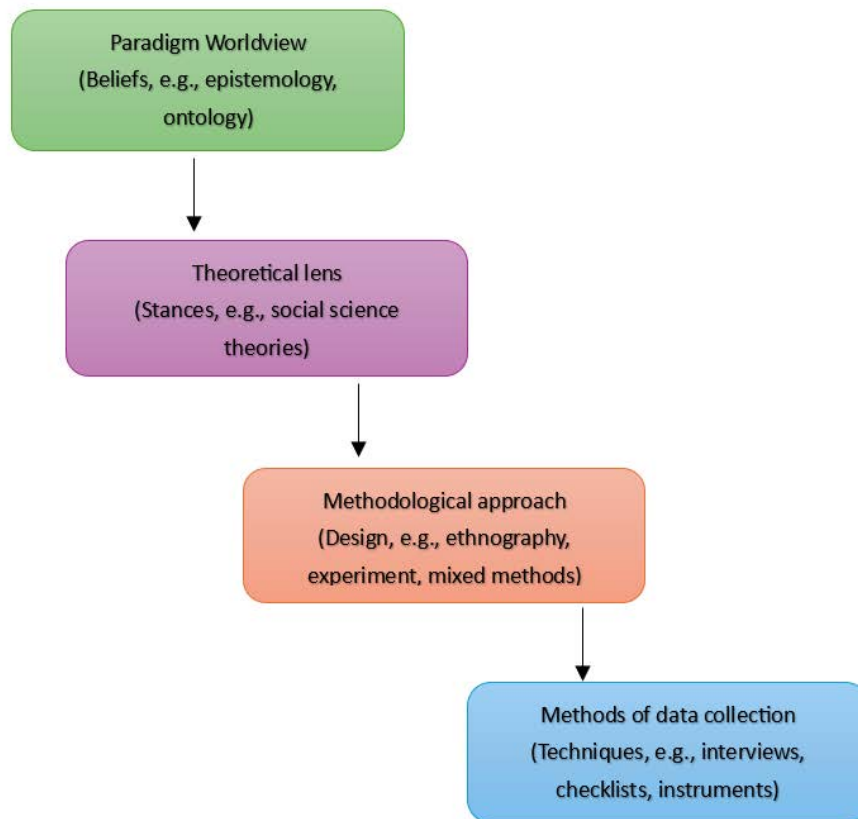
This chapter will explain the justification for the methodology used to identify and address the research gaps and objectives presented in this thesis. It will also outline the rationale for the selected research methodology and describe the methods utilised for data collection and analysis.

The chapter will first review research paradigms in detail and describe the philosophy that underpins the current research. It will then justify the chosen methodology, discussing both the research design and strategy. Furthermore, it will discuss experimental design and the pre-test of the experimental ads. The chapter will also cover the measurements for quantitative data and the ethical considerations involved in the study.

4.2 Research philosophy and underlying paradigms.

A framework is needed for all research, and it's important to understand how philosophy fits into a mixed methods study. As shown in Figure 6 below, Crotty (1998) describes that there are four major elements for designing and developing a study.

Figure 6 Four Levels for Developing a Research Study



Source: Adapted from Crotty (1998)

At the base level are the epistemology or ontology philosophical assumptions, which highlight how knowledge is gained via research by researchers. Epistemology and ontology set justification for research and future contribution of research. Epistemology's main focus is on the source of knowledge, whilst ontology focuses on reality, how it is viewed and the nature of reality (Bryman, 2016). These foundational assumptions guide researchers in making decisions about their theoretical stance, such as social science theories. The theoretical stance informs the selection of the methodology, which is the strategy or plan of action that guides the research process (Guba and Lincoln, 1994). Methodology includes specific strategies like experiments, surveys, ethnography, or case studies, depending on the theoretical stance

taken. Finally, these steps lead to data collection, analysis, and interpretation. This process involves selecting appropriate techniques to gather data, such as interviews, observations, or questionnaires, and analysing this data to draw meaningful conclusions (Creswell, 2015).

4.2.1 Epistemology Defined and Its Importance in Research

Epistemology, the branch of philosophy concerned with the nature and scope of knowledge, plays a pivotal role in shaping research methodologies. It addresses fundamental questions about what constitutes knowledge, how it is obtained, and how we can be certain of its validity (Scotland 2012). In research, epistemology guides the selection of appropriate methods and tools, ensuring that the knowledge produced is robust and credible. By adopting a specific epistemological stance, researchers make explicit their assumptions about what counts as valid knowledge and how it can be uncovered.

The decision to anchor this research in an epistemological framework stem from the need to thoroughly understand the nature of knowledge appropriate to the research questions. This study aims to explore complex social phenomena, which require a better understanding of both the sources and validity of the knowledge generated. An epistemological perspective allows for a critical examination of the ways in which knowledge is constructed and understood within the context of the research (Creswell, 2015). This is particularly important in mixed methods research, where the integration of qualitative and quantitative approaches necessitates a clear philosophical justification to ensure methodological consistency (Johnson and Onwuegbuzie, 2004).

Adopting an epistemological stance has significant implications for research design, data collection, and analysis. It influences the formulation of research questions, guiding them

towards uncovering deeper insights into nature and sources of knowledge. Furthermore, it impacts the choice of methodologies and methods, ensuring they are aligned with the overarching philosophical assumptions. For instance, in this study, the emphasis on epistemology justifies the use of quantitative and qualitative data collection methods to capture the richness and complexity of the phenomena being studied (Morgan, 2014).

4.2.2 Introduction to Philosophical Assumptions

Philosophical assumptions are beliefs or assumptions that guide the inquiries in mixed methods projects (Denzin and Lincoln, 2018). Creswell (2015) defines these assumptions as a worldview, where worldview would consist of knowledge and belief that is gained via mixed methods research. Another term that is used with a worldview is 'paradigm'. A paradigm or worldview is defined as "a set of generalisations, beliefs, and values of a community of specialists" (Creswell and Clark 2011: 67). These beliefs will guide researchers in selecting the best possible approach for their research, such as a qualitative, quantitative, or mixed-methods approach.

4.2.2.1 Worldviews in Research

Creswell (2015) provide good insight into the knowledge that informs various studies. The following table provides insight into these four worldviews: Postpositivism, Constructivism, Transformivism, and Pragmatism.

Table 4 Four Worldviews Used in Mixed Methods Research

Postpositivist Worldview	Constructivist Worldview	Transformative Worldview	Pragmatist Worldview
Determination	Understanding	Political and activist	Consequences of actions
Reductionism	Multiple participants meaning	Empowerment of human rights, social justice-oriented	Problem centered
Empirical observation and measurement	Social and historical construction	Collaborative	Pluralistic
Theory Verification	Theory generation	Change, emancipatory oriented	Real-world practice-oriented

Source: Adapted from Creswell (2013).

All these worldviews contain four elements shown above in the image: 1) paradigm worldview, 2) theoretical lens, 3) methodological approach, and 4) methods of data collection.

4.2.2.2 Postpositivism

Postpositivist assumptions are often more meaningful for quantitative research than qualitative research. The term worldview is sometimes associated with scientific methods for doing research. The postpositivist worldviews often have an objectivist epistemology and critical realist ontology (Levers, 2013). The postpositivist view could be defined as “the need for rigour, precision, logical reasoning and attention to evidence is required, but unlike positivism, this is not confined to what can be physically observed” (Crossan, 2003; Cited by Levers, 2013, p. 3). Postpositivist possesses a controlling effect which can produce control outcomes (Creswell, 2015). Thus, in Postpositivism, it is important to identify and assess the causes that will influence the outcomes. Postpositivists are also said to believe in breaking

down an idea into small or simplest components parts to test, for example, variables that comprise hypotheses and research questions (Creswell and Clark, 2011).

Thus, the knowledge gained via a postpositivist worldview is an output of observation and measurements of studying behaviours of individuals. Similarly, Postpositivists believe that 'truth' and 'evidence' are connected to positivist philosophy. However, the discovery of this truth and evidence is complicated (Levers, 2013). Postpositivists expected to discover partial truth rather than discovering the whole truth because of critical realist ontology. Postpositivists also believe that investigation of objective reality will bring them closer to the truth (McEvoy and Richards, 2003; Levers, 2013). In summary, the postpositivist approach assumes that reality is a combination of subjective and mental constructs by individuals.

4.2.2.3 Constructivism

Constructionism philosophy can be defined as "experience as reality is created through human interaction with other people and the natural world" (Williams, 2016, p. 203). Social constructionism roots connect to idealism, which believes that individuals seek knowledge and understanding of their surrounding environment in which they are living and working. Individuals try to develop subjective meanings of things around them, and these meanings are then helpful in dividing complex categories and ideas into simple categories and ideas (Creswell, 2009). The social constructionism approach relies on qualitative research to understand the goal of the research, which helps in understanding the possible views of the participants for the situation being studied. The complex categories and ideas are then forged into a discussion or interaction to construct the meaning of situations and issues. Researchers believe an open-ended conversation helps in understanding the situation better by listening

carefully to the participants (Creswell and Poth, 2018). Thus, in social constructionism, the researcher's objective is to make sense of the situation and provide justifiable meanings about the views of others (participants).

4.2.2.4 Transformative

Furthermore, a transformative paradigm is that “directly engages the complexity encountered by researchers and evaluators in culturally diverse communities when their work is focused on increasing social justice” (Mertens, 2009, p. 10). Transformative research contains agendas that can change lives, often revolving around political changes and dealing with social oppression. Moreover, as described by Creswell and Creswell (2018, p. 45), “specific issues need to be addressed that speak to important social issues of the day, issues such as empowerment, inequality, oppression, domination, suppression, and alienation”. A common practice in transformative research is a selection of one of these above issues and the development of questions with the involvement of participants and analysis of information. Thus, the transformative paradigm empowers the researchers to act as agents of social justice (Mertens, 2012).

4.2.2.5 Pragmatism

Pragmatism can be defined as the ‘meaning of a phenomenon derives from its effects on the world, rather than from any intrinsic properties it may have’ (Dennis, 2011, p. 464). Similarly, pragmatism is a philosophical belief system that follows the approach of not being committed to any rules or theories but following the approach of what works for a particular research question (Festenstein, 2016). Pragmatists “focus on the outcomes of action” (Morgan, 2014, p. 28), meaning that any approach that is useful to the research context can be used and,

therefore, valid for the research. Pragmatism philosophy's roots can be traced back to academic scepticism, in which it was believed that through perfect knowledge, truth and positivist scientific practice, any result could be achieved (Kelly and Cordeiro, 2020). Dewey (2008) suggested that pragmatism should be looked beyond the individual and psychological domain and towards more shared human and individual experiences. Dewey's research was then explored by Morgan (2014) suggesting that human experiences require an understanding of their knowledge and beliefs. Hence, in Dewey's view, the current research will try to examine human behaviour thoughtfully and systematically through pragmatism philosophy, which could help uncover social realities more transparently compared to other philosophical approaches.

In addition, Goles and Hirschheim (2000) suggest that pragmatist researchers believe in acquiring knowledge as a continuum process instead of being two mutually exclusive and opposing poles of subjectivity and objectivity. This makes pragmatism situated somewhere in between the centre of the paradigm continuum when it comes to the mode of inquiry. This can be argued to be among the limitations of pragmatism since it embraces two of the extremes end, and focuses on offering a more reflexive and flexible approach in addressing the research question (Feilzer, 2010). The pragmatic philosophy strategies are often associated with mixed methods, where the focus is not just on qualitative or quantitative; instead, it utilises both methods to answer the research question because its commitment is not just to one reality (Creswell and Clark, 2011; Yin, 2014). Furthermore, pragmatism will allow the current thesis to have freedom of choice in terms of the best methods, techniques, and procedures.

4.3 Strategies of Inquiry

This thesis aims to explore the use of incongruent background music in radio advertisements. It is guided by research questions derived from theoretical and methodological gaps identified in existing literature. Therefore, it employs a mixed methods approach to provide a comprehensive understanding of the subject.

4.3.1 Mixed methods

A mixed methods research approach can help address more complex research questions that may require deploying more than one method of data collection. The mixed-method research approach has received a lot of recognition in research, and its popularity can be easily seen through many journal articles, conference proceedings, and books (Creswell and Clark, 2011; Creswell, 2015). Over the years, it has been called the ‘third methodological movement’ and ‘a new start in the social science sky’ by researchers; the table below gives an idea about authors and their definition of the mixed methods approach (Creswell and Poth, 2018). Mixed methods research design uses both qualitative and quantitative data to answer set questions. This combination of data includes a collection of data, analysis of data, and integration of both qualitative and quantitative data into one single or multiple studies (Creswell, 2009). Similarly, another benefit of using mixed-method research is that it provides an authentic use of multiple approaches in answering research questions. This authentication is not restrictive, and researchers can come up with the best possible answer (Johnson and Onwuegbuzie, 2004). This form of research is expensive. However, by taking a heterogeneous approach, it can provide answers to many complex questions.

The research combines the Schema Incongruity Theory and the Elaboration Likelihood Model, increasing the model's complexity. A mixed-method approach is chosen to address this complexity and effectively answer the research questions, supported by a pragmatic philosophy to integrate diverse data types for comprehensive answers. (Hoshmand, 2003).

Pragmatism does not adhere to a specific method because it embraces uncertainty and seeks knowledge through research by utilising all available approaches to comprehend the issue, making mixed methods an ideal choice for the current research approach. Furthermore, Creswell (2015) explains that the pragmatism approach is not focused on one system of philosophy or reality. For example, Farjoun, Ansell and Boin (2015) highlight pragmatism helps researchers to identify “process, time, events, and relations without neglecting structures and entities” and is an “analytical perspective to help humans find their place in a hectic, complex, and often dangerous world” (p. 1789). In the pragmatist view, the prime focus should be only on processes that identify a connection between experience, beliefs, and actions. These three concepts cannot be studied in isolation and, therefore, require a more diverse approach in the form of pragmatism (Heinonen and Strandvik, 2022).

In addition, pragmatism is closely associated with mixed methods research because the main objective of the research is “what works” rather than just focusing on one method (Creswell, 2015). Mixed-methods research incorporates qualitative and quantitative methods. It offers a more robust understanding by integrating diverse perspectives and data types. The mixed-methods approach will allow pragmatist researchers to collect data and analyse with freedom rather than depending on one single method. The rationale for adopting a mixed-method approach is not merely to utilise both quantitative and qualitative methods; rather, it is the nature of the research question that necessitates the use of a mixed-method approach (Doyle,

Brady and Byrne, 2019). Other than this, previous research in music and advertising has rarely adopted a mixed-method approach despite being inherently better than a mono-method approach. Bryman (2006) identify rationales for the mixed methods approach by expanding on Greene, Caracelli and Graham's (1989) work, where they propose five schemes (triangulation, complementarity, development, initiation, expansion) for mixed methods. See table 5 for more details.

Mixed methods research provides researchers with all the tools of data collection for studying research problems rather than just relying on quantitative or qualitative research alone. The mixed methods approach is useful in answering complex questions that quantitative or qualitative approaches cannot provide alone. Similarly, the rationale for selecting mixed methods research for the current study is that qualitative and quantitative research can apprise one another. For example, in current research, qualitatively driven mixed methods research design, for example, exploratory sequential nature could result in identifying new testing variables for quantitative research design along with measures and providing meaningful context to research (Archibald *et al.*, 2015).

Table 5 Rationales for Mixed Methods Research

Triangulation (convergence):	Using quantitative and qualitative methods so that findings may be mutually corroborated. This may also be an unanticipated outcome of the study where a mixed methods study was undertaken for another reason, but convergence was evident.
Expansion:	The first phase has findings that require explanation qualitatively. Unexpected findings that need to be explained.
Exploration:	An initial phase is required to develop an instrument or intervention, identify variables to study or develop a hypothesis that requires testing.
Completeness:	Provides a more comprehensive account of phenomena under study.
Offset weaknesses:	Ensures that weaknesses of each method are minimised (Creswell, 2015). Caution is required when identifying this as a primary rationale as each method should be sufficiently rigorous in its own right (O'Cathain, 2010).
Different research questions:	Both quantitative and qualitative questions may be posed at the beginning of the study in addition to mixed methods questions (Creswell, 2015).
Illustration:	Qualitative data are used to illuminate quantitative findings. Putting 'meat on the bones' of dry quantitative data (Bryman, 2006).

Source (Doyle, Brady and Byrne, 2019)

However, while this approach has become increasingly popular in the social sciences, it also has its limitations. The use of mixed techniques can make a study more complex and expensive, and it may call for a high level of proficiency in both quantitative and qualitative research approaches (Turner, Cardinal and Burton, 2015; Aramo-Immonen, 2013). Additionally, researchers might encounter difficulties with data triangulation and analysis (Youngs and Piggot-Irvine, 2011; Östlund *et al.*, 2011). Despite these limitations, many researchers suggest that mixed methods approaches are preferable since they can provide a more thorough understanding of a research subject (Poth, 2023).

Since qualitative and quantitative methods originate from different traditions, care must be taken when negotiating between these two approaches via mixed methods. Quantitative research highlights a deductive general approach, whereas the qualitative approach highlights

an inductive contextual approach. Consideration is required when mixing these two approaches without dichotomising their values and methods (Lingard, Albert and Levinson, 2008). Quantitative methods have many strengths when conducting research. For example,

- 1) Large data collected in quantitative research will lead to a greater understanding.
- 2) Quantitative research experiments are systematic, and they are easy to implement and replicate.
- 3) Always focus on finding the relationship between significant variables (Francisco, Butterfoss and Capwell, 2001).

Similarly, quantitative research methods help to answer several questions at the same time. It always provides a statistically significant difference between the comparison of different groups (variables). However, one might argue that when it comes to understanding contextual knowledge about people's lives, quantitative research will be slightly at the weakest end. Also, quantitative research does not record the live experiences or voices of participants. Another important argument is the personal biasness of researchers and interpretations (Creswell and Poth, 2018). Furthermore, another limitation of the quantitative method is its focus on confirming existing hypotheses rather than exploring new variables related to novel interventions (Francisco, Butterfoss and Capwell, 2001). Thus, qualitative research makes up for these weaknesses where people's lives are recorded, and their experiences and voices are heard.

Furthermore, qualitative methods can also be used to answer several questions. Qualitative research questions include exploratory questions from the population of interest. It is also helpful in understanding of enriching quantitative data. "Qualitative research begins with

assumptions and the use of interpretive/theoretical frameworks that inform the study of research problems addressing the meaning individuals or groups ascribe to a social or human problem” (Creswell and Poth, 2018, p. 83). The strengths of qualitative methods are.

- 1) It provides an in-depth understanding of even a small sample size,
- 2) It helps identify new study variables and identify relationships between variables,
- 3) Qualitative methods can open the door for further research via quantitative methods by providing a greater understanding and evaluation of the findings (Francisco, Butterfoss and Capwell, 2001).

Furthermore, qualitative research also consists of some limitations, such as personal interpretations made by the researcher and difficulty with generalising findings because of the limited number of participants in the study. Sometimes, findings are not replicable in new studies. Similarly, quantitative research makes up for these weaknesses. Considering the above weaknesses, mixed methods research was the most suitable type of data collection for current research as it will provide more evidence by implying both approaches. Another advantage will be using all the relevant tools available for data collection rather than limiting the current research to just one type of data collection. A pre-test of the stimulus, combined with quantitative surveys and qualitative data, is considered the best approach to address the research questions.

4.3.2 Sequential Design

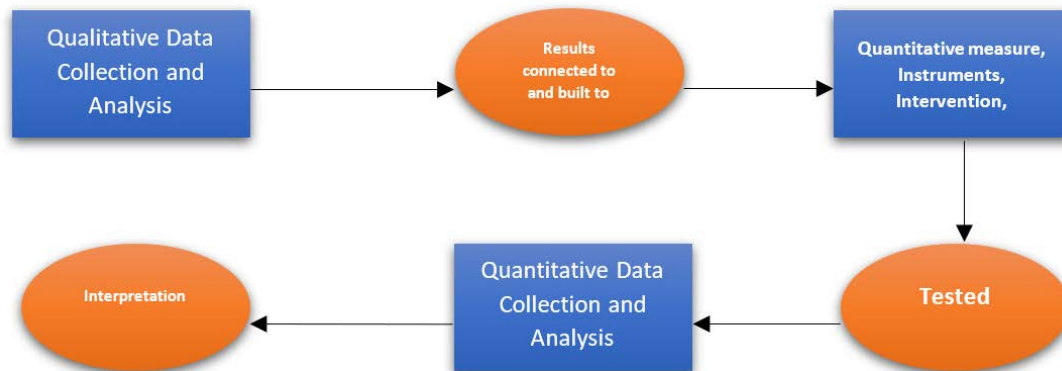
A mixed-method research approach can help address more complex research questions that may require deploying more than one method of data collection. The mixed-method research design adopted in the current study is the exploratory-explanatory sequential design, which

allows for a systematic integration of qualitative and quantitative data. Sequential mixed methods procedures are those 'in which the researcher seeks to elaborate on or expand on the findings of one method with another method' (Creswell, 2009, p. 31). This approach integrates both qualitative and quantitative to get a better understanding of the research problem (Creswell and Poth, 2018).

The exploratory-explanatory sequential design involves two key phases (see Figure 7). In the first phase, qualitative data is collected and analysed to explore the phenomenon under investigation. This phase is critical for generating insights, identifying key variables, and refining the research framework. In the second phase, quantitative data collection and analysis build on the qualitative findings, allowing for the testing and validation of hypotheses and the nomological model developed from the qualitative phase. This sequential approach ensures that the initial exploratory phase provides a foundation for the explanatory phase, leading to more robust and informed conclusions.

For the current research, the qualitative phase involved semi-structured interviews with respondents to gain an in-depth understanding of how incongruent music in radio advertisements impacts cognitive and affective consumer responses. The findings from this phase informed the design of the quantitative instruments, ensuring alignment with the constructs and themes identified qualitatively. The subsequent quantitative phase involved the use of a survey to test the relationships proposed in the research model across a larger sample size.

Figure 7 The Exploratory-Explanatory Sequential Design



Source: - (Creswell and Poth, 2018)

Research suggests that exploratory-explanatory sequential design allows the researchers to evaluate components of a theory that emerges from a qualitative phase, and it can also be used to extend qualitative findings to other samples (Morgan, 1998). However, it is important to acknowledge some challenges associated with this design. That merging data from both quantitative and qualitative research during the analysis phase is an ongoing area of continuous discussion and development with some challenges in practice (Bryman, 2006; Moseholm and Fetters, 2017; Östlund *et al.*, 2011). Additionally, the exploratory sequential strategy is useful for exploring a phenomenon based on qualitative findings. This method is beneficial to those who want to develop a new instrument. The current research will gain an understanding of the study variable via qualitative data collection. Qualitative analysis will provide direction for current research if there is a need to introduce any new variable in quantitative research. Overall, the current strategy will allow the current research to test the nomological model in depth.

4.4 Data collection

This section will provide a detailed explanation of the methods used to collect data for the study. It would include information on the specific instruments or tools used to gather the data, such as questionnaires or interview guides, as well as the procedures used to collect and store the data. This information is important because it allows other researchers to understand and replicate the study's methods and to evaluate the quality and validity of the data.

4.4.1 Semi-Structured Interviews (Qualitative)

In order to conduct qualitative research, the researcher must have the essential skills to function as a human instrument in order to carry out a qualitative investigation successfully (Priyadarshini, 2020). According to Corbin and Strauss (2015), conducting qualitative research requires an in-depth understanding of the data's details and the capacity to recognise and interpret the meaning concealed within. This entails distinguishing between significant, relevant, and unimportant information.

Semi-structured interviews are a broadly used approach in qualitative research. It provides insight into complex cognitive links to individuals' minds (Price and Smith, 2021). The main benefit of the semi-structured interview is that it gives insight into research questions and any queries that can arise from a particular practice (Rowley *et al.*, 2012). The logic behind the selection of semi-structured interviews is flexibility at the interviewer's end about the question asked. Along with a series of questions, the interviewer may also ask additional questions from participants based on any relevant or interesting comments received from participants (Rowley *et al.*, 2012). In addition, once respondents have heard one of the ads,

semi-structured interviews will provide rich and insightful data. It will provide an in-depth exploration of the respondents' thoughts and feelings about the ads they were exposed to. Semi-structured interviews provide a flexible framework for guiding the conversation while still allowing for spontaneous responses from the respondents. Semi-structured interviews will also provide insight into the effectiveness of the three ads and respondents' attitudes and perceptions towards the ads. It will also give insight into which level of incongruity was easy for the consumer to resolve.

4.4.2 Questionnaire (Quantitative)

The questionnaire (survey strategy) is associated with the deductive approach (Saunders, Lewis and Thornhill, 2009). It is one of the most common data collection strategies in marketing research. The questionnaire can help collect a very large amount of data from a population economically. The questionnaire has been designed using a previously developed scale for all dependent and independent variables, which will give answers to a possible relationship between variables. Control over the research process is the logical reason behind the selection of this strategy.

The rationale for selecting a questionnaire strategy in this research is multifaceted, focusing on the need for efficiency, control, and comprehensive analysis of variable relationships. Questionnaires are highly efficient tools for collecting extensive data from large populations in a cost-effective manner, which is particularly advantageous in marketing research where understanding broad consumer behaviours and preferences is essential (Rowley, 2014). Additionally, the ability to distribute questionnaires electronically enhances efficiency, enabling quick data collection and processing. The use of questionnaires allows for a high

degree of standardisation, ensuring that all respondents are asked the same questions in the same manner, thus maintaining the reliability and validity of the collected data (Bryman, 2006; Quinlan *et al.*, 2019). This standardisation facilitates control over the research process, allowing the researcher to manage variables and conditions consistently. Aligned with the deductive approach, questionnaires are suitable for quantitative analysis, enabling the statistical examination of relationships between variables (Saunders, Lewis and Thornhill, 2023). By utilising previously developed scales, the study leverages established measures to ensure the accuracy and comparability of results. Furthermore, questionnaires can capture a wide range of data on various topics, making them versatile tools for gathering comprehensive datasets that reveal patterns and insights (Malhotra, Birks and Wills, 2012).

4.5 Data Analysis

4.5.1 Thematic analysis

A thematic analysis approach has been adopted for the analysis of the qualitative data. As Braun and Clarke (2006, p. 79) define this approach as “a method for identifying, analysing and reporting patterns (themes) within data”. Thematic analysis is known for its flexibility and straightforwardness (McLeod, 2011). The logical reasoning behind the selection of this approach is to justify or identify any new themes during the data sets. The approach provides freedom to justify the themes and look for further themes that are relevant to the proposed model. For example, when consumers encounter an incongruent musical ad, were they in a good mood (theme) prior to seeing the ad? Or, because of musical incongruity, was any emotional memory (theme) activated? The current research will adopt Braun and Clarke’s (2006) Six phases of thematic analysis and familiarise with data till report writing.

Table 6 Steps in Thematic Analysis

Phase	Description of the process
1. Familiarizing yourself with your data:	Transcribing data (if necessary), reading and re-reading the data, noting down initial ideas.
2. Generating initial codes:	Coding interesting features of the data in a systematic fashion across the entire data set, collating data relevant to each code.
3. Searching for themes:	Collating codes into potential themes, gathering all data relevant to each potential theme.
4. Reviewing themes:	Checking if the themes work in relation to the coded extracts (Level 1) and the entire data set (Level 2), generating a thematic 'map' of the analysis.
5. Defining and naming themes:	Ongoing analysis to refine the specifics of each theme, and the overall story the analysis tells, generating clear definitions and names for each theme.
6. Producing the report:	The final opportunity for analysis. Selection of vivid, compelling extract examples, final analysis of selected extracts, relating back of the analysis to the research question and literature, producing a scholarly report of the analysis.

Source: - (Braun and Clarke, 2006, p. 87)

The disadvantage thematic analysis possesses is the lack of literature compared to other qualitative strategies such as grounded theory, case study, etc (Nowell *et al.*, 2017). This lack of literature could cause uncertainty among researchers while conducting rigorous thematic analysis. Also, due to the flexible nature of the thematic analysis, it could have inconsistent themes developed from data (Braun and Clarke, 2006; Holloway and Todres, 2003). To avoid this, key concepts or themes will be linked to the nomological model variables.

4.5.2 PLS Structural Equation Modelling

In the last 20 years, the researcher has turned their interest to second-generation techniques to improve the validity of results. Structural equation modelling (SEM) has given researchers the ability to 'incorporate unobservable variables measured indirectly by indicator variables' (Joseph *et al.*, 2018, p. 3). In other words, via SEM, research can find relationships between observed variables by applying different types of models (Whittaker, 2011). The initial idea behind the selection of SEM is to test multiple sets of variables and their relationship with

each other. In addition, Structural Equation Modeling (SEM) will allow this research to support multiple complex models, provided that the sample data aligns with the theoretical model. However, if the sample data does not support the theoretical model, then the model needs to be modified, or an alternative model needs to be developed and tested (Schumacker and Lomax, 2004). In addition, the current study will employ the type of Structural Equation Modeling (SEM) known as partial least squares SEM (PLS-SEM) as opposed to covariance modelling. PLS is used to explore and develop theories, is robust to non-normality (often present in social sciences research using Likert scales), and retains statistical power with complex models at much smaller sample sizes than covariance SEM (Hair *et al.*, 2019b).

4.5.2.1 PLS- Structural Equation Modelling

Exploring the proposed theoretical model with PLS-SEM will give us a better understanding of multiple independent variables and their relationship with multiple dependent variables. SmartPLS 4.0 will be used for the data analysis. Partial Least Squares (PLS) is a robust statistical technique that has become widely recognised for its effectiveness in complex predictive modelling and exploratory studies, especially in cases dealing with multivariate relationships (Wold, 1985). PLS facilitates the analysis of complex relationships between observed variables and latent constructs, especially when the data structure is intricate and hypotheses are exploratory in nature (Tenenhaus *et al.*, 2005).

Similarly, the relevance of PLS to current research is underscored by its flexibility in handling complex model structures that are often not suited for traditional covariance-based SEM approaches, particularly when dealing with small sample sizes and non-normal data distributions (Chin and Marcoulides, 1998). Its emphasis on prediction overfitting and its

ability to handle formative indicators make it an essential tool in the researcher's methodological toolkit, especially in fields where precise predictions and complex model formulations are critical (Henseler, Ringle and Sinkovics, 2009). PLS-SEM is primarily employed in the development of theories within exploratory research contexts. Its focus lies in clarifying the variance observed in dependent variables during the model examination (Hair *et al.*, 2017a).

4.5.2.2 Rationale for Using PLS-SEM

The selection of PLS over alternative multivariate techniques is justified by its unique advantages. PLS is particularly good at handling highly collinear data, making it suitable for studies where multicollinearity is a concern (Cassel, Hackl and Westlund, 1999). Moreover, its capacity to incorporate reflective measurement models provides a significant advantage. Thus allowing for a more detailed and sophisticated exploration of constructed relationships (Diamantopoulos and Winklhofer, 2001).

4.5.2.3 PLS-SEM Model Overview

The PLS approach is defined by two key components: the structural model, which connects latent constructs, and the measurement model, which associates latent variables with their indicators. The structural model, also known as the inner model, outlines the proposed connections among latent constructs. Meanwhile, the measurement model, referred to as the outer model, delineates how latent variables are related to their observed indicators, encompassing both formative and reflective types (Chin and Marcoulides, 1998).

Similarly, the assessment of measurement models is as important as the structural model evaluation, as it ensures the validity and reliability of the constructs used in the research. The nature of the current research model is reflective; in reflective models, the latent variables (constructs) are viewed as causing the observed variables (indicators). That is, changes in the latent variable lead to changes in all its indicators. The indicators are considered reflections of the latent construct and are expected to coincide with each other. Both the measurement model and the structural model must be properly assessed to investigate the relationships between constructs. The table below represents an evaluation of both models, which will be the method of assessment and investigation for the data.

Table 7 Evaluation of the Measurement Models

Reflective Measurement Models
<ul style="list-style-type: none"> • Internal consistency (Cronbach’s alpha, composite reliability) • Convergent validity (indicator reliability, average variance extracted) • Discriminant validity
Evaluation of the Structural Model
<ul style="list-style-type: none"> • Coefficients of determination (R^2) • Predictive relevance (Q^2) • Size and significance of path coefficients • f^2 effect sizes • q^2 effect sizes

Source:- (Joseph *et al.*, 2018, p. 106)

4.6 Experimental design

Experimental design is a crucial component in research as it allows for a controlled and systematic investigation of a specific research question or hypothesis. Researchers can establish cause-and-effect links between variables and arrive at reliable results using a well-designed experiment. In other words, the experimental design should account for any factor that could affect the study's conclusion and taint the findings. This section will provide a detailed discussion on stimuli development (ads) along with the choice of music and a pre-test result of the stimuli.

4.6.1 Stimuli development

To find the impact of incongruent music, the current research will incorporate three versions of a 30-second radio ad. Previous research has tested incongruity in print advertising (Cline and Kellaris, 2007; Dahlén and Lange, 2004; Heckler and Childers, 1992; Lee, 2000; Singh and Hu, 2012), there is a potential opportunity to test the musical incongruity aspect. Print/TV advertising has been avoided due to the cost and complexity of generating an original advert without inheriting cues, biases, or brand perceptions. These three ads are designed and developed by professionals. The three different versions of ads contain congruent, moderately incongruent, and extremely incongruent music. The following represents a step-by-step process for the creation and selection of music in three different ads.

4.6.2 Product selection

The product used in the current advertising study is a water bottle. Initial research considered various options, including electric cars, blood donations, and water bottles. The water bottle

was selected as the focus product because it is a low-involvement item that appeals to a broader audience. According to Mathew and Thomas (2018, p. 726), involvement refers to the “perceived relevance of a product class, based on the consumer’s inherent needs, interests and values”. Involvement, in general, is a casual and motivational variable that could significantly influence consumers’ purchase decision-making and communication behaviour (Barreto and Ramalho, 2019). These decisions are often reflections of consumers’ interests and feelings toward a particular product category.

Previous research suggests that involvement is one of the main reasons behind a high level of loyalty among consumers (Quester and Lim, 2003; Kim, Morris and Swait, 2008). Another stream of research also suggests that customers will have a different level of involvement depending on the intensity of the information search (Bei and Widdows, 1999) especially those customers who require minor consideration when deciding on the product will show a low level of involvement (Mathew and Thomas, 2018; Heath, 2001). Similarly, a stream of research categorises low-involvement products as impulse goods because they are purchased without any previous consideration (Gbadamosi, 2009). In low-involvement decision-making, consumers are often not motivated to evaluate the product because the products are not expensive or risky. That is the reason why low-involvement products require minimal decision-making from customers (Arnould, Price and Zinkhan, 2004). Hence, adopting this stance, the current research has selected a low-involvement product that is bought with little or no research because the customer sees it as low-cost and low-benefit.

4.6.3 Advertisement Script

The second step involved writing an advertisement script that aligns with the product description. Since the advertisement is for radio, the delivery of the message is crucial, as listeners rely solely on auditory cues to receive the information. Ensuring product-message congruency was a key consideration in the scriptwriting process. Product-message congruency is important, and it will be similar to music-message congruency/incongruency. Similarly, music-message congruency is different from picture-word congruency in television advertisements, wherein a television advertisement, the individual has to process visual information, and cues are communicated in a more detailed manner (Kellaris, Cox and Cox, 1993).

Additionally, previous research indicates that congruency may have a positive effect on memory and attitude because the information matches consumer expectations (Dahlén and Lange, 2004), whereas incongruency may also have a positive effect on consumer memory and attitude because consumers pay more attention to processing the information (Lee, 2000). With these insights in mind, the current thesis developed a script for the product Pennine Fresh Mineral Water that balances congruency and effectiveness in message delivery.

The final script after revision

*Pennine Fresh Mineral Water
Natural, fresh, full of minerals filtered to remove impurities.
Collected from a spring high in the Peak District National Park,
Healthy and reviving with no additives or preservatives.
Discover the unique taste experience from the Pennine Hills
Try Pennine Fresh Mineral Water today.*

4.6.4 Music selection

For the experiment radio advert, three pieces of music were selected, resulting in three different versions of the advert. All versions of the radio advert feature the same script, as described in the previous section, but the music varies to create congruent, moderately incongruent, and extremely incongruent versions. The background music for all three versions is in the classical genre. However, the main factor in selecting the music was modality, as the mode is a musical variable used to configure musical intervals in a scale, chord, or key, such as major and minor keys (Sadie and Tyrrell, 2001). As defined in the literature, modality (major and minor keys) can form a strong connection with feelings and thoughts (Kellaris and Kent, 1991). Research suggests that mode (major and minor keys) has a strong association with happiness and sadness and is a reliable indicator of mood (Husain, Thompson and Schellenberg, 2002).

The development of radio adverts involved hiring a professional editor from Fiverr to edit all the radio ads. The process began by converting all the scripts into audio files. This was done to facilitate the editing process and ensure that the final audio was of high quality. After the conversion, multiple rounds of corrections were made to refine the content, and three final ads were created. All the music and sound effects used in the radio ads needed to match the pitch and tone of the person speaking, which was thoroughly checked before finalising the ads. This was done to make sure that the ads were cohesive and would effectively convey the intended message. Overall, the use of a professional editor from Fiverr was beneficial in ensuring that the final radio ads were polished and met the desired standards.

Furthermore, all three music clips used in radio adverts are instrumental music. Because the advert is using the custom script as described earlier. The justification for such selection of music is that listeners pay more attention to such music, and also advertising studies have discovered that when music is congruent with the message, it improves the advertising effectiveness (Kellaris, Cox and Cox, 1993; Oakes, 2007b). For the congruent advert, relaxing piano music is adopted (see Appendix 3 for the song). The first 30 seconds of the music is used in the congruent advert. Similarly, in a moderately incongruent advert, a song by Philip Glass – Glassworks is used (see Appendix 4 for the song). For the extremely incongruent advert, an instrument version of a Christmas song in a sad version (see Appendix 5 for the song) is used. Additionally, these three instrumental music pieces were chosen specifically to prevent any associations with lyrical content.

4.6.5 Pre-tests

Additionally, preliminary tests confirmed the appropriateness of each music piece for radio advertisements. A group of participants validated the genre's suitability through a brief survey and interview. During the pre-test phase, a group consisting of 12 undergraduate and postgraduate-level students listened to the three radio advertisements. Additionally, the respondents were asked about the use of background music, and its fit with the message and product. All respondents listened to three radio advertisements in a specific sequence: starting with a congruent advertisement, followed by a moderately incongruent advertisement, and concluding with an extremely incongruent advertisement. This order was chosen to systematically establish and highlight the differences in respondents' perception and processing between varying degrees of congruity. After listening to each of the three

advertisements, the students were asked general questions about the adverts and then requested to complete a six-question survey questionnaire.

The scale adopted for pre-test data collection is developed by Kellaris, Cox and Cox (1993, p. 118) 5-point agreement scale. The following are the questions used in pre-test data collection for the interview and survey.

-
1. Regardless of how much I liked or disliked the music, it did seem appropriate for this ad.
 2. The music did not seem to fit the message in this ad.
 3. The message and music both made me think about the same things.
 4. The music was not what I would expect to hear in this kind of ad.
 5. The music and the message both seemed to evoke the same general mood.
 6. The music and message seemed to be well-matched in this ad.
-

Adopted from (Kellaris, Cox and Cox, 1993, p. 118)

All these items were measured on a 5-point agreement scale, where 1) - Strongly Agree 2) - Agree 3) - Neither Agree nor Disagree 4) -Disagree 5) - Strongly Disagree.

The outcomes of the pre-test are as follows:

4.6.5.1 Congruent Music

A total number of 12 students (75% male respondents and 25% female respondents) listened to the first radio advert with congruent music. 92% of the respondents, after listening to the radio advert, strongly agreed that 'the music seems appropriate for this ad'. 83% of the respondents strongly disagree that 'the music did not seem to fit the message in this ad'. Similarly, 92% of the respondents strongly agree that 'the message and music both made me think about the same things'. All respondents strongly disagree that 'the music was not what I would expect to hear in this kind of ad'. All respondents strongly agree that 'the music and

message seemed to be well matched in this ad'. One of the respondents described the advert in an interview as follows.

It's very pleasant and I feel myself that I'm sitting in near some waterfall. It's very pleasant and very nice. Especially the sound effect of the waterfall is very meaningful for this advertisement.

Another respondent described the music in the advert as following

The music is related to water, and it is matching the ad. The music gives pleasure vibes and the music change my mood because the music was soothing.

4.6.5.2 Moderately incongruent music

The same respondents, 12 students (75% male respondents and 25% female respondents), participated and listened to the second radio advert with moderately incongruent music. Around 83% of the respondents, after listening to the radio advert, agreed that the music seemed appropriate for this ad, compared to 17% who thought the music did not seem appropriate for this ad. Similarly, 50% of the respondents agree that 'the music did not seem to fit the message in this ad' compared to 50% of respondents who neither agree nor disagree. Furthermore, 75% of the respondents strongly agree that 'the message and music both made me think about the same things', whereas 25% disagree with the statement. Similarly, 50% of respondents neither agree nor disagree that 'the music was not what I would expect to hear in this kind of ad', 25% of respondents disagree with the statement, and only 25% strongly agree with the statement that 'the music was not what I would expect to hear in this kind of ad'. When it comes to moderately incongruent music and message fit, only 67% agree with

the statement, whereas 33% strongly disagree that 'the music and message seemed to be well matched in this ad'. One of the respondents described the advert in an interview as follows.

This music is calm and collective, it matches with description and goes together. I could hear the ad properly.

Another respondent described the music as follows.

This one is calm and not much noise in the background and relaxing.

4.6.5.3 Extreme incongruent music

All 12 students (75% male respondents and 25% female respondents) participated in the pre-test and listened to a third radio advert with extremely incongruent music. Around 90% of the respondents, after listening to the radio advert, strongly disagree that 'the music seems appropriate for this ad'. All respondents strongly agreed with the statement that 'the music did not seem to fit the message in this ad'. Furthermore, 75% of the respondents strongly disagree that 'the message and music both made me think about the same things', whereas 25% disagree with the statement. All respondents strongly agree with 'the statement that the music was not what they would expect in this kind of ad'. All respondents strongly disagree with the statement that 'the music and message seemed to be well matched in this ad'. One of the respondents described the advert in an interview as follows.

I think music doesn't fit at all. It's not appropriate music with this because it's a piano sound and the ad is very slow and very distracting. The main theme of the ad is water and the music behind is very there are two different things. It sounds like very different both, so it doesn't fit at all.

Another respondent described the music in the advert as following

The music is slow. It does not give the correct energy for the ad, which you need to water ad.

The music was so bad that I didn't pay attention to the message because I had no idea what the music was about.

This pre-test confirmed that the three versions of music used in radio advertisements are congruent, moderately incongruent, and extremely incongruent. The pre-test results confirm that all three versions of music fit in the ads and, therefore, validate the current selection of music in advertisements.

4.7 Sampling

This section provides details of the sample size for both qualitative and quantitative data collection. It also describes the recruitment process in detail.

4.7.1 Sample Size

Sampling is a crucial component of research because it enables researchers to examine a subset of a population and draw conclusions about the overall population. To enable the generalisation of the study's findings to the larger population, the sampling's objective is to choose a representative sample of the population under study. The study question and the characteristics of the population being researched will determine the best sampling method. Additionally, utilising the best sampling method is essential for improving the study's external validity and reliability (Thompson, 2012).

Furthermore, for the research question, it is difficult to collect data from an entire population, which is why it is important to select a sample from a population (Saunders, Lewis and Thornhill, 2009). Similarly, it might be possible to collect data from an entire population; however, it would be costly for the researcher. Considering this justification, the exploratory nature of the current study will use a non-probability sampling method. The selected population for the current research is Manchester Metropolitan University students based in the UK. The non-probability sampling that fits current research is known as convenience sampling. On the other hand, convenience sampling provides the freedom to researchers to choose whomever they find to collect data.

In addition, the research utilises snowball sampling due to the nature of the population, where referral networks were ideal for assembling the data set. Adams *et al.*, (2014) define snowball sampling as a chain of events where one participant nominates another person, who then nominates another, and so on. The benefit of this approach is its cost-effectiveness and convenience. However, a limitation of snowball sampling is the potential for bias, as individuals may refer to others who are similar to themselves. To mitigate this limitation and enhance the external validity of the study, participants from diverse backgrounds are encouraged to participate. This combination of methods can provide a more diverse sample, thereby increasing the study's external validity.

For semi-structured interviews and questionnaires, most of the participants will be students from undergraduate and postgraduate levels. Generational cohorts such as Millennials and Gen Z have been selected for the current research because studies suggest that these generations dominate the consumer market, with an estimated combined spending power of £1.2 trillion (Donnelly and Scarff, 2013; Klara, 2019). This significant economic influence makes

them a critical demographic for understanding consumer behaviour. Furthermore, these generations are known for their distinct musical preferences and trends, which are highly relevant to the study of musical incongruity in advertisements. By focusing on millennials and Gen Z, the research can explore how these groups perceive and respond to incongruent music in ads, providing valuable insights into their decision-making processes and preferences. This demographic focus ensures that the findings will be applicable to a significant and influential segment of the consumer market.

Overall, the number of individuals interviewed for qualitative data collection will be determined by the point at which data saturation is achieved, typically expected to range between 20-30 participants. The process will continue until data saturation is reached, which occurs when additional interviews yield no new insights or themes. The exact number of interviews conducted will be specified upon completion of the data collection process. This approach, known as saturation sampling, involves repeating the interview process until the data collection starts to show redundancy, meaning no new insights or information is gained from additional participants (Saunders *et al.*, 2018). Saturation sampling is a common data collection strategy in qualitative research where the researcher continues collecting data until they reach the point where no new insights or information are gained from additional participants (Guest, Bunce and Johnson, 2006).

Furthermore, the quantitative sample will be based on ten times the largest number of formative indicators used to measure a single construct (Barclay, Higgins and Thompson, 1995). For example, the current study will have three different ads, so there will be three groups, and each group will be shown an ad randomly. According to the nomological model, there are six formative indicators toward the 'Need for cognition', so the sample size for our

quantitative approach will be 60 per group x 3 = 180 respondents in total. Therefore, the initial sample size for the quantitative approach was calculated as ten times six formative indicators, resulting in 60 respondents per group. With three groups, this amounted to a total of 180 respondents.

However, to enhance the robustness and reliability of the dataset, an additional 30 respondents were surveyed, bringing the total sample size to 210 respondents. Making it 70 respondents per group for congruent, moderately incongruent and extremely incongruent. This increase in sample size not only improves the statistical power of the analysis but also ensures a more comprehensive understanding of the data by reducing the margin of error and increasing the generalizability of the findings (Hair *et al.*, 2019a). Participants were asked to complete the questionnaire online, where feasible. After the study is completed, all data collected will be securely disposed of.

4.7.2 Participants Recruitment

The current data collection procedure for both qualitative and quantitative research follows convenience sampling and snowball sampling techniques. The population defined for this research is UK-based university students, specifically those enrolled in undergraduate and postgraduate programs at Manchester Metropolitan University. Participants were recruited by advertising the research via flyers (Appendix 6) placed within the business school and in common areas such as the cafeteria and library. These flyers contained information about the research, the methodology, and the researcher's contact details. Separate flyers were designed for qualitative and quantitative data collection.

All participants volunteered without any financial incentive. Those interested in qualitative interviews were invited to schedule an interview at a designated time and location within the business school's hub. For the quantitative component, additional posts were made in various Facebook groups to reach a broader audience. Data for the quantitative research was primarily collected through Qualtrics, with participants receiving links to complete the survey online. However, respondents were also given the option to fill out the questionnaire in person if they preferred.

4.8 Measures

The following section will present the scale adopted for the study and the variables' definitions (*see Appendix 7 for all original scales*).

4.8.1 Motivation to Process Ad

Motivation has been described as establishing a connection between consumers' processing of brand information and attitude formation during or immediately after ad exposure (MacInnis and Jaworski, 1989; MacInnis, Moorman and Jaworski, 1991). According to Park and Mittal (1985), "Motivation has been defined as goal-directed arousal" (MacInnis, Moorman and Jaworski, 1991, p. 34). In the current research, motivation is defined as a consumer's willingness or desire to process brand-related information in an advertisement. This motivation affects how the consumer processes the information from the ad, serving as a factor that elicits goal-directed arousal.

Research suggests that if the informational cue matches the consumer's functional profile, their evaluation of the message will be more positive, leading to a more peripheral processing

route (Lavine and Snyder, 1996; Obilo and Alford, 2020). However, if the informational cues do not match, the consumer is more likely to follow the central route. Under mismatched conditions, consumers tend to pay closer attention to the information presented in ads. Thus, incongruent information makes consumers more attentive to the mismatch condition to process the information (Petty and Cacioppo, 1986b).

Thus, to extend this research, this study proposes using incongruent music in advertisements to see if individuals become motivated enough to process the incongruent music during the radio advertisement. This research will adopt a 3-item scale used by MacInnis et al. (1991) to measure motivation. In their research, they tried to establish that cues can enhance individuals' motivation to pay attention to the ad. The selection of musical cues in this study justifies using this scale to determine if incongruent music can motivate individuals when processing the advertisement. The scale is presented in the table below.

Table 8 Motivation to process the Ad.

Adopted to Current Study
Motivation to process the ad 1. I am intrigued by the Pennine Fresh Mineral water advert
Motivation to process the ad 2. Pennine Fresh Mineral Water strikes me as interesting
Motivation to process the ad 3. I'm curious about Pennine Fresh Mineral Water.
Utilising a 7-point Likert scale, where 1 signifies "strongly disagree" and 7 indicates "strongly agree,"

4.8.2 Ability to Process Ad

Advertisers assign considerable resources and effort towards developing strategies that will create a lasting impression related to brand information in the minds of consumers (Levrini, Schaeffer and Nique, 2020). This long-lasting brand information on the consumer's mind converts into brand recall (memorability), which is a critical measure for the success of any ad

(Keller, 1993). Research suggests that whenever consumers consider a brand, brand recall is likely to be positively associated with that brand (Nedungadi, 1990). Jin, Kerr and Suh (2019) discovered by exploring Alba and Chattopadhyay's (1985) and Nedungadi's (1990) that consumers are more likely to consider creativity in ads than in regular ads. Because of creativity, consumers are more likely to recall brands, which makes it easier for them to process the ad.

Research also indicates that incongruent information is better recalled compared to congruent information (Sujan, 1985). However, Bhaduri *et al.* (2017) argue that recall does not mean consumers remember everything about an ad; they might recall only a few things. When consumers are shown multiple pieces of information, they might recall and recognise specific ads. Consequently, in current research, incongruent music is used to deliver ad-related messages. To determine how easily individuals can process the information in the advertisement, making it memorable and leading to brand recall, the current study will adopt a scale developed by Moorman (1990). The scale is presented below:

Table 9 Ability to process the Ad.

Adopted to Current Study
Ability to process the ad 1. The Pennine Fresh Mineral Water ad is very meaningful to me
Ability to process the ad 2. I am very confident in my ability to use the Pennine Fresh Mineral Water information in the ad to make water bottle choices.
Utilising a 7-point Likert scale, where 1 signifies "strongly disagree" and 7 indicates "strongly agree,"

The two-item scale was developed to assess participants' perceived ability to use the information presented in the Pennine Fresh Mineral Water advertisement to make choices about water bottles. They focus on the specific ad and the information it presents. The Pennine Fresh Mineral Water advertisement includes specific information about the quality

and purity of the water, presented in an appealing way. The items were designed to capture participants' reactions to this information and their ability to apply it to real-world choices about water bottles.

In terms of validity, the two items were developed based on existing literature on information processing and decision-making (Moorman, 1990). These items will help answer research questions related to how people process and use information in advertisements and how this impacts their behavior.

4.8.3 Attitude towards Ad

Mackenzie and Lutz (1989, p. 28) define the attitude toward an ad as a “predisposition to respond in a favourable or unfavourable manner to a particular advertising stimulus during a particular exposure situation”. Research suggests that when consumers encounter innovative and unexpected information, it stimulates their cognitive process, leading to increased attention (Halkias and Kokkinaki, 2014; Sheinin, Varki and Ashley, 2011). Similarly, the proposition was investigated by Goodstein (1993) in ads, as he found out that consumers pay more attention to television advertising when they are different from their brand categories. Similarly, studies by Muehling and Laczniak (1988), Lee and Mason (1999) and Lee (2000) suggested that incongruities in ads present several opportunities and challenge consumers' perceptions. Incongruity demonstrates novelty, which could represent differentiation and enhance arousal (Dahlén and Lange, 2004).

Studies on schema incongruity have provided mixed results (Lee and Mason 1999; Goodstein, 1993; Noseworthy, Karen and Towhidul, 2010). The most stand-out research on attitude toward the ads between congruent and incongruent was conducted by Lange and Dahlén

(2003), and Dahlén *et al.* (2005) failed to identify significant differences in attitude towards ads with congruent versus incongruent information. However, Lange and Dahlén (2003) did find a significant difference between familiar brands and unfamiliar brands with incongruent ad information, with results obtained via print advertisements. Additionally, incongruent information is found to be the force behind the increment of cognitive elaboration of the message to form new incongruent information in consumers' memory (Bhaduri2017; Sjödin and Törn, 2006).

Most past research does not differentiate degrees of incongruity, generally comparing standard levels of incongruity. Across these possible degrees of incongruity, it falls under one term as incongruent rather than from slight to extreme incongruity categories. Thus, the current research expects to find the effect of incongruent music as moderate incongruity and extreme incongruity of ad incongruency on attitude towards ads. Thus, to accomplish this, the current study will adopt a scale developed by Chen, Yang and Smith (2016). The scale is presented in the table below.

Table 10 *Attitude Toward Ad*

Adopted to Current Study
Attitude towards ad 1. The ad was very relevant to me.
Attitude towards ad 2. The ad spoke to my concerns.
Attitude towards ad 3. The advertised good fit my needs well.
Attitude towards ad 4. The advertised good is important to me.
Utilising a 7-point Likert scale, where 1 signifies "strongly disagree" and 7 indicates "strongly agree,"

These items were developed to assess participants' perceived relevance and personal connection to the advertisement. They focus on how well the ad addresses their concerns and

fits their needs. This scale was chosen for its relevance to measuring attitudes towards ads with different degrees of incongruity.

4.8.4 Brand Ad Memorability

Ad memorability is a critical aspect of advertising as it determines the effectiveness of the ad campaign in terms of brand recognition and increased likelihood of consumers taking desired actions, such as making a purchase. According to the Associative Network Theories of Memory, people who have had past experiences with a brand have an advantage when it comes to recalling information about that brand. In contrast, non-users may have more difficulty remembering new information about a brand because their associations with the brand are not as well-established (Anderson and Bower, 1973; Nguyen *et al.*, 2018).

Past research has shown that the inclusion of visual elements such as images and videos significantly improves brand recall among consumers (Argyris *et al.*, 2020), Askegaard *et al.* (2013) found that ads with a combination of visual and auditory elements lead to greater brand recall and recognition. Bishop *et al.* (2017) also found that matching medium content and ad format can benefit advertisers in terms of audience perception, subjective understanding, persuasion, and memorability. Studies indicate that a memorable ad includes a combination of visual elements, emotional appeals, and branding elements. Advertisers should aim to create ads that elicit emotional responses, are rich in sensory elements, and include branding elements to increase the chances of the ad being remembered by the target audience (Wedel and Pieters, 2000).

Previous research suggests that background music can also influence ad memorability, as consumer motivation, positive brand image, and focus on the ad are influenced by music

(Fraser and Bradford, 2013). Music can influence consumers to recall and build brand image building (Kellaris, Cox and Cox, 1993). However, past research has produced mixed results regarding the relationship between music and ad memorability. Some studies have found that the inclusion of music in advertisements can improve recall (Allan, 2006), while other research has found that it can decrease recall (Guido *et al.*, 2016).

Given the conflicting findings of earlier research, it is critical to investigate the possible function of incongruent music in advertisements. While some research has found that music can enhance recall, it is important to consider the idea that the inclusion of incongruent music in an ad may also have a positive impact on recall. When music does not align with the overall tone and message of the advertisement, it can serve as a cue to the viewer and ultimately lead to brand ad memorability. Thus, it is important to investigate this concept further to gain a better understanding of the potential impact of incongruent music in ads. Hence, to investigate this concept, the study will adopt a scale measuring perceived risk used by Campbell and Goodstein (2001). The scale is presented below:

Table 11 Brand Ad Memorability

Adopted to Current Study
Brand ad memorability 1. How easy it is to remember the Pennine Fresh Mineral Water Advert?
Brand ad memorability 2. Please state how much you agree with the following statement: Pennine Fresh Mineral Water advert is very memorable.
Q1. Utilising a 7-point Likert scale, where 1 signifies "very difficult" and 7 indicates "not at all difficult"
Q2. Utilising a 7-point Likert scale, where 1 signifies "strongly disagree" and 7 indicates "strongly agree,"

4.8.5 Pre-Ad and Post-Ad Mood State

Research suggests that mood significantly impacts an individual's cognitive activities, influencing information storage and retrieval from memory (Albarracin and Shavitt, 2018; Lee

and Schumann, 2004). Mood functions systematically and, as defined by Ekman and Davidson (1994, p. 52) “provide the affective background, the emotional colour to all that we do”. Previous research indicates that mood may work peripherally in both people and objects because individuals do not require much effort to evoke and process it (Petty and Cacioppo, 1986a). Additionally, research has explored the concept of happiness in the processing of information, as a happy mood could reduce the processing of information, whereas a sad mood could increase the careful processing of information (Asuncion and Lam, 1995; Mackie, Asuncion and Rosselli, 1992). Asuncion and Lam (1995) also suggested that individuals with natural moods showed better results for the memory of incongruent information.

The current research will have three versions of one ad with different background music and this theory will be tested in the experiment. The hypothesis is that mood, influenced by the music, will determine individuals' motivation both before the ad is played and after viewing it. To accomplish this the current study will adopt the original scale developed by Gorn, Goldberg, and Basu (1993). The scale is presented in the table below.

Table 12 Pre-Ad and Post-Ad Mood State

Adopted to Current Study
Mood state 1. How would you describe your mood at the moment?
Mood state 2. How distracted do you feel by other matters right now?
Mood state 3. To what extent would you agree with the following statement: 'I am in a positive state of mind'?
Q1. Utilising a 7-point Likert scale, where 1 signified “extremely sad” and 7 indicates “extremely happy”.
Q2. Utilising a 7-point Likert scale, where 1 signified “extremely distracted” and 7 indicates “not distracted at all”.
Q3. Utilising a 7-point Likert scale, where 1 signifies "strongly disagree" and 7 indicates "strongly agree,"

4.8.6 Tolerance for Ambiguity

Tolerance for ambiguity refers to individuals' ability to handle ambiguous situations where information cannot be easily resolved or structured due to a lack of cues. According to Budner (1962), tolerance for ambiguity is 'the tendency to perceive ambiguous or inconsistent situations as desirable'. Research suggests that consumer tolerance for ambiguity has a relationship with consumer decision-making processes (Hazen *et al.*, 2012). This tolerance allows consumers to navigate ambiguous scenarios more effectively, leading to more confident and potentially innovative decisions. Equally, consumers with low tolerance for ambiguity may avoid or struggle with decisions that involve uncertainty, preferring clear and straightforward choices. Ambiguous situations such as incongruent and unfamiliar information available to individuals who have a low tolerance for ambiguity can completely ignore the information because they require more information to process incongruity (Lee and Schumann, 2004).

Tolerance for ambiguity varies among individuals (McLain, Kefallonitis and Armani, 2015). Research indicates that consumer who has more tolerance for ambiguity will look for more information to resolve any incongruent information rather than completely rejecting it (Lee and Schumann, 2004). In this study, ambiguity in ads is represented by incongruent background music. Therefore, the current research aims to determine whether customers with a high tolerance for ambiguity, when presented with incongruity in the form of background music, will be motivated to resolve and process the incongruent information. To explore this further, the study will use an instrument for tolerance of ambiguity developed by Norton (1975). The scale is presented in the table below.

Table 13 *Tolerance for Ambiguity*

Adopted to Current Study
Tolerance for ambiguity 1. I tend to like obscure or hidden symbolism in advertising.
Tolerance for ambiguity 2. If I miss the beginning of good advertising, I like to stay to see the start of it.
Tolerance for ambiguity 3. Vague and impressionistic information in advertising appeals to me more than realistic information in advertising.
Tolerance for ambiguity 4. Generally, the more meaning an advertisement has, the better I like it.
Utilising a 7-point Likert scale, where 1 signifies "strongly disagree" and 7 indicates "strongly agree,"

The use of the Tolerance for Ambiguity scale in the current study is justified as it allows for the measurement of individuals' tolerance for ambiguity in the context of advertising. This construct is important for understanding how individuals perceive and respond to different types of advertising. Similarly, the four items included in the adapted version of the scale are relevant to the research questions being investigated, as they reflect different aspects of tolerance for ambiguity in advertising. Specifically, the items assess individuals' preference for obscure or hidden symbolism, their willingness to stay and watch an advertisement even if they missed the beginning, their preference for vague and impressionistic information over realistic information, and their preference for advertisements with multiple meanings.

4.8.7 Message Relevance

Previous research focused on the emotional responses of music in advertisements; however, it is important not to ignore the impact of music on message reception and processing (Kellaris, Cox and Cox, 1993). Research suggests that unique product attributes, such as incongruent information in ads, can be beneficial (Taylor, Wilson and Miracle, 1994). Mandler (1982) originally presented the concept and research by Meyers Levy and Tybout (1989) has shown that customers are more likely to notice products with information that does not match

their expectations. This research emphasises the importance of developing advertising strategies that include novel or surprising components to attract potential customers.

Furthermore, as previously discussed, background music congruency can increase consumer information load, which can lead to efficient message delivery. However, incongruent music in ads requires more resources to process (Hahn and Hwang, 1999). These resources may be in the form of seeking requests of potential customers' undivided attention towards their ad when delivering the message. Presumably, the repetition of those music messages will influence consumer's attitudes and behaviours (Kupor and Tormala, 2015).

While the arguments above have merit, the focal point for the selection of the current variable is that schema-incongruent messages generally influence consumers' attitudes (Mandler, 1982; Meyers Levy and Tybout, 1989). Therefore, the current research will adopt the scale that encompasses the message relevance construct: This scale consists of 4 items adopted from the scale used by Chang (2017). Chang's findings suggest that individuals' beliefs about their susceptibility to persuasion influence their attitudes towards advertised products or issues, especially when the advertising message is perceived to be low in manipulative intent. However, if the advertising message is highly manipulative, people exhibit suppression if they have weak accuracy motives but exhibit overcorrection if they are strongly motivated to be accurate. The study highlights the importance of considering individuals' beliefs about their susceptibility to persuasion in creating effective advertising campaigns. The scale is presented below:

Table 14 Message Relevance.

Adopted to Current Study
Message relevance 1. The message in the Pennine Fresh Mineral Water was persuasive.
Message relevance 2. The message in the Pennine Fresh Mineral Water was effective
Message relevance 3. The message in the Pennine Fresh Mineral Water was compelling
Message relevance 4. The message in the Pennine Fresh Mineral Water was convincing.

Utilising a 7-point Likert scale, where 1 signifies "strongly disagree" and 7 indicates "strongly agree,"

4.8.8 Novelty and Sensation Seeking.

Novelty can be defined in relation to complex and underlying assumptions. Bevins, Klebaur and Bardo (1997, p. 114) is "a change in stimulus conditions from previous experience" and also defined by Berns, Cohen and Mintun (1997, p. 1272) as "a deviation from the expected likelihood of an event based on both previous information and internal estimates of conditional probabilities". These definitions suggest that novelty combines past experiences with new stimuli within those experiences. For instance, someone familiar with their home kitchen and a sports bike would find the co-occurrence of a sports bike in their kitchen a very novel experience. Novelty can also be described as seeking new information that is potentially 'incongruent' with existing stimuli or schema (Hirschman, 1980).

Similarly, sensation seeking is when an individual has the motivation to seek out complex novel sensations and experiences (Lee and Schumann, 2004). Zuckerman (1979, p. 10) defines sensation seeking as "the need for varied, novel, and complex sensations and experiences and the willingness to take physical and social risks for the sake of such experiences". Research suggests that individuals who are high in sensation seeking are more drawn towards activities that are high in risk (Hoyle *et al.*, 2002). High incongruent information, such as music, is high in sensation and can attract individuals who seek high-sensation (Lee and Schumann, 2004),

while individuals who are low-sensation seekers tend to prefer congruent information (Lorch *et al.*, 1994).

Therefore, information such as incongruent music will be better received by an individual with a high-level sensation-seeking tendency than by an individual with a low-level sensation-seeking tendency. Hence, the current research will adopt the scale that encompasses the sensation-seeking construct: This construct will be measured with items adapted from the scales used by Hoyle *et al.*, (2002). The scale is presented in the table below.

Table 15 *Novelty and Sensation Seeking*

Adopted to Current Study
Novelty and Sensation Seeking 1: I would like to explore Pennine Fresh Mineral Water. (Experience seeking)
Novelty and Sensation Seeking 2: I get restless when I spend too much time at home. (Boredom susceptibility)
Novelty and Sensation Seeking 3: I would like to try Pennine Fresh Mineral Water. (Thrill and adventure seeking)
Novelty and Sensation Seeking 4: I get restless when I spend too much time at home. (Boredom susceptibility)
Utilising a 7-point Likert scale, where 1 signifies "strongly disagree" and 7 indicates "strongly agree,"

4.8.9 Prior Knowledge

Research suggests that product information stored in ads and its retrieval from memory by end consumers requires sufficient processing time for encoding (Lee and Lee, 2011). A consumer's prior knowledge often plays a crucial role in decision-making. For example, a targeted ad for a laptop with detailed specifications will be more informative for consumers with prior knowledge of computers compared to those without (Hong and Sternthal, 2010). Previous research by Higgins (2000) and Schwarz (2004) as cited by Hong and Sternthal (2010), indicates that when consumers make their decision, it is based on the combination of content and subjective experience, which could result in their judgmental decision-making process. Whereas subjective experiences are any relevant information that comes to mind (Tybout *et al.*, 2005). Knowledge structures can be defined as 'elaborate or non-elaborate', depending on

the complexity of the information within and between schemas (Hirschman, 1980; cited by Lee and Schumann, 2004). Individuals with elaborate knowledge can easily identify similarities between the information available to them, and they can easily resolve them with the use of cognitive resources available to them (Lee and Schumann, 2004)

Individuals with high knowledge (HK) possess more domain-related information in an organised manner compared to low knowledge (LK) individuals. HK individuals' decision-making is more selective based on the information they already have compared to LK individuals because of their lack of knowledge about certain attribute information (Lee and Lee, 2011). Therefore, HK individuals will have more product knowledge and will rely on different processing strategies compared to LK individuals, which will also lead to better recall and recognition of information. This rich information will influence an individual's encoding and retrieval of product information. More importantly, HK individuals will have an elaborate knowledge structure and will have a more comprehensive domain schema.

When presented with incongruent information, HK individuals are more likely to be motivated to utilise and recall this information due to their well-developed schema it (Lee and Lee, 2011; Lee and Schumann, 2004). Therefore, it will be interesting to find out if an individual with high prior knowledge will be able to process incongruent information in the ad because they already have a well-developed schema. To accomplish this, the current study will adopt a scale developed by Coulter *et al.*, (2005). The scale is presented below:

Table 16 Prior Knowledge

Adopted to Current Study
Prior knowledge 1. I know a lot about mineral water products.
Prior knowledge 2. I consider the important things about mineral water when buying a product like this.
Prior knowledge 3. In general, I am confident that I make good choices when I buy similar products.
Utilising a 7-point Likert scale, where 1 signifies "strongly disagree" and 7 indicates "strongly agree,"

4.8.10 Need for Cognition

Research suggests that individuals have distinctive personalities and varying abilities to process information (Allard and Griffin, 2017). Some individuals like complex thinking, this effortful thinking, and engagement with an object (information, ads, etc.) often referred to as ‘need for cognition’ (Puccinelli, Wilcox and Grewal, 2015). The need for cognition is defined as an important variable contributing to message involvement and motivation to process ad messages (Zhang and Buda, 1999). Individuals who need cognition highly are more likely to engage with extremely incongruent information because they enjoy thinking (Polyorat and Alden, 2005).

In processing the advertising, an individual who has a low need for cognition will likely depend on available peripheral cues. Similarly, individuals high in need for cognition are expected to resolve and process any incongruity via a central route because they are motivated to process information. Furthermore, this research will investigate whether individuals with a low need for cognition engage in deep processing when exposed to incongruent background music in advertisements. To accomplish this, the current study will adopt a scale modified by Lins de Holanda Coelho *et al.*, (2020).

The researchers reduced the number of items from 18 to 6 based on various factors such as discrimination values, threshold levels, and factor loadings. The study demonstrated that the NCS-6 provides significant time savings while its construct validity remains intact with external variables such as openness, cognitive reflection test, and need for effect. Overall, the NCS-6 is a reliable and valid measure of the need for cognition, and its reduced scale version was developed to save time while maintaining construct validity. The scale was further modified for the current study, removing irrelevant construct items without compromising discriminant validity and construct reliability. The scale is presented below:

Table 17 *Need for Cognition.*

Adopted to Current Study
Need for cognition 1. I would prefer complex to simple problems.
Need for cognition 2. I like to have the responsibility of handling a situation that requires a lot of thinking.
Need for cognition 3. Thinking is my idea of fun.
Need for cognition 4. I would rather do something that requires little thought than something that is sure to challenge my thinking abilities.
Need for cognition 5. I really enjoy a task that involves coming up with new solutions to problems.
Need for cognition 6. I would prefer a task that is intellectual, and difficult and important to one that is somewhat important but does not require much thought.
Utilising a 7-point Likert scale, where 1 signifies "strongly disagree" and 7 indicates "strongly agree,"

4.8.11 Creativity

Lee and Schumann (2004, p. 74) define creativity as ‘the generation of novel mental content generally within the context of problem-solving. Creativity can be viewed as a problem-solving tool in schema operation because creativity provides a solution by either creating new sets of information or retrieving information from existing schemas, or it could acquire new information from the stimuli and combine it with existing schemas (Jin, Kerr and Suh, 2019). Advertising creativity is viewed as the central component, and it has received much attention from researchers. Similarly, a stream of research suggests that creativity has a positive impact

on advertising effectiveness, which resulted in a positive effect on consumers' cognitive, affective and conative responses (Benoit and Miller, 2019).

Research has shown that creative consumers are adaptable to change and can find innovative ways to adjust to new situations. Given that creative individuals can incorporate new information into their existing schemas, it is worth exploring whether they can solve incongruent information, such as background music, by modifying their current schema structure or ignoring it altogether. To investigate this, the current study will adopt a scale developed by Jonason *et al.*, (2017). The scale is presented below:

Table 18 Creativity

Adopted to Current Study
Creativity 1. The ad is original.
Creativity 2. The ad is unique.
Creativity 3. The ad is creative.
Creativity 4. The ad is useful to me.

Utilising a 7-point Likert scale, where 1 signifies "strongly disagree" and 7 indicates "strongly agree,"

4.8.12 Processing Time

Research suggests that consumers' exposure over time to certain information can increase their product awareness and can lead to the product image in their memories. However, the hedonic tone may be forgotten over time (Luan *et al.*, 2019). This disassociation between source and message could be the result of consumers' attractiveness to review or previous experiences to make decisions. Research indicates that previous experience or attractiveness can decrease consumers' cognitive efforts to resolve or process information (Homer and Yoon, 1992).

The ELM model suggests attitude change via peripheral routes is temporary compared to central routes because peripheral routes involve less cognitive effort (Petty and Cacioppo, 1983). Easy-to-process information is often done via the peripheral route as it requires less cognitive effort, and individuals will not be motivated when it comes to incongruent information because they could have less time to process the information. Research suggests that brand information processing is affected by processing time when consumers pay attention to brand information in an ad (MacInnis, Moorman and Jaworski, 1991; cited by Lee and Schumann, 2004). Houston *et al.* (1987) suggested that processing time is less likely to attract consumers, and very little attention will be paid to discrepant messages. For example, in Houston *et al.*'s (1987) study respondents were exposed to a shorter version of information (15 seconds to 10 seconds), reducing the cognitive effort of consumers and substantially diminishing attention. The results from the study indicate that 'time' will have a reasonable impact on processing, and it could have an impact on any decision that consumers make (Luan *et al.*, 2019).

Additionally, as time passes, contextual information from memory could be dissociated from that information that is retrieved in a content way from memory. If this occurs, individuals may only remember certain information about a product and forget the hedonic tone of the message. Berger *et al.* (2010) suggested that delay in information could affect consumers' view of certain information. Their study suggests that when time is controlled, it could convert consumers' perception of negative information into a more positive one.

Thus, to determine if respondents had enough time to process ads-related incongruent information, the study will adopt Lee and Aaker's (2004) measure for processing time. Participants were instructed to engage with three different versions of radio ads and were

allowed to replay the ads as needed to form impressions. This method ensured that respondents had ample opportunity to process and understand the content. The scale used for measuring processing time is presented below.

Table 19 *Processing Time*

Adopted to Current Study
Processing time 1. The information presented in the advertisement was not difficult to process
Processing time 2. The information in the advertisement was easy to process
Processing time 3. The information presented in the ad was not difficult to understand
Processing time 4. The information presented in the ad was easy to understand
Utilising a 7-point Likert scale, where 1 signifies "strongly disagree" and 7 indicates "strongly agree,"

4.8.13 Perceived risk

Perceived risk is defined by Pavlou and Gefen (2004, p. 4) as “the subjective belief that there is some probability of suffering a loss in pursuit of a desired outcome”. It can also be described as consumers’ perceptions of the risk evaluation of a product (Petersen and Kumar, 2015). Research suggests that when a customer goes through the buying process of a product or service, perceived risk acts as a moderator to analyse situational factors (e.g., the financial, social, and functional risk of the purchase), along with the potential benefits of the purchased product (Dowling and Staelin, 1994; Petersen and Kumar, 2015; Sweeney, Soutar and Johnson, 1999).

Campbell and Goodstein (2001) found that when consumers are presented with incongruent information, they tend to choose more familiar options. Their experiments did not find any positive effects of ‘moderate incongruity’ compared to ‘congruent’ choices. Hence, moderate

incongruent information affected consumers' perceived risk in product evaluations and attitudes.

Perceived risk varies depending on the situation (Sangwon and Tussyadiah, 2017). The tension created by incongruent music in ads has the potential to increase an individual motivation to process information; however, if the tension is too high, then one might ignore/avoid them completely. The ability to process an ad is a crucial factor in determining consumer attitudes towards the ad. Effective processing of ad information can lead to positive attitudes, better recall, and higher engagement with the advertisement (MacInnis, Moorman and Jaworski, 1991; cited by Lee and Schumann, 2004). However, when perceived risk is high, it can moderate this relationship by influencing how consumers process the ad and form attitudes towards it. The current study will adopt a scale measuring perceived risk used by Campbell and Goodstein (2001). The scale is presented below:

Table 20 *Perceived Risk*

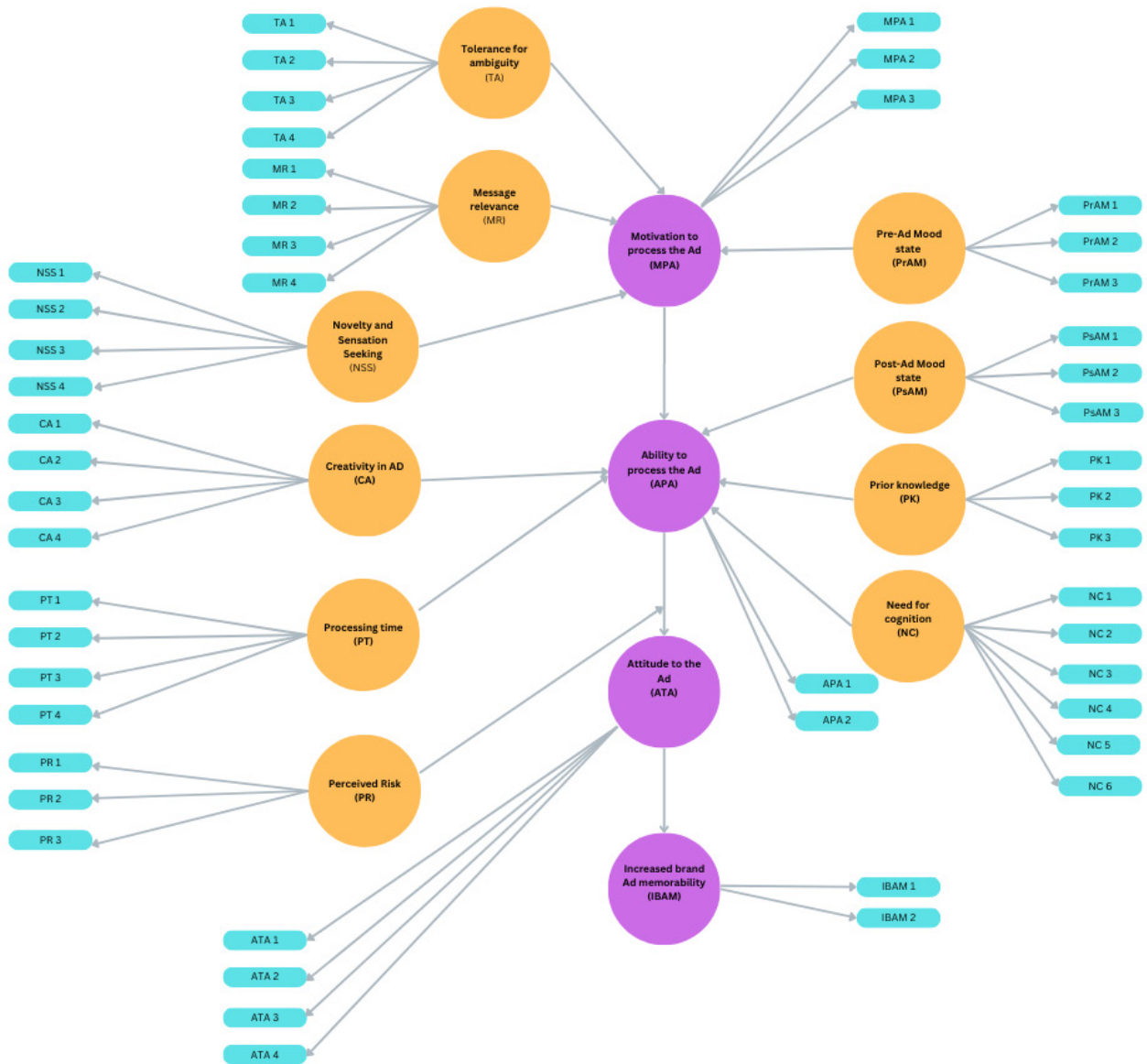
Adopted to Current Study
Perceived risk 1. Purchasing the Pennine Fresh Mineral Water bottle after listening to the ad will be risky.
Perceived risk 2. There is a good chance of I might not get the correct bottle after listening to the current ad.
Perceived risk 3. I will be disappointed if the bottle is not what it is described in the ad.
Utilising a 7-point Likert scale, where 1 signifies "strongly disagree" and 7 indicates "strongly agree,"

4.9 Hypothesis Recap

H1. Increased motivation towards the ad enhances the ability to process it, leading to better comprehension and assimilation of the ad content.
H1a. Motivation to process the ad will be higher in the moderately incongruent group than in the congruent group.
H1b. Motivation to process the ad will be lower in the extremely incongruent group than in the congruent group.
H2. Increased motivation enhances the ability to process an advertisement, leading to a more positive attitudes towards the advertisement.
H2a. Ability to process the advertisement will be higher in the moderately incongruent group than in the congruent group.
H2b. Ability to process the advertisement will be lower in the extremely incongruent group than in the congruent group.
H3. A positive attitude towards the advertisement will enhance brand advertisement memorability, with more favourable ads being better remembered.
H3a. Attitude towards the advertisement will be more favourable in the moderately incongruent group than in the congruent group.
H3b. Attitude towards the advertisement will be less favourable in the extremely incongruent group than in the congruent group.
H4a: Ad memorability will be higher in the moderately incongruent group than in the congruent group.
H4b: Ad memorability will be lower in the extremely incongruent group than in the congruent group.
H5. Pre-Ad Positive mood enhances motivation to process incongruent information in ads (central route); negative mood favours congruent cues (peripheral route).
H6. Post-Ad Positive mood enhances the ability to process incongruent information in ads (central route); negative mood favours congruent cues (peripheral route).
H7. Individuals with higher tolerance for ambiguity will demonstrate greater motivation to engage with and cognitively process advertisements, regardless of the congruence level between the ad and its accompanying music.
H8. High message relevance will enhance individuals' motivation to engage in central route processing of an advertisement, irrespective of the congruence level.
H9. Individuals with high levels of novelty-seeking and sensation-seeking traits are significantly more motivated to engage in central route processing of advertisements with novel and incongruent elements, such as incongruent music, regardless of the congruency level.
H10. Consumers with greater prior knowledge are more adept at processing advertisements, leading to improved attitudes toward the ads and enhancing brand memorability.
H11. Individuals with higher Need for Cognition (NFC) will show greater ability to process and understand advertisement content, engaging more deeply through central route processing.
H12. Higher creativity in individuals enhances their ability to process information in advertisements. (central route).
H13. Longer Processing time to an advertisement enhances individuals' ability to engage in the central route processing of information.
H14: Perceived risk moderates the relationship between ad processing and attitude, with higher risk encouraging central route processing.

4.10 Theoretical Model Representation

Model for each of three Groups -
 Group 1 = Congruent , Group 2 = Moderately Incongruent, Group 3 =
 Extremely Incongruent



4.11 Ethical Considerations

The research was granted ethical approval by the ethical committee before data collection. Ethical approval was obtained via Ethos on September 21st, 2021, with review reference number 2021-32290-29030. To comply with university data collection procedures, the researcher followed all protocols to maintain the confidentiality of data and respondents. Before the interviews, all participants were verbally briefed and given written instructions about the research and the confidentiality of their data. Research consents were obtained before both qualitative and quantitative data collection (see Appendix 8). The questionnaire was designed in a way that did not require respondents to disclose any personal information apart from demographic information (see Appendix 9). During qualitative interviews, respondents were informed that the information they provided would remain confidential and would be destroyed upon completion of the current thesis analysis.

4.12 Chapter Summary

The current chapter offers a detailed overview of the research philosophy and underlying paradigm that guide the present study. It explores various concepts and theories that inform the research process and lays the groundwork for the ensuing empirical investigation. In addition to exploring the research philosophy and paradigm, the chapter highlights the strategy of inquiry known as mixed methods. This approach involves the use of both qualitative and quantitative data collection techniques to obtain a more comprehensive understanding of the research problem. The advantages of employing mixed methods for this study are also examined, offering a well-defined rationale for the selected research approach.

The chapter elaborates further on the data collection process by explaining various methods for gathering qualitative and quantitative data. It then explains the process of designing experiments, including pre-testing the stimuli used in the study, to ensure that they are reliable and valid. The importance of using experimental design in the current study is emphasised, as it provides a rigorous method for testing the research hypotheses. Finally, the chapter discusses the measures used to collect data in the present study. The following chapters will build upon this foundation by presenting the findings and linking them to the literature review and research objectives.

CHAPTER 5

Qualitative Data Collection and Analysis

5.1 Introduction

Earlier chapters have explored musical incongruity in-depth, justifying the chosen methodological paradigm and data collection strategies. In Chapter Five, the thesis will address the research questions and objectives by discussing the data from the qualitative study and detailing the analysis process. To thoroughly investigate the research questions and objectives, a mixed-methods approach is adopted, incorporating qualitative research in Chapter Five and quantitative research in Chapter Six. Chapter Five details the methodology employed to examine the purposeful use of musical incongruity in radio advertisements. The chapter details the data collection procedure for the qualitative study, including a discussion of the sample size and the data analysis procedure involving thematic analysis. Finally, the chapter presents the themes interpretation of the themes in detail, which provides a direction for quantitative data collection in the next step of the current research.

5.2 Data collection

5.2.1 Interview schedule and questions.

Chapter four (Methodology) already discusses the semi-structured interview approach. The main benefit of this approach is that it provides insights into research questions and addresses any queries that can arise from particular practices (Rowley *et al.*, 2012). Based on the nomological model and variables discussed in Chapter Two (Literature Review) and Chapter Three (model and hypothesis development), the table below presents the questions derived from these variables, along with some general questions about the advertisement. These questions set out the interview protocol. The interview schedule was consistent among all respondents. All participants participated on a voluntary basis without any financial reward.

The interviews took place at the hub located inside the business school. They were scheduled between 13:00 and 15:00, as most respondents were available during their lunch break.

Table 21 Qualitative Research Questions

1. What was your overall impression of the advert?
2. What message was delivered in the radio ad? (Message Relevance)
3. Did you notice the music in the advert?
4. What do you think of the music in the advert?
5. Did the message in the ad help you understand the product (mineral Water)? (Message Relevance)
6. Did the advert give you the impression that this was a new kind of product or that it would be a different type of experience to try it? (Novelty and sensation seeking)
7. Vague and impressionistic information in advertising appeals to me more than realistic information in advertising. (Tolerance for ambiguity)
8. When buying a product like this, do you consider important things about mineral water that you already know when making your decision? (Prior knowledge)
9. Did your feelings change after listening to the ad? (How if answer yes) (Mood state)
10. Did you think the advert is creative or original (If yes, why)? (Perceived advertising creativity)
11. Do you think the information in the advert was easy to understand? (Processing time)
12. After listening to the advert, are you curious about Pennine fresh mineral water? (Motivation)
13. Would you like to try Pennine’s fresh mineral water? (Motivation)
14. After listening to the advert, do you think Pennine's fresh mineral water is meaningful to you? (Ability to process)
15. Did the ad speak to your need? (Attitude to the ad)
16. How easy was it for you to remember the Pennine fresh mineral water? (Brand memorability)
17. How well the music did seem to fit with the message in this ad. (Congruency/Mod Incongruent/Extreme Incongruent)
18. Would you like to add anything else that I have not covered in my questions about the ad or the music?

5.2.2 Interviewing process and Data Saturation

Twenty-seven participants were interviewed at the hub located inside Manchester Metropolitan University Business School. Before the interviews, all participants were provided with an information sheet and a consent form. They were briefed about the research and the handling of their data post-interview. At the end of each interview, participants were allowed

to provide feedback or ask any questions related to the research. The average interview time was between 15 to 20 minutes. All interviews were recorded using an audio recorder, and after each interview, the audio files were transferred to a password-protected computer. Subsequently, the data were analysed accordingly.

Data saturation was achieved after conducting 27 semi-structured interviews. Saturation was defined as the point at which no new themes, codes, or insights were emerging from the data, despite additional interviews being conducted. To ensure a systematic approach to identifying saturation, the interviews were conducted in iterative rounds of analysis, allowing the researcher to monitor the emergence of recurring patterns and themes. Each round of interviews was transcribed verbatim and reviewed using thematic analysis, as outlined by Braun and Clarke (2006). The section below will explain thematic analysis in more detail. Initial coding involved generating a comprehensive list of codes from the data, which were then grouped into higher-level themes. By the 20th interview, the majority of themes had already been identified, with subsequent interviews reinforcing existing patterns rather than introducing new concepts. To confirm saturation, a further 7 interviews were conducted, during which no novel insights were observed. This process ensured that the dataset was robust and representative of the key ideas relevant to the study. (From Appendix 10 to 13 provides all coding and handling of the data).

5.3 Qualitative Data Analysis

This section outlines the data analysis process for the thesis. It begins with the transcription of interviews to ensure accurate written records. Subsequently, key themes within the data are identified, serving as central patterns and ideas. Thematic analysis is then applied to these

themes, facilitating a systematic and in-depth exploration of the collected data. This approach allows for the extraction of meaningful insights that address the research questions and objectives.

5.3.1 Transcription

All the interviews were carefully listened to before the transcription to gain a preliminary understanding of the data. After that, each interview was transcribed one by one, and the information was recorded in an Excel sheet. Any information that would reveal the participants' identities was removed to maintain confidentiality.

5.3.2 Thematic analysis

This study employs a mixed methods research strategy, utilising a sequential design to integrate qualitative and quantitative data collection and analysis approaches. This approach combines qualitative and quantitative to understand the research problem better (Creswell and Poth, 2018). The exploratory sequential strategy is particularly useful for exploring phenomena based on qualitative findings, which then guide the subsequent quantitative phase. This method is beneficial to the current research as it will provide insights into the study variables through qualitative data collection, thereby informing which variables to include or exclude in the quantitative study.

Thematic analysis was employed to interpret the findings and analyse the identified themes. This approach is justified as it allows researchers to identify and analyse underlying themes or patterns that support the effectiveness of specific interventions or practices. A systematic process will integrate qualitative and quantitative data. Initial qualitative findings will inform

the design and focus of the quantitative phase. This allows for a comprehensive exploration of the research problem, ensuring that the qualitative insights are effectively utilised to shape the quantitative investigation.

Thematic analysis is an approach in which qualitative data is analysed to identify a set pattern (themes) and then report those set patterns (Braun and Clarke, 2006). Thematic analysis provides flexibility for a wide range of research questions and theoretical frameworks. Furthermore, the study suggests that thematic analysis is best suited to understand the unique characteristics of a particular phenomenon and where the phenomenon is complex or multifaceted, as thematic analysis allows researchers to explore and capture its various dimensions in a systematic and structured way (Harper and Thompson, 2012; Willig, 2022). Considering the complex nature of the nomological model for the current study, thematic analysis was chosen as a standalone method.

Furthermore, the researcher's decision on the themes that emerge from the data analysis is important, whereas a theme is patterns or sets of important information from data in relation to the research questions (Braun and Clarke, 2006). There are two approaches in thematic analysis, known as inductive and deductive approaches. *The inductive* approach allows the researcher to locate, code and develop themes from the data content, whereas the *deductive* approach allows the researcher to link the codes and themes to existing theoretical constructs (Braun and Clarke, 2006). A deductive approach was the most suitable approach to the nature of the nomological framework. Additionally, a semantic coding process was used to code themes. Semantic codes are normally closed to participants' expressed meaning in their language (Guest, MacQueen and Namey, 2012).

Thematic analysis is particularly relevant to this study because it allows for the exploration and understanding of the complex ways in which musical incongruity influences consumer responses. The complexity of consumer behaviour and the multifaceted nature of the research questions, such as the interplay between affective and cognitive responses to incongruent music, impose a method that can capture these dynamics comprehensively.

5.3.3 Approach to Thematic Analysis

The current research adopts Braun and Clarke’s (2006; 2021) six-phase thematic procedure.

The six-phase thematic analysis procedures are shown in the following table.

Table 22 Steps in Thematic Analysis

Phase	Description of the process
1. Familiarizing yourself with your data:	Transcribing data (if necessary), reading and re-reading the data, noting down initial ideas.
2. Generating initial codes:	Coding interesting features of the data in a systematic fashion across the entire data set, collating data relevant to each code.
3. Searching for themes:	Collating codes into potential themes, gathering all data relevant to each potential theme.
4. Reviewing themes:	Checking if the themes work in relation to the coded extracts (Level 1) and the entire data set (Level 2), generating a thematic ‘map’ of the analysis.
5. Defining and naming themes:	Ongoing analysis to refine the specifics of each theme, and the overall story the analysis tells, generating clear definitions and names for each theme.
6. Producing the report:	The final opportunity for analysis. Selection of vivid, compelling extract examples, final analysis of selected extracts, relating back of the analysis to the research question and literature, producing a scholarly report of the analysis.

The following section will explain each of these steps and link them to the current research.

5.3.4 The Six-Phase Analytical Process

5.3.4.1 Phase one: Familiarisation with the Data

The first phase of the analytical process in thematic analysis is to familiarise yourself with the qualitative data collected. Familiarisation refers to reading the data multiple times and making sense of the data at hand. This step allows the researcher to gather valuable information (Kiger

and Varpio, 2020). Similarly, Braun and Clarke (2013) suggested that manual transcription of data is useful, as it provides a first-hand feel for the respondents' initial thoughts about the research question. Listening to audio and video recordings is considered an effective strategy, as it enables the researcher to achieve a greater understanding of the data.

In the current research, each interview recording was carefully listened to, and all transcripts were manually recorded using an Excel spreadsheet. During the logging of all raw data, any interesting findings were highlighted with different colours to facilitate further analysis in the next phase. This process was repeated for all semi-structured questions and three sets of radio ads.

Table 23 Example of Raw Data Set During Phase One

Questions	Interview extract
What was your overall impression of the advert?	1) I think it was good. The voice is clear. The background didn't overlap with the actual voice. 2) My overall impression it was good. It was good. It did sound a bit forced. Like the woman speaking was trying to force it to be nice. So, um, so good. Impressive water; everyone should try 3) Is it just someone trying to advertise fresh and a new kind of water? Something more unique and different to usual? Okay, 4) The freshwater that you should be drinking. Lots of mineral water. 5) They're just trying to advertise what they have. And the water and everything. Freshwater. 6) You could kind of hear the background a lot more than you could sort of concentrate on the actual message being portrayed 7) It is like a water advert for drinking water being healthy 8) Yeah, so it was a good advertisement. It basically showed what you're selling to me, which is freshwater from the district, so it was pretty good. Interesting. 9) Yeah, it was like the water is fresh, and it's clear, and it's pure. So, this is what I got. And the music behind it was like, very refreshing. Yeah.

After the initial raw data recording, the data was read multiple times before coding for possible identification of patterns. *(Please see Appendix 10 for All research questions and three groups congruent, moderately incongruent and extremely incongruent).*

5.3.4.2 Phase Two: Generating Initial Codes

The second phase is crucial because the initial codes will later define themes. Kiger and Varpio (2020, p. 5) reference Boyatzis (1998, p. 63), who defines a code as ‘the most basic segment, or element, of the raw data or information that can be assessed in a meaningful way regarding the phenomenon’. Through coding, researchers can simplify the data and focus on its most important aspects. A systematic approach is recommended to thoroughly analyse the entire dataset, ensuring each data item receives equal attention. This involves identifying intriguing elements within the data that could potentially develop into themes throughout the dataset (Braun and Clarke, 2006).

While codes can offer valuable insights, Cassell and Symon (2004) argues that having too many codes can not only be problematic but also time-consuming for the researcher. Therefore, a deductive approach was deemed most suitable for the nomological framework. A semantic coding process was used to code the data, with semantic codes closely aligned with participants' expressed meanings in their language (Guest, MacQueen and Namey, 2012).

During the coding process, each transcript was analysed separately. All questions and responses were read carefully, and every response was given an initial code in an Excel spreadsheet (See table below). The process was repeated for all three data sets congruent, moderately incongruent, and extreme incongruent. *(Please see Appendix 11 for All initial codes of three groups: congruent, moderately incongruent and extremely incongruent).*

Table 24 Excerpt of spreadsheet and initial codes

Questions	Interview extract	Codes
What was your overall impression of the advert?	<p>1) Think it was good the voice is clear. The background wasn't overlapping with the actual voice.</p> <p>2) My overall impression it was good. It was good. It did sound a bit forced. Like the woman speaking was trying to force it to be nice. So um, so really good. Impressive water everyone should try</p> <p>3) is just someone trying to advertise fresh and a new kind of water? Something more unique and different to usual? Okay,</p> <p>4) The freshwater that you should be drinking. Lots of mineral water.</p> <p>5) They're just trying to advertise what they have. And the water and everything. Freshwater.</p> <p>6) You could kind of hear the background a lot more than you could sort of concentrate on the actual message being portrayed</p> <p>7) It is like a water advert for drinking water being healthy</p> <p>8) Yeah, so it was a good advert it. It was a good advert it basically showed what you're selling to me, which is freshwater from the district, so it was pretty good. Interesting.</p> <p>9) Yeah, it was like the water is fresh and it's clear and it's pure. So, this is what I got. And the music behind it was like, very refreshing. Yeah.</p>	<p>1) Music is clear to hear</p> <p>2) Clear spoken words by the narrator</p> <p>3) A unique product to try</p> <p>4) Water with health benefits</p> <p>5) Water advertisement with health benefits</p> <p>6) music was loud in the background</p> <p>7) Water advertisement</p> <p>8) Water advertisement with the location being described and good information</p> <p>9) Clear music in the background goes along with the product</p>

Thus, regarding the interpretation of codes, no predetermined range or boundary must be followed. The crucial factor is that once the dataset has been entirely coded and the codes have been assembled, there should be adequate complexity to analyse the trends present in the data, as well as the variety of perspectives expressed by the participants. It is, however, imperative to confirm that the codes are linked to more than one data element, as recommended by Braun and Clarke (2013).

5.3.4.3 Phase Three: Searching for Themes

Once the initial codes have been generated from the collected data, the third phase involves collating similar codes into themes (Braun and Clarke, 2006). The focus shifts from understanding individual pieces of data to understanding the overall meaning across the dataset. Researchers examine the coded data and look for shared meanings that can be grouped to form themes or sub-themes. Sometimes, multiple codes with similar meanings are combined into one code, while at other times, a single code can represent a larger narrative and become a sub-theme or theme (Braun and Clarke, 2013).

Research suggests that theme generation will depend on the nature of research; for example, inductive research will always generate themes from raw data, and deductive research will generate themes based on theory and previous research (Nowell *et al.*, 2017). In an inductive approach to thematic analysis, the identified themes are closely connected to the data itself and may not necessarily be related to the specific questions asked of the participants. This approach involves coding the data without trying to fit it into a preconceived coding frame or the researcher's analytic preconceptions. Themes are derived purely from the data, without prior assumptions or theories guiding the analysis. This can lead to unexpected and new themes being identified that might otherwise have been missed. However, it can also make it challenging to link the themes back to the research questions or to provide a comprehensive understanding of the data. Therefore, it is essential to carefully consider the research aims and ensure that the themes identified are relevant to the research question, even when using an inductive approach (Braun and Clarke, 2006).

Similarly, deductive analysis in thematic analysis is driven by the researcher's theoretical or analytical interest and may result in a more detailed analysis of specific aspects of the data. When conducting deductive analysis, the researcher usually starts with a pre-existing theoretical framework or hypothesis, which is used to guide the analysis. The themes identified are then linked back to the theoretical framework or research question, resulting in a more focused and precise analysis. However, this approach can also lead to overlooking unexpected themes that might emerge from the data and potentially missing important insights (Braun and Clarke, 2006; Nowell *et al.*, 2017). Therefore, it is important to carefully consider the research aims and theoretical frameworks before deciding on the approach to use in thematic analysis. Both inductive and deductive approaches have their strengths and

weaknesses, and researchers need to weigh these factors and choose the approach that best suits their research question and data.

Thus, the current research adopts a deductive approach for theme generation based on a theoretical model. After the coding process, all similar codes were collated to understand the data better and facilitate theme generation. After careful analysis of all three sets of data, sub-themes were generated to link to predefined themes from the theoretical model (see table below). *(Please see Appendix 12 for All initial sub-themes of three groups: congruent, moderately incongruent and extremely incongruent).*

Table 25 Initial Sub-Themes

Sub-Themes	Codes	Interview extract
Location	<ul style="list-style-type: none"> 1) Location from where the water is gathered 2) Mineral water location 4) Health benefits being described 5) Unique water with health benefits 	<ul style="list-style-type: none"> 1) So that the location of where they're getting the water from is the peak district. And I've been there myself, and they're filtering it and making it less harmful for your body. 2) The message was about mineral water gathered from the Pennines mountains. It said that it does not contain additional preservatives or additives. 4) The water is fresh, has lots of minerals, is very healthy, has no preservatives, and has been very beneficial to the human body. 1) Yes, it did. It showed me how it's manufactured, where it's derived from, and what's inside the bottle of water. There are no chemicals, and it is filtered properly. 5) Yes, it did. As you said, it's fresh water, and the word mineral itself is a really good word for water—quite clean and healthy.
Product Description	<ul style="list-style-type: none"> 1) Provide an indication of where the water is gathered 2) Product description provided 3) Detailed description of the product 5) Benefits and origin of the water described 7) Repeating made is easy to understand 	<ul style="list-style-type: none"> 2) It did. Let me know what the product was. But as I am from a scientific background, I would have wanted to know a bit more specific details about the water itself, or it has been sourced, sourced in the Pennines and not as it is a preservative. Is it more alkaline than other brands, or are there any nutritional facts that make it better than other brands? For example, does it have more magnesium and calcium? 3) Yeah. Obviously, through the advert, they're just talking about all the details about the water. Well, from what was in it, why hasn't it got? Why it has got.
Unique product	<ul style="list-style-type: none"> 5) Unique water with health benefits 	<ul style="list-style-type: none"> 5) The message was that the water was quite clean. You should try it. And it's very unique and fresh.
<p><i>Questions 1) What message was delivered in the radio ad? 2) Did the message in the ad help you understand the product (mineral Water)?</i></p>		

5.3.4.4 Phase Four: Reviewing Themes

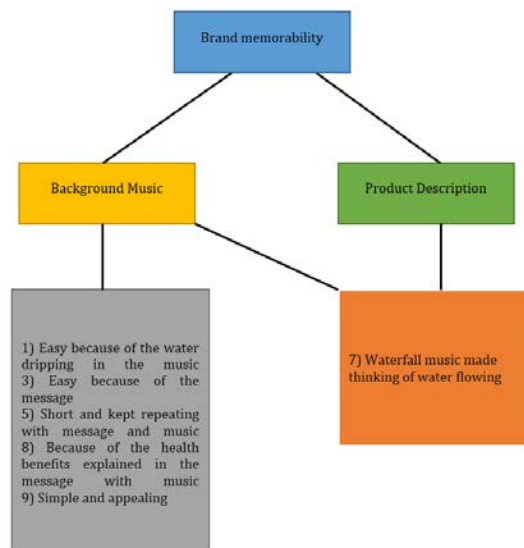
Phase four of the process involves refining the themes identified during phase three. In this phase, themes are reviewed and refined. Some themes are merged based on their similarities,

while others may be eliminated due to limited supporting data. Braun and Clarke (2021) Braun and Clarke (2021) suggest a two-level review approach for refining themes in thematic analysis.

Level One: This involves reviewing themes during the coding process and extracting themes from it.

Level Two: The researcher conducts a series of inquiries about the themes in relation to the complete dataset. The task is to determine whether the individual themes fit coherently within the dataset and whether the thematic map provides an accurate and satisfactory depiction of the entire body of data (Kiger and Varpio, 2020).

Figure 8 : Thematic Map of Brand memorability with sub-themes background music and product description and their relationship highlighted.



During this process, all data was carefully reviewed for themes and sub-themes emerging from codes. Following a two-level review approach defined above, thematic maps were created to establish any relationship between themes.

5.3.4.5 Phase Five: Defining and Naming Themes

Phase five begins with defining and refining all the themes that emerged from phase four. These themes will present a narrative explaining their importance to the research questions and their emergence. These narratives will help researchers write detailed analyses of each theme discovered (Braun and Clarke, 2006). This section is crucial as it provides readers with an overall understanding of the entire data set.

During this phase, the identified themes were linked to the predefined themes in the nomological model. The following table represents how the sub-themes were identified for message relevance and then linked to the main final theme, message relevance. *(Please see Appendix 13 for All Final themes of three groups: congruent, moderately incongruent and extremely incongruent).*

Table 26 Final Theme

Theme	Sub-Themes	Codes	Interview extract
Message Relevance	Water Advertisement	1) Relevant message about water 2) Clear message about water speaking about benefits 3) Water being fresh and its location 4) Health benefits and encouragement about drinking water 5) Health benefits and encouragement about drinking water 6) Advertisement for water bottle 7) The ad was trying to see if this water is fresh, healthy 8) The message was about water location and its purity 9) Fresh and quality water advertisement	1) It is something about the water being clear and Pennine mineral water 2) The message was this really nice, new Pennine, fresh water that's available and everyone should try 3) The water is unique. It's fresh and full of minerals, and it's clearly different from the other bottles as it's from the Peak District. 4) The freshwater that you should be drinking. Lots of mineral water. 5) The delivering that. It's better to have fresh water than anything else because obviously, it's good for you. 6) It was an advert for bottled water. 7) Yes, the message that was delivered in the ad was trying to see if this water is fresh, healthy 8) So, she was telling me about the product that they were selling, so it was water from the peak district with no added chemicals or anything added, so it's clear. It's pure. An sold to me. Okay. 9) Yeah, it was like, you know, it was a good message. You know, they, like, tell you about the water they sell. It's pure and good for your health, and they give you quality.
	Clear Message	6) Provided relevant details about water 7) The message was easy to understand 8) Clear message delivered: the narrator clearly explained the product 7) Message is explained clearly	6) Yeah, give all relevant details with no additives, making it a pure type of thing. 7) Oh yes. It was fresh no added preservatives or additives 8) Yes, it did. Yeah. She told me about the mineral product. It was about water, from where it came from and from what the product intakes. So, it was pure water, with nothing added to it, so it caught my attention. 7) Yeah, she spoke; the person in the advert speaking was nice and clear. So slowly spoken.
<i>Questions 1) What message was delivered in the radio ad? 2) Did the message in the ad help you understand the product (mineral Water)?</i>			

5.3.4.6 Phase Six: Producing the Report/Manuscript

The last phase of thematic analysis involves writing up the data collected, and the themes extracted. This section demonstrates and provides an evidential trail of all the themes across the dataset. In the final discussion section of the manuscript, all the themes were thoroughly examined, including any discrepant data. We revisited the theoretical literature that originally informed our study and considered other research and literature that supported our argument. The next section will provide a detailed overview of the write-up.

5.3.5 Hierarchical Structure of Thematic Analysis

To simplify the themes further, this thesis adopts a tool developed by Attride-Stirling (2001) that divides all themes into three different levels: 1) Basic Theme, 2) Organising Theme, and 3) Global Theme. Basic Themes are at the lowest level and are derived directly from the data collected. Organising Themes group similar Basic Themes together. Global Themes are at a macro level, connecting all Organising Themes and providing a context for the analysis, forming the core of a thematic network. The following table presents a thematic map of responses to congruent, moderately incongruent, and extremely incongruent music from the respondents.

Table 27 Thematic map of congruent music in ad.

Global Theme	Organising Theme	Basic Themes
Congruent	Motivation to Process the Ad	Curious about Product
		Interested in Trying
	Ability to Process the Ad	Meaningfulness
	Attitude to the Ad	Basic Need for water
	Increased brand Ad Memorability	Background Music
		Product Description
	Tolerance for Ambiguity	Realistic Information preferred
	Message Relevance	Clear Message
		Water Advertisement
	Novelty and Sensation Seeking	New Product experience
		Unique
	Mood State	Post Ad Relaxed Mood
Prior Knowledge	Instruction Check	
Creativity	Creativity and Originality	
Exposure Time	Easy to process information	

Table 28 Thematic map of moderately incongruent music in ad.

Global Theme	Organising Theme	Basic Themes
Moderately Incongruent	Motivation to Process the Ad	Curious about Product
		Interested in Trying
	Ability to Process the Ad	Meaningfulness
	Attitude to the Ad	Health benefit triggered
	Increased brand Ad Memorability	Music Message Relevance
	Tolerance for Ambiguity	Realistic Information preferred
	Message Relevance	Location
		Product Description
		Unique product
	Novelty and Sensation Seeking	New Product Experience
	Mood State	Post Ad Relaxed Mood
	Prior Knowledge	Taste as Experience
Instruction Check		
Creativity	Music Creativity and Originality	
Exposure Time	Easy to process information	

Table 29 Thematic map of Extreme incongruent music in ad.

Global Theme	Organising Theme	Basic Themes
Extreme Incongruent	Motivation to Process the Ad	Curious about Product
		Interested in Trying
	Ability to Process the Ad	Meaningfulness
	Attitude to the Ad	Health benefit triggered
	Increased brand Ad Memorability	Message Relevancy
		Music Incongruity
	Tolerance for Ambiguity	Realistic Information preferred
	Message Relevance	Attention Grabbing
		Product Description
	Novelty and Sensation Seeking	New Product Experience
		Vague Information
	Mood State	Post Ad Depressed Mood
	Prior Knowledge	Price-conscious
		Instruction Check
Creativity	Ad Creativity	
Exposure Time	Easy to process information	

5.4 Qualitative Findings and Interpretations

This section presents the findings from the data analysed. The findings incorporate both shorter quotes embedded within the narrative and longer block quotes. Each quote is accompanied by a unique identifier, ensuring representation of various participants across the results. To manage themes correctly, all presented themes with subthemes and exemplar quotes are included in a table format in the appendix.

5.4.1 Overview of Themes

Upon listening to the congruent music in the advertisement, the participants agreed that it was a good fit. The congruent blend of the music with the overall message and theme of the advertisement was well-received and acknowledged by the participants.

Similarly, when the music in the ad had a moderate level of incongruity, the participants did reach an agreement. The lack of congruence between the music and the ad content caused ambiguity and divergence in their perceptions. However, participants may have found the moderately incongruent music somewhat fitting. Furthermore, when the music was extremely incongruent, the participants viewed it as unfitting for the advertisement. The incongruity between the music and the intended message of the ad created a noticeable dissonance that made it difficult for the participants to perceive any coherence or connection between the two.

In addition to evaluating the musical fit, the participants engaged in discussions about other significant aspects of the ad. One such aspect was the perceived meaningfulness of the advertisement. Some participants expressed concerns about the content's lack of depth or substance, which may have affected their overall perception and engagement with the ad. Furthermore, the participants expressed a preference for realistic information in the advertisement. They valued ads that presented authentic and relatable content, as opposed to exaggerated or overly idealised portrayals. This preference for realism influenced their perception of the ad and shaped their responses.

Lastly, the participants' mood state after listening to the advertisement was deemed crucial. They reflected on how the ad affected their emotional state and whether it elicited positive or negative feelings. This consideration of mood played a significant role in their overall evaluation and interpretation of the advertisement. The above table data represent the themes that are generated from the analysis of the semi-structured interviews. A detailed narrative of each theme, which has been extracted from the interviews, will be outlined in the next section.

5.4.2 Interpretation

In the Interpretation section, readers are guided through a detailed understanding of the global themes addressed in the text. Each global theme is interpreted individually, allowing for a deeper understanding of each theme. The section also presents elaborate explanations of the base organising themes, along with the associated basic themes, clarifying their relevance and importance. The practice of grouping similar organising themes is adopted to facilitate easier comparison and contrast. Nevertheless, when it is deemed necessary, these themes are interpreted individually, ensuring the unique aspects of each theme are maintained. This methodical approach fosters both a holistic view and an appreciation for the specific aspects of the themes under consideration. The goal is to ensure a comprehensive understanding of the themes discussed, catering to a broad spectrum of perspectives.

5.4.2.1 *Global Theme Congruent*

The existing body of literature, particularly Mandler's study conducted in (1982), emphasised that information that aligns with pre-existing schemas or mental frameworks might be perceived positively due to its ease of understanding. However, the study also indicated that if the information is too predictable or expected, it may fail to leave a lasting impression.

Similarly, in line with these findings, a parallel observation was made among the participants in the current study. Upon exposure to an advertisement featuring music that was congruent with the overall message and theme, the respondents expressed similar responses. They described the music in the congruent advertisement as fitting seamlessly and flowing smoothly with the narrative. Furthermore, they found the music to have a calming effect and deemed it logically connected to the advertised product or message.

A few specific responses were recorded to illustrate the respondents' reactions: (**Note:** Each reference to a respondent, such as ABC, pertains to a different individual from the list of anonymised participants in all sections below)

Respondent A: " It Definitely, fits with the message. Definitely, never 100% Your music was nice and sunburned. There's water, running water in the background nice place with the product."

Respondent B: " It's about water and I heard a waterfall was perfect. And it was calming. Because it was about the hill of water, and I heard of a waterfall in the background. So, it made sense."

Respondent C: "The music choice was spot on. It made complete sense with what they were trying to convey. It added an extra layer of meaning and made the ad more memorable."

These responses reflect the general agreement among the participants regarding the congruent music in the advertisement. The findings align with the notion that when the music aligns with the intended message and context, it enhances the overall coherence and effectiveness of the advertisement, capturing viewers' attention and creating a lasting impression. Furthermore, organising themes and their subsequent basic themes were able to demonstrate how the diverse elements within the research data connected, providing a comprehensive understanding of the underlying relationships and patterns. The thematic analysis approach facilitated a deeper exploration and interpretation of the data, enhancing the overall insight gained from the study.

5.4.2.2 Global Theme Moderately Incongruent

When it comes to moderately incongruent information, Jhang *et al.* (2012) suggest that a moderate level of incongruity results in positive assessments because it can be cognitively resolved. This concept aligns with Noseworthy *et al.* (2014) proposed that such resolution is linked to pleasure derived from arousal. Considering these points, during the moderately incongruent interviews, the music flow was different from the music used in the congruent interview. As the interview progressed, participants began to express that the music contributed to an atmosphere of tranquillity and peace. Interestingly, the music could depict the concept of premium quality water. This was achieved through its soothing and calm characteristics. These attributes were not only perceived as positive by the respondents, but they also left a lasting impact, making the music experience more memorable. Thus, this illustrates that music can impact the perception of respondents because of the setting and tone.

To illustrate the respondents' reactions, a few specific responses were recorded:

Respondent A: *"It fits well with it being positive. The music was positive. It gave a positive vibe with it and its relevance with it was positive as well. So, the music, in order to pass on a positive message, you need to have a positive atmosphere. The memorability needs to be on point as well as in the. Yeah, so it's memorable".*

Respondent B: *"It did a little and was relaxing and chill. I watched water ads on YouTube the music they have a fast compared to this ad. I am not saying this music does not match completely it matches but not all of it".*

Respondent C: *“Well, because of the music. And if you are advertising slightly premium water that comes at a higher price. I think the music was quite fitting”.*

The responses reflect that ads with a moderate level of incongruity are effective. The reactions of the participants confirm that such ads leave a lasting impression, supporting the current research notion that a certain level of incongruity can make ads more memorable. Furthermore, it was clear that participants could handle the mismatch in the ads well. Interestingly, they could do this because of a perceived connection or similarity with the advertised product. This important observation highlights how much the match between a product and the ad influences how well viewers deal with mismatched information.

This finding enhances our understanding of how matching and mismatching elements can be strategically utilised in advertisements. Advertisers could intentionally incorporate moderately mismatched information—details that initially appear inconsistent but can be resolved in the viewer's mind—to create more impactful and memorable ads. Ensuring that this mismatched information is well-aligned with the product is crucial. Doing so helps viewers resolve the mismatch, increasing the chance that they'll remember and receive the ad positively.

5.4.2.3 Global Theme Extremely Incongruent

Expanding on the cognitive processing during exposure to extremely incongruent advertisements, it becomes apparent that this experience differs significantly from exposure to congruent or moderately incongruent ads. The extremity of incongruity seemed to pose challenges for the respondents in terms of cognitive processing and comprehension.

Specifically, respondents noted that the choice of music used in the extremely incongruent advertisements was not helpful to their understanding. Respondents used descriptions such as "depressing" and "very slow" to characterise the music, providing insight into how the auditory elements of these ads might have affected their reception. Similarly, a fraction of the respondents expressed that the music's tone and tempo impeded their ability to understand the ad's intended message fully. The difficulty in information processing, induced by the discordance between the music and the overall content, points to the potential cognitive strain generated by extreme incongruity.

Further feedback indicated the music was not just slow but also irritating, suggesting a negative emotional response. This emotional reaction could potentially detract from the effectiveness of the ad, as the viewers might associate these negative feelings with the advertised product or message. These insights indicate the necessity of careful consideration when using high levels of incongruity in advertisements, given its potential impact on both cognitive processing and the emotional response of the audience.

To illustrate the respondents' reactions, a few specific responses were recorded:

Respondent A: *"The music was actually stopping me from getting the message. It was not toned in rhythm with the message. So, if I focus on the ad and the music, I can't focus on the message when I listen to it."*

Respondent B: *"I told you in the beginning that the music is very slow. It's not matching with the words. Advertisement about the fresh water. But the music is like in very, very slow waves. we need to when we refresh the mood, we need to match the music and stuff. You know, we feel better in that way."*

Respondent C: *“The music was totally irritating and does not fit with the ad.”*

This finding helps us understand that extreme incongruity may not be as effective as moderate incongruity when it comes to facilitating the understanding of an advertisement. Moderate incongruity, balanced between the familiar and the unexpected, can spark curiosity and reinforce memory recall, whereas extreme incongruity might overwhelm the cognitive processes. Similarly, such overwhelming can be linked to the significant dissonance that is created by extreme incongruity, which may stretch the viewer's cognitive faculties to their maximum, possibly interfering with their understanding of the advertisement's message. Contrary to moderate incongruity, which can enhance engagement and boost recall, extreme incongruity may pose difficulties for viewers in decoding and absorbing the advertisement's message.

Thus, the current findings of moderate and extreme incongruity not only extend our knowledge of incongruity's function in advertisements but also deliver crucial guidance for industry professionals looking to maximise their ad campaign's effectiveness. As such, the level of incongruity employed needs thoughtful adjustment to ensure it fulfils its purpose without compromising the viewer's capability to process the presented information.

5.5 Organising and Basic Themes

In this section, the focus will be on the role played by organising themes and basic themes in shaping congruent, moderately incongruent, and extremely incongruent responses within the minds of consumers. By exploring the systematic arrangement of these themes and their subsequent development, a clearer understanding will be provided of how this analytical framework contributed to the formation of coherent and interconnected perceptions among

consumers. Furthermore, this section will provide insight into the formation of basic themes, considering that the organising themes were predefined. It will explain how identifying and exploring basic themes allowed for a more focused and detailed examination of specific elements within the research data, offering valuable insights into the underlying patterns and relationships. By examining the role of basic themes, we gained a deeper understanding of the details and complications of the research findings.

5.5.1 Motivation to Process the Ad

Motivation greatly impacts how individuals process advertising information. Higher motivation leads to deeper engagement and active cognition, while lower motivation results in more superficial processing, with individuals relying on heuristic cues or quick judgments. Their processing effort may be limited, leading to less profound comprehension and evaluation of the advertisement's message or content (Chang, 2017). Similarly, the result from the interview showed clear interest from the respondents when they listened to the congruent ad. The basic themes, such as “interested in trying” and “curious about the product”, were generated after listing congruent, moderately incongruent, and extremely incongruent ads. After the congruent ad, the respondents were curious about the product; some responses were such as

Respondent A: *“I guess you could, you know, the way that the lady spoke nice and slow and easy to process. So, definitely, if I saw the product on the shelf, I would pick it up. I am curious about this product.”*

Respondents often expressed interest in trying something and said they would definitely try it. This type of response was expected because of the respondents' curiosity level.

Furthermore, moderately incongruent information is also important in motivating individuals. As discussed earlier in the moderately incongruent global theme, the use of moderately mismatched or incongruent information plays a significant role in driving individuals' motivation. This could be because resolving these incongruities engages people's cognitive capabilities, stimulates interest, and keeps them engaged. Additionally, incongruity effectively motivates individuals by capturing their attention and triggering thoughts.

The responses after moderately incongruent ads were not as detailed as those after congruent ads; however, they were similar in nature. Respondents described the product as unique and expressed a desire to see it physically. Di Iorio *et al.* (2023) suggest that when consumers are unable to see a product they like physically, they tend to rely on ethical considerations to guide their choices. Since the nature of the product in the moderately incongruent ad was low involvement, it is possible that customers used their formal judgment when it came to choosing a water bottle.

After the moderately incongruent ad, the respondents were both curious and interested in the product; some responses were such as

Respondent A: “Yes, I am curious. And I would look into it and purchase some bottles.”

Respondent B: “I am definitely because it sounded quite unique so that’s why.”

Respondent C: “If I had the opportunity to try it, I would not mind.”

These comments clearly demonstrate that even when the music was moderately incongruent, it did not significantly affect the respondents' motivation; they were able to pay attention and

remain engaged in their tasks. As these observations suggest, the real impact on consumer behaviours appears when the music's incongruity level reaches an extreme level.

Furthermore, participants who listened to the extremely incongruent ad showed mixed results. Their curiosity level was not as high compared to the respondents who listened to congruent and moderately incongruent ads. However, their interest in trying the product was the same as the respondents who listened to congruent and moderately incongruent ads. Similarly, the finding suggests a relationship between the incongruity level in advertisements and consumers' interest and curiosity. While extreme incongruity seems to reduce curiosity, it does not directly impact the intention to try out the product. After extremely incongruent ad some responses were such as

Respondent A: *“Probably not, because I did not find any exciting element or any, I would say anything catchy. Like I did not find any that kind of catchy. I like something which will, you know, grasp my attention. It was basically mineral water will not that which it's very hard to bring something in mineral water. But I would say it's nice, but not that effective for making me buy that.”*

Respondent B: *“Not really curious. Maybe because it's about mineral water.”*

Respondent C: *“I wouldn't say I'm curious about the water. I say I'm more curious about Just seeing that valley itself. I don't know why. It's really weird.”*

Furthermore, a notable aspect of the last response was that, when confronted with a situation that challenged respondents' perception and understanding, they redirected their attention and focus to characteristics that were more familiar or less conflicting. In doing so, they were

able to resolve the incongruity and shift their focus towards the broader context of the ad. This cognitive shift allowed the respondents to resolve the incongruity and gain a better understanding of the message being conveyed.

5.5.2 Ability to Process the Ad

Advertisements that transmit a precise brand message are fundamental as they directly impact consumers' brand perception. The effectiveness of these strategies also relies on individuals' ability, which refers to their skill in interpreting brand information in advertisements. This ability enables easier cognitive processing by leveraging existing knowledge schemas.

After analysing all three transcripts, it was observed that respondents who listened to congruent and moderately incongruent ads consistently characterised their responses as "meaningful." Equally, respondents who listened to the extremely incongruent ad described their response as "not meaningful." Furthermore, after listening to the congruent and moderately incongruent ads, the respondents expressed that the product and the ad were intriguing and meaningful. The respondents also associated the product with meaning because it fulfilled a necessity in their lives. Some of the responses after listening to the congruent ad were recorded as

Respondent A: *"I would say as meaning was, but it has intrigued me a little more."*

Respondent B: *"Yeah, I would like to try it because, you know, it's a daily thing. Everyone needs water. But I would like to try that one. Definitely."*

Respondent C: *“It could be if it's good for my health, and yeah, it could have a huge part in my diet.”*

Furthermore, similar responses were recorded when respondents listened to the moderately incongruent ad. Some of the responses were related to the health benefits of the product as described in the advertisement. Interestingly, one of the respondents associated the name "Pennines" with a location where she lived and believed that water from hills has more health benefits. Most of the responses were associated with the perceived health benefits of the product.

In addition, this pattern of response reveals that even within the context of moderate incongruity, consumers focus on ad aspects that align with their preferences and personal experiences or beliefs. In this instance, the mention of a familiar location, "Pennines," and the emphasis on health benefits catered to the respondent's personal interests and lifestyle choices, thereby capturing their attention.

Furthermore, it's clear that personal relevance strongly shapes consumers' approach to navigating and resolving incongruity. Even when presented with an advertisement that might seem moderately incongruent, consumers can find elements that resonate with them on a personal level, which can subsequently shape their perception of the product and its benefits. Some of the responses after listening to the moderately incongruent ad were recorded as

Respondent A: *“As long as it helps me keep a healthy, balanced diet, then yeah, it would be meaningful to me if it prolongs my life. And we got that.”*

Respondent B: *“Because I do live in Oldham, which is in the Pennines itself already. I believe the water we get here is quite good in itself, so I would not really go for bottled water, but I have tried water, hard water from London and Sheffield. They do not taste so good. So, if I were living there, I would most likely go for bottled water.”*

Respondent C: *“I mean, you could say that because it is referring to a need, which is water, and I would say that it has encouraged me to buy water now.”*

Furthermore, the responses from respondents who listened to the extremely incongruent ad were on the opposite end from those who listened to the congruent and moderately incongruent ads. Interestingly, they did not perceive the ad or the product as meaningful compared to the congruent and moderately incongruent ads.

Similarly, the extremely incongruent ad may have potentially distorted or undermined the original message in the advert. Instead of engaging with the product or message in the ad, the respondents were not able to understand the message because the music was incongruent. These respondents seemed to become detached or disengaged, leading to a lack of meaningful interpretation or connection. Some of the responses after listening to the extremely incongruent ad were recorded as

Respondent A: *“Not really, it’s just water.”*

Respondent B: *“No, it’s not meaningful to me.”*

Respondent C: *“I can't say because I never tried it. So, once I tried that.”*

The responses suggest that because water is a low-involvement product, that might be the reason that it was not meaningful. A stream of research suggests that involvement in the middle of decision-making for a product selection. The consumer will decide based on the information that is relevant or irrelevant to their existing ideas (Matušínská and Stoklasa, 2022). Indeed, a low-involvement mental state implies that the planned purchase is perceived as presenting minimal threat or risk to the consumer. This is often the case with routine, habitual, or inexpensive purchases where the consequences of a wrong choice are insignificant.

5.5.3 Attitude towards Ad

As defined in the literature review, attitudes are stable and long-lasting dispositions that influence how we think, feel, and behave. They are often used to predict future behaviour and intentions. In advertising, the goal is to shape customers' attitudes towards a brand to influence their decision-making process. Advertising's effectiveness lies in shaping favourable consumer views of the brand as well as increasing consumer awareness of the product. It's an art form that utilises strategic storytelling, emotive appeals, and relevant messaging to resonate with target audiences.

Similarly, effective advertising creates an attitude change, leading consumers from mere recognition to genuine brand affinity and, ideally, loyalty. This change significantly influences consumer behaviour, directly impacting the brand's bottom line. The attitude towards the ad was measured by asking respondents about the advert and speaking to their needs. The responses received after the congruent ad were themed as “basic need for water”; additionally, in moderately incongruent and extremely incongruent, the responses were

themed as “Health benefit triggered”. This would make sense as the product advertised in the ad was water, so both themes make sense.

Furthermore, it’s interesting to note the shift in consumer focus from a 'basic need' to 'health benefits' as the ad becomes more incongruent. This suggests that incongruity in advertisements may encourage consumers to engage more deeply with the ad content, moving beyond immediate needs and considering secondary benefits. This highlights the potential power of using moderate to high incongruity in an advertisement to not only capture attention but also stimulate a more careful consideration of the product's benefits, ultimately influencing the individual’s attitude towards the brand in a potentially richer, more detailed manner.

Some of the responses after listening to the congruent ad were recorded as

Respondent A: *“Obviously, the ad was for water bottles. Yeah, so for me personally, it's because I'm a big bottle drinker. I'm not used to drinking fizzy drinks. So, if it's more beneficial than usual, then yeah, it.”*

Respondent B: *“Drinking water because people are healthy reminds me of my health.”*

Respondent C: *“it said it was purified. So clearly, that's something I need to keep my body healthy Of course, I don't need anything that's not fresh or pure.”*

The responses suggest that water was primarily seen as a basic need to fulfil. The congruent ad, with its music relevant to the product, could be one of the main reasons why many respondents agreed that the ad spoke to their needs.

Furthermore, the responses recorded by the respondents during the moderately incongruent and extremely incongruent ads suggest that whenever they encounter incongruent information, they are forced to use cognitive thought to resolve the incongruity. The theme "health benefit triggered" supports this notion, especially after the moderately incongruent and extremely incongruent ads. In these cases, the respondents' cognitive processes were engaged as they sought to make sense of the incongruent information and reconcile it with their existing knowledge and beliefs about health benefits.

In addition, both responses after the ad were almost identical, as some of the responses after listening to moderately incongruent and extremely incongruent ads were recorded as

Respondent A: *"Yeah, it did. Obviously, I drink a lot of water myself. So, she's saying that it does not have these chemicals in it, so it would be healthy. It was easy because it just kept getting mentioned throughout the ad."*

Respondent B: *"Yes, it did meet my need because as I said previously, I would like to drink a lot of more water during the day and throughout my life to prolong my life and be healthy."*

Respondent C: *"Yeah, Spoke to my needs. It's more nutritious, it's healthier, No preservatives in it, and it's just reliable for your health."*

This suggests that certain aspects of the ad, such as the core message or theme, had a consistent impact on the respondents, regardless of the level of incongruity. The similarity in responses across all three versions of the ad indicates that the core message was effectively conveyed to the audience, regardless of the level of incongruity present in the ad.

5.5.4 Tolerance for Ambiguity

Literature review defines tolerance for ambiguity as an individual's preference towards ambiguous, inconsistent information or situations. Individuals who exhibit a high tolerance for ambiguity are often more comfortable making challenging and complex choices, especially when they encounter uncertain or inconsistent information. A stream of research suggests that individuals' preference for desirable outcomes can influence them to have a high tolerance for ambiguous information compared to low ambiguity information (Gartner *et al.*, 2020).

Furthermore, with regard to the current thesis, during the three ads, moderately incongruent and extremely incongruent ones contained information that may have caused respondents to have a high tolerance for ambiguity to resolve the incongruity. However, the congruent ad contained relevant information, allowing the respondents to resolve it without any issues. In addition, after the responses from all three interviews, the common basic theme that emerged was "realistic information preferred". This suggested that all three groups of respondents did not prefer vague information. Indeed, this preference among all respondent groups for unambiguous information underlines its significance in crafting effective advertisements.

In addition, all responses after the ads were almost identical, as some of the responses after listening to congruent, moderately incongruent, and extremely incongruent ads were recorded as

Congruent

Respondent A: *“if it's realistic information, so it tells me what the product has and what it's about and what benefits it can give to me, that's what really gets me to buy the product. because then I know what's inside of it. So, they can't, you know, fool me or anything or not sell me products. she said, it's fresh water and nothing added to it; it really caught my attention because that's what I'm like healthy. So, as soon as she said that, I was like, this is the product for me.”*

Moderately Incongruent

Respondent B: *“I like realistic information because then I know exactly what I'm getting into on this. The ad is actually talking about the product and what it's actually about.”*

Extremely Incongruent

Respondent C: *“The information in this ad was weak, And I don't support advertising with vague information because, like usually, when we hear an ad, we won't be taking care of it. So, we'll be doing something else and hearing it. So, the information has to be very clear for it to go inside and keep there in the brain.”*

This suggests that respondents preferred realistic information when it comes to a product that concerns their health. Despite having incongruent music in the two ads, the information about the product was clear, and respondents with a high tolerance for ambiguity were able to concentrate and make sense of the message. The relevance and clarity of the product information seem to have played a significant role in helping respondents navigate the incongruities in the ads.

5.5.5 Message Relevance

Message relevancy is an important element in advertisement. A relevant message has more success compared to an irrelevant message in an advert. A stream of research previously discussed that background music congruency can increase consumer information load, which can lead to efficient message delivery. However, incongruent music in ads will require more resources to process (Hahn and Hwang, 1999). To support this notion, current research followed something similar, and the responses after each ad were interesting. The basic themes that emerged after the congruent ad was “clear message and “water advertisement”. These two basics clearly indicate that the music used in the congruent ad was relevant and expected. Similarly, responses revealed that the message was delivered clearly, and the product was defined in the ad. This means that the congruent music helped consumers effortlessly associate the advertisement with the product category, i.e., water, enhancing their understanding of the ad content. Interestingly, this reinforces the concept that while innovative advertising strategies can capture attention, the foundation of effective advertising still rests on clarity and relevance. Adverts that can convey their message clearly and make evident the product they are promoting tend to resonate more with audiences.

Some of the responses after listening to the congruent ad were recorded as

Respondent A: *“Yes, the message that was delivered in the ad was trying to see this water is fresh and healthy.”*

Respondent B: *“Yes, it did. Yeah. She told me what the mineral product was about it was about water from where it came from and from what the product intakes. So, it was pure water not added anything to it, so it caught my attention.”*

Respondent C: *“Yeah, it was like, you know, it was a good message. Tells you about the water they sell. It's pure and good for your health, and they give you quality.”*

Furthermore, the responses in the moderately incongruent ad were somewhat different compared to the congruent ad. The presence of incongruity in the moderately incongruent ad seemed to elicit varied or unique reactions from the respondents when compared to the congruent ad. This difference in responses indicates that the level of incongruity introduced in the ads influenced the way respondents perceived and interpreted the content. Similarly, the basic themes that emerged were “location”, “product description”, and “unique product”. These themes indicate that when the music was moderately incongruent, the respondents focused more on the details. They were able to describe the location product description and even noticed the uniqueness of the product. The presence of moderately incongruent music seemed to prompt the respondents to pay closer attention to the specifics and details of the advertisement, leading to a more detailed and comprehensive response.

Some of the responses after listening to the moderately incongruent ad were recorded as

Respondent A: *“The message was about mineral water that has been gathered from the Pennines mountains. They said that there are no additional preservatives or additives.”*

Respondent B: *“It did let me know what the product was. But as I am from a scientific background, I would have wanted to know a bit more specific details about the water itself, or it has been sourced, sourced in the Pennines and not as it is a preservative. Is it more alkaline compared to the brands or are there any nutritional facts that make it better than other brands? For example, say has it got more magnesium and calcium?”*

Respondent C: *“The message was that the water is quite clean. You should try it. And it's very unique and fresh.”*

In addition, the responses to the extremely incongruent ad were somehow similar to the moderately incongruent responses. The basic themes that emerged were "product description" and "attention-grabbing." Most of the responses were in relation to the product description. This makes sense because the music in the extremely incongruent ad was completely different from the product, and the consumers were focusing more on trying to understand the message being delivered. The incongruent music seemed to divert their attention towards the product details and the overall message, resulting in a similar theme to that of the moderately incongruent ads.

Some of the responses after listening to the extremely incongruent ad were recorded as

Respondent A: *“It was something about water, mineral water, having no preservatives and some unique taste.”*

Respondent B: *“Yes. Was clear. And I think I can understand it. Yeah, it was relevant. She's explaining about the minerals, and she's expanding what she wants to know.”*

Respondent C: *“The messages about drinking water and it was like the purist thing or something like that related to it. And what I heard is they were looking to get the attention by making it slow. My observation about it is that while I hear some Spotify ads like this, Usually, if I hear it repeatedly, that goes through my mind, and it will trigger my consciousness because I would become aware of it by repeated hearing of it.”*

Thus, the responses suggest that even though the music was extremely incongruent, the respondents were able to understand the message and describe the product. From a theoretical perspective, it has been demonstrated that the relevance of a message can impact persuasion by increasing the recipient's involvement with the message.

5.5.6 Novelty and Sensation Seeking

The concept of novelty is complex and multi-dimensional, with one interpretation being a departure from previous experiences. Novelty involves the introduction of a new stimulus within a familiar context. Research has found that high sensation seekers are more attracted to high-risk activities (Hoyle *et al.*, 2002) and might be drawn to incongruent stimuli like music, which provides a rich sensory experience (Lee and Schumann, 2004). In contrast, individuals with low sensation-seeking tendencies tend to prefer congruent information (Lorch *et al.*, 1994).

In addition, after the congruent ad, the respondents' responses were mainly associated with the product experience. The two basic themes that emerged after the congruent ad was "new product experience" and "unique". This indicates that because of the congruent music, which matched the product well, the respondents felt a sense of novelty and had a low sensation-seeking tendency. The congruent music seemed to enhance the overall appeal of the ad, making it more engaging and enjoyable for the respondents.

Some of the responses after listening to the congruent ad were recorded as

Respondent A: *"Yeah, it did. It sounded nice new something does not happen before something gets nice and clear."*

Respondent B: *“Okay, so it definitely did come across as a new type of product that's out. And the idea that it must be tried did come across as well. Nice, it isn't a new type of water. That is something like refreshing to try different than anything else is out there already.”*

Respondent C: *“I felt like it was something new, and if I tried it, I enjoyed it.”*

Interestingly, the ad with moderate and extremely incongruent music received similar responses. After analysing the interviews, the recurring theme was "new product experience". This suggests that even when the music didn't perfectly match the ad, the respondents could still focus on the product's details. The mismatch in the music didn't appear to disrupt their concentration on the ad's core information, which was the distinctive product experience being presented. The fact that respondents could focus on the product details despite the moderately incongruent music implies they could handle the inconsistency and still understand the crucial message about the product.

Some of the responses after listening to the moderately and extremely incongruent ad were recorded as

Respondent A: *“Yes, it did, because I'm not really seeing water adverts, but I think this is one of the first ones I've actually heard. So, I would say it's the first one.”*

Respondent B: *“I get the impression that something like a different type of water, something I've not tasted before.”*

Respondent C: *“it would be a new product because it's more beneficial. It's more nutritious for the human body. And this just sounds new sounds.”*

Thus, this suggests that with music being moderately and extremely incongruent, sensation-seeking remained high as respondents were able to resolve the incongruity and somehow understood the end message. Similarly, despite the presence of incongruent music, respondents' cognitive processes were engaged in a way that allowed them to make sense of the ad's content and still experience a sense of novelty and excitement. The ability to resolve the incongruity seemed to enhance their engagement with the ad and maintain their sensation-seeking tendencies throughout the viewing experience.

5.5.7 Post Mood State

Music is a powerful tool for affecting mood. Studies have shown that even in stressful situations, music has a positive effect on people's mood. Hennessy et al. (2021) observed that during the COVID-19 pandemic, music improved people's mood and well-being, making them feel better about themselves. Similarly, in the qualitative interview, the moods of respondents were noted after they listened to the ad. Interestingly, the ad with congruent music and moderately incongruent music triggered almost identical reactions. After analysing the transcripts, the basic theme that emerged was a "post-ad relaxed mood". Furthermore, both the congruent and moderately incongruent ads used music that was in line with the product's description, requiring less effort from the respondents. This could be a contributing factor to the relaxed mood they reported after listening to these ads. The congruence between the music and the product information seemed to promote a pleasant and soothing experience, resulting in a relaxed feeling among the listeners.

Some of the responses after listening to the congruent and moderately incongruent ads were recorded as

Congruent

Respondent A: *"I'm slightly more relaxed because of the music."*

Respondent B: *"Yeah, the mood is good because of the music behind it and the sounds of you know, the dropping water and. Yeah. So yeah. It made me relax now."*

Moderately Incongruent

Respondent A: *"I did feel a bit calmer and a bit more relaxed, which I believe is due to the classical music. And if I were in a vehicle driving, listening to the radio, I think it would help me relax a little bit."*

Respondent B: *"Yeah. I was calmer, more relaxed, and more soothing. Because of the music."*

Respondent C: *"Yeah, I feel calmer and more relaxed."*

However, in the case of the extremely incongruent ad, the responses were not as expected because the respondent recorded their mood as depressed or not pleasant after listening to the ad. The theme that emerged after analysis of the transcripts was named "post-ad depressed mood". Mood can also indirectly influence consumer decisions, for instance, through emotional priming or harmony between mood and judgments (LaTour and LaTour, 2009). The judgement in the incongruent ad case would be the music that was played, as respondents were not able to process it easily.

Some of the responses after listening to the extremely incongruent ad were recorded as

Respondent A: *"A bit changed because of the depressing music."*

Respondent B: *“Actually, I found it very hard to get listen to it. Yeah, it made it worse.”*

Respondent C: *“Yes, feeling very slow and depressed, as I told you before. Very slow music does not match the advertising.”*

Thus, this suggests that extremely incongruent information is hard for the respondents to process. The incongruence between the music and the product content required them to concentrate more and exert additional cognitive effort to make sense of the message. This increased cognitive load and the struggle to resolve the incongruity may have contributed to the respondents' feelings of a depressed mood in the end. The negative emotional response could be attributed to the challenges posed by the extreme incongruence, making the ad less enjoyable and less effective in eliciting positive emotions compared to the congruent and moderately incongruent ads.

5.5.8 Prior Knowledge

Prior knowledge was an important consideration in the current ad, especially concerning factors such as minerals when discussing water. The ad seemed to leverage the audience's existing knowledge and awareness of the importance of minerals in water, making it a relevant and persuasive factor in the product's promotion. In addition, the responses after all three ads established one thing in common: every respondent likes to read the instructions before the purchase as they have all the important elements, such as minerals, in mind.

The responses from all three groups suggested that they preferred to read the instructions before making a purchase, such as water. This act of reading suggests that product information plays an important role in the decision-making process. Since the product is health-related

that might be one of the main objectives behind reading instruction. Interestingly, these outcomes are in line with those of Su et al. (2022) findings, where they concluded that consumers with health and safety concerns will also avoid health-related items that contain any chemical substance.

Furthermore, responses after listening to the congruent, moderately incongruent, and extremely incongruent ads were recorded as

Congruent

Respondent A: *“When deciding on mineral water, I often do check the pH levels of the way it was sourced.”*

Respondent B: *“Yeah, compare some of the brands to be like water brands like Fiji, for example. I would look at that. I would look at this and see which one has more health benefits for me. So, this one already said there are no added substances. I would pick this one over something else because I can trust this for like information that is real.”*

Respondent C: *“Usually, advise it but it depends. If it's something like this, or you'd go and check. I'd go and check and see what is listed and what kind of minerals are in the water.”*

Moderately Incongruent

Respondent A: *“So I would personally get mineral water. And I would really read the ingredients because it's mineral water. But if it was another water brand, then I would because they didn't say mineral water on it. And I would know that mineral water is filtered, and it's got irons and all these different good things in them for your body.”*

Respondent B: *"I consider minerals nutritious for the human body, and I just consider that to also be considered prior knowledge."*

Respondent C: *"Well, someone like me who takes care of himself ideally reads information beforehand before buying any product that has something to do with health. I usually know what I am looking for, but if I am confused, I usually read the instructions."*

Extremely Incongruent

Respondent A: *"I prefer the minerals and the thing, which is already there, all the purifying. And so, these are the important things rather than buying the product which doesn't even know about that makes sense."*

Respondent B: *"We have to get information relating to mineral water. Is it good for health, and are the salt value and different minerals good in it or not?"*

Respondent C: *"I considered the information I have to read, and I have to check all the packing and stuff. I need to go in details."*

Thus, the responses suggest that even when the music was congruent, moderately incongruent, and extremely incongruent, the respondents were able to concentrate on products related to health. This suggests that health-related content was engaging and interesting enough to attract and hold the respondents' attention, even amidst mismatched music.

5.5.9 Creativity

Creativity in advertising can be seen as a tool for resolving issues in the process of schema operation. This is because creativity can offer solutions by either generating new sets of information, pulling information from established schemas, or obtaining new information from stimuli and merging it with existing schemas (Jin, Kerr and Suh, 2019). Perceived ad creativity can be seen as a message communicator between consumers and information. The respondents were questioned on the creativeness of the congruent, moderately incongruent, and extremely incongruent ads. After hearing about the congruent ad, most of the respondents defined it as original and creative, which helped form the theme for the congruent ad as “creative and original.”

Similarly, the responses after the moderately incongruent ad were about music being creative. This indicates that even though the music in the moderately incongruent ad was not a perfect match for the product, it still managed to come across as creative and engaging to the respondents. It is important to note that creative and original ads can enhance the overall appeal of the message, making it more memorable and impactful for the audience. Additionally, Eelen *et al.* (2016) suggests that creative media has been found to generate positive thoughts, which, in turn, foster positive affect. When consumers are exposed to creative and engaging advertisements or media content, they tend to evoke positive thoughts and emotions. The unique and original aspects of such media seize the audience's attention, leaving a memorable impression. The responses confirm that this creativity can have a positive view towards the advertised brand or product. Responses after listening to congruent and moderately incongruent ads were recorded as

Congruent

Respondent A: *“Definitely original, yeah. Because you've got the music and the background noise.”*

Respondent B: *“It is creative Because it has the music, which already got my attention at the start, and then it gave me the information both put together. It was great.”*

Respondent C: *“Yeah, the creativity behind it is, you know, choosing the sounds behind it, the music. Yeah. And it's related to the water. Like the water-dropping sound.”*

Moderately Incongruent

Respondent A: *“Yeah, it'll have to be original because I've not heard it before. As I've said. Yeah, it's creative as well. They've mixed music and hardware into it, and it's just brought it together very nicely as well.”*

Respondent B: *“Very creative. It's got soothing music that calms and describes a such a good manner.”*

Respondent C: *“Creative and original both.”*

Furthermore, when it comes to the extremely incongruent ad, the responses were a mixture of creativity and originality. Some respondents believed that the ad was creative but not original, while others found it to be creative but felt that the element of originality was not there. This makes sense as the music used in the extremely incongruent ad was totally off-key and could have been hard for respondents to focus on. This may have led respondents to

believe the music is not creative or ad not being original. Thus, these findings led us to the theme of “ad creativity” for the extremely incongruent ad.

Responses after listening to the extremely incongruent ad were recorded as

Respondent A: *“I feel the. It is not somewhere copied. This was original, but it was not good.”*

Respondent B: *“If I say it, it's creative because I did not find anything special in it. Like it's not original? It's like they had a concept. They expressed it nicely, but I did not find any special creative element, which I didn't find in other advertisements.”*

Respondent C: *“I think so. It's between two of the points.”*

5.5.10 Processing Time

Advertisement exposure is another key element in shaping consumer’s perceptions and attitudes towards a brand or product. Previous studies, such as those reported by Kwon and Shin (2020) and Grimes and Kitchen (2007), along with Rahman and Soesilo (2018) have proven that continuous exposure to commercials can lead to a positive shift in consumers' perceptions of a brand. This processing time can also stimulate pre-existing knowledge in consumers' memory, which can also influence attitudes indirectly (Baker, 1986).

Similarly, the literature review already discussed the importance of message relevance, and the finding above also indicates that message relevance is important. The sole purpose of this was to determine if the message's relevance was easily understandable. To achieve this, each ad was to be exactly 33 seconds long, giving enough time for the respondent to understand

the whole ad. In addition, Singh and Cole's (1993) experiment suggests that long-term advertisements produce better brand attitude and recognition than shorter advertisements. Their research also indicates that 30-second ads will produce more connections with views than 15-second ads.

Furthermore, the findings after analysing the responses to the congruent, moderately incongruent, and extremely incongruent ads were interesting, as a common theme emerged from all three ads, which was "easy to process information." Despite the varying levels of incongruence in the music, the respondents consistently perceived the information presented in the ads as easy to understand and comprehend. Thus, it could have been because of the processing time of each ad. The ads gave enough time to respondents to take in the information in ad, which might have influenced their sense of the information being straightforward to grasp. Furthermore, responses after listening to congruent, moderately incongruent, and extremely incongruent ads were recorded as

Congruent

Respondent A: "Yeah, she spoke the person in the advert, and the speaking was nice and clear. So slowly spoken."

Respondent B: "Yeah, it was easy, straight to the point, easy to understand."

Respondent C: "Yes, it was very easy to understand."

Moderately Incongruent

Respondent A: *“Yeah, it was simple information. I understand the message that was delivered by the lady in the background and the information she was delivering after listening to the adverts.”*

Respondent B: *“Very easy with a flow the lady is clearly speaking the music is not too distracting.”*

Respondent C: *“Yes, I believe so. It was quite straightforward. The main information that I received from it is that it is sourced in the Pennines, and nothing has been added.”*

Extremely Incongruent

Respondent A: *“It is easy to understand. To me, maybe it differs for people, but for me, it's easy to understand.”*

Respondent B: *“Yeah, in the sense that if I'm being honest, they were just repeating the same thing from this valley. No preservatives, no additives.”*

Respondent C: *“Yeah, it was easy to understand.”*

5.5.11 Brand Ad Memorability

The study seeks to understand how varying degrees of congruity between music and ad content affect recall among participants. We explored this by looking into how well ads stay in consumers' minds when presented with different levels of congruent or incongruent information. As mentioned earlier, the experiment employed three different ad types: congruent, moderately incongruent, and extremely incongruent.

Upon hearing the congruent ad, the feedback from respondents fitted the expected results. The congruency between the music and the product information in the ad appeared influential. Most respondents felt that the music fit the ad well and found it highly memorable. This alignment probably played a role in the ad's recall value and its success in communicating the desired message. Moreover, the favourable responses suggest that an appropriate and memorable musical selection can increase an advertisement's overall effect. The basic theme that emerged after responses was named "music message relevance".

The following responses after listening to the congruent ad were recorded.

Respondent A: *"Yeah, very easy to remember, especially music dripping off the wall."*

Respondent B: *"Yeah, it was very easy. Very simple to understand. The voice of the water drops and, you know, the music as well it was Appealing."*

Respondent C: *"It was easy because, like, I found it really easy because, obviously, it was a short advert, and they kept repeating it as well. Yeah."*

Furthermore, the responses from respondents after hearing the moderately incongruent ad were similar to those of the congruent ad. Even with the slight mismatch between the music and ad content, the reactions appeared to be of a similar kind. This indicates that the presence of moderate incongruence may have influenced the way respondents perceived and responded to the ad, leading to comparable impressions and opinions among the participants. Most of the respondents find the music and message to be easy. Similarly, like the congruent ad, the theme that emerged in the moderately incongruent ad was also named "music message relevance".

The following responses after listening to the moderately incongruent ad were recorded.

Respondent A: *“It was very easy because the message came across easily and it was relevant to what I wanted also.”*

Respondent B: *“The message was easy to remember because the lady kept talking about the benefits of the water with a flow, and the name Pennie Fresh Mineral Water definitely stuck with me now.”*

Respondent C: *“It was quite easy as it did get louder, and the volume increased, and it was clear speech, which helps you remember it.”*

In addition, when it comes to the extremely incongruent ad, the respondents' reactions regarding the music varied. They found the music to be slow and distracting, hindering their ability to understand the message clearly. However, most of the respondents classified the message as relevant despite the music being incongruent. To resolve the incongruity, consumers ignored the incongruent elements they were presented with and chose to focus only on the easily understandable characteristics.

The following responses, after listening to the extremely incongruent ad were recorded.

Respondent A: *“Yeah, I think it's. The message was clear, But, you know, the music is not demonstrating us in a clear way, so I think it's a bit confusing.”*

Respondent B: *“No. I can't say slow. It's like It's not easy to remember because of the music.”*

Respondent C: *“It's very easy. Yeah. They followed them, the flow to the end, and made sure they stated them at the end of the name. So, and I think procedurally, stating something at the end gets you to remember it easily.”*

Building on these findings, it's clear that even with incongruent music in the ads, respondents could focus on the ad's message. This indicates that the ad's relevance to the product and the message's importance might be key in keeping viewers engaged despite any mismatch in music. These elements seem to hold the viewer's attention, suggesting that adding incongruent music doesn't necessarily distract but might complement the ad's message if the content is strong and relevant.

5.6 Chapter Summary

The thesis's discussion chapter addresses all themes, including any discrepant data. During this discussion, we revisited the original theoretical literature that informed the current study, as well as relevant research and other scholarly works that supported our arguments. The study engaged in a comparative analysis between the current findings and the broader literature, identifying areas where the current findings aligned, contradicted, or contributed to the existing knowledge on the topic of musical incongruity. Moving forward, Chapter 7 will concentrate on discussing the qualitative results of our study. This part of the research is crucial as it offers an in-depth examination of the subjective experiences and perceptions of consumers in response to incongruent elements within advertisements. The aim is to provide a detailed understanding of the research question relevant to qualitative data. Through a detailed interpretation of these qualitative findings, Chapter 7 will contribute to a more holistic understanding of advertising effectiveness, offering insights into how incongruity in

ads can be strategically used to achieve marketing objectives. This exploration will not only validate the preliminary observations but also enrich our understanding of the complications involved in the consumer processing of advertising messages, guiding future creative advertising strategies.

In essence, this chapter has laid a robust foundation, emphasising the potential of musical incongruity in radio advertising and setting the stage for further quantitative exploration in Chapter 6.

CHAPTER 6

Quantitative Data Analysis

6.1 Introduction

This chapter provides a detailed explanation of quantitative data analysis and will also build upon the findings gained from the qualitative analysis chapter. Drawing on the quantitative data analysis, this chapter will also analyse the theoretical model. It will express the nature and strengths of the study variables when it comes to musical incongruity. Furthermore, an extensive analysis of the collected data will be conducted, considering the size of the sample that supports this investigation. This is carried out to assess the reliability and credibility of the quantitative data collected and to cross-check the methodology employed. In addition, the theoretical model will be measured via the structural equation model, and a partial least square analysis will be applied.

Furthermore, a quick recap of the research questions is to what extent different types of incongruity, particularly musical incongruity, elicit various combinations of affective and cognitive consumer responses to persuasive messages. Additionally, does the presence of incongruent music enhance the memorability of persuasive messages? Similarly, does the use of purposeful moderately incongruent and extreme incongruent music enhance consumers' responses to radio advertising? The third question that was the centre point of discussion in the qualitative study first and then it will be addressed in the quantitative study is: How do individual characteristics (i.e., motivation, mood state, novelty and sensation seeking, ability to process, prior knowledge, creativeness, processing time, perceived risk, and demographic) will likely resolve incongruity when incongruent music is played in radio advertising? Thus, employing SEM SmartPLS will provide an opportunity to measure latent variables with indicators and hypotheses.

6.2 Data Preparation and Screening

A total of 210 questionnaires were completed and used for the analysis of the quantitative research stage. Data preparation and screening in research are pivotal for ensuring the accuracy and reliability of findings, as they involve cleansing, harmonising, and transforming data into a format suitable for analysis (Hoffmeyer-Zlotnik and Warner, 2018; Lunsford, 1993).

The data was checked for any missing values during the screening process.

6.2.1 Missing Value

During data processing, IBM SPSS version 28 was used to process the data for any missing values. During the data collection and processing, all the questionnaires were scrutinised to ensure no data was missing. Hence, the current data set has no missing value. Furthermore, all latent variables were measured using a 7-point Likert scale. The Likert scale in research questionnaires is beneficial for capturing subtle variations in perceptions on topics, allowing for detailed analysis of attitudes and opinions (Jamieson, 2004). It also enhances the reliability and validity of data by providing a consistent measurement scale across diverse subjects (Wu and Wenjuan, 2010). To ensure there were no missing values, all variables were examined in SPSS by checking the minimum and maximum range of values.

6.2.2 Common Method Bias

In addition to ensuring the dataset was free from missing values and well-prepared for analysis, efforts were made to address potential common method bias (CMB), which can arise when data for all variables are collected from the same respondents using the same method. CMB may inflate or obscure relationships between constructs, affecting the validity of the

findings (Malhotra, Kim and Patil, 2006; Podsakoff *et al.*, 2003). While this research did not apply Harman's single-factor test, procedural remedies were adopted during survey design to mitigate CMB. These include ensuring item clarity, randomising question order, and emphasising respondent anonymity to reduce evaluation apprehension and social desirability biases (MacKenzie and Podsakoff, 2012). These steps align with best practices to enhance the credibility and robustness of the data collected.

6.3 Quantitative Data Analysis

6.3.1 Descriptive Analysis

Descriptive statistics are employed to characterise the features of the data sample in relation to variables or their combinations. This approach aids in substantiating the effectiveness of the statistical methods applied in the analysis. They play a crucial role in formulating research hypotheses, choosing study variables and methods, analysing results, and concluding modern scientific methodology (Laccourreya, Jankowski and Lisan, 2021; Tabachnick and Fidell, 2014). The following tables will give us detailed descriptive information about this study's sample in terms of Gender, Age, Current Education and Radio Ad-Hearing Frequency.

Table 30 Demographics of respondents (N=210)

Characteristics		Frequency	Percent	Cumulative Percent	Mean	SD
Gender	Male	120	57.1%	57.1%	1.43	0.496
	Female	90	42.9%	100.0%		
Age	18-24	164	78.1%	78.1%	1.22	0.415
	25-33	46	21.9%	100.0%		
Current Education	Primary	2	1.0%	1.0%	3.05	0.346
	Secondary	2	1.0%	1.9%		
	Bachelor	190	90.5%	92.4%		
	Master	16	7.6%	100.0%		
Radio Ad Hearing	Once a Week	29	13.8%	13.8%	3.67	1.402
	Two Times a Week	9	4.3%	18.1%		
	Three Times a Week	51	24.3%	42.4%		
	Four Time a Week	35	16.7%	59.0%		
	More than Four Times a Week	86	41.0%	100.0%		

The data in the table shows that a higher number of respondents were male, accounting for 57.1% of the total number, whereas females involved merely 42.9% of the total data set. In terms of age distribution, most of the respondents were between 18-24, accounting for 78.1%, which fits perfectly with the Generation Z cohort as described in the sampling section of the research. In addition, the remaining 21.9% of respondents fall into the age group of 25-33 years. When it comes to current education, 90.5% of respondents were in undergraduate degree programs, whereas only 7.6% of respondents were in postgraduate degree programs. Furthermore, in response to a question about 'Radio ad hearing', 41.0% of the respondents said they listen to ads more than four times a week, 24.3% said they listen three times a week, 16.7% said they listen four times a week, 13.8% said they listen once a week, and only 4.3% said they listen two times a week. The data revealed a mean listening frequency of 3.67 on a scale from 1 (once a week) to 5 (more than four times a week), with a standard deviation of

1.402, suggesting a wide range of listening frequencies among the participants. This variability is substantiated by a variance of 1.965, indicating that while the average participant hears radio ads several times a week, individual responses differ significantly, ranging from infrequent to very frequent listening within the assessed group.

6.3.2 Structural Model Specification

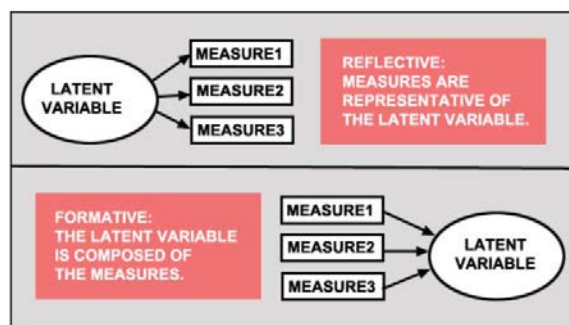
The initial stages of research involve the application of the structural equation model (SEM). It is an important step in research to display the relationships between the variables and any research hypothesis. Structural models, such as structural equation modeling (SEM), are essential for theory testing and development, allowing for precise specification, assessment of fit, and specification of measurement models (Anderson and Gerbing, 1988). They provide a flexible approach to research design and data analysis, especially for hypotheses not adequately evaluated using traditional statistical models (Hoyle and Smith, 1994). This model is also known as the path model, which consists of two elements: 1) the structural model and 2) the measurement model. The structural model describes the relationship between variables, and the measurement model describes the relationship between variables and their measures (Hair *et al.*, 2017a).

Furthermore, reflective and formative models are two distinct approaches in the measurement of latent variables within structural equation modeling, including Partial Least Squares (PLS) path modeling. The choice between these models hinges on the nature of the relationship between the latent variable and its indicators (Hair *et al.*, 2017a). In a reflective model, the latent variable is theorised to cause the observed indicators. This implies that changes in the latent variable will be reflected in changes across all its indicators (Bollen and

Lennox, 1991). Whereas, in a formative model, the indicators cause the latent variable. Each indicator contributes a unique component to the construct, and they do not necessarily correlate with each other (Hair *et al.*, 2017a). Formative models are appropriate when the construct is viewed as a composite of its indicators, such as socio-economic status composed of income, education, and occupation.

Similarly, Reflective models in Partial Least Squares (PLS) path modeling are particularly suitable when the latent construct is conceptualised as an underlying entity manifested through its indicators, as this approach assumes that the indicators are effects rather than causes of the latent variable (Bollen and Lennox, 1991). Thus, this approach will allow current research for rigorous testing of construct validity, including both convergent and discriminant validity, ensuring accurate measurement and distinctness from other constructs in the model (Henseler, Ringle and Sinkovics, 2009).

Figure 9 Reflective and Formative Measurement Model



Source: Adapted from Garson (2016, p. 19)

Figure 10 Current Research Reflective Measurement Model

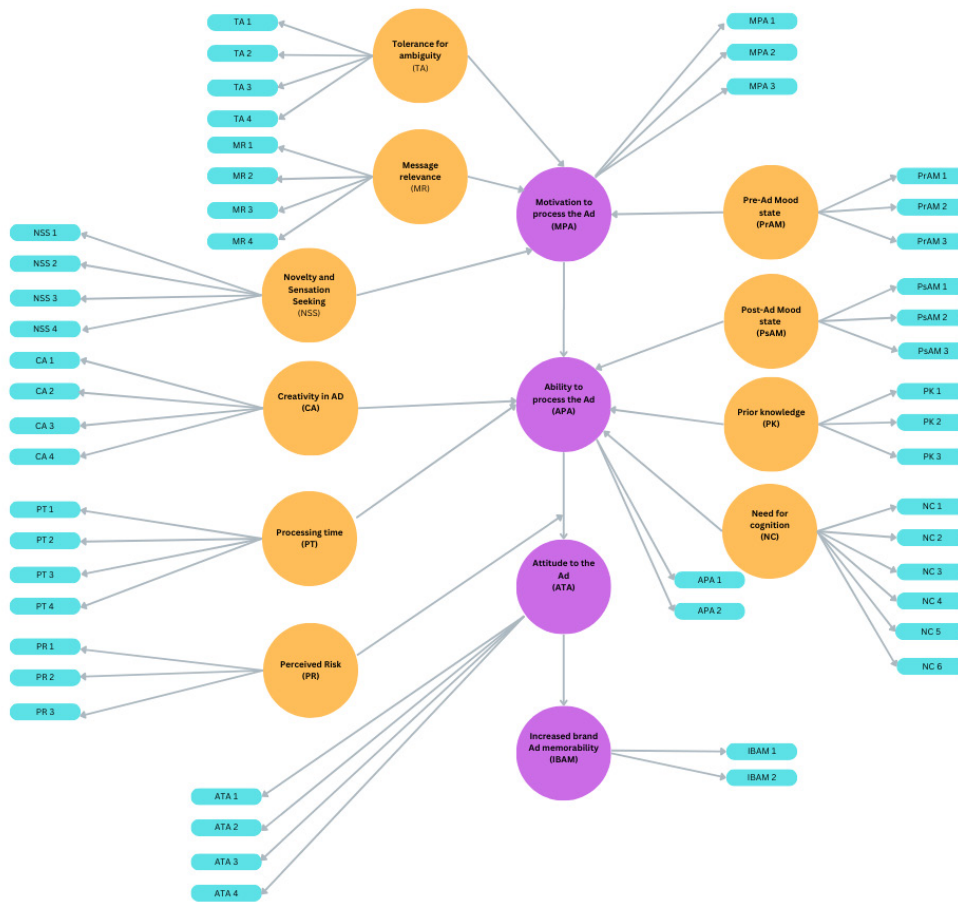


Figure 10 represents the reflective measurement model utilised in this research to illustrate the constructs and their associated observed variables. This model provides a detailed depiction of how the latent variables, such as "Motivation to Process the Ad", "Ability to Process the Ad", "Attitude Toward the Ad", and others, are operationalised through their reflective indicators. Each indicator serves as a manifestation of its respective construct, implying that changes in the latent variable are reflected in the indicators. The purpose of this model is to ensure the constructs' reliability and validity by demonstrating how well the indicators represent the underlying theoretical variables.

6.3.3 Reflective Model Assessment

The first step in the current research's PLS-SEM measurement model is to assess the reliability and validity of the current reflective model. To achieve this, three aspects are considered: Internal Consistency Reliability, Convergent Validity and Discriminant Validity.

6.3.3.1 Internal Consistency Reliability

Internal consistency reliability indicates an interrelationship between constructs and is useful when it comes to examining consistent results across the same constructs. It ensures that the same observation/conclusion is reached each time the instrument is used with the same subjects under the same conditions, thus confirming the reliability of the research findings (Kirk and Miller, 1986; Hair *et al.*, 2017a). Additionally, internal consistency reliability is critical for interpreting research results, as it helps determine the validity of the instrument and its subscales, ensuring that the measures used are both reliable and valid (Hair *et al.*, 2021b). The first thing to check is composite reliability to determine reliability. The higher values indicate higher reliability. For example, values between 0.60 and 0.70 are considered acceptable in research, whereas values between 0.70 and 0.90 are considered to be satisfactory (Hair *et al.*, 2017a; Hair *et al.*, 2021b).

Furthermore, Cronback's alpha is another measure of internal consistency reliability. Both composite reliability (ρ_{hc}) and Cronback's alpha assume the same entries. Cronbach's alpha operates under the assumption that all indicators possess equal reliability, and its accuracy is influenced by the number of items in the scale, often leading to an underestimation of the internal consistency reliability. Due to these limitations of Cronbach's alpha, a more suitable instrument, such as Composite Reliability (CR), is utilised for the Partial Least Squares (PLS)

study. Hair *et al.* (2017a) suggested that Cronbach's alpha should be above 0.70, whereas Vinzi *et al.* (2010) suggested that Cronbach's alpha value can be considered similar if composite reliability is greater than 0.70. The table below gives us the value of Cronbach's alpha and composite reliability. The value of Cronbach's alpha for most of the construct is 0.7 apart from the Need for Cognition (0.614), Perceived Risk (0.673), Post-Ad Mood (0.690) and Pre-Ad Mood (0.676), which is below the standard value of 0.70.

However, Taber (2018) recommend that in exploratory research, a value of Cronbach's alpha of 0.7 or 0.6 is considered acceptable. He suggested that an instrument with low Cronbach's alpha can still be acceptable and useful in exploratory research.

Table 31 Construct reliability and validity

Construct	Cronbach's alpha	Composite reliability	Average variance extracted (AVE)
APA (Attitude to Process Ad)	0.786	0.903	0.823
ATA (Attitude towards Ad)	0.928	0.948	0.821
CA (Creative Ad)	0.885	0.920	0.742
PT (Processing Time)	0.832	0.887	0.664
IBAM (Increased Brand Ad Memorability)	0.874	0.940	0.887
MPA (Motivation to Process Ad)	0.913	0.945	0.851
MR (Message Relevance)	0.946	0.961	0.861
NC (Need for Cognition)	0.614	0.790	0.557
NSS (Novelty and Sensation Seeking)	0.807	0.911	0.837
PK (Prior Knowledge)	0.773	0.859	0.676
PR (Perceived Risk)	0.673	0.823	0.612
PoAM (Post-Ad Mood)	0.690	0.824	0.610
PrAM (Pre-Ad Mood)	0.676	0.809	0.589
TA (Tolerance for Ambiguity)	0.732	0.832	0.555

Similarly, in the study, the composite reliability (CR) values for constructs like Attitude towards Ad (0.948), Creative Ad (0.920), Increased Brand Ad Memorability (0.940), Motivation to Process AD (0.945), Message Relevance (0.961) and Novelty and Sensation seeking (0.911) exceed 0.9, indicating a high level of internal consistency among the items (Du, 2010). These

high CR values are justified given the specific nature of the constructs, which require precise measurement due to their focused aspects. The high consistency ensures reliable and consistent observations under similar conditions, aligning with the study's objectives and theoretical framework. Acknowledging these high CR values, the study carefully considers the potential for item redundancy while emphasising the importance of measurement precision in advertising research. In addition, Cronbach's alpha and composite reliability both provide true reliability. As a result of this, the current study adopted both criteria for reliability.

6.3.3.2 Indicator Reliability

Indicator Reliability is used to assess the extent to which an individual item or indicator is a reliable measure for a specific construct. To assess indicator reliability, the outer loadings of each indicator on its respective construct are checked. A loading of 0.7 or higher is considered acceptable. Such a loading value indicates that more than 50% of the variance in the indicator is explained by the construct, reflecting a strong correlation between the latent variable and its indicators (Hair *et al.*, 2021a). This level of loading is considered acceptable and often desirable, as it ensures the reliability of the instrument and confirms the validity of the research findings. Similarly, a good loading can increase the reliability and validity of construct representation, making it a critical aspect in the evaluation of measurement models (Dash and Paul, 2021). Therefore, in the context of structural equation modeling or similar statistical analyses, achieving a loading of 0.7 or higher is indicative of a robust and reliable measurement of the constructs in question.

Table 32 Outer loading and Average Variance Extracted (AVE)

Latent Variable	Indicator	Outer loadings	AVE
Attitude to Process Ad	APA1	0.898	0.823
	APA2	0.917	
Attitude towards Ad	ATA1	0.902	0.821
	ATA2	0.907	
	ATA3	0.906	
	ATA4	0.909	
Creative Ad	CA1	0.853	0.742
	CA2	0.793	
	CA3	0.916	
	CA4	0.877	
Processing Time	PT1	0.684	0.664
	PT2	0.873	
	PT3	0.803	
	PT4	0.883	
Increased Brand Ad Memorability	IBAM1	0.929	0.887
	IBAM2	0.954	
Motivation to Process Ad	MOT1	0.914	0.851
	MOT2	0.948	
	MOT3	0.906	
Message Relevance	MR1	0.914	0.861
	MR2	0.948	
	MR3	0.925	
	MR4	0.924	
Need for Cognition	NC1	0.733	0.557
	NC5	0.726	
	NC6	0.779	
Novelty and Sensation Seeking	NSS1	0.934	0.837
	NSS3	0.895	
Prior Knowledge	PK1	0.872	0.676
	PK2	0.923	
	PK3	0.645	
Perceived Risk	PR1	0.701	0.612
	PR2	0.921	
	PR3	0.704	
Post-Ad Mood	PoAM1	0.793	0.610
	PoAM2	0.815	
	PoAM3	0.732	
Pre-Ad Mood	PrAM1	0.663	0.589
	PrAM2	0.879	
	PrAM3	0.745	
	TA1	0.699	0.555
	TA2	0.856	

Tolerance for Ambiguity	TA3	0.729
	TA4	0.684

The table above shows the outer loading for the constructs. The outer loading of the constructs revealed some indicator loadings are below the recommended 0.708. From the table above, outer loading for indicator PT1 (0.684), PK3 (0.645), PrAM1 (0.663), TA1 (0.699) and TA4 (0.684) are below the recommended 0.708 loading. Ideally, an indicator with loading between 0.40 and 0.708 should be eliminated if the elimination leads to an increase in internal consistency reliability (Hair *et al.*, 2021b). Furthermore, an indicator with even outer loading below 0.40 should always be eliminated in order to achieve a higher outer loading to increase internal consistency reliability, ensuring structural validity (Bagozzi, Yi and Phillips, 1991; Hair, Ringle and Sarstedt, 2011). However, Dash and Paul (2021) quoting (Hair *et al.*, 2017b; Malhotra, Kim and Patil, 2006; Shi and Maydeu-Olivares, 2020) suggested that indicators with a high loading of more than 0.6 provide a good convergent validity. Since the outer loadings for the indicator is above 0.3 and 0.6, the study will consider these indicators as reliable, as loading of 0.40 is considered acceptable in exploratory research (Hair *et al.*, 2021b; Hair *et al.*, 2017b; Hair *et al.*, 2017a). Thus, considering the above justification, all the reflective constructs have a high level of indicator reliability.

6.3.3.3 Convergent Validity

Convergent validity refers to the degree to which a construct successfully comes together to account for the variance observed in its indicators (Joseph *et al.*, 2018; Hair *et al.*, 2017a). Average variance extracted (AVE) is the metric used for evaluating a construct's convergent validity. The minimum acceptable AVE value is 0.50 or higher for constructs. Table 31 revealed

AVE values that were higher than 0.50. Hence, these findings demonstrate that convergent validity for constructs is confirmed and is beyond the threshold.

6.3.3.4 Discriminant Validity

Discriminant validity establishes that a measurement of a construct is empirically distinct and separate from other constructs as per experimental criteria. Discriminant validity will allow us to distinguish two constructs in a model. Discriminant validity can be measured via three approaches: first cross-loading, second Fornell-Larcker criterion and third Heterotrait-Monotrait ratio (HTMT) (Joseph *et al.*, 2018). Furthermore, cross-loading refers to the situation where an indicator or item shows significant loadings on multiple constructs. This can be problematic as it indicates that the item may not be uniquely or sufficiently representing a single construct, thereby complicating the interpretability and validity of the constructs (Joseph *et al.*, 2018; Hair *et al.*, 2017a). Similarly, the Fornell-Larcker criterion is a traditional method for assessing discriminant validity in SEM. It compares the square root of the Average Variance Extracted (AVE) value for each latent variable with the correlations between latent variables. The square root of the AVE for each construct has to be greater than the correlations involving that construct (Ab Hamid, Sami and Mohmad Sidek, 2017; Hair *et al.*, 2021b).

Furthermore, the Fornell-Larcker criterion, a traditional and widely recognised method in SEM analyses, was used to evaluate discriminant validity. The table below represents the constructs' results. As mentioned earlier, the criterion, based on the comparison of the square roots of Average Variance Extracted (AVE) with the inter-construct correlations, provides a

stringent test for ensuring that each construct is empirically distinct from the others within the model.

Table 33 Fornell-Larcker Criterion

	APA	ATA	CA	PT	IBAM	MPA	MR	NC	NSS	PK	PR	PoAM	PrAM	TA
APA	0.907													
ATA	0.75	0.906												
CA	0.708	0.741	0.861											
PT	0.393	0.338	0.392	0.815										
IBAM	0.656	0.587	0.668	0.426	0.942									
MPA	0.766	0.627	0.725	0.334	0.663	0.923								
MR	0.739	0.619	0.738	0.371	0.693	0.819	0.928							
NC	0.359	0.369	0.428	0.095	0.274	0.449	0.361	0.746						
NSS	0.713	0.614	0.737	0.391	0.618	0.742	0.772	0.336	0.915					
PK	0.589	0.627	0.701	0.261	0.555	0.557	0.628	0.479	0.554	0.822				
PR	0.391	0.547	0.522	0.11	0.436	0.482	0.489	0.304	0.4	0.474	0.782			
PoAM	0.553	0.425	0.571	0.383	0.507	0.616	0.577	0.353	0.535	0.443	0.277	0.781		
PrAM	0.114	0.131	0.17	0.187	0.161	0.171	0.063	0.205	0.088	0.167	0.027	0.644	0.767	
TA	0.62	0.605	0.56	0.193	0.547	0.613	0.58	0.376	0.531	0.559	0.433	0.49	0.207	0.745

APA (Attitude to Process Ad), ATA (Attitude towards Ad), CA (Creative Ad), PT (Processing Time), IBAM (Increased Brand Ad Memorability), MPA (Motivation to Process Ad), MR (Message Relevance), NC (Need for Cognition), NSS (Novelty and Sensation Seeking), PK (Prior Knowledge), PR (Perceived Risk), PoAM (Post-Ad Mood), PrAM (Pre-Ad Mood), TA (Tolerance for Ambiguity).

The table above confirms that for each construct, the square root of its AVE exceeds all of its correlations with other constructs, thus satisfying the condition for discriminant validity (Hair *et al.*, 2017a). The AVE values, which vary from 0.555 to 0.887 (see Table 32 for AVE), are substantial, indicating that their respective constructs capture a significant amount of variance in the indicators.

While the Fornell-Larcker criterion has been critiqued for its potential weaknesses, namely, its performance can falter when indicator loadings are similar across constructs (Radomir and Moisescu, 2020). This concern was mitigated in the analysis. The indicator loadings for the constructs exhibit sufficient variability, ensuring that the AVEs are not uniformly high and thus preventing the masking of discriminant validity issues. Additionally, the constructs within the

model are theoretically distinct and have been operationalised with careful consideration of their conceptual boundaries, further supporting the validity of our discriminant validity assessment. Similarly, it is acknowledged that the Fornell-Larcker criterion may not be sensitive enough in cases of high construct correlations. However, by demonstrating that the square roots of the AVEs are substantially higher than any inter-construct correlations and by ensuring a robust theoretical framework for the constructs, the test has overcome the potential limitations of this method. Thus, the use of the Fornell-Larcker criterion in the current study provides a valid and reliable assessment of discriminant validity, contributing to the overall integrity of our SEM analysis.

However, Radomir and Moisescu (2020) and Hair *et al.* (2021b) suggested that even though the Fornell-Larcker criterion provides discriminant validity, the methods do not always provide accurate discriminant validity. Radomir and Moisescu (2020) provided a good understanding of the concept through their experiment, in which, in the Fornell-Larcker criterion, there was only one case where discriminant validity was not established compared to the HTMT method, which suggested that discriminant validity was not established in 17 of the possible 40 pairs of constructs. Therefore, considering the nature of the study model and establishing discriminant validity across all constructs, HTMT was also used. The HTMT is a more recent and advanced approach for assessing discriminant validity. It is a comparison of the mean of the Heterotrait-hetero-method correlations (correlations between different constructs) to the mean of the Monotrait-hetero-method correlations (correlations within the same construct). A value less than 0.85 or 0.90 (depending on the threshold chosen) typically indicates good discriminant validity (Henseler, Ringle and Sarstedt, 2015).

Table 34 Heterotrait-monotrait ratio (HTMT) – Matrix

	APA	ATA	CA	PT	IBAM	MPA	MR	NC	NSS	PK	PR	PoAM	PrAM	TA
APA														
ATA	0.872													
CA	0.829	0.806												
PT	0.464	0.379	0.442											
IBAM	0.797	0.644	0.738	0.474										
MPA	0.902	0.678	0.789	0.373	0.737									
MR	0.857	0.659	0.79	0.403	0.764	0.877								
NC	0.499	0.468	0.549	0.29	0.367	0.578	0.463							
NSS	0.88	0.69	0.84	0.464	0.723	0.853	0.874	0.462						
PK	0.675	0.674	0.808	0.313	0.633	0.601	0.69	0.621	0.626					
PR	0.525	0.685	0.675	0.257	0.547	0.608	0.607	0.439	0.528	0.594				
PoAM	0.724	0.514	0.687	0.479	0.625	0.745	0.675	0.507	0.661	0.528	0.359			
PrAM	0.144	0.146	0.188	0.264	0.164	0.195	0.087	0.306	0.119	0.217	0.203	0.981		
TA	0.793	0.723	0.656	0.235	0.654	0.731	0.665	0.543	0.646	0.644	0.588	0.672	0.269	
PR x APA	0.259	0.292	0.321	0.093	0.135	0.288	0.422	0.082	0.316	0.265	0.379	0.16	0.25	0.184

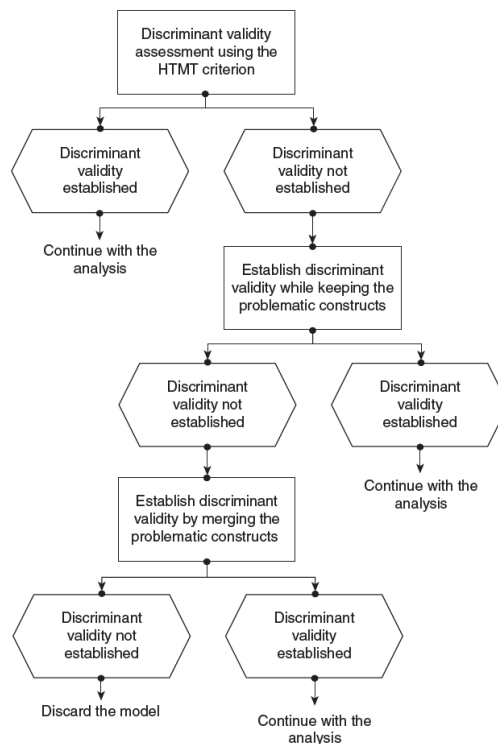
APA (Attitude to Process Ad), ATA (Attitude towards Ad), CA (Creative Ad), PT (Processing Time), IBAM (Increased Brand Ad Memorability), MPA (Motivation to Process Ad), MR (Message Relevance), NC (Need for Cognition), NSS (Novelty and Sensation Seeking), PK (Prior Knowledge), PR (Perceived Risk), PoAM (Post-Ad Mood), PrAM (Pre-Ad Mood), TA (Tolerance for Ambiguity).

The table above shows that HTMT values for all constructs are within the threshold of 0.90. However, the value of one construct of Motivation to Process Ad (MPA) is 0.902, and Pre-Ad Mood (PrAM) has a greater value of 0.981 compared to 0.90. This indicates that there is a discriminant issue with the construct MPA and PrAM. This needs to be resolved before proceeding to the next step, which is the structural model assessment.

Similarly, in order to resolve such issues Joseph *et al.* (2018) recommended a four-step approach (See Figure below) to resolve the discriminant value issue. From the approach suggested by Joseph *et al.* (2018) step 3 is where keeping the problematic construct by increasing and decreasing the HTMT correlations can resolve the discriminant validity problems. After further investigation on cross-loading, two items combined from both constructs, MPA and PoAM rather than PrAM, were identified as causing issues.

Furthermore, in relation to the Pre-Ad Mood construct, it is important to consider that both Pre-Ad Mood and Post-Ad Mood constructs have similar item scales. The increase and decrease of items will resolve the issue, and most importantly, both constructs cannot be merged because they have similar item scales. In addition, the HTMT value of 0.981 between Pre-Ad Mood (PrAM) and Post-Ad Mood (PoAM) suggests a strong consistency in respondents' mood responses before and after exposure to the advertisement.

Figure 11 Handling Discriminant Validity Problems



Source: Joseph *et al.* (2018, p. 121)

Table 35 Deleted items

Items			
	Motivation to Process Ad	Cross Loading	Status
Motivation to process the ad 1	I am intrigued by the Pennine Fresh Mineral water advert	0.873	
Motivation to process the ad 2	Pennine Fresh Mineral Water strikes me as interesting	0.931	Deleted
Motivation to process the ad 3	I'm curious about Pennine Fresh Mineral Water.	0.919	
Post Ad Mood			
Post Ad Mood 1	How would you describe your mood at the moment?	0.432	
Post Ad Mood 2	How distracted do you feel by other matters right now?	0.837	
Post Ad Mood 3	To what extent would you agree with the following statement: 'I am in a positive state of mind'?	0.575	Deleted

The table above represents values that were deleted after the examination. These items were causing discriminant issues. The following table represents the updated values after these items were deleted.

Table 36 Heterotrait-monotrait ratio (HTMT) – Matrix after deletion of items

	APA	ATA	CA	PT	IBAM	MPA	MR	NC	NSS	PK	PR	PoAM	PrAM	TA
APA														
ATA	0.872													
CA	0.829	0.806												
PT	0.464	0.379	0.442											
IBAM	0.797	0.644	0.738	0.474										
MPA	0.881	0.680	0.788	0.389	0.721									
MR	0.857	0.659	0.79	0.403	0.764	0.869								
NC	0.499	0.468	0.549	0.29	0.367	0.591	0.463							
NSS	0.880	0.69	0.84	0.464	0.723	0.862	0.874	0.462						
PK	0.675	0.674	0.808	0.313	0.633	0.594	0.69	0.621	0.626					
PR	0.525	0.685	0.675	0.257	0.547	0.657	0.607	0.439	0.528	0.594				
PoAM	0.882	0.605	0.856	0.526	0.778	0.871	0.862	0.589	0.867	0.656	0.547			
PrAM	0.144	0.146	0.188	0.264	0.164	0.179	0.087	0.306	0.119	0.217	0.203	0.888		
TA	0.793	0.723	0.656	0.235	0.654	0.73	0.665	0.543	0.646	0.644	0.588	0.745	0.269	
PR x APA	0.259	0.293	0.321	0.093	0.135	0.29	0.422	0.082	0.316	0.265	0.379	0.157	0.250	0.184

APA (Attitude to Process Ad), ATA (Attitude towards Ad), CA (Creative Ad), PT (Processing Time), IBAM (Increased Brand Ad Memorability), MPA (Motivation to Process Ad), MR (Message Relevance), NC (Need for Cognition), NSS (Novelty and Sensation Seeking), PK (Prior Knowledge), PR (Perceived Risk), PoAM (Post-Ad Mood), PrAM (Pre-Ad Mood), TA (Tolerance for Ambiguity).

Based on the results presented in the table, deleting both items from the construct improved the data and resolved the discriminant issue. All four validity assessments, which include

indicator reliability, internal constancy, convergent validity, and discriminant validity, justify and show reliability and validity across all constructs.

6.3.4 Assessment of the structural model

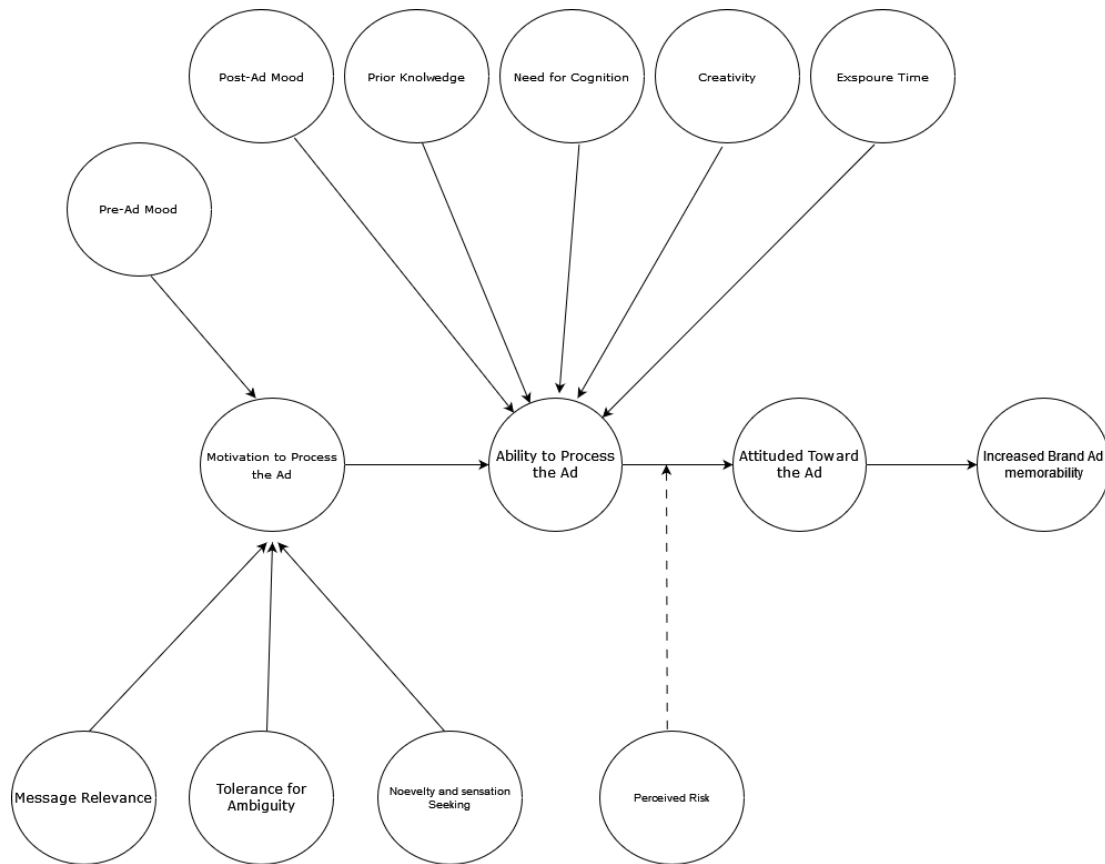
After ensuring the reliability and validity of the construct measurements, the subsequent stage involves evaluating the results of the structural model. During this phase, the hypothesised relationships between the constructs are examined using Partial Least Squares Structural Equation Modeling (PLS-SEM). SmartPLS Version 4.0.9.8 was employed for this evaluation, wherein the PLS algorithm and bootstrapping procedure was with 5,000 resamples drawn with replacement.

The following figure 12 illustrates the structural model developed for this research to explore the impact of incongruity levels in advertisements on advertising effectiveness. The model captures the relationships among key constructs, including motivation to process the ad, ability to process the ad, attitude toward the ad, and increased brand memorability. It incorporates control variables such as pre- and post-ad mood, prior knowledge, creativity, and novelty-seeking to provide a comprehensive understanding of how these factors influence advertising outcomes. The figure also highlights group-level variations (e.g., congruent, moderately incongruent, and extremely incongruent groups) to examine how advertising effectiveness differs across these groups. This representation emphasises the role of moderate incongruity in driving higher engagement and memorability, helping to validate the hypotheses tested in this study.

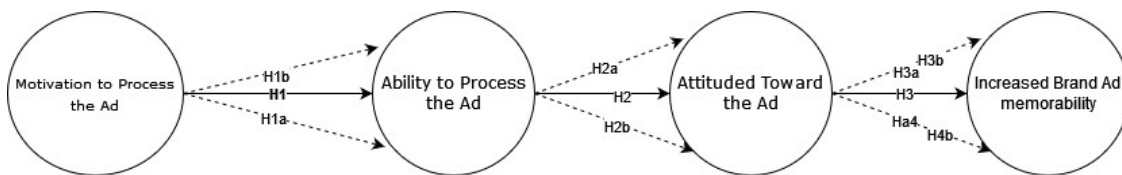
By visualising these relationships, the model ensures a clear understanding of the factors shaping consumer responses to advertising incongruity.

Figure 12 Representation of Structural Models

Working structural model for advertising effectiveness for all data sets.

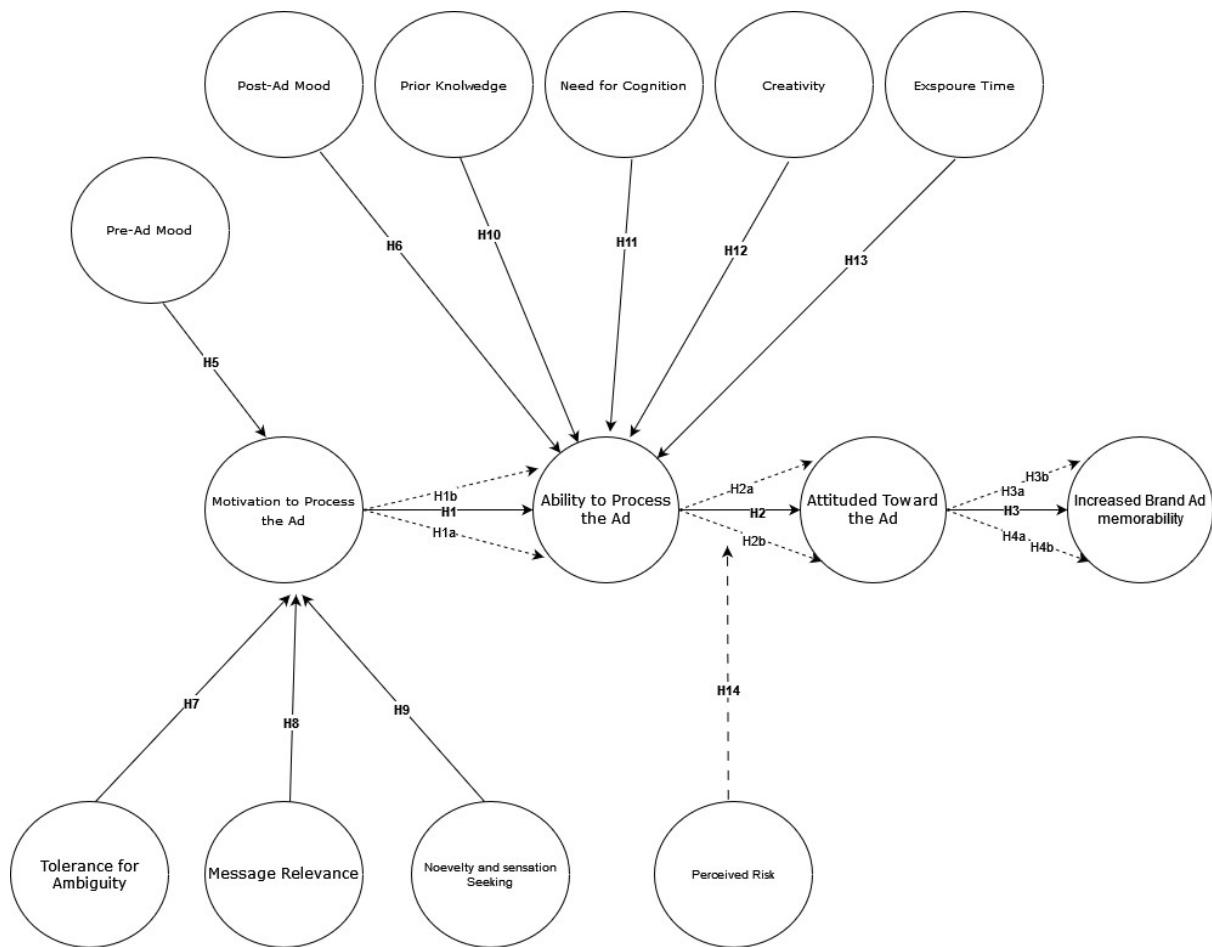


Graphical representation at group-level advertising effectiveness via central processing.



- **H1:** The solid arrow from "Motivation to Process the Ad" to "Ability to Process the Ad" depicts the direct relationship stated in H1.
- **H1a & H1b:** The dashed arrows from "Motivation to Process the Ad" leading towards "Ability to Process the Ad," labelled for the moderately incongruent group (H1a) and the extremely incongruent group (H1b), represent the specific effects of these group conditions on motivation.
- **H2:** The solid arrow from "Ability to Process the Ad" to "Attitude Towards the Ad" reflects the hypothesis that ability enhances attitudes.
- **H2a & H2b:** The dashed arrows, labelled H2a and H2b, branching from "Ability to Process the Ad" towards "Attitude Towards the Ad," represent the effect of music congruence on the ability to process, which influences attitudes.
- **H3:** The solid arrow from "Attitude Towards the Ad" to "Increased Brand Ad Memorability" shows the impact of attitudes on memorability.
- **H3a & H3b:** The dashed arrows labelled H3a and H3b indicate the attitudes of the moderately incongruent and extremely incongruent groups, respectively, and their effect on memorability.
- **H4a & H4b:** Finally, the dashed arrows pointing directly from the groups to "Increased Brand Ad Memorability," labelled H4a and H4b, illustrate the direct effects of the group conditions on memorability, independent of attitudes.

Representations of all contracts combined.



Furthermore, building upon the evaluation using SmartPLS, the analysis further encompasses a range of critical assessments and coefficients to deepen the understanding of the structural model. This includes examining collinearity among variables, determining the structural model path coefficients, and calculating the Coefficient of Determination, commonly referred to as the R^2 value. Additionally, the analysis involves determining the effect size f^2 , employing blindfolding techniques to assess the predictive relevance (Q^2), and evaluating the effect size q^2 . These methodologies and measures are crucial in providing a comprehensive evaluation of the structural model's robustness and predictive capabilities, as outlined in Hair *et al.* (2017a, p. 106).

6.3.4.1 Collinearity Assessment

Collinearity assessment in statistical analysis is crucial for ensuring the accuracy and interpretability of regression models. Collinearity, particularly multicollinearity, can significantly impact the variance estimates of parameters in regression analysis, leading to unreliable and unstable results. Collinearity's impact on regression analysis, as discussed by Mela and Kopalle (2002), includes its potential to diminish the variance of parameter estimates and to influence variable omission bias asymmetrically. Additionally, in regression analysis, the Variance Inflation Factor (VIF) plays a key role in examining multicollinearity among predictors. As Hair *et al.* (2017a) explains that VIF computes how much the variance of an estimated regression coefficient is increased due to multicollinearity. A VIF value exceeding 5 or 10 suggests significant multicollinearity, warranting corrective measures such as removing correlated predictors or combining similar constructs.

In addition, this tool is essential for ensuring the reliability and interpretability of regression coefficients, thereby maintaining the robustness of statistical models. The following tables, 37 and 38, show inner VIF values below the threshold value of 5. Given that the measurement model in this study is reflective, there is no necessity to analyse the outer model values for the Variance Inflation Factor (VIF). This approach aligns with the characteristics of reflective measurement models, where the focus is primarily on internal consistency rather than multicollinearity typically assessed by VIF (Hair *et al.*, 2021b; Hair *et al.*, 2017a).

Table 37 Inner Variance Inflation Factor (VIF) Model Matrix

	APA	ATA	CA	PT	IBAM	MPA	MR	NC	NSS	PK	PR	PoAM	PrAM	TA	PR x APA
APA		1.201													
ATA					1										
CA	3.023														
PT	1.245														
IBAM															
MPA	2.2														
MR						2.765									
NC	1.411														
NSS						2.545									
PK	2.132														
PR		1.254													
PoAM	1.801														
PrAM						1.052									
TA						1.613									
PR x APA		1.122													

APA (Attitude to Process Ad), ATA (Attitude towards Ad), CA (Creative Ad), PT (Processing Time), IBAM (Increased Brand Ad Memorability), MPA (Motivation to Process Ad), MR (Message Relevance), NC (Need for Cognition), NSS (Novelty and Sensation Seeking), PK (Prior Knowledge), PR (Perceived Risk), PoAM (Post-Ad Mood), PrAM (Pre-Ad Mood), TA (Tolerance for Ambiguity).

Table 38 Inner Variance Inflation Factor (VIF) Model -List

	VIF
Attitude to Process Ad -> Attitude towards Ad	1.201
Attitude towards Ad -> Increased Brand Ad Memorability	1.000
Creative Ad -> Attitude to Process Ad	3.023
Processing Time -> Attitude to Process Ad	1.245
Motivation to Process Ad -> Attitude to Process Ad	2.200
Message Relevance -> Motivation to Process Ad	2.765
Need for Cognition -> Attitude to Process Ad	1.411
Novelty and Sensation Seeking -> Motivation to Process Ad	2.545
Prior Knowledge -> Attitude to Process Ad	2.132
Perceived Risk -> Attitude towards Ad	1.254
Post-Ad Mood -> Attitude to Process Ad	1.801
Pre-Ad Mood -> Motivation to Process Ad	1.052
Tolerance for Ambiguity -> Motivation to Process Ad	1.613
Perceived Risk x Attitude to Process Ad -> Attitude towards Ad	1.122

6.3.4.2 Structural model path coefficients

Path coefficients describe the relationship between constructs. As described by Hair *et al.* (2017a) Path coefficients typically range from -1 to +1. Coefficients closer to -1 signify strong negative relationships, while those nearing +1 indicate strong positive relationships. This scale is a standard metric for assessing the strength and direction of the relationships in path analysis. Table 39 below indicates how strong the relationship is between constructs.

Table 39 Path coefficients

	APA	ATA	CA	PT	IBAM	MPA	MR	NC	NSS	PK	PR	PoAM	PrAM	TA	PR x APA
APA		0.626													
ATA					0.587										
CA	0.252														
PT	0.091														
IBAM															
MPA	0.381														
MR							0.48								
NC	-0.038														
NSS									0.259						
PK	0.156														
PR		0.287													
PoAM	0.107														
PrAM													0.063		
TA														0.156	
PR x APA		-0.042													

APA (Attitude to Process Ad), ATA (Attitude towards Ad), CA (Creative Ad), PT (Processing Time), IBAM (Increased Brand Ad Memorability), MPA (Motivation to Process Ad), MR (Message Relevance), NC (Need for Cognition), NSS (Novelty and Sensation Seeking), PK (Prior Knowledge), PR (Perceived Risk), PoAM (Post-Ad Mood), PrAM (Pre-Ad Mood), TA (Tolerance for Ambiguity).

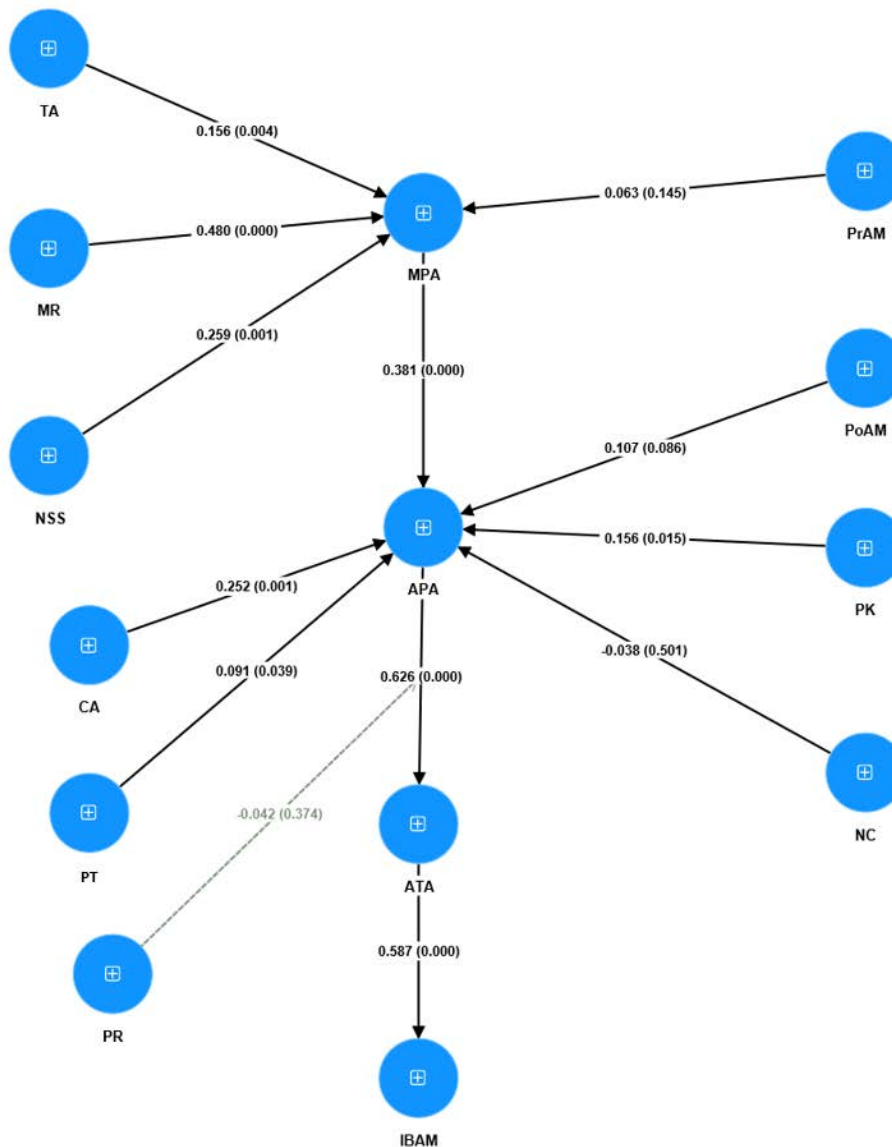
Furthermore, Table 5.11 captures the directional relationships between constructs and their interpreted influence based on the path coefficients provided.

Table 40 Interpretation of Path Coefficients

Relationship	Interpretation
APA (Attitude to Process Ad) → ATA (Attitude towards Ad)	A coefficient of 0.626 suggests a strong positive relationship, meaning that a more favourable attitude towards processing ads is associated with a more positive attitude towards the ads themselves.
ATA (Attitude towards Ad) → IBAM (Increased Brand Ad Memorability)	A coefficient of 0.587 indicates that a positive attitude towards an ad will lead to Increased Brand Ad Memorability.
CA (Creative Ad) → APA (Attitude to Process Ad)	A coefficient of 0.252 shows a positive relationship, suggesting that seeing an ad as creative can lead to a more favourable attitude towards processing the ad.
PT (Processing Time) → APA (Attitude to Process Ad)	A coefficient of 0.091 is positive but very weak, suggesting only a slight association between Processing Time and Attitude to Process Ad.
MPA (Motivation to Process Ad) → APA (Attitude to Process Ad)	A coefficient of 0.381 indicates a positive and moderate relationship, suggesting higher motivation to process an ad correlates with a more positive attitude towards processing the ad.
MR (Message Relevance) → MPA (Motivation to Process Ad)	A coefficient of 0.480 indicates a moderate to strong positive relationship, implying that more relevant ad messages lead to a better Motivation to process Ad.
NC (Need for Cognition) → APA (Attitude to Process Ad)	A negative coefficient of -0.038 is very weak, indicating that individuals with a higher need for cognition might have a slightly less positive attitude towards processing ads.
NSS (Novelty and Sensation Seeking) → MPA (Motivation to Process Ad)	A coefficient of 0.259 is a positive and weak to moderate relationship, indicating that individuals who seek novelty and sensation are motivated to process ad.
PK (Prior Knowledge) → APA (Attitude to Process Ad)	A coefficient of 0.156 is positive and weak, indicating that prior knowledge has a slight impact on the attitude towards processing ads.
PR (Perceived Risk) → APA (Attitude to Process Ad)	A coefficient of 0.287 suggests a weak to moderate positive relationship, indicating that perceived risk may somewhat enhance the attitude towards processing the ad.
PoAM (Post-Ad Mood) → APA (Attitude to Process Ad)	A coefficient of 0.107, while positive, is very weak, indicating that the mood after viewing an ad has a minimal influence on the attitude towards processing the ad.
PrAM (Pre-Ad Mood) → MPA (Motivation to Process Ad)	A coefficient of 0.063, again positive but very weak, suggests that the mood before viewing an ad has a very small positive effect on the motivation to process the ad.
TA (Tolerance for Ambiguity) → MPA (Motivation to Process Ad)	A coefficient of 0.156 is weakly positive, indicating that individuals with a higher tolerance for ambiguity may be motivated to process ad.
PR x APA (Interaction Effect) → ATA (Attitude towards Ad)	The interaction term Perceived Risk x Attitude to Process Ad has a path coefficient of -0.042, indicating a very weak negative moderation effect. This suggests that the relationship between PR and the dependent variable (possibly APA) slightly decreases as the value of ATA increases.

In addition, t value and p values were obtained by using bootstraps in SMART PIs. It enables standard-error computing of both values for all structural path coefficients. When the empirical t value exceeds the critical value, it leads to the conclusion that the coefficient is statistically significant at a specified error probability, commonly referred to as the significance level. This comparison between the t value and the critical value is a crucial step in determining the statistical validity of the coefficient in question.

Figure 13 Path coefficients.



Joseph *et al.* (2018, p. 196) suggested “commonly used critical values for **two-tailed tests** are 1.65 (significance level = 10%), 1.96 (significance level = 5%), and 2.57 (significance level = 1%). Critical values for **one-tailed tests** are 1.28 (significance level = 10%), 1.65 (significance level = 5%), and 2.33 (significance level = 1%)”. The t-value will be assessed on 1.96 at significance = 5% ($p < 0.05$) because, in marketing, researchers usually assumed a significance level of 5%”. The following table 41 shows t and p values.

Table 41 *t-values and p-values*

Relationship	T statistics (O/STDEV)	P values
Attitude to Process Ad -> Attitude towards Ad	14.82	0.000
Attitude towards Ad -> Increased Brand Ad Memorability	13.506	0.000
Creative Ad -> Attitude to Process Ad	3.179	0.001
Processing Time -> Attitude to Process Ad	2.063	0.039
Motivation to Process Ad -> Attitude to Process Ad	5.246	0.000
Message Relevance -> Motivation to Process Ad	6.116	0.000
Need for Cognition -> Attitude to Process Ad	0.672	0.501
Novelty and Sensation Seeking -> Motivation to Process Ad	3.283	0.001
Prior Knowledge -> Attitude to Process Ad	2.437	0.015
Perceived Risk -> Attitude towards Ad	5.39	0.000
Post-Ad Mood -> Attitude to Process Ad	1.716	0.086
Pre-Ad Mood -> Motivation to Process Ad	1.459	0.145
Tolerance for Ambiguity -> Motivation to Process Ad	2.862	0.004
Perceived Risk x Attitude to Process Ad -> Attitude towards Ad	0.889	0.374

The table data suggests that all values except Need for Cognition > Attitude to Process Ad, Post-Ad Mood > Attitude to Process Ad, Pre-Ad Mood > Motivation to Process Ad and Perceived Risk x Attitude to Process Ad > Attitude towards Ad have a t-value less than 1.96 and $p > 0.05$. The discussion chapter will discuss all these relationships in more detail.

6.3.4.3 Coefficient of determination (R^2 value)

Coefficient of determination (R^2 value) is an important measure to evaluate the structural model. R^2 value helps measure the proportion of variance in the dependent variable that can be predicted from the independent variable. Joseph *et al.* (2018, p. 199) suggested, “because the R^2 is the squared correlation of actual and predicted values and, as such, includes all the data that have been used for model estimation to judge the model’s predictive power, it represents a measure of in-sample predictive power”. In addition, R^2 ranges between 0 to 1, where 1 presents a high level of accuracy.

Furthermore, Hair *et al.* (2017a) highlighted that in marketing research, endogenous latent variables can have R^2 values of 0.75, 0.50 or 0.25, respectively, which can be categorised as substantial, moderate, or weak. Table 5.13 presents the R^2 value, and Table 5.14 interprets the R-square values of the constructs in the context of the given guidelines, where 0.75 is substantial, 0.50 is moderate, and 0.25 is weak explanatory power.

Table 42 Coefficient of determination (R^2 value)

Construct	R-square	R-square adjusted
Attitude to Process Ad	0.626	0.615
Attitude towards Ad	0.640	0.635
Increased Brand Ad Memorability	0.345	0.342
Motivation to Process Ad	0.659	0.653

Figure 14 R^2 values.

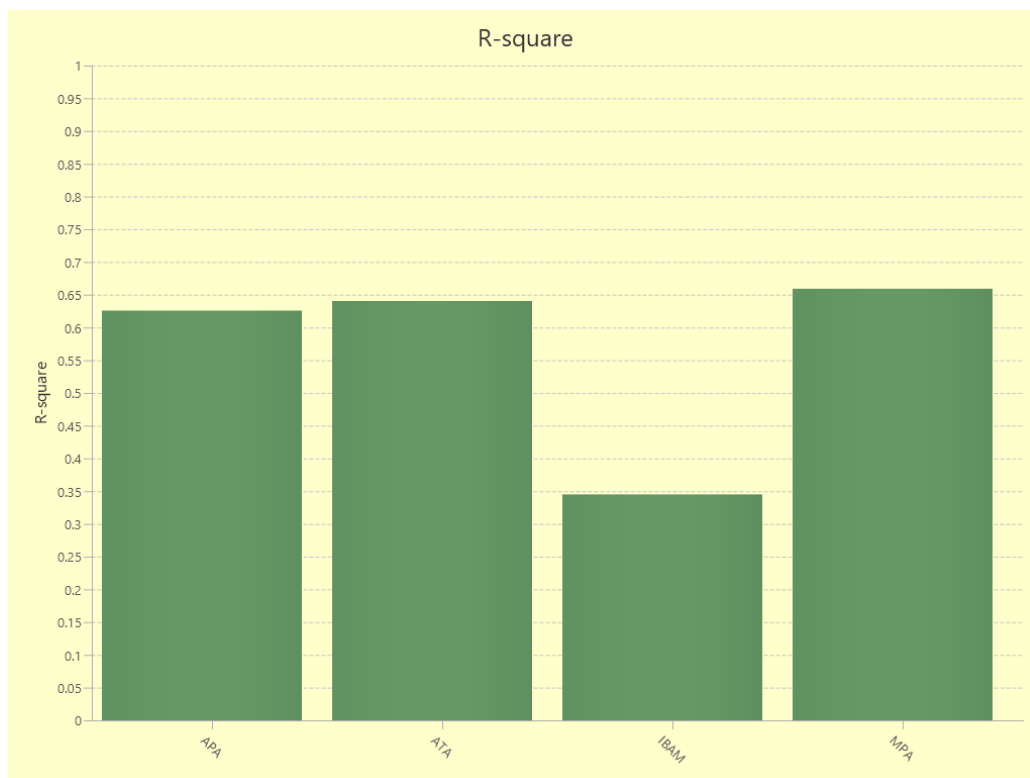


Table 43 R^2 values explained.

Construct	R-square	Explanation of R-square Value
Attitude to Process Ad	0.626	Moderate to substantial explanatory power; strong but not quite substantial by the guideline.
Attitude towards Ad	0.640	Moderate to substantial explanatory power; indicates a good predictive relationship.
Increased Brand Ad Memorability	0.345	Weak to moderate explanatory power; some predictive power but could be improved.
Motivation to Process Ad	0.659	Moderate to substantial explanatory power; very effective at explaining motivation to process ads.

6.3.4.4 *Effect size f^2*

The effect size (f^2) measures the impact of a particular independent latent variable (predictor) on a dependent latent variable (criterion). Specifically, it assesses the change in the R^2 value when a specific predictor is omitted from the model. The f^2 effect size is used to evaluate whether the omitted variable has a substantive effect on the dependent variable. Cohen (1988) providing the following criteria to interpret the f^2 values:

- **Small effect size:** An f^2 value of 0.02 indicates a small effect.
- **Medium effect size:** An f^2 value of 0.15 indicates a medium effect.
- **Large effect size:** An f^2 value of 0.35 or higher indicates a large effect.

Table 44 presents the effect size f^2 value, and Table 46 presents the effect size f^2 interpretation.

Table 44 Effect size f^2 Exogenous Latent Variable

	APA	ATA	CA	PT	IBAM	MPA	MR	NC	NSS	PK	PR	PoAM	PrAM	TA	PR x APA	
APA		0.908														
ATA					0.527											
CA	0.056															
PT	0.018															
IBAM																
MPA	0.177															
MR						0.245										
NC	0.003															
NSS						0.077										
PK	0.03															
PR		0.183														
PoAM	0.017															
PrAM						0.011										
TA						0.044										
PR x APA		0.006														

APA (Attitude to Process Ad), ATA (Attitude towards Ad), CA (Creative Ad), PT (Processing Time), IBAM (Increased Brand Ad Memorability), MPA (Motivation to Process Ad), MR (Message Relevance), NC (Need for Cognition), NSS (Novelty and Sensation Seeking), PK (Prior Knowledge), PR (Perceived Risk), PoAM (Post-Ad Mood), PrAM (Pre-Ad Mood), TA (Tolerance for Ambiguity).

Table 45 Interpretation of Effect size f^2

Relationship	f^2 Value	Effect Size Interpretation
APA (Attitude to Process Ad) → ATA (Attitude towards Ad)	0.908	Very large effect
ATA (Attitude towards Ad) → IBAM (Increased Brand AD Memorability)	0.527	Large effect
CA (Creative Ad) → APA (Attitude to Process Ad)	0.056	Small effect
PT (Processing Time) → APA (Attitude to Process Ad)	0.018	Very small effect
MPA (Motivation to Process Ad) → APA (Attitude to Process Ad)	0.177	Medium effect
MR (Message Relevance) → MPA (Motivation to Process Ad)	0.245	Medium to large effect
NC (Need for Cognition) → APA (Attitude to Process Ad)	0.003	Negligible effect
NSS (Novelty and Sensation Seeking) → MPA (Motivation to Process Ad)	0.077	Small effect
PK (Prior Knowledge) → APA (Attitude to Process Ad)	0.03	Small effect
PR (Perceived Risk) → ATA (Attitude towards Ad)	0.183	Medium effect
PoAM (Post-Ad Mood) → APA (Attitude to Process Ad)	0.017	Very small effect
PrAM (Pre-Ad Mood) → MPA (Motivation to Process Ad)	0.011	Very small effect
TA (Tolerance for Ambiguity) → MPA (Motivation to Process Ad)	0.044	Small effect
PR x APA (Interaction Term) → APA (Attitude to Process Ad)	0.006	Negligible effect

This table arranges the relationships between constructs, their corresponding f^2 values, and the interpreted effect sizes based on the conventional benchmarks of small, medium, and large effects.

6.3.4.5 Blindfolding and Predictive Relevance Q^2

Stone-Geissers Q^2 value is calculated as an additional value for the criterion of predictive accuracy. This is an additional step, along with assessing the R^2 values. In order to obtain the value of Q^2 , the blindfolding procedure is used where traditional SEM focuses on the model's explanatory power (how well the model explains the data), blindfolding and Q^2 assess how well the model can predict unseen or omitted data (Hair *et al.*, 2017a). Blindfolding is a form of cross-validation where portions of the data are systematically omitted and then predicted using the model. This process helps in validating the model's robustness and reliability. Similarly, when evaluating a model's predictive power for a particular endogenous latent variable, Q^2 values over 0 indicate that the model has relevance in predicting results for that construct. There is a lack of predictive usefulness if these values are 0 or less. This idea is highlighted in the work of Hair *et al.* (2017a), where it is stated that a negative Q^2 value indicates the lack of such forecasting capability, and a positive Q^2 value indicates the model's forecasting efficiency (Hair, Ringle and Sarstedt, 2011).

In addition, these values were obtained using the blindfolded method in SmartPLS. However, with the new version of SmartPLS 4, the support for blindfolding has been discontinued, and the algorithm has been removed. The justification for this removal has been provided by the SmartPLS website by Ringle *et al.* (2022) "the blindfolding method does not provide an out-of-sample assessment of predictive power". To overcome this, the PLSpredict algorithm was performed using SmartPLS 4. PLSpredict provides different predictions and estimations by analysing path model (Shmueli *et al.*, 2019). Since the blindfolding algorithm was not available to obtain Q^2 values, PLSpredict was able to provide Q^2 values to assess the model's predictive quality. The following table 46

Table 46 Q^2 Values by using PLSpredict

	Q^2predict
Ability to Process Ad 1	0.475
Ability to Process Ad 2	0.520
Attitude Towards Ad 1	0.431
Attitude Towards Ad 2	0.474
Attitude Towards Ad 3	0.493
Attitude Towards Ad 4	0.405
Increased Brand Ad Memorability 1	0.321
Increased Brand Ad Memorability 2	0.381
Motivation to Process Ad 1	0.497
Motivation to Process Ad 3	0.598

The above table indicates that Q^2 values are 0, which indicates that the model is well constructed and has predictive relevance.

6.3.4.6 Statistical Measurements for Latent Variable

In addition to the above test, it is important to note that the data was obtained from 210 respondents, combining three groups: congruent, moderately incongruent, and extremely incongruent. All questions were asked to obtain scores for all latent variables. The data above shows the results of all answers combined and their impact on model validity. It is important to emphasise that our primary interest lies in the moderately incongruent group compared to the other two. Furthermore, to ensure a fair comparison of the three groups of 70 people, we must apply equal weighting to each group. This means maintaining consistent model parameters and weights for all three groups. This means that everything about the model has to be the same for all three groups, and that means the weights have to be the same for all three groups. Therefore, we will run the model using all 210 responses and then examine the resulting scores for each group.

Specifically, we are interested in achieving scores for the following latent variables: Motivation to Process Ad, Attitude to Process Ad, Attitude toward Ad, and Increased Brand Ad Memorability. This data can normally be achieved via the PLS-SEM algorithm; however, it can be calculated using the following formula.

$$\text{LV score} = \Sigma (\text{standardized indicator value} * \text{weight})$$

This means that the LV score is a weighted sum of the standardised indicator values, where the weights are determined by the outer loadings (for reflective LVs) or outer weights (for formative LVs).

While Multi-Group Analysis (MGA) is a method commonly used to compare structural relationships across groups, it was not the primary analytical approach in this study due to the research design and objectives. MGA was not employed in this research for several reasons. First, the research focuses on testing a unified structural model across the groups rather than examining moderation effects or varying relationships between constructs. This approach maintains consistency in the model parameters and facilitates direct comparability. Second, the primary aim is to assess general trends and hypotheses related to incongruity levels on advertising effectiveness, which does not necessitate the use of MGA. Third, conducting MGA on the relatively smaller sample sizes for each group (n=70 per group) could reduce statistical power and introduce unnecessary complexity for the study's objectives. Finally, descriptive statistics and paired t-tests adequately serve the purpose of comparing mean differences across the groups, making MGA unnecessary for this context.

After obtaining the LV score for the construct mentioned above using SPSS V. 28, mean and standard deviation values were obtained. Please see the following tables.

Table 47 Descriptive Statistic for Congruent Group

Congruent Group N= 70

	N	Minimum	Maximum	Sum	Mean	Std. Deviation
Congruent_Motivation to Process Ad	70	-2.41	1.80	31.99	0.4571	0.72857
Congruent_Ability to Process Ad	70	-2.08	1.98	21.68	0.3097	0.82122
Congruent_Attitude Towards Ad	70	-2.32	1.98	25.69	0.3670	0.80899
Congruent_Increased Brand Ad Memorability	70	-1.33	1.59	28.00	0.4000	0.76396

Table 48 Descriptive Statistic for Moderately Incongruent Group

Moderately Incongruent Group N= 70

	N	Minimum	Maximum	Sum	Mean	Std. Deviation
Moderately Incongruent_Motivation to Process Ad	70	-.67	1.44	38.78	.5540	.50683
Moderately Incongruent_Ability to Process Ad	70	-1.41	1.68	39.99	.5713	.82398
Moderately Incongruent_Attitude Towards Ad	70	-1.96	1.98	26.65	.3808	.93253
Moderately Incongruent_Increased Brand Ad Memorability	70	-1.76	1.59	38.95	.5564	.66663

Table 49 Descriptive Statistic for Extremely Incongruent Group

Extremely Incongruent Group N= 70

	N	Minimum	Maximum	Sum	Mean	Std. Deviation
Extremely Incongruent_Motivation to Process Ad	70	-2.41	1.10	-70.75	-1.0107	0.83413
Extremely Incongruent_Ability to Process Ad	70	-2.08	0.71	-61.68	-0.8811	0.68866
Extremely Incongruent_Attitude Towards Ad	70	-2.32	1.63	-52.36	-0.7480	0.81736
Extremely Incongruent_Increased Brand Ad Memorability	70	-2.43	0.92	-66.94	-0.9563	0.78203

To determine the validity of the inner constructs and their relationship, we are going to compare the average mean values for each group. Comparing average mean values is integral to exploratory data analysis, serving as a critical step in identifying patterns, fostering model significance, hypothesis testing, and complementing confirmatory data analysis (Behrens, 1997).

Table 50 Summary of Average Mean Values of each group

Constructs	Congruent	Moderately Incongruent	Extreme Incongruent
Motivation to Process Ad	0.46	0.55	-1.01
Ability to Process Ad	0.31	0.57	-0.88
Attitude Towards Ad	0.37	0.38	-0.75
Increased Brand Ad Memorability	0.40	0.56	-0.96

Motivation to Process Ad (MPA): The average motivation to process the ad is highest in the moderately incongruent group and significantly drops in the extreme incongruent condition. This suggests that while some incongruence might stimulate interest or motivation, extreme incongruence likely has a detrimental effect.

Ability to Process Ad (APA): The ability to process the ad is more positive in the moderately incongruent group compared to the congruent group, but it drops significantly in the extreme incongruent group. This indicates that a moderate level of incongruence might be engaging or stimulating, but extreme levels are counterproductive.

Attitude towards Ad (ATA): The attitude towards the ad remains relatively stable when comparing congruent and moderately incongruent groups but drops into negative territory for the extreme incongruent group. This drastic change suggests that extreme incongruence might provoke negative attitudes towards the ad itself.

Increased Brand Ad Memorability (IBAM): The memorability of the ad increases slightly in the moderately incongruent group compared to the congruent group but falls significantly in the extreme incongruent group. This suggests that while a certain level of incongruence might make an ad more memorable due to its uniqueness or novelty, too much incongruence can be overwhelming or off-putting, reducing memorability.

The results above show that elaboration will be at its highest when the information in the ad is moderately incongruent. This phenomenon can be attributed to the fact that moderate incongruity in advertising content induces the audience to engage in deeper cognitive processing to resolve the incongruence, thereby enhancing message elaboration. This aligns with the study literature, where it was suggested that individuals are motivated to reduce the dissonance caused by incongruent information, leading to increased attention and elaboration (Mandler, 1982).

Furthermore, a paired sample t-test was conducted using SPSS V28 to compare the means between pairs of variables and to check their significance at the group level. The following tables present the variables and their significance levels separately.

Table 51 Paired t-Test Report for Motivation to Process Ad (MPA)

Pair	Description	Group Statistics	t-Test Results	Significance Interpretation
1	Cong_MPA vs. Mod_MPA	Cong_MPA (M = 0.4571, SD = 0.72857) Mod_MPA (M = 0.5540, SD = 0.50683)	t(69) = -0.921, p = 0.360	Partially significant; negligible practical difference.
2	Cong_MPA vs. EX_MPA	Cong_MPA (M = 0.4571, SD = 0.72857) EX_MPA (M = -1.0107, SD = 0.83413)	t(69) = 11.801, p < .001	Highly significant; substantial decrease indicated by EX_MPA.
3	Mod_MPA vs. EX_MPA	Mod_MPA (M = 0.5540, SD = 0.50683) EX_MPA (M = -1.0107, SD = 0.83413)	t(69) = 14.152, p < .001	Highly significant; substantial decrease indicated by EX_MPA.

Cong = Congruent, Mod = Moderatly incongruent, EX= Extremely incongruent

Pair one results indicated that the mean score of the Moderately Incongruent _MPA group (M = 0.5540, SD = 0.50683) was not significantly higher than the Congruent _MPA group (M = 0.4571, SD = 0.72857), $t(69) = -0.921, p = 0.360$.

Pair two results showed that the mean score of the Extremely Incongruent _MPA group (M = -1.0107, SD = 0.83413) was significantly lower than the Congruent _MPA group (M = 0.4571, SD = 0.72857), $t(69) = 11.801, p < .001$. This represents a significant and meaningful decrease with a large effect size, suggesting a substantial impact.

During Pair three results, it was found that the mean score of the Extremely Incongruent _MPA group (M = -1.0107, SD = 0.83413) was significantly lower than the Moderately Incongruent _MPA group (M = 0.5540, SD = 0.50683), $t(69) = 14.152, p < .001$. The large effect size indicates a significant and meaningful difference, showing a substantial decrease.

Table 52 Paired t-Test Report for Ability to Process Ad (APA)

Pair	Description	Group Statistics	t-Test Results	Significance Interpretation
1	Cong_APA vs. Mod_APA	Cong_APA (M = 0.3097, SD = 0.82122) Mod_APA (M = 0.5713, SD = 0.82398)	$t(69) = -1.797, p = 0.077$	Marginally significant; may warrant further study.
2	Cong_APA vs. EX_APA	Cong_APA (M = 0.3097, SD = 0.82122) EX_APA (M = -0.8811, SD = 0.68866)	$t(69) = 9.189, p < .001$	Highly significant; substantial impact indicated.
3	Mod_APA vs. EX_APA	Mod_APA (M = 0.5713, SD = 0.82398) EX_APA (M = -0.8811, SD = 0.68866)	$t(69) = 11.821, p < .001$	Highly significant; substantial impact indicated.

Cong = Congruent, Mod = Moderately incongruent, EX= Extremely incongruent

Pair one results indicated that the mean score of the Moderately Incongruent _APA group (M = 0.5713, SD = 0.82398) was not significantly higher than the Congruent _APA group (M = 0.3097, SD = 0.82122), $t(69) = -1.797, p = 0.077$. This marginally significant result suggests a slight difference between the groups with a small effect size, implying a minimal practical difference.

Pair two paired results showed that the mean score of the Extremely Incongruent _APA group (M = -0.8811, SD = 0.68866) was significantly lower than the Congruent _APA group (M = 0.3097, SD = 0.82122), $t(69) = 9.189$, $p < .001$. This highly significant result suggests a substantial and meaningful increase from Congruent _APA to Extremely Incongruent _APA with a large effect size, indicating a significant impact.

During Pair three results, it was found that the mean score of the Extremely Incongruent _APA group (M = -0.8811, SD = 0.68866) was significantly lower than the Moderately Incongruent _APA group (M = 0.5713, SD = 0.82398), $t(69) = 11.821$, $p < .001$. This result is highly significant with a large effect size, suggesting a significant and meaningful decrease from Moderately Incongruent _APA to Extremely Incongruent _APA.

Table 53 Paired t-Test Report for Attitude Towards Ad (ATA)

Pair	Description	Group Statistics	t-Test Results	Significance Interpretation
1	Cong_ATA vs. Mod_ATA	Cong_ATA (M = 0.3670, SD = 0.80899) Mod_ATA (M = 0.3808, SD = 0.93253)	$t(69) = -0.090$, $p = 0.929$	Not significant; negligible practical difference.
2	Cong_ATA vs. EX_ATA	Cong_ATA (M = 0.3670, SD = 0.80899) EX_ATA (M = -0.7480, SD = 0.81736)	$t(69) = 7.741$, $p < .001$	Highly significant; substantial impact indicated.
3	Mod_ATA vs. EX_ATA	Mod_ATA (M = 0.3808, SD = 0.93253) EX_ATA (M = -0.7480, SD = 0.81736)	$t(69) = 7.857$, $p < .001$	Highly significant; substantial impact indicated.

Cong = Congruent, Mod = Moderately incongruent, EX= Extremely incongruent

Pair one results indicated that the mean score of the Moderately Incongruent _ATA group (M = 0.3808, SD = 0.93253) was not significantly different from the Congruent _ATA group (M = 0.3670, SD = 0.80899), $t(69) = -0.090$, $p = 0.929$. This non-significant result suggests no meaningful difference between the groups.

Pair two results showed that the mean score of the Extremely Incongruent _ATA group (M = -0.7480, SD = 0.81736) was significantly lower than the Congruent _ATA group (M = 0.3670,

SD = 0.80899), $t(69) = 7.741$, $p < .001$. This highly significant result suggests a substantial and meaningful increase from Congruent _ATA to Extremely Incongruent _ATA with a large effect size, indicating a significant impact.

During Pair three results, it was found that the mean score of the Extremely Incongruent _ATA group ($M = -0.7480$, $SD = 0.81736$) was significantly lower than the Moderately Incongruent _ATA group ($M = 0.3808$, $SD = 0.93253$), $t(69) = 7.857$, $p < .001$. This result is highly significant with a large effect size, suggesting a significant and meaningful decrease from Moderately Incongruent _ATA to Extremely Incongruent _ATA.

Table 54 Paired t-Test Report for Increased Brand Ad Memorability (IBAM)

Pair	Description	Group Statistics	t-Test Results	Significance Interpretation
1	Cong_IBAM vs. Mod_IBAM	Cong_IBAM ($M = 0.4000$, $SD = 0.76396$) Mod_IBAM ($M = 0.5564$, $SD = 0.66663$)	$t(69) = -1.413$, $p = 0.162$	Not significant; negligible practical difference.
2	Cong_IBAM vs. EX_IBAM	Cong_IBAM ($M = 0.4000$, $SD = 0.76396$) EX_IBAM ($M = -0.9563$, $SD = 0.78203$)	$t(69) = 10.909$, $p < .001$	Highly significant; substantial impact indicated.
3	Mod_IBAM vs. EX_IBAM	Mod_IBAM ($M = 0.5564$, $SD = 0.66663$) EX_IBAM ($M = -0.9563$, $SD = 0.78203$)	$t(69) = 13.135$, $p < .001$	Highly significant; substantial impact indicate

Cong = Congruent, Mod = Moderately incongruent, EX= Extremely incongruent

Pair one results indicated that the mean score of the Moderately Incongruent _IBAM group ($M = 0.5564$, $SD = 0.66663$) was not significantly higher than the Congruent _IBAM group ($M = 0.4000$, $SD = 0.76396$), $t(69) = -1.413$, $p = 0.162$. This non-significant result suggests no meaningful difference between the groups with a negligible effect size.

Pair two results showed that the mean score of the Extremely Incongruent _IBAM group ($M = -0.9563$, $SD = 0.78203$) was significantly lower than the Congruent _IBAM group ($M = 0.4000$, $SD = 0.76396$), $t(69) = 10.909$, $p < .001$. This highly significant result suggests a

substantial and meaningful increase from Congruent _IBAM to Extremely Incongruent _IBAM with a large effect size, indicating a significant impact.

During Pair three results, it was found that the mean score of the Extremely Incongruent _IBAM group ($M = -0.9563$, $SD = 0.78203$) was significantly lower than the Moderately Incongruent _IBAM group ($M = 0.5564$, $SD = 0.66663$), $t(69) = 13.135$, $p < .001$. This result is highly significant with a large effect size, suggesting a significant and meaningful decrease from Moderately Incongruent _IBAM to Extremely Incongruent _IBAM.

The above results suggest no significant difference between congruent and moderately incongruent ads. However, a significant difference exists between the moderately incongruent ad group and the extremely incongruent ad group. Congruent music is understandable because it represents the product in the ad, aligning with consumer expectations and cognitive frameworks.

The results indicate that the model is validated at the group level. This suggests that moderately incongruent ads can indeed engage consumers more deeply than congruent ads without causing confusion or rejection associated with high levels of incongruity. This finding aligns with the core of the research, which sought to determine if moderately incongruent music can encourage the use of the central route for processing incongruent information, as per the Elaboration Likelihood Model (ELM).

Similarly, according to the ELM, when consumers are motivated and able to process information, they are more likely to use the central route, leading to more durable attitude changes (Petty and Cacioppo, 1986b). The moderate incongruity in the ads likely stimulates curiosity and interest, leading to better engagement and processing of the ad content.

However, as the incongruity becomes extreme, it may surpass the optimal threshold for engagement and lead to diminished effectiveness due to its deviation from what is expected or easily understood.

In essence, the findings support the notion that a balance in incongruity levels is crucial. Too little fails to capture attention, and extreme incongruity may lead to rejection, but a moderate level can effectively engage consumers and encourage deeper cognitive processing, potentially leading to more favourable and lasting attitudes towards the advertised product. In addition, considering the above results, the next section will discuss the outcomes of the hypotheses.

6.4 Hypotheses Testing and Interpretation

The final proposed framework shown above presents the hypothesised relationships between all constructs. Based on the results above, the following hypothesis decisions have been made.

H1. *Increased motivation towards the ad enhances the ability to process it, leading to better comprehension and assimilation of the ad content.*

Table 55 Relationship between Motivation to Process an Ad (MPA) and Ability to Process an Ad (APA).

Hypothesised Relationship	Path Coefficient	t value (bootstrap)	Significance (p-value)	Confirmation (H1)
H1 - MPA → APA	0.381	5.246	0.000	Yes

The relationship between motivation to process the ad (MPA) and ability to process it (APA) is positively significant ($\beta=0.381$, $t = 5.246$, $p < 0.001$), confirming that increased motivation enhances ad processing ability.

The following hypotheses were confirmed using a paired T-test; the results are discussed below.

H1a. *Motivation to process the ad will be higher in the moderately incongruent group than in the congruent group.*

H1b. *Motivation to process the ad will be lower in the extremely incongruent group than in the congruent group.*

Table 56 Relationship between groups and Motivation to process the ad.

	Hypothesised Relationship	Group Statistics	t-Test Results	Confirmation
H1a	Cong_MPA vs. Mod_MPA	Cong_MPA (M = 0.4571, SD = 0.72857) Mod_MPA (M = 0.5540, SD = 0.50683)	t(69) = -0.921, p = 0.360	Not significant; negligible practical difference.
H1b	Cong_MPA vs. EX_MPA	Cong_MPA (M = 0.4571, SD = 0.72857) EX_MPA (M = -1.0107, SD = 0.83413)	t(69) = 11.801, p < .001	Highly significant; substantial decrease indicated by EX_MPA.

Cong = Congruent, Mod = Moderatly incongruent, EX= Extremely incongruent

For consumers, the motivation to process the ad (MPA) in the moderately incongruent group (Mod_MPA: M = 0.5540, SD = 0.50683) compared to the congruent group (Cong_MPA: M = 0.4571, SD = 0.72857) was not statistically significantly higher, t (69) = -0.921, p = 0.360. This result indicates no significant difference in motivation to process the ad between the two groups; thus, H1a is partially confirmed.

For consumers, the motivation to process the ad (MPA) in the extremely incongruent group (EX_MPA: M = -1.0107, SD = 0.83413) compared to the congruent group (Cong_MPA: M = 0.4571, SD = 0.72857) was significantly lower, t (69) = 11.801, p < .001. This result indicates a highly significant difference and a substantial decrease in motivation to process the ad in the extremely incongruent group, thus confirming H1b.

H2. Increased motivation enhances the ability to process an advertisement, leading to a more positive attitudes towards the advertisement.

Table 57 Relationship between Ability to process Ad (APA) and Attitude towards Ad (ATA)

Hypothesised Relationship	Path Coefficient	t value (bootstrap)	Significance (p-value)	Confirmation (H2)
H2 - APA → ATA	0.626	14.820	0.000	Yes

The relationship between the ability to process the ad (APA) and attitude towards the ad (ATA) is positively significant ($\beta=0.626$, $t = 14.820$, $p < 0.001$), confirming H2 and indicating that enhanced ability to understand and engage with information in ads leads to more favourable attitudes towards the advertisement.

The following hypotheses were confirmed using a paired T-test; the results are discussed below.

H2a. Ability to process the advertisement will be higher in the moderately incongruent group than in the congruent group.

H2b. Ability to process the advertisement will be lower in the extremely incongruent group than in the congruent group.

Table 58 Relationship between groups and ability to process the ad.

Pair	Hypothesised Relationship	Group Statistics	t-Test Results	Significance Interpretation
H2a	Cong_APA vs. Mod_APA	Cong_APA (M = 0.3097, SD = 0.82122) Mod_APA (M = 0.5713, SD = 0.82398)	$t(69) = -1.797$, $p = 0.077$	Marginally significant; may warrant further study.
H2b	Cong_APA vs. EX_APA	Cong_APA (M = 0.3097, SD = 0.82122) EX_APA (M = -0.8811, SD = 0.68866)	$t(69) = 9.189$, $p < .001$	Highly significant; substantial impact indicated.

Cong = Congruent, Mod = Moderatly incongruent, EX= Extremely incongruent

For consumers, the ability to process the advertisement (APA) in the moderately incongruent group (Mod_APA: M = 0.5713, SD = 0.82398) compared to the congruent group (Cong_APA: M = 0.3097, SD = 0.82122) was not statistically significantly higher, $t(69) = -1.797$, $p = 0.077$. This marginally significant result suggests a slight, but not statistically significant, difference in the ability to process the ad between the two groups; thus, H2a is marginally confirmed.

For consumers, the ability to process the advertisement (APA) in the extremely incongruent group (EX_APA: M = -0.8811, SD = 0.68866) compared to those exposed to congruent music (Cong_APA: M = 0.3097, SD = 0.82122) was significantly lower, $t(69) = 9.189$, $p < .001$. This highly significant result indicates a substantial decrease in the ability to process the advertisement when moving from congruent to extremely incongruent conditions, thus confirming H2b. The large effect size underscores the significant impact of extreme incongruence on consumers' ability to process advertisements.

H3. *A positive attitude towards the advertisement will enhance brand advertisement memorability, with more favourable ads being better remembered.*

Table 59 Relationship between Attitude towards Ad (ATA) and Increase brand Ad memorability (IBAM).

Hypothesised Relationship	Path Coefficient	t value (bootstrap)	Significance (p-value)	Confirmation (H3)
H3 - ATA → IBAM	0.587	13.506	0.000	Yes

The relationship between attitude towards the ad (ATA) and increased brand ad memorability (IBAM) is positively significant ($\beta = 0.587$, $t = 13.506$, $p < 0.001$), confirming H3 and indicating that a more positive attitude towards the ad significantly enhances the memorability of the brand advertised.

The following hypotheses were confirmed using a paired T-test; the results are discussed below.

H3a. *Attitude towards the advertisement will be more favourable in the moderately incongruent group than in the congruent group.*

H3b. *Attitude towards the advertisement will be less favourable in the extremely incongruent group than in the congruent group.*

Table 60 Relationship between groups and ability to process the ad.

Pair	Hypothesised Relationship	Group Statistics	t-Test Results	Significance Interpretation
H3a	Cong_ATA vs. Mod_ATA	Cong_ATA (M = 0.3670, SD = 0.80899) Mod_ATA (M = 0.3808, SD = 0.93253)	t(69) = -0.090, p = 0.929	Not significant; negligible practical difference.
H3b	Cong_ATA vs. EX_ATA	Cong_ATA (M = 0.3670, SD = 0.80899) EX_ATA (M = -0.7480, SD = 0.81736)	t(69) = 7.741, p < .001	Highly significant; substantial impact indicated.

Cong = Congruent, Mod = Moderatly incongruent, EX= Extremely incongruent

For consumers, the attitude towards the advertisement (ATA) in the moderately incongruent group (Mod_ATA: M = 0.3808, SD = 0.93253) compared to those exposed in the congruent group (Cong_ATA: M = 0.3670, SD = 0.80899) was not significantly different, t (69) = -0.090, p = 0.929. This nonsignificant result indicates no meaningful difference in the attitude towards the advertisement between the two groups; thus, H3a is partially confirmed.

For consumers, the attitude towards the advertisement (ATA) in the extremely incongruent group (EX_ATA: M = -0.7480, SD = 0.81736) compared to those exposed in the congruent group (Cong_ATA: M = 0.3670, SD = 0.80899) was significantly lower, t (69) = 7.741, p < .001. This highly significant result indicates a substantial decrease in favourable attitude towards the advertisement when moving from congruent to extremely incongruent conditions, thus confirming H3b.

H4a: Ad memorability will be higher in the moderately incongruent group than in the congruent group.

H4b: Ad memorability will be lower in the extremely incongruent group than in the congruent group.

Table 61 Relationship between groups and Increased Brand Ad memorability (IBAM).

	Hypothesised Relationship	Group Statistics	t-Test Results	Confirmation
H4a	Cong_IBAM vs. Mod_IBAM	Cong_IBAM (M = 0.4000, SD = 0.76396) Mod_IBAM (M = 0.5564, SD = 0.66663)	t(69) = -1.413, p = 0.162	Not significant; negligible practical difference.
H4b	Cong_IBAM vs. EX_IBAM	Cong_IBAM (M = 0.4000, SD = 0.76396) EX_IBAM (M = -0.9563, SD = 0.78203)	t(69) = 10.909, p < .001	Highly significant; substantial impact indicated.

Cong = Congruent, Mod = Moderatly incongruent, EX= Extremely incongruent

For consumers, the Increased Brand Ad Memorability (IBAM) in the moderately incongruent group (Mod_IBAM: M = 0.5564, SD = 0.66663) compared to the congruent group (Cong_IBAM: M = 0.4000, SD = 0.76396) was not statistically significantly higher, t (69) = -1.413, p = 0.162. This result indicates no significant difference in Brand Ad Memorability between the two groups; thus, H4a is marginally confirmed.

For consumers, the Brand Ad Memorability (IBAM) in the extremely incongruent group (EX_IBAM: M = -0.9563, SD = 0.78203) compared to the congruent group (Cong_IBAM: M = 0.4000, SD = 0.76396) was significantly lower, t (69) = 10.909, p < .001. This result indicates a highly significant difference and a substantial decrease in Brand Ad Memorability for the extremely incongruent group, thus confirming H4b.

H5. *Pre-Ad Positive mood enhances motivation to process incongruent information in ads (central route); negative mood favours congruent cues (peripheral route).*

Table 62 *Relationship between Pre-Ad mood state (PrAM) and Motivation to Process Ad (MPA).*

Hypothesised Relationship	Path Coefficient	t value (bootstrap)	Significance (p-value)	Confirmation (H5)
H5 - PrAM → MPA	0.063	1.459	0.145	No

The relationship between the Pre-Ad mood state (PrAM) and motivation to process the ad (MPA) is slightly positive but not statistically significant ($\beta = 0.063$, $t = 1.459$, $p = 0.145$). This indicates no confirmation of H5 and suggests that the pre-ad positive mood does not significantly enhance motivation to process incongruent information in ads, contrary to the hypothesis.

H6. *Post-Ad Positive mood enhances the ability to process incongruent information in ads (central route); negative mood favours congruent cues (peripheral route).*

Table 63 *Relationship between Post-Ad Mood state (PoAM) and Ability to Process Ad (APA).*

Hypothesised Relationship	Path Coefficient	t value (bootstrap)	Significance (p-value)	Confirmation (H6)
H6 - PoAM → APA	0.107	1.716	0.086	No

The relationship between post-ad mood state (PoAM) and the ability to process the ad (APA) is slightly positive but not statistically significant ($\beta = 0.107$, $t = 1.716$, $p = 0.086$), indicating no confirmation of H6 and suggesting that the post-ad positive mood does not significantly enhance the ability to process incongruent information in ads, contrary to the hypothesis.

H7. *Individuals with higher tolerance for ambiguity will demonstrate greater motivation to engage with and cognitively process advertisements, regardless of the congruence level between the ad and its accompanying music.*

Table 64 *Relationship between Tolerance for Ambiguity (TA) and Motivation to Process Ad (MPA).*

Hypothesised Relationship	Path Coefficient	t value (bootstrap)	Significance (p-value)	Confirmation (H7)
H7 - TA → MPA	0.156	2.862	0.004	Yes

The relationship between Tolerance for Ambiguity (TA) and motivation to process the ad (MPA) is positively significant ($\beta = 0.156$, $t = 2.862$, $p = 0.004$), confirming H7 and indicating that high ambiguity tolerance significantly increases motivation for processing information in ads regardless of any congruity or incongruity, aligning with the hypothesis of preferring a central route to ad processing for those with higher ambiguity tolerance.

H8. *High message relevance will enhance individuals' motivation to engage in central route processing of an advertisement, irrespective of the congruence level.*

Table 65 *Relationship between Message Relevance (MR) and Motivation to Process Ad (MPA).*

Hypothesised Relationship	Path Coefficient	t value (bootstrap)	Significance (p-value)	Confirmation (H8)
H8 - MR → MPA	0.480	6.116	0.000	Yes

The relationship between Message Relevance (MR) and motivation to process the ad (MPA) is positively significant ($\beta = 0.480$, $t = 6.116$, $p < 0.001$), confirming H8 and indicating that high message relevance significantly increases individuals' motivation to engage in central route processing of an advertisement, aligning with the hypothesis and demonstrating the strong impact of message relevance on ad processing motivation.

H9. *Individuals with high levels of novelty-seeking and sensation-seeking traits are significantly more motivated to engage in central route processing of advertisements with novel and incongruent elements, such as incongruent music, regardless of the congruency level.*

Table 66 *Relationship between Novelty Sensation Seeking (NSS) and Motivation to Process Ad (MPA).*

Hypothesised Relationship	Path Coefficient	t value (bootstrap)	Significance (p-value)	Confirmation (H9)
H9 - NSS → MPA	0.259	3.283	0.001	Yes

The relationship between Novelty Sensation Seeking (NSS) and motivation to process the ad (MPA) is positively significant ($\beta = 0.259$, $t = 3.283$, $p = 0.001$), confirming H9 and indicating that individuals with high levels of novelty-seeking and sensation-seeking traits are significantly more motivated to engage in central route processing of advertisements with novel and incongruent elements, aligning with the hypothesis and highlighting the importance of individual traits in ad processing motivation.

H10. *Consumers with greater prior knowledge are more adept at processing advertisements, leading to improved attitudes toward the ads and enhancing brand memorability.*

Table 67 *Relationship between Prior Knowledge (PK) and Ability to Process Ad (APA).*

Hypothesised Relationship	Path Coefficient	t value (bootstrap)	Significance (p-value)	Confirmation (H10)
H10 - PK → APA	0.156	2.437	0.015	Yes

The relationship between Prior Knowledge (PK) and the ability to process the ad (APA) is positively significant ($\beta = 0.156$, $t = 2.437$, $p = 0.015$), confirming H10 and indicating that consumers with greater prior knowledge are significantly more adept at the processing of

advertisements, leading to improved attitudes towards the ad and enhancing brand memorability, aligning with the hypothesis, and emphasising the role of consumer knowledge in ad processing.

H11. *Individuals with higher Need for Cognition (NFC) will show greater ability to process and understand advertisement content, engaging more deeply through central route processing.*

Table 68 Relationship between Need for Cognition (NC) and Ability to Process Ad (APA).

Hypothesised Relationship	Path Coefficient	t value (bootstrap)	Significance (p-value)	Confirmation (H11)
H11 - NC → APA	-0.038	0.672	0.501	No

The relationship between the Need for Cognition (NC) and the Ability to Process the ad (APA) is slightly negative but not statistically significant ($\beta = -0.038$, $t = 0.672$, $p = 0.501$), indicating no confirmation of H11 and suggesting that individuals with higher Need for Cognition do not demonstrate a greater ability to process and understand incongruent information in advertisements, contrary to the hypothesis.

H12. *Higher creativity in individuals enhances their ability to process information in advertisements. (central route).*

Table 69 Relationship between Creativity (CA) and Ability to Process Ad (APA).

Hypothesised Relationship	Path Coefficient	t value (bootstrap)	Significance (p-value)	Confirmation (H12)
H12 - CA → APA	0.252	3.179	0.001	Yes

The relationship between Creativity (CA) and ability to process the ad (APA) is positively significant ($\beta = 0.252$, $t = 3.179$, $p = 0.001$), confirming H12 and indicating that higher creativity in individuals significantly enhances their ability to process incongruent information in

advertisements. This aligns with the hypothesis and highlights the role of individual creativity in ad processing efficiency.

H13. *Longer Processing time to an advertisement enhances individuals' ability to engage in the central route processing of information.*

Table 70 Relationship between Processing Time (PT) and Ability to Process Ad (APA).

Hypothesised Relationship	Path Coefficient	t value (bootstrap)	Significance (p-value)	Confirmation (H13)
H13 - PT → APA	0.091	2.063	0.039	Yes

The relationship between processing time (PT) and ability to process the ad (APA) is positively significant ($\beta = 0.091$, $t = 2.063$, $p = 0.039$), confirming H13 and indicating that longer processing time to an advertisement significantly enhances individuals' ability to engage in central route processing of ad information. This aligns with the hypothesis and suggests the importance of adequate exposure for effective ad processing.

H14: *Perceived risk moderates the relationship between ad processing and attitude, with higher risk encouraging central route processing.*

Table 71 Moderating effect by Perceived Risk (PR) on Ability to Process Ad (APA) and Attitude towards Ad (ATA).

Hypothesised Relationship	Path Coefficient	t value (bootstrap)	Significance (p-value)	Confirmation (H14)
H14 – PR x APA → ATA	-0.042	0.889	0.374	No

The moderating effect of Perceived Risk (PR) on the relationship between the ability to process the ad (APA) and attitude towards the ad (ATA) is slightly negative but not statistically significant ($\beta = -0.042$, $t = 0.889$, $p = 0.374$), indicating no confirmation of H14 and suggesting that perceived risk does not significantly encourage central route processing as hypothesised.

6.4.1 Summary of Hypothesis Results

	Hypotheses	Result
H1	<i>Increased motivation towards the ad enhances the ability to process it, leading to better comprehension and assimilation of the ad content.</i>	Supported
H1a	<i>Motivation to process the ad will be higher in the moderately incongruent group than in the congruent group.</i>	Partially Supported
H1b	<i>Motivation to process the ad will be lower in the extremely incongruent group than in the congruent group.</i>	Supported
H2	<i>Increased motivation enhances the ability to process an advertisement, leading to a more positive attitudes towards the advertisement.</i>	Supported
H2a	<i>Ability to process the advertisement will be higher in the moderately incongruent group than in the congruent group.</i>	Partially Supported
H2b	<i>Ability to process the advertisement will be lower in the extremely incongruent group than in the congruent group.</i>	Supported
H3	<i>A positive attitude towards the advertisement will enhance brand advertisement memorability, with more favourable ads being better remembered.</i>	Supported
H3a	<i>Attitude towards the advertisement will be more favourable in the moderately incongruent group than in the congruent group.</i>	Partially Supported
H3b	<i>Attitude towards the advertisement will be less favourable in the extremely incongruent group than in the congruent group.</i>	Supported
H4a	<i>Ad memorability will be higher in the moderately incongruent group than in the congruent group.</i>	Partially Supported
H4b	<i>Ad memorability will be lower in the extremely incongruent group than in the congruent group.</i>	Supported
H5	<i>Pre-Ad Positive mood enhances motivation to process incongruent information in ads (central route); negative mood favours congruent cues (peripheral route).</i>	Not Supported
H6	<i>Post-Ad Positive mood enhances the ability to process incongruent information in ads (central route); negative mood favours congruent cues (peripheral route).</i>	Not Supported
H7	<i>Individuals with higher tolerance for ambiguity will demonstrate greater motivation to engage with and cognitively process advertisements, regardless of the congruence level between the ad and its accompanying music.</i>	Supported
H8	<i>High message relevance will enhance individuals' motivation to engage in central route processing of an advertisement, irrespective of the congruence level.</i>	Supported
H9	<i>Individuals with high levels of novelty-seeking and sensation-seeking traits are significantly more motivated to engage in central route processing of advertisements with novel and incongruent elements, such as incongruent music, regardless of the congruency level.</i>	Supported
H10	<i>Consumers with greater prior knowledge are more adept at processing advertisements, leading to improved attitudes toward the ads and enhancing brand memorability.</i>	Supported
H11	<i>Individuals with higher Need for Cognition (NFC) will show greater ability to process and understand advertisement content, engaging more deeply through central route processing.</i>	Not Supported
H12	<i>Higher creativity in individuals enhances their ability to process information in advertisements. (central route).</i>	Supported
H13	<i>Longer Processing time to an advertisement enhances individuals' ability to engage in the central route processing of information.</i>	Supported
H14	<i>Perceived risk moderates the relationship between ad processing and attitude, with higher risk encouraging central route processing.</i>	Not Supported

CHAPTER 7

Discussion

7.1 Introduction

The current research aimed to investigate the impact of incongruent music in radio advertisements and its effect on brand memorability. This objective was pursued in response to a recognised theoretical and methodological gap in existing literature. While previous research has examined musical congruity in advertising, less attention has been given to how musical incongruity might affect listener perception and brand memorability.

To address this gap, the study adopted and redefined a theoretical model that integrates principles from cognitive psychology, specifically the Elaboration Likelihood Model and Schema incongruity theory proposed by Lee and Schumann (2004). This integration aims to better understand how incongruent elements in radio advertisements influence consumer processing and subsequent brand memorability.

The ELM posits two distinct information processing routes: central and peripheral (Petty and Cacioppo, 1986b). This model suggests that the likelihood of elaboration, or the extent to which a person carefully thinks about argument-relevant information, depends on their motivation and ability to process the message. In the context of this study, the ELM provides a framework for understanding how listeners might process incongruent music in radio advertisements.

Adding to this, the Schema Incongruity Theory, as discussed by Lee and Schumann (2004), examines how variations from established cognitive schemas can impact consumer attitudes and behaviours. Schema incongruity occurs when an element, such as music in an advertisement, does not align with the consumer's existing cognitive framework or

expectations. This incongruity can lead to increased attention and cognitive processing as the consumer attempts to resolve the discrepancy.

However, the model, as it stands, has not been empirically tested, particularly with the specific elements of attitude towards the advertisement and brand memorability. To fill this research gap, the current study introduces these elements into the model. Additionally, other characteristics that are more suitable to the contemporary landscape of radio advertising and consumer behaviour have been incorporated. These modifications aim to tailor the model more precisely to the unique attributes of radio as a medium and the specificities of auditory information processing. The redefined model, therefore, seeks to empirically investigate the relationship between incongruent musical elements in radio advertisements and their impact on listeners' attitudes towards the ad and the memorability of the brand. This method not only fills the identified gap in existing literature but also provides a deeper understanding of the effectiveness of radio advertising strategies in the current market environment.

The research methodology was designed to test this model empirically. It involved a mixed-methods approach, combining qualitative analysis through semi-structured interviews to gain in-depth insights into individual perceptions of incongruent music in radio ads and quantitative analysis via surveys to measure the impact on brand memorability across a broader audience. This approach allowed for a comprehensive understanding of the phenomenon from both subjective and objective standpoints.

The study's theoretical contribution lies in its exploration of incongruent music in advertising, which has been relatively underexplored in advertising research. By systematically studying the influences of incongruent musical elements in radio ads, this study not only fills a crucial

research gap but also enriches our understanding of advertising strategies' effectiveness in the auditory domain. The discussion in Chapter 7 will first address the qualitative findings, offering a detailed analysis of individual perceptions and the elaborate dynamics of listener engagement with incongruent music. Subsequently, we will transition to discussing quantitative data, aiming to contextualise and quantify the impact of these findings on brand memorability and listener attitudes. This dual-phase discussion promises to provide a holistic view of the research outcomes, contributing valuable insights into the strategic use of music in radio advertising to captivate and retain consumer attention.

7.2 Qualitative Discussion

7.2.1 Introduction to the Discussion

The research aimed to understand how consumers resolve musical incongruity in radio advertisements. To achieve this, the research employed a sequential mixed-method design to provide a comprehensive understanding of the phenomenon. The exploratory sequential design allowed for a systematic approach where qualitative data was initially collected, focusing on predefined themes. These qualitative findings were then used to identify potential study variables or instruments for the subsequent quantitative phase of the research. The qualitative phase helped capture rich and detailed insights via thematic analysis, which were then translated into measurable factors for the quantitative phase. This design allowed for a more holistic exploration of the research question, combining both qualitative depth and quantitative breadth to provide a well-rounded understanding of how consumers respond to musical incongruity in radio advertisements.

7.2.1.1 *Restatement of Research Questions*

A quick recap of the questions: A question that the current research aims to explore is to what extent different types of incongruity, particularly musical incongruity, elicit various combinations of affective and cognitive consumer responses to persuasive messages. Additionally, does incongruent music enhance the memorability of persuasive messages? Similarly, another research question was: Does purposeful moderately incongruent and extreme music enhance consumers' responses to radio advertising? The third question that will be the centre point of discussion in our quantitative study later is: How do individual characteristics such as musical taste, individual preference, prior/post mood state, previous knowledge, involvement, and creativeness influence the resolution of incongruity when incongruent music is played in radio advertising?

7.2.1.2 *Overview of Major Findings*

The qualitative findings suggest that when respondents were exposed to a congruent, moderately incongruent, or extremely incongruent ad, they were able to perceive the information without any obstacles. Their motivation, ability, and attitude towards the advertisement were consistent, regardless of whether the music was congruent, moderately incongruent, or extremely incongruent. The product came across as meaningful, the respondents were interested in buying it, and most importantly, their curiosity level rose for the product.

Furthermore, when it comes to brand memorability, the music played an important role when the ad was extremely incongruent. The respondents noted the musical incongruity, which led to confusion in recognising or understanding the information in the ad. However, at the same

time, the consumers were able to resolve that incongruity and perceive the message as relevant. In addition, this finding suggests that consumer perception and cognitive processes played a crucial role when faced with incongruent elements in advertising. Despite the initial confusion caused by the music's incongruence, respondents' ability to resolve the incongruity and still find the message relevant underscores their cognitive adaptability. This adaptability might be driven by factors such as the ad's content or the respondents' determination to understand the message.

Similarly, congruent and moderately incongruent ads produced similar responses in nature, where respondents agreed that the music was relevant to the ad. Despite the music not entirely matching the moderately incongruent ad, respondents were able to resolve the incongruity and perceived the presented information. Respondents' cognitive adaptability enabled them to effectively process and understand information even when faced with minor congruency in music and content. Linking this to the Elaboration Likelihood Model (ELM) makes sense, as the messages in the ad led to positive thoughts because of the music. This, in turn, changed the receiver's attitude and resulted in memorable brand advertising.

7.2.2 Implications of the Findings for the Research Questions

This section will attempt to establish a link between the findings and the research questions. The link will be further explained regarding previous literature and congruent, moderate incongruent, and extreme incongruent themes. It's important to note that this connection is primarily based on qualitative findings. The previous chapter, which focuses on quantitative research, expands upon these findings and research questions. The discussion of these findings will follow the qualitative discussion section.

7.2.2.1 Research Question 1

Can incongruent music evoke various combinations of affective and cognitive responses in consumers to persuasive messages? If so, does it encourage greater memory recall?

The findings showed that musical incongruity played a role in eliciting consumers' affective or cognitive responses to persuasive messages. Respondents who were presented with moderately incongruent and extremely incongruent ads were both curious and interested in trying the product. Their motivation towards the ad was positive, and both groups of respondents didn't display any sense of disagreement with the ad. The attitude towards the ad was influenced by the product being health related. Furthermore, the findings also suggested that respondents perceived the product as new, and they expressed an interest in trying it. The respondents' views on ad creativity were mixed. Those who listened to the moderately incongruent ad classified it as both creative and original; however, the extremely incongruent ad was categorised as creative but not original. Additionally, consumers' post-ad mood affective responses were distinctly different. The moderately incongruent ad helped make consumers' moods more relaxed, while the extremely incongruent ad resulted in their mood being depressed after listening to the ad.

Furthermore, when it comes to cognitive responses, respondents categorised the moderately incongruent ad as more meaningful and the extremely incongruent ad as not meaningful. One thing to note here is that both groups of respondents processed the information before arriving at the above categorisation. Both groups of respondents agreed that they preferred information that was realistic rather than ambiguous in the ad. These themes indicate that when the music was moderately incongruent, the respondents focused more on the details.

They were able to describe the location and product description and even noticed the uniqueness of the product. The presence of moderately incongruent music seemed to prompt the respondents to pay closer attention to the specifics and details of the advertisement, leading to a more detailed and comprehensive response. Similarly, a group of respondents, after listening to the extremely incongruent ad, discussed the product description. This makes sense because the music in the extremely incongruent ads was completely different from the product, and the consumers were focusing more on trying to understand the message being delivered. The incongruent music seemed to divert their attention towards the product details and the overall message, resulting in a similar theme to that of the moderately incongruent ads.

Furthermore, when considering the presence of incongruent music enhancing the memorability of persuasive messages, the moderately incongruent ad seems to be ideal. Even with a slight mismatch in the ad, respondents were able to process the information, leading to comparable impressions and opinions among the participants. However, when it comes to the extremely incongruent ad, despite the music being slow and distracting, which hindered respondents' ability to understand the message clearly, some respondents were able to resolve the incongruity and focused on the information that helped in resolving the incongruence. Therefore, it can be said that the message's relevance was key in resolving the incongruity. Thus, this answers the second part of the research question. It becomes paramount for advertisers to consider not just the congruence between the ad's elements but the overarching message's clarity and relevance.

7.2.2.2 Research Question 2

Does musical incongruity enhance consumers' response to radio ads?

After listening to the moderately incongruent ad, the reactions of the participants confirmed that such ads leave a lasting impression, supporting the current research notion that a certain level of incongruity can make ads more memorable. Through discussions, it was evident that this initially perceived incongruity had not just been resolved but had also enhanced the respondent's overall experience. The respondents' feedback confirms that moderately incongruent elements, when aligned thoughtfully with the product's core message, can result in more profound and impactful ad receptions. The key challenge is to skillfully integrate this moderate incongruity in a way that aligns with the core identity of the product, presenting viewers with a narrative that strikes a balance between novelty and recognition, eventually leading toward memorability.

Furthermore, the discussion after the extremely incongruent ad revealed that the music selection in the ad affected respondents' ability to process the information. Terms like "depressing" and "very slow" were frequently used to describe the music, shedding light on how these auditory aspects might have influenced their perception of the ads. Similarly, a subset of participants also conveyed that the music's pace and mood obstructed their grasp of the ad's core message. This barrier in information absorption, caused by the mismatch between the music and the content, suggests the cognitive challenges that extreme incongruity can introduce. In addition, the results revealed that the music was categorised as irritating, which led to negative emotional responses from the respondents. This emotional

reaction could potentially detract from the effectiveness of the ad, as the viewers might associate these negative feelings with the advertised product or message.

Thus, the findings suggest that moderately incongruent information is more favourable than extremely incongruent information. Moderately incongruent music played the role of facilitator to evoke positive responses, whereas extremely incongruent music evoked negative responses and complicated the cognitive process. In simpler terms, when it comes to using unexpected music in radio ads, a little bit of surprise (moderate incongruity) is good because it positively grabs attention. However, too much surprise (extreme incongruity) is counterproductive because it confuses listeners and leads to negative reactions.

7.2.3 Results integration with existing literature

The current section will provide further analysis concerning the literature review. While we will touch upon some implications derived from the findings here, a more in-depth exploration will be presented in the current section.

7.2.3.1 Congruent

Congruity in communication refers to the alignment or consistency between a message and the receiver's perceptions, expectations, or prior beliefs. It ensures that the conveyed information is coherent and matches the receiver's understanding or context. Previous studies have highlighted the use of congruency in many ways and reported its impact on areas such as celebrity congruency as observed by Kamins (1990), the response of consumers as detailed by Craton, Lantos, and Leventhal (2017), the aspect of involvement highlighted by Sharma (2000), the role of memory discussed by Guido *et al.* (2016), the impact of mood presented

by Lee, Andrade and Palmer (2013), the concept of brand nostalgia by Shields and Johnson (2016), and the medium through which ads are delivered, as examined by Van Reijmersdal (2011). These studies suggest that individuals with easy or matching information can process information without any difficulties, which then influences their recalling abilities.

Similarly, musical congruency also plays an important role when it comes to ad effectiveness. Previous research has revealed the positive effect of congruent music in ads (Craton and Lantos, 2011; Gorn, 1982; Guido *et al.*, 2016; Kellaris, Cox and Cox, 1993; Raja, Anand and Allan, 2019). The effectiveness of congruence in advertising, particularly the alignment between music and the product being advertised, was the core theme explored by multiple studies. Hung (2000) determined that viewers' perceptions of an advertisement were influenced by the congruence between the background music and the advertised product, using the example of a coffee advertisement set in a bistro. The presence of "congruent" music was found to enhance advertising efficacy, according to various studies, including Petty and Cacioppo (1986a), MacInnis and Park (1991), Galan (2009), and others. This congruence is often referred to as "musical fit", which enhances the cognitive processing of advertisements. Whereas congruent music is perceived as less disruptive than non-fitting music, guiding emotions and cognitive associations that boost central ad processing (Liebers *et al.*, 2019; Vashisht, 2022).

The findings of this study emphasise the importance of congruent musical elements with the ad's main message. This congruence not only captures the viewer's attention but also aids in memory retention. Essentially, when the music and message in an advertisement are in harmony, it creates a more coherent and memorable experience for the audience. The congruent musical ad presented information in a more relevant atmospheric way so that the

music and product related to each other. This congruence enhances the consumer's cognitive processing, leading to better recall and positive brand association. Such strategies leverage the emotional resonance of music to strengthen the message's impact, ensuring that the advertisement remains memorable in the minds of the audience. Research has shown that advertising music as an atmospheric stimulus can aid in ad recall, brand identification, and brand recognition (Raja, Anand and Allan, 2019). Furthermore, when the music matches well with the advertisement, it helps make the ad more effective, which results in enhancing consumer purchase intent, brand attitude, and affective response (Oakes, 2007a).

The findings of current research in terms of musical congruity suggest that when information is congruent in an ad, the consumer will be motivated to process the information, as North *et al.* (2016) suggested that music enhances the assimilation of semantically aligned content, irrespective of its direct connection to the stimulus drawing the consumers' attention. This suggests that aligning music with content enhances consumers' attention when they are presented with information in an ad.

Furthermore, along with motivation, individuals' ability also plays a significant role in processing brand-related information. The findings suggested that music congruency made the ad easier and more meaningful to the respondents. The information about the product helped form an association with the product. Additionally, the notion is supported by Jose *et al.* (2021) whose findings suggest that congruent music with the ad's content can enhance the overall effectiveness and reception of the advertisement. Such congruency can enhance the overall ad experience, making it more memorable and impactful for the audience. The finding is also aligned with previous research by Thompson and Hamilton (2006), which suggested that congruent information will produce a positive response towards the product advertised.

Furthermore, the participants commented about the ad speaking towards their needs, which shows that their attitude towards the ad was positive. This aligns with recent research by Elyria *et al.* (2012) who identified that individuals' emotional responses can influence behaviour intentions and help form positive attitudes towards the advertisement. Such positive attitudes not only enhance the consumer's perception of the ad but also improve their attitudes towards the brand, ultimately influencing their purchase decisions (Mar García-De los Salmones and Perez, 2018). The current finding also extends Ursavas and Hesapci-Sanaktekin's (2013) findings suggest that music and messages can lead to improved recognition of the information presented. This suggests that congruent music improved respondents' attitudes towards the ad and formed a stronger connection.

Similarly, the current finding showed that respondents did not have any tolerance for ambiguous information, and they preferred realistic information in ads, finding it more pleasing. This is confirmed by Jorge *et al.* (2020), who noted that individuals who are less tolerant of ambiguity will not have a healthy attitude or willingness to purchase a product at a higher price. Furthermore, this preference for realistic information is echoed in a study by Simola *et al.* (2013), which highlighted that consumers with previous memory and attention towards an ad will have a higher preference for brands. This association between attention and memory will enhance purchase intention for recognised brands. Hence, advertisers must craft messages that are clear and resonate well with the target audience, fostering a positive attitude and creating a memorable experience with the brand. The findings indicate that congruent, moderately incongruent, and extremely incongruent advertisements affect consumers differently, particularly in relation to their tolerance for ambiguity.

In addition, the present findings showed that participants believed the message to be relevant to the ad present along with the music. There was a clear link of congruency between the message and music delivered to the respondents. Similarly, responses revealed that the message was delivered clearly, and the product was defined in the ad. This means that the congruent music helped consumers effortlessly associate the advertisement with the product category, i.e., water, enhancing their understanding of the ad content. This finding is consistent with Cline and Kellaris (2007) To achieve effectiveness, an advertisement must resonate personally with the audience, catering to their needs, wants, and aspirations. In addition, the findings are also in line with Akpınar and Berger (2017) Lee *et al.* (2018) and Rietveld *et al.* (2020) where the relevance of a message in terms of emotional and informative appeals can impact brand evaluation and purchase. The above-discussed research focused on message congruency when it comes to delivering an advertisement. Thus, it is suggested that congruency can find a healthy relationship with the brand.

Furthermore, the finding suggested that the respondents had low sensation-seeking tendencies, and they preferred congruent information. The respondents during the musical congruent ad felt a sense of novelty and had a low sensation-seeking tendency. This helped form a more engaging experience with the respondents. Wang *et al.* (2015) found that individuals with low sensation-seeking tendencies tend to avoid ads with high visual-auditory complexity, indicating a preference for congruent and less complex information. This preference can potentially lead to a more immersive and pleasant ad experience, fostering a deeper connection with the advertisement.

Similarly, the study's findings also showed that congruent music affected respondents' moods. The music's tempo and congruency were among the main factors that led respondents to

report a more relaxed mood after listening to the ad. This finding is in line with previous studies by Angel *et al.* (2010), De Waard *et al.* (2011) and Edworthy and Waring (2006) that tempo can have a major impact on human behaviour. However, an interesting thing to note is that music with a slow tempo had a more pronounced effect on consumer mood. This finding is opposite to the one suggested by Kim and Zauberan (2019), who found that fast-tempo music generally has more arousing properties compared to slow-tempo music. This discrepancy suggests a nuanced interplay between tempo and individual response, warranting further exploration in future studies.

The findings in the study also showed that prior knowledge mattered before buying a health-related product. The respondents still preferred reading instruction before purchase, even with the congruent, moderately incongruent, and extremely incongruent music in the ad. This shows that respondents were concerned about the product because the product was related to health. This aligns with a recent study by Gundala and Singh (2021), which emphasised that health consciousness and consumer knowledge significantly influence consumers' attitudes towards buying health-related products. This suggests that even when ads employ congruent music to create a positive mood, the intrinsic need for substantial information, especially regarding health-related products, remains a dominant factor in shaping consumer behaviour. Similarly, the finding is also in line with previous research by Higgins (2000), Schwarz (2004) and Hong and Sternthal (2010), which indicates that when consumers make their decision, it is based on the combination of content and subjective experience, which could result in their judgmental decision-making process. Subjective experience refers to personal feelings or experiences that an individual has in the past. Thus, this detailed approach, which considers the symbiotic relationship between content and personal experiences, promises a more

profound connection with consumers, potentially steering them towards favourable decisions.

The present study findings revealed that the respondents defined the congruent ads to be original and creative. The musical congruity helped respondents understand the message and motivated them to process the information. This finding is in line with the research of Rosengren *et al.* (2013) and Jin *et al.* (2019) that creativity in advertising can influence an individual's motivation to process information related to ads, as well as their increased attention towards ads. Furthermore, the congruent use of music was a novel and original concept which helped consumers process information without any issues. This is also in line with Smith *et al.* (2007) finding that advertising creativity needs to be original, new, and novel for it to work. The congruent music in ads, thus, serves as a vital tool in enhancing consumer engagement and facilitating information processing.

Furthermore, the study findings revealed that respondents were able to process the information without any difficulties during the congruent, moderately incongruent and extremely incongruent ad. Mandler's (1982) schema congruity theory suggests that when information is congruent, it is easy for individuals to process because it does not require additional cognitive resources to resolve or process congruent information. The main reason for this was the duration time of the ad itself. The ad time was 33 seconds, which provided enough time for the respondents to understand the message that was delivered. These current findings support the finding of Singh and Cole (1993) that long-range advertisements produce better brand attitudes and recognition compared to shorter advertisements. In addition, the current findings are also congruent with the findings of Luan *et al.* (2019) that 'time' will have a reasonable impact on processing, and it could have an impact on any

decision that consumers make. The present findings and previous findings suggest the role of ad duration in enhancing comprehension and fostering a positive brand perception.

Furthermore, the study results suggested that congruent ads met respondents' expectations for being fit with the message. The congruency between the music and ad information seems to be influential and appealing to the respondents. This finding is in line with the original research conducted by Gorn (1982) about the positive effect of background music on consumers. Similarly, the current finding expands on the previous literature by Fraser and Bradford (2013) that background music can influence ad memorability. Moreover, the integration of congruent background music in advertisements can foster positive affective responses, enhancing users' perceived enjoyment and usefulness of the content (Wang et al. 2017). Thus, to sum up, the finding of musical congruent ad research demonstrated the pivotal role of congruent music in enhancing advertisement effectiveness, developing a positive brand perception, and facilitating a deeper, more meaningful connection with the audience, thereby potentially steering them towards favourable decisions and making the ad brand memorable.

7.2.3.2 Moderately Incongruent

The study findings revealed that despite the music being moderately incongruent in the ad, the respondents were able to resolve the incongruity. The moderately incongruent information helped foster positive arousal among the respondents, which produced positive responses. The schema presented in the moderately incongruent ad was perceived as pleasing by the respondents. In addition, the positive arousal in response to moderately incongruent music in advertisements is supported by recent studies, indicating a nuanced influence on

consumer perception and engagement (Hung, 2000; Kellaris, Cox and Cox, 1993). This suggests that advertisers can strategically utilise moderately incongruent background music to evoke a pleasing and engaging atmosphere, potentially enhancing the overall effectiveness of the advertisement (Fernandez, Trost and Vuilleumier, 2020). The findings of moderate incongruent ad of the present thesis provide new insights. Meanwhile, moderately incongruent music exhibited effects similar to those of congruent music. Furthermore, the findings also revealed that moderately incongruent music could foster a similar persuasive pathway as congruent music, especially for low-involvement products, steering the persuasion through central and peripheral routes (Hung, 2000; Park and Young, 1986).

In addition, the finding revealed that the motivation level of the respondents was not high; however, they were still able to pay attention to the moderately incongruent ad. This supports the findings from Kahneman (1973) that individuals put more thought into their cognitive process if the information is relevant and personal. In addition, this aligns with recent research, which posits that moderately incongruent music can produce higher levels of attention and recall in advertisements, potentially enhancing the motivation and emotional states of the respondents (Jose *et al.*, 2021; Loizou, Karageorghis and Bishop, 2014). This suggests that even with a not-so-high motivation level, respondents are capable of engaging deeply with the ad content, thereby facilitating a more nuanced and effective cognitive processing pathway (Kahneman, 1973).

Participants were able to process the ad information even when it was moderately incongruent. Their comments about the product being meaningful suggest their ability to focus on the ad-related information. The finding revealed that personal relevance strongly shapes consumers' approaches to navigating and resolving incongruity. Similarly, this

phenomenon is supported by research illustrating that personal relevance plays a pivotal role in navigating ad incongruity, thereby fostering a deeper engagement and positive perception towards the advertisement (Kotler, Keller and Chernev, 2022). In addition, it was interesting to notice that despite the music being moderately incongruent, the respondents were able to pay attention and resolve the incongruity. The moderately incongruent element in the ad did not stop the respondents from paying attention and processing the information. This aligns with recent research indicating that incongruent music can indeed foster higher levels of attention and advertisement recall, thus contradicting the disruption theory posited by Petrova and Cialdini (2005) (Jose *et al.*, 2021). Thus, this revealed a significant stride in understanding ad congruency, revealing the complex dynamics between ad congruency and consumer information processing.

Additionally, the findings showed that during moderately musical incongruent ads and extremely incongruent ads, the respondents engaged in a cognitive process, which meant they had to think more deeply or critically to make sense of the information that did not align with their existing beliefs or expectations. During this process, they were able to analyse the information with more caution to resolve the incongruity. This supports the previous statement by Lim and Park (2019) that background music in advertisements can affect cognition. Similarly, the respondents' responses were related to health benefits, which suggests that music might have influenced respondents' emotional states or their level of engagement with the ad. This is supported by recent studies, suggesting that music in ads can potentially influence respondents' emotional states and engagement levels, particularly concerning perceived health benefits (Septianto and Pratiwi, 2016). Furthermore, this finding is also in line with Hirokawa's (2004) finding that music can affect arousal levels. Thus, this

study explains the nuanced role of music in enhancing cognitive engagement and emotional resonance in advertisements.

As mentioned earlier in the thesis, message relevance is crucial to ad effectiveness. The message needs to connect with the audience at a personal level (Cline and Kellaris, 2007). Music message congruency can change customer feelings towards a product, and it also helps respondents understand the message (Gorn, 1982; Kellaris, Cox and Cox, 1993). Similarly, congruency creates a favourable experience through which consumers associate themselves with advertisements. However, the current findings revealed that moderately incongruent music in advertisements induced more cognitive responses, which involved paying more attention to the details. The finding suggests that incongruent music influenced respondents to pay closer attention to the specifics and details of the advertisement, leading to a more detailed and comprehensive response.

Similarly, the finding supports Hahn and Hwang's (1999) argument that incongruent music in ads will require more resources to process. The resource in the current moderately incongruent ad is the message relevance, which encouraged the respondents to find peripheral cues such as 'location' and 'unique product with description' to resolve the incongruity. It can be said that these peripheral cues were because of the message and respondent's necessitated cognitive thinking process. This argument also supports the findings of Shen and Chen (2006), who argued that incongruent music in ads necessitates more cognitive resources for processing, potentially enhancing message retention and influencing consumer attitudes towards the ad. Thus, the current research presents a novel pathway in advertising studies, shedding new light on the use of purposeful moderate music-

message incongruency and its nuanced influence on cognitive engagement and message understanding.

Furthermore, the finding revealed even when the music was moderately incongruent, the respondents were able to categorise the product as new and unique. These findings suggest that respondents were able to handle the inconsistency and still understand the crucial message about the product. This finding also revealed information such as incongruent music would be better received by an individual with a high-level sensation-seeking tendency compared to low-level sensation-seeking. This supports the previous statement by Lee and Schumann (2004) that high sensation seekers would prefer incongruent information. The moderately incongruent music used in the ad represented a novel stimulus, as the respondents did not expect the music to be different from the advertised product. Therefore, it can be said that high sensation seekers are receptive to novel stimuli, whereas those who are low sensation seekers tend to reject novelty (Zuckerman, 1979; Wang et al. 2015) This provides an opportunity for advertisers to use incongruent novel information to capture the attention of highly sensational seekers and create a high level of engagement with the advertisement content.

The finding also showed that moderately incongruent music affected mood. Post-ad responses from the respondents suggest that music from the moderately incongruent ad made respondents feel relaxed and calmer after listening to the ad. This suggests that consumers' moods influenced ad information processing. This supports the finding of Sar and Anghelcev (2011), who suggested that individuals in a positive mood will process information more quickly without thoroughly considering it. Moreover, this is also in line with the findings of Venmahavong *et al.* (2019), who found that moderately incongruent music can indeed foster

a relaxed and calm mood among consumers, facilitating quicker and less critical processing of ad information. The findings confirm that despite moderate musical incongruity, the respondents' cognitive activities were influenced by the mood, which helped in resolving the incongruity. Thus, it implies that mood can have a significant role in how people perceive and process music, even when there are elements of the music that are mismatched or inconsistent. The present study extends this by showing that the effective resolution of moderate musical incongruity in radio advertisements is novel. It confirms that mood significantly impacts how people perceive and process music, even when it is mismatched or inconsistent.

The study findings revealed that even when the music was moderately incongruent and extremely incongruent, the respondents still considered their previous knowledge when making a purchase. This aspect of prior knowledge has already been discussed in the congruent section, which indicated that respondents did use previous knowledge and preferred to read instructions before buying a health-related product. Similarly, responses to moderately incongruent ad creativity were similar to those of the congruent ad. The respondents, despite the ad containing moderately incongruent music, described the moderately incongruent ad as being creative and original. A notable point of the current finding is the music being described as unique in the incongruent ad. In addition, the creativity in the moderately incongruent ad motivated individuals and left a memorable impression. This finding extends the current literature of Yang and Smith (2009) and Tan *et al.* (2018) by suggesting that advertising creativity can influence the information persuasion process via the central route of the Elaboration Likelihood Model (ELM). Moreover, this highlights the pivotal role of advertising creativity in shaping consumer persuasion, an issue that has been discussed

in-depth in recent academic literature (Jurca and Madlberger, 2015). Furthermore, the current findings also previous studies by Rosengren *et al.* (2013) and Jin *et al.* (2019) which suggested that creativity in advertising can influence an individual's motivation to process information related to ads, as well as their increased attention towards ads. Thus, the current research illustrates the purposeful use of moderately incongruent music as a medium for promoting originality and creativity in advertisements, paving new paths for innovative advertising strategies.

The processing time elicited a similar response as the congruent ad, aspects of which have already been discussed above in the congruent section. Whereas, when it comes to ad brand memorability, the music in the moderately incongruent ad was resolved by respondents and labelled as relevant to the overall message in the ad. Comments from respondents were about how the message conveys the relevant details about the product and how the background music makes the message more relevant.

In addition, these comments reflect how, despite the music being moderately incongruent, elements in the ad helped the respondents understand the message. This finding is aligned with Bishop *et al.* (2017) research that matching medium content can benefit advertisers in terms of audience perception, subjective understanding, persuasion, and memorability. Furthermore, Kellaris *et al.* (1993) also suggested that music can influence image building. This suggests that moderately incongruent music acted as a mediator for respondents to process the information with ease. Moderately incongruent music in advertising can capture the audience's attention without causing confusion or cognitive overload. This level of incongruity can stimulate curiosity and interest, prompting consumers to invest more cognitive effort in

reconciling the incongruence, which in turn can lead to better recall and appreciation of the ad content (Meyers Levy and Tybout, 1989).

Moreover, the concept of optimal incongruity is supported by the Affective Conditioning Theory, which posits that emotions elicited by music can transfer to the advertised product, enhancing the overall effectiveness of the advertisement (Gorn, 1982). When the music is moderately incongruent, it may evoke a mild sense of surprise or curiosity, leading to positive affective responses that can be associated with the brand or product. In summary, the role of moderately incongruent music in advertising is multifaceted. It serves not only to grab attention but also to enhance consumer engagement with the ad content through cognitive and affective mechanisms. This strategic use of incongruity can lead to more effective advertising by fostering deeper consumer involvement and positive brand associations.

Thus, this result illustrates the role of moderately incongruent music in ads, strengthening the relationship between ad messages and consumer engagement. Rather than detracting from the message, the moderate incongruity functions as an enhancer, potentially encouraging viewers to engage more deeply with the ad content.

7.2.3.3 *Extremely Incongruent*

The literature review provided insight into previous studies that found incongruity can affect consumer perceptions and help increase curiosity and interest (Lee and Mason, 1999; Kapitan and Silvera, 2016). The review also revealed that incongruity aided in better recall and helped reduce the amount of effort individuals put in. Moreover, this aligns with recent studies emphasising incongruity's role in fostering consumer curiosity and enhancing recall rates (Germelmann *et al.*, 2020).

Furthermore, as already discussed above, the study findings revealed that compared to the moderately incongruent ad, the extremely incongruent ad was poised as depressed and slow, making it difficult for the respondents to process the ad information. As previously discovered by Hutter *et al.* (2015) incongruity plays an important role as a message attribute in consumers' message evaluation and its effectiveness. Furthermore, the current findings from the extremely incongruent ad support Mandler (1982) studies that extreme incongruity requires a lot more effort to resolve. The respondents who listened to the extremely incongruent ad were less motivated compared to congruent and moderately incongruent ad respondents. The finding revealed that respondents were not curious and did not have much interest in the ad. MacInnis *et al.* (1991) suggested that consumers' motivation is enhanced based on novel and complex information. However, the current study argues that when information is complex/incongruent the motivation level will be low because the respondents will avoid using cognitive thinking in resolving extreme incongruity in low-involvement products.

Similarly, the findings showed that respondents labelled the extremely incongruent ad to be not meaningful at all. The respondent's ability to process the ad was somehow undermined by the extremely incongruent music in the ad. Instead of engaging with the product or message in the ad, the respondents were not able to understand the message due to the music being incongruent. This finding is supported by Petrova and Cialdini (2005) that incongruent information can affect consumer's mode of processing, and it can disrupt their ability to use imagery or analytical thinking to understand it. Furthermore, this also aligns with recent studies highlighting the potential negative impacts of extreme incongruity on ad effectiveness (Germelmann *et al.*, 2020). Thus, the extremely incongruent characteristics in

any ad have the potential to obstruct consumer engagement and disrupt message retention (Halkias and Kokkinaki, 2017).

In addition, the present findings showed that participants were focusing more on trying to understand the message being delivered. The extremely incongruent music was one of the main factors that diverted their attention to the product message. Since the extremely incongruent music in the ad was forming a complex schema, the participants, instead of resolving the incongruity via the central route, adopted the peripheral route in trying to resolve the incongruity. A recent study supports this behaviour, showing that deliberately incorporating musical incongruity can captivate and entertain consumers, potentially improving their attitude towards the advertisement (Abolhasani and Golrokhi, 2022).

Furthermore, the study findings also suggested that despite the music being extremely incongruent, respondents were able to maintain their sensation-seeking tendencies and tried to process the ad information. The complex nature of the music, however, led to a shift in their processing approach, echoing Martín-Santana *et al.* (2015), who emphasised the potential of music in enhancing advertising effectiveness and credibility, urging for a planned integration to ensure consistency with the ad message. This finding also supports Lee and Schumann's (2004) claim that incongruent music attracts individuals who seek high sensation. Thus, this research sheds new light on the relationship between extremely incongruent music and consumer interaction, revealing its subtle influence in shaping perceptions and engagement and highlighting the importance of strategic musical integration in enhancing ad effectiveness and resonance with sensation-seekers.

Furthermore, the research findings showed that extremely incongruent music was a big factor in changing respondents' moods. Music was dubbed as the worst and affected respondents' mood, and respondents felt depressed and low. This aligns with DeMarco *et al.* (2015) who found the preference for sad music in certain situations seems to be more about seeking emotional complexity and connection with whatever is around them. Music serves not just as an auditory experience but also as a form of virtual social interaction that can mirror or complement the listeners' emotional states. In addition, it is important to note that the mood of respondents was recorded after listening to the ad. This provides a platform for the study to consider the pre-mood as a characteristic before listening to the ad in the quantitative research of the current study. Moreover, it will be interesting to record the mood of the respondents before they listen to the extremely incongruent music ad. Compared to the moderately incongruent, the extremely incongruent ad respondents were not happy with the selection of music.

The findings in the study about prior knowledge showed similar responses from respondents to extremely incongruent ads compared to those to moderately incongruent ads. Despite the music being extremely incongruent, the respondents paid attention to the information in the ad. Furthermore, the findings revealed that opinions on the ad's creativity and originality were not unanimous among the respondents. The results were mixed, with some respondents describing the ad as original but not creative and others describing it as not original but creative. This could be because the music was off-key and extremely incongruent. In addition, creativity can be viewed as a problem-solving tool in the schema; however, due to the extremely incongruent nature of the music, instead of aiding in retrieving information from existing schemas, the respondents considered the information as neither creative nor original.

This disagreement in perception aligns with Rosengren *et al.* (2020), who highlighted the importance of both originality and appropriateness in advertising creativity, impacting consumer responses.

The processing time elicited a similar response as the congruent ad and moderately incongruent ad aspects, which have already been discussed above in the congruent section. However, when it comes to ad brand memorability, the study findings revealed that extremely incongruent music had a distracting effect on respondents, which affected their ability to understand the message clearly. Respondents focused on ad information that was easy to understand. Similarly, this suggests that consumers' ability to adapt and persevere when faced with advertising cues. It showcases the impressive capacity of the human mind to prioritise clear messages over distractions. Cai (2022) supports this notion, suggesting that people tend to see the whole picture rather than just individual elements.

In the context of the extremely incongruent ads, respondents were able to focus and understand the main message despite the distracting nature of the incongruent music. The two basic themes, “music incongruity” and “message relevance”, already give that answer to the resolution of the incongruity in the ad. Consumers' ability to adapt and persevere when faced with advertising cues. It showcases the impressive capacity of the human mind to prioritise clear messages over distractions. This is supported by Jose *et al.* (2021), who found that attention levels and advertisement recall are enhanced when the music is incongruent, emphasising the resilience of human cognitive processes in the face of distraction. Additionally, the findings of Dahlén *et al.* (2008) and Halkias and Kokkinaki (2017) further illustrate the relationship between incongruity and consumer perception, highlighting the

potential of incongruent elements to enhance ad processing and evaluations and mediate attitudinal responses to ad–brand incongruity, respectively.

7.3 Quantitative Discussion

The qualitative section of the study provided an in-depth look at how moderately incongruent music in advertisements affects consumer memorability. Through detailed interviews and analysis, it was found that moderately incongruent information is generally more favourable compared to extremely incongruent information. This level of incongruity, where the music slightly deviates from what is expected but still aligns in some way with the ad's message, was seen as a positive force, enhancing the audience's response to the advertisement.

Participants in the study indicated that moderately incongruent music served as an effective tool to evoke positive reactions, making the advertisement more memorable and engaging. This suggests that a slight deviation from the norm in musical selection can grab interest and curiosity, leading to a deeper engagement with the content of the ad. Similarly, on the other hand, music that was extremely incongruent with the ad content evoked negative reactions from consumers. Such a high level of incongruity was found to complicate the cognitive process, making it harder for consumers to understand and remember the ad's message. The feedback indicated that overly incongruent music could be distracting and potentially off-putting, detracting from the advertisement's effectiveness.

This qualitative research offered a platform to explore in greater detail how congruent, moderately incongruent, and extremely incongruent music in ads impacts individual responses. The findings underscore the importance of striking the right balance in musical incongruity to foster positive engagement and memorability. Moderately incongruent music,

by offering just enough of a surprise without being overwhelming, is an effective strategy for enhancing the appeal and recall of advertisements. Considering these important aspects, the qualitative results provide a platform for quantitative analysis to confirm the importance of moderate incongruity in advertisements further. The initial findings from the quantitative research suggest that a balance of incongruity in ad music can positively influence consumer engagement and memorability. To build on these insights, a quantitative approach is necessary to measure the effects of moderate versus extreme incongruity across a broader audience, providing statistical evidence of its impact on advertising effectiveness.

7.4 Discussion of Research Outcomes

The current study adds to the existing body of advertising literature by both exploring and validating a theoretical concept while also bridging a methodological gap. The current study builds on the gap originally identified by Gorn (1982) and also tests the theoretical model presented by Lee and Schumann (2004) by eliminating unnecessary characteristics, making it more logical and effective. Quantitative results revealed that the moderately incongruent ad exhibited statistically significant differences in brand memorability when compared to the extremely incongruent ad. This finding suggests that the presence of moderate incongruity, particularly in ad music, significantly enhances the likelihood of the brand being remembered compared to the impact of extreme incongruence. While both types of incongruity engage the audience, moderate incongruity is more effective in enhancing brand memorability than extreme incongruity, highlighting the importance of balancing ad content to optimise recall.

On the other hand, the analysis showed a significant difference in brand memorability when it comes to the extremely incongruent ad compared to the congruent ad. This indicates that

high levels of incongruity, where the music is congruent from what is expected or deemed appropriate for the ad content, have a notable impact on how well consumers remember the brand. Similarly, the results also revealed that moderately incongruent ads would enhance motivation to process the incongruent content; however, the difference between the congruent and moderately incongruent groups was not significantly higher than each other. The lack of a significant difference in memorability between congruent and moderately incongruent groups indicates that the slight congruity introduced in the moderately incongruent ad was not enough to significantly impact the audience's ability to recall the brand compared to the ad where expectations and ad content were congruent. This outcome could suggest that while moderate incongruence might engage some cognitive processing, it does not translate into enhanced memorability of the brand unless, perhaps, the incongruence reaches a level that is more striking or extreme, thereby making the ad and the brand more memorable.

The study findings indicate that increased motivation significantly enhances the processing and assimilation of moderately incongruent ad content, leading to improved comprehension, favourable attitudes towards the advertisement, and increased brand ad memorability. The presence of moderate incongruency has been shown to positively influence the motivation and ability to process an advertisement, which in turn significantly boosts positive attitudes towards the ad and enhances brand memorability. Factors such as high ambiguity tolerance, high message relevance, and novelty-seeking traits further increase individuals' motivation to engage in the central route processing of moderately incongruent advertisements, highlighting the importance of ad content congruity with consumer characteristics for ideal

ad engagement and effectiveness. Furthermore, to elaborate on these findings further, the following section will discuss the hypothesis in more detail.

7.4.1 Detailed Interpretation of Key Variables

In this section, the thesis will closely examine the results of the study to understand the impact of musical incongruity in advertisements on consumer behaviour and brand memorability. This analysis aims to clarify the relationship between what we expected to find and what the actual data shows, highlighting important insights into how music affects advertising effectiveness. We will discuss what these findings mean for marketers and advertisers, considering both the practical implications for creating effective ads and the potential for future research in this area. This section is crucial for connecting the dots between our research outcomes and their significance in the broader context of advertising strategy and consumer engagement.

7.4.1.1 Motivation to Process Ad

Motivation is an important element when it comes to information processing, and it is an integral part of human behaviour that drives them across various domains. Schunk and DiBenedetto (2020) explain that motivation, as conceptualised in social cognitive theory, drives goal-oriented activities through internal processes such as self-efficacy and self-regulation, impacting achievement and behaviour. Recalling the literature review, where motivation was discussed, considering the processing of congruity and incongruity, the research proposed the following hypothesis to test the effectiveness of these concepts.

H1. *Increased motivation towards the ad enhances the ability to process it, leading to better comprehension and assimilation of the ad content.*

The proposed H1 hypothesis is supported based on the findings, which indicate a clear correlation between the level of motivation stimulated by the advertisement and the depth of processing by the audience. Participants who reported higher motivation in response to the ad demonstrated significantly better understanding and retention of the ad content compared to those with lower motivation levels. This relationship underscores the importance of designing advertisements that not only capture attention but also engage viewers on a deeper level, motivating them to process the information presented more thoroughly. A previous study by Storme *et al.* (2015) explored the role of attention, processing motivation, and depth in the relationship between subjective processing and ad-related information. Their finding confirms that an individual's processing of information can increase attitudes toward advertisements through attention and processing depth, further supporting the claim that motivation significantly impacts ad processing depth, which supports the findings of this present study.

Similarly, the current finding is supported by research conducted by Kim, King, and Kim (2018), which explored the processing of contradictory brand information from advertising and social media. Their research demonstrated that individuals utilise different information processing strategies based on their motivation type, suggesting that motivation significantly influences how advertising messages are processed and assimilated. Additionally, Ham's (2017) study revealed how consumers' persuasion knowledge and cognitive processing variables, such as perceived risks and benefits, influence their motivation and coping behaviours towards advertisements, indicating that motivation is a crucial factor in ad processing. Similarly, this

finding is consistent with previous research, such as Petty and Wegener (1998), who highlighted that higher motivation leads to deeper processing of persuasive messages. Batra and Ray (1986) also found that higher motivation improves comprehension and retention, supporting the current study's results.

The above finding explained the overall impact of motivation on processing. However, to understand the specific role of incongruity on motivation, the study also proposed two hypotheses aimed at examining the differences between groups.

***H1a.** Motivation to process the ad will be higher in the moderately incongruent group than in the congruent group.*

***H1b.** Motivation to process the ad will be lower in the extremely incongruent group than in the congruent group.*

The study determined that there was no significant difference between the moderately incongruent group and the congruent group. Subsequent statistical analysis revealed that this difference was marginally significant, thereby offering partial support for our H1a hypothesis. Similarly, the study further revealed that the group exposed to the extremely incongruent exhibited lower motivation in comparison to the congruent group. These findings confirm the study's hypothesis H1b.

Congruity involves information in advertising content that matches expectations, while moderately incongruent information slightly deviates from those expectations but still contains elements of similarity. The findings of the research indicate that there is not a significant difference in how individuals process these two types of information. The current

findings support the findings of Goodstein (1993), that the distinction between processing congruent and moderately incongruent information lies in the ease of assimilation into an individual's existing schema, requiring no additional effort. Since the products presented in both ads were low-involvement products, it can be concluded that individuals did not find it difficult to resolve the moderate incongruity.

Similarly, the current results also support the findings of Germelmann *et al.* (2020) that congruency leads to positive evaluations through a fluency process, while incongruency triggers a more conscious negative persuasion knowledge process, leading to more negative evaluations. This suggests that moderate incongruence might slightly enhance motivation by requiring higher cognitive engagement to resolve incongruity; however, it might not surpass the processing of congruent content. This is further supported by Lee and Mason (1999), who found that moderate incongruity in ads can capture attention and enhance processing. Aaker and Williams (1998) also found that moderate incongruity in ads leads to higher engagement and better processing, supporting the idea that moderate incongruity enhances motivation.

Similarly, the current findings align with those of Halkias and Kokkinaki (2017), who concluded that moderate incongruity in ad-brand will lead to satisfaction, resulting in more favourable responses. In their study, they considered the incongruity between advertisements and brands as a factor and examined its relationship with the brand schema. This matches the current research, where ad-music incongruity was investigated as a factor, exploring how resolving such incongruity impacts consumer perceptions. Thus, this supports the hypothesis that moderate incongruence can slightly enhance motivation to process ads.

Moreover, extreme incongruity requires a lot more effort to resolve, where individuals either reconstruct or form an entirely new schema (Mandler, 1982). Incongruity deals with information that is incompatible with existing knowledge and does not follow the expectations of individuals (Lee and Schumann, 2004). As extreme incongruity (mismatch) requires more focus and much more cognitive elaboration for resolution, sometimes it remains unresolved or when a consumer makes more effort to bring changes in their existing cognitive behaviour. Similarly, Zhou, Poon, and Wang (2015) provide additional insight by examining culturally incongruent advertisements. They reveal that such extreme incongruence can lead consumers to use persuasion knowledge, resulting in unfavourable attitudes towards the ads. These studies collectively underscore the detrimental effects of extreme incongruence on consumer motivation to process advertisements, thereby supporting our study's H1b findings.

7.4.1.2 Ability to Process Ad

H2. Increased motivation enhances the ability to process an advertisement, leading to a more positive attitudes towards the advertisement.

The findings from the study provide strong support for H2, implying that individuals with higher motivation levels are indeed more capable of processing ad information effectively. This enhanced processing ability allows them to understand and engage with the advertisement in a more meaningful way, which in turn promotes more positive attitudes towards the ad itself. Motivated individuals are not only better at understanding the message conveyed by the advertisement but also more likely to connect with it on an emotional or cognitive level, leading to a more favourable overall impression. The above finding is based on all the data sets combined, which provides a strong base for the model's effectiveness. Such

outcomes resonate with the foundational principles of the Elaboration Likelihood Model (ELM), which posits that motivation is a critical determinant in the depth of information processing. The result of this study supports the previous findings (Kim, Choi and Kim, 2019; Petty and Cacioppo, 1986a; Halkias and Kokkinaki, 2017; Chung and Sparks, 2015; Yegiyani, 2015). This study supports that when individuals are motivated, they are most likely to process the information presented to them in the advertisement. When individuals are motivated, they exhibit an increased ability to absorb, understand, and recall the information presented to them, leading to a more profound and lasting impression of the advertisement's content. This enhanced processing capability facilitates not only a deeper engagement with the ad but also nurtures more favourable attitudes towards it, potentially influencing future behaviours and decisions related to the advertised product or service.

***H2a.** Ability to process the advertisement will be higher in the moderately incongruent group than in the congruent group.*

***H2b.** Ability to process the advertisement will be lower in the extremely incongruent group than in the congruent group.*

The study findings also revealed a marginal difference between the ability to process the advertisement of moderately incongruent groups and congruent groups. The statistical analysis revealed that there was a slight difference between both groups, which marginally confirms H2a. Similarly, the findings also revealed that the ability to process advertisements was lower for the extremely incongruent group than for the congruent group. Thus, confirming H2b hypothesis.

Hypothesis H2a suggests that consumers exposed to moderately incongruent advertisements are likely to demonstrate a greater capacity for processing the content of the ad in comparison to those viewing congruent ads. Although the results revealed there was a difference, it was not a great deal. This finding aligns with the concept of optimal incongruity, where a moderate level of incongruity from expectations can stimulate curiosity and engagement without overwhelming the individuals. Supporting this Mandler (1982) suggested that moderate incongruity could improve cognitive processing by striking a balance between surprise and familiarity, thereby promoting deeper engagement and more effective information processing. This balanced incongruity, in turn, encourages individuals to invest additional cognitive effort to resolve the incongruence, leading to improved processing and understanding of the advertisement.

Similarly, Mohanty and Ratneshwar (2016) revealed that advertising effectiveness is influenced by the degree of incongruity within visual metaphors, with an inverted-U relationship suggesting that moderate incongruity leads to the highest processing pleasure and ad effectiveness. Moderate incongruity enhances processing pleasure, which positively affects attitudes toward the advertisement, emphasizing the importance of balanced creativity in ad design for optimal consumer engagement. While distinct, the music choice in the moderately incongruent ad maintained a subtle connection to the advertised product. Thus, the empirical evidence supports the hypothesis that moderate incongruity in advertisements can enhance consumer processing by stimulating cognitive engagement through the resolution of incongruity.

7.4.1.3 Attitude towards Ad

H3. A positive attitude towards the advertisement will enhance brand advertisement memorability, with more favourable ads being better remembered.

The positive and significant relationship between attitude towards the ad (ATA) and increased brand ad memorability (IBAM) confirms H3, revealing a more favourable attitude towards the advertisement. The study results revealed that positive attitudes will lead to better memorability justifying the study model for the whole data sets. The biggest influencer when it comes to attitude was the incongruity elements. The results support the findings of Chen *et al.* (2023) that more favourable attitudes towards advertisements, facilitated by ad relevance and mitigated feelings of vulnerability, significantly enhance the memorability of the brand advertised. Although the advertisement music in the extremely incongruent ad was entirely unrelated to the product, the music in the moderately incongruent and congruent ads played a major role in facilitating ease of comprehension.

Similarly, the incongruity element can be viewed as a creative advertising strategy. Razzaq, Shao and Quach (2024) suggest that creative advertising strategies engaging consumers on a relatable and entertaining level can significantly impact how well a brand is remembered, highlighting the importance of content form and context in ad memorability. Furthermore, since the product ad was about a water bottle, it defined the quality of the product. That could have been another reason for individuals having a positive attitude. These findings also support the findings of Pant *et al.* (2024) that product-specific advertisements that successfully communicate quality and value can cultivate positive consumer attitudes, leading

to increased brand memorability. This highlights the critical role of product attributes and consumer value perception in efficient advertisement strategy.

H3a. Attitude towards the advertisement will be more favourable in the moderately incongruent group than in the congruent group.

The study discovered that the moderately incongruent group, compared to those exposed to the congruent group, was not significantly different. The lack of a significant difference in attitudes towards the advertisements between the moderately incongruent group and the congruent group challenges conventional expectations that a moderate level of incongruity would universally enhance consumer attitudes by engaging their cognitive processes to resolve the incongruity, thereby developing a more engaging and memorable ad experience. The current results support the notion that moderate incongruity can be resolved with minimal effort by individuals; this resolution then leads to favourable evaluations (Mandler, 1982; Meyers Levy and Tybout, 1989).

Furthermore, these favourable evaluations are the persuasive nature of moderately incongruent advertising (Arbouh, Ballantine and Ozanne, 2019). The study also supports previous research (Dahlén and Lange, 2004; Dahlén *et al.*, 2008) that employing incongruity in ads can effectively capture attention and generate positive attitudes under specific conditions. For instance, incongruent ads that feature highly familiar brands are more likely to stimulate favourable responses from viewers.

The reason for this response could be attributed to the use of a low-involvement product, such as a bottle of water, which might be one of the reasons for only having a marginal difference in attitudes towards the ad. The current findings are also aligned with the findings

of Patel and Sharma (2020) that for low-involvement products, consumers are less likely to process the ad's content deeply, making incongruity a less potent tool for changing attitudes. Thus, H3a discusses the complex relationship between advertising incongruity and consumer attitudes, revealing that the efficacy of moderate incongruity depends upon the context and familiarity of the brand.

H3b. *Attitude towards the advertisement will be less favourable in the extremely incongruent group than in the congruent group.*

Extreme incongruity in advertising will cause a less favourable attitude towards the advertisement. The results confirm the H3b hypothesis that when the elements within an advertisement do not align well with each other or with the consumer's expectations, the resulting extreme incongruity can lead to negative perceptions of the ad, resulting in a negative attitude towards the advertisement. This current finding confirms the previous research findings that incongruity can cause a negative attitude towards the ad by individuals not using any existing schemas (Dahlén *et al.*, 2005; Törn and Dahlén, 2008; Halkias and Kokkinaki, 2014; Mandler, 1982). The results showed that the congruent advertisement created favourable consumer expectations compared to the extremely incongruent advertisement between groups. The extremely incongruent ad caused negative reactions, thereby reducing the overall effectiveness of the ad. To support this, previous research which argues that congruent ads provide a sense of familiarity and comfort, which is disrupted in the case of extreme incongruity, leading to a less favourable attitude towards the advertisement (Huang, 2020; Yoon, 2013).

In addition, the music used played an important role in the attitudes of both groups. The incongruity generated a negative response; thus, this concept adds depth to our understanding of consumer reactions to incongruity in advertising, suggesting that the context in which incongruity is presented and its relevance to the consumer's self-concept play critical roles in determining the direction of consumer attitudes.

7.4.1.4 Brand Ad Memorability

H4a: Ad memorability will be higher in the moderately incongruent group than in the congruent group.

The Brand Ad Memorability (BAM) in the moderately incongruent group, compared to the congruent group, did not show a statistically significant difference. This outcome suggests no notable difference between brand ad memorability groups, thereby leading to only a marginal confirmation of Hypothesis 4a. The research objective was to determine whether and to what extent incongruity, especially moderate incongruity, would affect consumer memorability. The current results revealed that slight incongruity in advertising could impact consumer memorability, as there was no major significant difference between moderate incongruity and the congruent group.

The assimilation of incongruity in moderately incongruent could have been possible because of past experiences of the product. Since the product in the advertisement was about water and regardless of the brand name, the nature of the product was familiar to the individuals. The current finding supports Lee and Schumann's (2004) point of view that the existing scheme contributes to the resolution of incongruity and aids individuals in forming positive feelings towards incongruity. Similarly, this theoretical perspective is also supported by

empirical research demonstrating that moderate levels of incongruity can enhance ad effectiveness by stimulating interest and favourable attitudes (Meyers Levy and Tybout, 1989; Peracchio and Alice, 1996). The cognitive effort involved in integrating moderately incongruent elements with existing schemas can lead to enhanced memory retention and more positive attitudes as the individual successfully navigates the challenge posed by the moderate incongruity.

Furthermore, the ad represented auditory incongruity, which was a challenge because the individual had to focus on the audio message to process it. One of the reasons for the resolution of moderate incongruity was that a combination of message and music, as Bishop *et al.* (2017) study provides insight into how matching medium content and ad format can be beneficial for advertisers in terms of audience perception, subjective understanding, persuasion and memorability. Another notable contribution from the results is clearing the confusion about the inclusion of music to improve recall and memorability (Allan, 2006; Guido *et al.*, 2016). The current results show that moderately incongruent music leads to ad memorability despite not matching the ad's content.

Thus, the current hypothesis suggests that moderately incongruent music, by prompting deeper cognitive processing and emotional engagement, can indeed enhance ad memorability despite not directly matching the ad content. This emphasises the strategic potential of carefully selecting and incorporating music into advertisements to maximize their impact and memorability.

H4b: *Ad memorability will be lower in the extremely incongruent group than in the congruent group.*

The study results suggest that when incongruity is extreme, the individual's motivation will be low, and it will lead to less ad memorability than individuals who were exposed to congruent advertisements. Since the music in the advertisement required more processing time for individuals to resolve the outcome of this, it confirmed hypothesis H4b. The current findings are aligned with Halkias and Kokkinaki (2017) who examined ad-brand incongruity levels and confirmed that while moderate incongruity can lead to higher satisfaction and positive responses, excessive incongruity might not resolve effectively, leading to reduced ad memorability. Similarly, another research that is backed by current findings is that incongruity can result in less positive processing of advertisements and the brand (Lee and Mason, 1999).

In addition, the current findings also pave the way for Lee and Schumann's (2004) concept to investigate the successful accommodation of severe incongruity found in advertising. The current findings confirm that it is difficult and effortful for individuals to process and accommodate extreme incongruity. This is also supported by Lange and Dahlén (2003) that incongruent ads negatively affect brand memorability, indicating the importance of congruency in establishing new brand associations. While extremely incongruent music may initially grab the viewer's attention, it could ultimately obstruct the viewer's capability to process and recall the advertisement effectively (Hung, 2000). Thus, this complements the hypothesis by highlighting the balance needed between creating engaging ads with music that is neither too congruent to be boring nor too incongruent to be difficult to process, thus maintaining the ad's memorability and effectiveness.

7.4.1.5 Pre-Ad and Post-Ad Mood State

H5. Pre-Ad Positive mood enhances motivation to process incongruent information in ads (central route); negative mood favours congruent cues (peripheral route).

H6. Post-Ad Positive mood enhances the ability to process incongruent information in ads (central route); negative mood favours congruent cues (peripheral route).

Consumer mood was considered an important characteristic affecting the assimilation of incongruent ads. The results revealed that the relationship between pre-ad mood state (PrAM) and motivation to process the ad (MPA) is slightly positive but not statistically significant, indicating no confirmation of Hypothesis 5. This suggests that contrary to what Hypothesis 5 proposes, having a positive mood before viewing an advertisement does not significantly increase the motivation to process incongruent information through more focused and comprehensive cognitive pathways. The current findings argue with Lee and Schumann's (2004) suggestion that mood can influence consumers' cognitive activities and that the information stored in consumers' memory is influenced by mood when it comes to retrieval.

Similarly, positive moods are associated with enhanced motivation for deeper, central route processing, as suggested by dual-process theories like the Elaboration Likelihood Model (Petty and Cacioppo, 1986b). However, this study's findings suggest that the relationship between mood and ad processing might not be as straightforward as previously thought. Furthermore, this could be due to individual factors such as the individual's interest in the ad content, the specific nature of the incongruity presented, or even the individual's baseline cognitive style.

For example, even in a positive mood, individuals might not be motivated to engage deeply with an advertisement if the content is not sufficiently stimulating or personally relevant.

In addition, White and McFarland (2009) suggest that moods' effectiveness in influencing decisions depends significantly on consumers' focus and perceptions of mood relevance. This suggests that in advertising, creating a context that makes a mood both noticeable and relevant can enhance the motivation to engage with and process the advertisement content, particularly when it is incongruent.

Additionally, the study results suggest that the relationship between the post-ad mood state (PoAM) and the ability to process the ad (APA) is only slightly positive and lacks statistical significance. This suggests that a post-ad positive mood does not significantly enhance the ability to process incongruent information, opposing to what H6 proposes. These findings indicate that the impact of mood on processing routes might be more complex and subtle than initially believed. Positive mood is generally associated with enhanced cognitive capabilities, such as greater flexibility in problem-solving and improved cognitive processing, as noted by Isen, Daubman and Nowicki (1987), it does not necessarily ensure deeper processing of all types of information, including incongruent advertisements.

Furthermore, considering the nature of all three ads, one of the factors could be the auditory nature of the ads, where individuals have only listened to radio ads. Similarly, the current findings also support Noland's (2021) finding that mood can indeed influence the processing routes for advertising content, particularly in how viewers engage with and react to incongruent versus congruent ads. The findings indicate that although a positive mood following an ad may not universally enhance the processing of incongruent information as H6

suggests, it does impact consumer interest in ad content depending on how well it aligns with the mood induced.

Additionally, Forgas and Ciarrochi (2001) found that mood influences consumer behaviour, such as product value association with positive and negative moods, which aligns with the notion that mood states can affect the processing and retrieval of advertising information. Maier *et al.* (2012) also support this by demonstrating that mood states influence evaluative conditioning effects, which can impact how consumers perceive and remember ads. Thus, both pre-ad and post-ad positive moods did not significantly enhance motivation or ability to process such ads, contradicting Hypotheses 5 and 6. These findings indicate a complex interaction between mood and ad engagement, emphasising the importance of personal relevance and the specific nature of incongruity.

7.4.1.6 Tolerance for Ambiguity

H7. Individuals with higher tolerance for ambiguity will demonstrate greater motivation to engage with and cognitively process advertisements, regardless of the congruence level between the ad and its accompanying music.

The relationship between Tolerance for Ambiguity (TA) and motivation to process the ad (MPA) is positively significant, confirming H7 and indicating that high ambiguity tolerance significantly increases motivation for processing information in ads regardless of congruity or incongruity level. This aligns with the hypothesis of preferring a central route to ad processing for those with higher ambiguity tolerance. The finding confirms that higher ambiguity tolerance is associated with greater engagement and cognitive elaboration of advertisement content, irrespective of the level of congruence between the ad and its accompanying music.

Furthermore, the findings of this study have also supported the previous studies suggesting that individuals with high ambiguity tolerance are better equipped to engage with and understand advertisements that contain incongruent or complex elements (Furnham and Ribchester, 1995; Furnham and Marks, 2013; Xu and Tracey, 2014). The present study found that regardless of the incongruity presented in the ad, the individuals were motivated, and they were able to use their cognitive thinking to process the information. The literature did not discuss a link between tolerance for ambiguity and individual intensity at a lower or higher level (McLain, Kefallonitis and Armani, 2015). The current state of tolerance could be reported as higher because of the information presented within the three different ads.

Charness and Grieco (2022) have also suggested that exposure to creativity enhances a person's openness to ambiguity. The study supports these findings by suggesting that individuals with higher ambiguity tolerance, potentially increased by creative engagement, are more likely to engage deeply with advertisements that present incongruent or complex information. Moreover, another study by Li, Huang and Christianson (2017) discovered that individuals with a high tolerance for ambiguity are more comfortable with and stimulated by ambiguous situations, viewing them as challenging yet interesting. These individuals view ambiguity as an opportunity for challenge and intellectual engagement rather than a source of discomfort.

Thus, the findings show that individuals who are comfortable with unclear or complex situations can understand and engage with complex ads better. These individuals think more deeply about such ads and find them more interesting.

7.4.1.7 Message Relevance

H8. High message relevance will enhance individuals' motivation to engage in central route processing of an advertisement, irrespective of the congruence level.

The study results indicate that the relevant message in advertisements will motivate individuals to engage via the central route, irrespective of the congruency level between various ad elements. The confirmation of this hypothesis through significant positive correlations between Message Relevance (MR) and Motivation to Process the Advertisement (MPA) highlights the critical role of message relevance in advertising effectiveness. The findings of this study have supported prior studies that have discussed message relevance and careful consideration, for example, Sar and Anghelcev (2011) suggest that the more relevant a message is perceived, the more likely it is to be thoughtfully considered. This, in turn, increases the likelihood of the recipient changing their attitude or behaving favourably in response to the message.

In addition, it could also be suggested that the music has played a part in message relevance, especially for congruent and moderately incongruent ads. This result was supported by Kellaris et al. (1993), who found that music can alter a consumer's feelings towards a product by setting a mood that enhances product evaluations and facilitates the acceptance of messages. The study indicates that, regardless of the incongruent elements, the message played a part in capturing individuals' attention across the three ads. This could be the result of the music modality, as in all three ads, the music tone was slow. In both the congruent and moderately incongruent ads, the music matched the product message that was played. Similarly, it can be suggested that music in radio advertising can enhance the spokesperson's

credibility and overall advertising effectiveness when it aligns well with the advertising message.

Moreover, the current findings are also supported by Herget, Breves, and Schramm (2020) that varying degrees of musical congruence can significantly impact advertising effectiveness. Their findings indicate that even minor differences in music that complement the ad's theme, or message can affect viewer engagement and response, consistent with observations of music tone in the ads. Furthermore, MacInnis, Moorman, and Jaworski (1991) highlight how message relevance impacts consumer motivation and the processing of advertisements, aligning with the current study's results. Additionally, Akpınar and Berger (2017), Lee, Hosanagar, and Nair (2018), and Rietveld *et al.* (2020) discuss how emotional and informative appeals can impact brand evaluation and purchase behaviour, further strengthening the argument for message relevance in advertising.

The findings also resonate with Mandler (1982) and Meyers Levy and Tybout (1989), who found that consumers give more consideration to products with incongruent information. This suggests that even when ads contain incongruent elements, high message relevance can drive motivation and engagement. Additionally, Hahn and Hwang (1999) discuss how background music congruency can increase consumer information load, while incongruent music requires more cognitive resources to process, supporting the idea that message relevance plays a crucial role in advertising effectiveness.

Thus, the results confirm that message relevance with musical congruence significantly enhances advertising effectiveness and individuals' motivation towards the advertisement.

7.4.1.8 Novelty and Sensation Seeking

H9. Individuals with high levels of novelty-seeking and sensation-seeking traits are significantly more motivated to engage in central route processing of advertisements with novel and incongruent elements, such as incongruent music, regardless of the congruency level.

The results of this research established the relationship between novelty-seeking, sensation-seeking, and processing of information regardless of the congruency level. Based on the result, individuals with high levels of novelty-seeking and sensation-seeking traits are significantly more motivated to engage in the central route processing of advertisements with novel and incongruent elements, aligning with the hypothesis and highlighting the importance of individual traits in ad processing motivation. This is consistent with previous research that found people who are high sensation seekers are receptive to novel stimuli, whereas those who are low sensation seekers tend to reject novelty (Zuckerman, 1979; Wang *et al.*, 2015). The results suggest that individuals, when presented with novel information such as musical incongruity, were able to process the information. This is also supported by research that High sensation seekers' attraction to novel and risky behaviours can make them more responsive to dynamic and unconventional advertisements, facilitating a deeper engagement necessary for central route processing (Mann *et al.*, 2017). Similarly, individuals with higher novelty-seeking tendencies might find incongruent advertisements more appealing and engaging because these ads require and stimulate more cognitive effort and creativity.

Similarly, individuals with higher novelty-seeking tendencies might find incongruent advertisements more appealing and engaging because these ads require and stimulate more

cognitive effort and creativity. Lee and Schumann (2004) discuss how such individuals are naturally inclined to seek out and engage with novel elements in ads, supporting the current findings. Park and Stangl (2020) highlight that high sensation-seekers, due to their higher levels of arousal, are more likely to pursue information and engage deeply with novel advertisements.

Moreover, Mandler (1982) suggested that incongruity in advertising, when moderated correctly, can elicit higher levels of processing pleasure, leading to increased ad effectiveness and memorability. This backs the current findings that the central route processing triggered by incongruent elements in advertisements is especially marked in individuals naturally inclined towards novelty. Such individuals would not only notice and process the novel features more thoroughly but also enjoy the challenge of resolving the incongruity.

Hirschman (1980) explains how novelty-seeking acts as a self-preservation mechanism, enabling individuals to handle better and engage with incongruent advertisements. Additionally, Thomson, Carlson, and Rupert (2013) discuss the role of dopamine in sensation-seeking and how it drives motivation to seek novel experiences. This supports the notion that high sensation-seekers are more engaged by incongruent advertisements.

7.4.1.9 Prior Knowledge

H10. Consumers with greater prior knowledge are more adept at processing advertisements, leading to improved attitudes toward the ads and enhancing brand memorability.

The relationship between Prior Knowledge (PK) and the ability to process the ad (APA) is positively significant, confirming H10 and indicating that consumers with greater prior

knowledge are significantly more adept at processing advertisements, leading to improved attitudes towards the ad and enhancing brand memorability, aligning with the hypothesis, and emphasising the role of consumer knowledge in ad processing. This result is aligned with Hong and Sternthal's (2010) findings that individuals with prior knowledge in their schema are more focused. Since the ads were about water, it seems that individuals already had some prior knowledge about the product, which can lead to quicker cognitive processing, as suggested by Liberman, Trope, and Wakslak (2007). Consumers with higher prior knowledge tend to engage more deeply with advertisements, aiding in the resolution of complex tasks, as highlighted by Harmancioglu, Finney, and Joseph (2009). This deeper cognitive engagement results in more positive evaluations of the advertisements, especially when the advertisements' features match their accessible knowledge, which aligns with the findings of Sharifpour *et al.* (2014).

Furthermore, the results indicate that prior knowledge had an impact on attitudes towards brand memorability regardless of congruency in the advertisement. The individuals were able to process the information via the central route. This finding is consistent with previous research on prior knowledge and brand recall. Where Okechuku (1992) discovered that prior knowledge significantly influences ad recall, suggesting that consumers with more extensive prior knowledge are better able to recall advertising features. The features that defined the ads in this research were the music. The results indicate that the music feature primarily influenced the consumer's level of involvement and prior knowledge, which contributed to more effective connections between the ad content and existing knowledge. This led to a better understanding and a favourable evaluation of the ads.

In addition, the study supports Lee and Schumann's (2004) the notion that incongruity in advertisements prompts elaborate processing, though the response level varies. Incongruent cues can sometimes only elicit modest engagement from individuals, depending on their context or the extent of the incongruity. Thus, this study supports earlier findings by emphasising the role of consumer knowledge in promoting more effective ad engagement and memorability. The use of familiar elements like music, regardless of congruity or incongruity, further helps integrate new ad content into existing knowledge, improving understanding and evaluations.

7.4.1.10 Need for Cognition

H11. Individuals with higher Need for Cognition (NFC) will show greater ability to process and understand advertisement content, engaging more deeply through central route processing.

The relationship between the Need for Cognition (NFC) and the ability to process the ad (APA) is slightly negative but not statistically significant, indicating no confirmation of H11 and suggesting that individuals with higher Need for Cognition did not demonstrate a greater ability to process and understand incongruent information in advertisements, contrary to the hypothesis. This result highlights that there may not be a direct or strong link between the Need for Cognition and deeper cognitive processing of incongruent ad content as hypothesised. This result is inconsistent with the previous studies suggesting that high NFC individuals will engage in deep cognitive processing when it comes to processing information in the ads (Lee and Schumann, 2004; Wootan and Leding, 2015).

Furthermore, the findings of this research also tested the theory proposed by Lee and Schumann (2004), which suggests that individuals will process incongruent information

through both the central and peripheral routes if they have a high need for cognition (NFC). The results, however, were conflicting, indicating that while some individuals may follow this dual-route processing, it does not apply universally or as consistently as the theory suggests. This suggests variability in how incongruent information is processed, possibly influenced by other factors not accounted for in the original theory. In addition, Gurrea, Orús, and Flavián (2013) also suggested that high NFC individuals are expected to process information more deeply; the type of information and how it is presented (e.g., music in ads) can significantly influence their processing depth and effectiveness. These findings did not align with the current research results, indicating that high NFC does not automatically ensure better processing of incongruent ad content, contrary to what H11 hypothesizes. To support this, Wheeler, Petty and Bizer (2005) suggested that while NFC can enhance ad processing under certain conditions, the mere presence of high NFC does not guarantee improved comprehension and engagement with the advertisement. Therefore, congruity or incongruity in ads does not guarantee the processing of information via the central or even peripheral route.

Thus, this study's findings challenge the assumption that high NFC consistently enhances the processing of information regardless of being congruent or incongruent in the advertisement. The results suggest that high NFC does not automatically lead to better engagement or comprehension of such ads. This inconsistency highlights the complexity of ad processing and underscores the need for advertisers to consider multiple cognitive and contextual factors beyond NFC when designing effective advertising strategies.

7.4.1.11 Creativity

H12. Higher creativity in individuals enhances their ability to process information in advertisements. (central route).

The current results indicate a significant positive correlation between Creativity (CA) and the Ability to Process the Advertisement (APA), suggesting that individuals with higher levels of creativity are more adept at engaging with and understanding complex, incongruent information presented in advertisements. The level of creativity observed in the research ads, particularly in their use of incongruity, was both original and novel. This approach aligns well with existing research, which suggests that introducing unexpected elements in advertisements can effectively capture attention and enhance engagement by stimulating viewers' curiosity and interest (Koslow, Sasser and Riordan, 2003; Smith *et al.*, 2007).

Furthermore, the current findings also support the concept presented by Koslow *et al.* (2006) that an individual's creative thinking significantly influences the effectiveness of creative advertising. This indicates that creativity in viewers can enhance their response to innovative and novel advertising approaches. In addition, the current findings also support the previous findings that advertising creativity can influence the information persuasion process via the central route of ELM (Yang and Smith, 2009; Tan, Hu and Xie, 2018). This allows creative individuals to understand and assimilate the various characteristics of an advertisement, especially when these elements are incongruent or demand greater cognitive effort to resolve more effectively.

The results of the study suggest that musical incongruity or congruity did not impact individuals' information processing. Although the incongruity in ads posed a challenge,

creative individuals were more adept at engaging with and overcoming these challenges effectively. These findings also support previous findings that creative consumers can adapt to change and find new ways of getting used to it (Ridgway and Price, 1994). Additionally, West, Kover, and Caruana (2008); Wisker, Kadirov, and Bone (2019) link creativity to individual judgment or perception in the effectiveness of advertising. Rosengren, Dahlén, and Modig (2013); Jin, Kerr, and Suh (2019) note that creativity increases motivation to process ad-related information and attention towards ads. Chen, Yang, and Smith (2016) state that creative information is easily remembered enhancing ad effectiveness and memorability.

Thus, the hypothesis confirms that higher creativity significantly enhances the processing of complex and novel advertisements. This finding supports using creative elements to engage viewers more deeply, maximising ad impact and memorability through the central route processing outlined in the Elaboration Likelihood Model.

7.4.1.12 Processing Time

H13. Longer Processing time to an advertisement enhances individuals' ability to engage in the central route processing of information.

The relationship between processing time (PT) and ability to process the ad (APA) is positively significant, confirming H13 and indicating that longer processing time to an advertisement significantly enhances individuals' ability to engage in central route processing of information regardless of being congruent or incongruent, aligning with the hypothesis and suggesting the importance of adequate exposure for effective ad processing. The result from this study is consistent with previous research, suggesting that processing durations significantly affect consumer responses by enhancing recall and improving attitudes towards the brand (Schmidt

and Eisend, 2015). The study provides insight into the effects of longer ad durations on consumer cognitive effort. Previous research has indicated that ad durations of 10 to 15 seconds reduce cognitive effort and significantly diminish attention (Houston, Childers and Heckler, 1987). In this study, the ad durations were set to 30 seconds to explore whether extending the length would justify or counter these effects, potentially engaging viewers more deeply or testing their attention spans further.

Furthermore, the current findings support and justify Barnea, Meyer, and Nave's (2023) suggestion that less viewing time impacts the allocation of individuals' cognitive resources. In contrast, the current research indicates that more viewing time allows for the allocation of more cognitive resources, facilitating the processing of both congruent and incongruent information more effectively. In addition, Halkias and Kokkinaki (2014) suggest that extremely incongruent information is less likely to be resolved by individuals because they are unwilling to invest additional cognitive resources. However, the current findings did not support this view, indicating instead that individuals with more processing time may be willing to allocate more cognitive resources when necessary to process and resolve incongruities in advertising. Thus, this study confirms that longer processing times significantly enhance central route processing, supporting the hypothesis and suggesting that extending ad durations can improve engagement and effectiveness.

7.4.1.13 Perceived risk

H14: Perceived risk moderates the relationship between ad processing and attitude, with higher risk encouraging central route processing.

The findings indicating a slightly negative and non-significant moderating effect of Perceived Risk (PR) on the relationship between the Ability to Process the Ad (APA) and Attitude Towards the Ad (ATA) challenge this hypothesis. These results suggest that perceived risk does not significantly enhance central route processing as initially theorised. Perceived risk was considered a factor that could affect the relationship between the ability to process an ad and attitude towards an ad, eventually leading to brand memorability.

The results suggest that was not the case when it comes to the processing of information by individuals. This could be due to factors such as contextual influence, for example, the context of the ad and product itself, in low-involvement or less significant purchasing decisions, the impact of perceived risk might be minimal, thereby not substantially affecting the processing route. Another reason could be the risk associated with the ad product (e.g., financial, social, or physical). Since the ad product did not possess any of the risks it might have been another reason why there was no potential moderation factor. Furthermore, the nature of the ad itself and how risk is presented within it may also impact its processing. If the risk is not directly relevant to the core message or is presented in a way that does not resonate with the audience, it might fail to trigger deeper cognitive processing. Despite the ads having different versions of music, the core message was the same, so it might not trigger deeper cognitive processing.

Previous research discussed perceived risk having an impact on choices, behaviours and consumers' willingness to try new product (Outreville and Desrochers, 2016; Dowling and Staelin, 1994). The importance of perceived risk in consumer behaviour is well-documented, impacting evaluations, choices, and behaviours (Dowling and Staelin, 1994). Perceived risk caused by uncertainty significantly impacts decision-making processes (Campbell and Goodstein, 2001). Additionally, Sheeran, Harris, and Epton (2014) suggested that perceived behavioural control plays a significant role in shaping behavioural intentions, with higher perceived risk leading to avoidance behaviours. Similarly, Shiu *et al.* (2011) and Yeung and Morris (2006) indicated that higher perceived risk leads to a higher likelihood of consumers avoiding or completely ignoring purchase intentions.

Another stream of research suggests perceived risk depends on the situation which individuals encounter in the current research incongruity (Sangwon and Tussyadiah, 2017). These findings indicate a need for further investigation into how different contexts, types of risk, and individual consumer traits affect the relationship between perceived risk and ad processing. Thus, further research could help clarify under what conditions perceived risk most effectively enhances central route processing, providing more targeted insights for marketing strategies.

7.5 Chapter Summary

The chapter provides overall findings from both qualitative and quantitative analyses. The qualitative section offers insights into consumer responses to three different advertisements and their impact on memorability. The findings reveal that congruent and moderately incongruent advertisements are more effective in terms of memorability compared to extremely incongruent advertisements. The qualitative study did set the direction for quantitative by point pre-mood as characteristics to be investigated. The results from quantitative studies revealed no significant difference between pre-mood and motivation levels.

Furthermore, quantitative results also confirmed that congruent and moderately incongruity effects memorability. The discussion demonstrated theoretical implications and methodological contribution to the existing body of knowledge. However, there also limitations and future directions for studies to be discussed in the next chapter, along with a final link to research objectives.

CHAPTER 8

Conclusion

8.1 Introduction

The chapter presents the closing thoughts of the current research. It provides a concise overview of the objectives and how they were achieved. The study offers valuable contributions through its practical implications. The conclusion also outlines the research limitations and suggests directions for future studies. The study employed a sequential mixed-method approach, providing useful insight into the use of incongruity in radio advertising. These qualitative insights informed the identification of potential study variables and instruments for the following quantitative phase. The qualitative phase provided rich and detailed perspectives through thematic analysis, which were then converted into measurable elements for the quantitative phase. This design enabled a comprehensive exploration of the research question, integrating qualitative depth with quantitative breadth to achieve a well-rounded understanding of how consumers respond to musical incongruity in radio advertisements.

8.2 Restatement of Thesis and Research Objectives

The current research was designed to investigate the impact of incongruity in advertisements, using incongruent music. The purposeful use of musical incongruity had not been studied before in a radio advertising setting. This study not only contributes to the literature by addressing this gap but also employs a theoretical model to fill the theoretical gap. Furthermore, the research addresses a methodological gap that existed in previous studies. To achieve this, the research proposed the following questions

1. Can incongruent music evoke various combinations of affective and cognitive responses in consumers to persuasive messages? If so, does it encourage greater memory recall?
2. Does musical incongruity enhance consumers' response to radio ads?
3. Does individual characteristics such as musical taste, preference, prior/post-mood state, previous knowledge, involvement, and creativeness influence the resolution of incongruity when incongruent music is played in radio advertising?

These questions were addressed using congruent, moderately incongruent, and extremely incongruent music in advertising. The following section will provide a quick recap of the research questions and explain how they were addressed.

8.2.1 Research Question 1

Both qualitative and quantitative data demonstrated that incongruent music can indeed evoke a range of affective and cognitive responses in consumers exposed to persuasive messages. The qualitative findings indicate that both moderately and extremely incongruent musical cues generate curiosity and interest among consumers, leading to a positive motivation toward the advertisements. This affective engagement is reflected in quantitative data, which shows significant mood alterations and attitudinal adjustments in response to varying degrees of musical incongruity. Specifically, moderate incongruity tends to induce positive motivation and increase consumer engagement with the advertisement via the central route of persuasion, whereas extreme incongruity may lead to less motivation and ignoring incongruity altogether.

Furthermore, the qualitative data suggests that moderate incongruity facilitates a deeper cognitive processing of the advertisement content, evidenced by an enhanced ability among respondents to recall specific details about the product and the advertisement. This observation is supported by quantitative analysis, which illustrates that moderate incongruity not only maintains consumer engagement but also significantly boosts the memorability of the advertisements. In contrast, while extreme incongruity successfully captures attention, it often results in cognitive overload or confusion, thereby diminishing the potential for effective recall of advertisement content.

These findings highlight the importance of altering the level of musical incongruity in advertisements. Moderate incongruity emerges as a strategic tool for advertisers, balancing emotional engagement and cognitive processing to boost consumer retention of persuasive messages. By carefully adjusting the level of incongruity, advertisers can enhance both immediate engagement and long-term recall, maximising the overall effectiveness of advertising campaigns.

8.2.2 Research Question 2

Qualitative data revealed that moderate musical incongruity enhances the memorability and overall appeal of radio ads. Participants reported that ads featuring moderately incongruent music were memorable and positively influenced their reception of the ad content. This effect is attributed to the balance between novelty and familiarity, which stimulates interest without overwhelming the listener. In contrast, extreme musical incongruity often resulted in negative responses, with participants describing feelings of irritation and reduced ad effectiveness due to delayed message understanding caused by the incongruent audio experience.

Quantitative findings further validate these observations. Structural Equation Modeling (SEM) analysis showed that moderate incongruity significantly enhances motivational engagement and ad memorability compared to both congruent and extremely incongruent musical cues. Specifically, ads with moderate incongruity demonstrated statistically significant differences in brand recall when compared to those with extreme incongruity. This highlights that moderate incongruity in ad music significantly improves the likelihood of brand retention, unlike the detrimental effects of extreme incongruence. Although both types of incongruity engage the audience, moderate incongruity proves more effective in increasing brand recall, underscoring the importance of balancing ad content for optimal impact.

The results also indicate that moderately incongruent ads increase motivation to process content; however, the difference between congruent and moderately incongruent groups was not significantly higher. This suggests that the slight incongruity in the moderately incongruent ad may not sufficiently distinguish it from congruent ads in terms of audience brand recall.

In conclusion, musical incongruity enhances consumer responses to radio ads, with moderate incongruity providing the most beneficial effects. Advertisers are encouraged to strategically calibrate musical incongruity, ensuring it complements the ad's message rather than detracts from it. By carefully balancing novelty and familiarity, advertisers can maximise engagement and memorability while maintaining clarity and ensuring the ad's core message resonates with its audience.

8.2.3 Research Question 3

The quantitative analysis provides valuable insights into the role of individual characteristics in resolving incongruity in radio advertising. Moderate incongruity enhances motivation and improves ad processing and retention, while extreme incongruity reduces motivation and leads to less favourable attitudes. Increased motivation significantly enhances ad comprehension and assimilation, emphasising the need for ads that capture attention and deeply engage audiences.

The study further that key individual characteristics prior knowledge, creativity, and tolerance for ambiguity emerged as significant factors on how incongruent advertisements are processed. Consumers with greater prior knowledge demonstrated better ad processing and enhanced brand memorability, confirming the importance of existing knowledge in ad engagement (Hong and Sternthal, 2010; Liberman, Trope and Wakslak, 2007). Highly creative individuals processed incongruent elements more effectively, showcasing their adaptability in resolving ad incongruity (Koslow, Sasser and Riordan, 2003; Smith *et al.*, 2007). Similarly, individuals with high tolerance for ambiguity were more motivated to process ad content, regardless of congruency, reflecting their cognitive engagement necessary for resolving incongruity (Furnham and Ribchester, 1995; Charness and Grieco, 2022).

The findings also highlight that mood states and novelty-seeking traits play crucial roles in ad processing. Contrary to the hypothesis, pre- and post-ad mood states did not significantly enhance the processing of incongruent information, suggesting that the impact of mood on ad engagement may be more important and dependent on individual context (Isen, Daubman and Nowicki, 1987; White and McFarland, 2009). High novelty and sensation-seeking traits

were found to significantly motivate individuals to engage in deeper processing of advertisements with novel and incongruent elements, emphasising the importance of personality traits in consumer response to ad incongruity (Zuckerman, 1979; Mann *et al.*, 2017). Moreover, the study indicated that more processing times significantly enhance the ability to engage in central route processing of ad information, further reinforcing the value of adequate exposure for effective ad engagement (Schmidt and Eisend, 2015; Barnea, Meyer and Nave, 2023).

In summary, motivation, creativity, prior knowledge, novelty-seeking, and tolerance for ambiguity significantly influence how consumers process incongruity in ads. These characteristics offer critical insights for optimising advertising strategies, enhancing engagement, and increasing ad memorability. The findings contribute to marketing literature by highlighting the pivotal role of individual differences in advertising effectiveness.

8.3 Discussion of Research Implications

The current research provides significant contributions to both theoretical frameworks, methodological approaches and practical implementation in the field of advertising and consumer behaviour.

8.3.1 Theoretical Implications

The main theoretical contribution of the current research is the use of incongruent music in advertising and its impact on brand memorability. Previous literature in music in advertising just focused on background music in terms of attraction, effectiveness, volume, tempo, liking and genre (Bruner, 1990; Stout, Leckenby and Hecke, 1990; Kellaris and Kent, 1992; Lowe and

Haws, 2017; Yalch and Spangenberg, 1993; Oakes, 2003; Grewal *et al.*, 2003; Wilson, 2003). However, these studies have yet to explore the use of incongruity, especially in terms of background music, in radio advertising. The current research addressed this gap by examining not only moderately incongruent music but also extremely incongruent music, which had yet to be extensively researched before. This approach allowed for a deeper understanding of how different levels of incongruity in background music affect listener engagement, ad effectiveness and ad brand memorability in radio advertising.

A key theoretical contribution is the refinement of advertising effectiveness models by incorporating incongruity levels. Building on Lee and Schumann's (2004) conceptual model and integrating the Elaboration Likelihood Model of Persuasion (ELM) and Schema Incongruity Processing Theory, this research eliminates characteristics that do not significantly impact the central route of persuasion. This refinement sharpens the model's focus on elements that enhance audience engagement and brand recall, offering a clearer framework for understanding advertising effectiveness. By filling the gap by exploring the effectiveness of moderate incongruity in ads compared to extreme incongruity, this research provides a detailed understanding of how incongruent elements can be strategically used to maximise advertising effectiveness.

Similarly, the study highlights the importance of removing elements in ads that may negatively impact consumer engagement and memorability. By examining the interplay of moderate and extreme incongruity, the research provides a detailed blueprint for leveraging incongruent elements to achieve advertising goals effectively.

Overall, this study's theoretical contributions not only bridge significant gaps in the existing literature but also offer practical insights for advertisers. It allows for the assessment of advertising effectiveness, specifically in terms of memorability, providing practical insights for advertisers aiming to enhance the impact of their campaigns. By explaining the complex dynamics of incongruity in radio advertising, this research enhances our understanding of consumer behaviour and advertising effectiveness, paving the way for future studies to build upon these foundational insights.

8.3.2 Methodological Contribution

On the methodological front, this research employs a mixed-method approach, combining quantitative experiments with qualitative insights to investigate the effects of musical incongruity on consumer behaviour. This approach allows for a comprehensive analysis of both the cognitive and emotional dimensions of consumer responses, addressing the limitations of previous studies that relied solely on quantitative methods.

Additionally, the study introduces innovative experimental designs, including the use of controlled variables such as motivation to process the ad, ability to process the ad, attitude towards the ad, and brand memorability. These controlled variables, alongside other factors like mood, tolerance for ambiguity, message relevance, novelty and sensation seeking, prior knowledge, need for cognition, creativity, processing time, and perceived risk, provide a robust framework for examining the complexities of consumer reactions to advertising.

By incorporating these methodological advancements, the research not only offers practical insights for advertisers seeking to optimise their use of music in ads but also sets a precedent for future studies aiming to explore the complex nature of consumer information processing

in greater depth. Overall, this study bridges several gaps in literature, offering valuable contributions to both theoretical understanding and research methodology in the field of advertising.

8.3.3 Practical Implications

The current study provides a practical implementation for advertising managers. The use of different characteristics, along with incongruity in advertising, can significantly enhance consumer involvement. The findings from the quantitative analysis provide valuable insights into how individual characteristics influence the resolution of incongruity in radio advertisements, especially when incongruent music is used. For marketing and advertising managers, it is critical to design ads that not only capture attention but also deeply engage the audience, thereby enhancing their motivation to process the content. This can be achieved by creating tailored content that resonates with the target audience's interests and values, incorporating interactive elements that promote engagement, and using emotional appeals to foster a stronger connection with the audience. For instance, ads that highlight relatable stories or evoke positive emotions such as humour and empathy can significantly increase the motivation to engage with and process the ad content.

In addition, ensuring that advertisements are easy to process and understand, especially when they include incongruent elements like music, is essential for ad effectiveness. Advertising managers should focus on maintaining clarity and simplicity in the core message, using moderate incongruity to capture interest without causing confusion, and ensuring that any novel elements are contextually relevant to the product or message. To illustrate, advertisers designing radio campaigns can leverage moderate incongruity by pairing unexpected yet

contextually relevant background music with the product message. For example, a radio ad for a health drink could use a modern, upbeat jingle slightly divergent from traditional health-related tones, sparking curiosity while maintaining relevance. Similarly, storytelling ads for family-oriented products could incorporate humorous or emotionally meaningful stories to connect with the audience on a deeper level. In retail, promotional campaigns could employ moderately incongruent taglines or sound effects to make the advertisements stand out, drawing attention without overwhelming the listener. These applications showcase how moderate incongruity effectively balances novelty and relatability, ensuring consumer engagement while reinforcing the brand's message and memorability. This can be achieved by using elements that create positive associations, maintaining consistency in messaging to build trust, and avoiding extreme incongruity that may confuse or push away the audience.

Thus, purposeful use of moderate incongruity in advertising stimulates curiosity, captures attention, and fosters deeper cognitive processing. Slightly unexpected elements, like incongruent music or visuals, enhance ad memorability, evoke positive emotional responses, and strengthen brand association.

8.4 Limitations and Future Directions

Just like any other research, the current study contains limitations. The first limitation pertains to the composition of the sample, which consisted predominantly of university students. While university students, particularly from Manchester Metropolitan University, were selected due to their accessibility and relevance to the age group most exposed to digital and radio advertising, they do not represent the broader population. This reliance on a student sample introduces a degree of homogeneity, as participants were largely from a similar age

group and educational background. University students were chosen because they are frequent consumers of digital and radio media, making them a practical choice for examining advertising effectiveness. Their availability and familiarity with advertising formats such as radio made them suitable for this research.

However, the lack of demographic diversity (in terms of age, education, and lifestyle) may limit the generalisability of the findings. For instance, younger individuals are often more receptive to novel or unconventional advertising elements, such as incongruent music, compared to older audiences who may respond differently due to varying levels of familiarity with or tolerance for innovative auditory stimuli. Similarly, older age groups might associate incongruent musical elements with disruption or confusion rather than engagement, potentially altering their attitudes towards the ad. This limitation highlights the importance of expanding future research to include a more diverse participant pool. Incorporating different age groups, cultural backgrounds, and socio-economic contexts would allow for a broader and better understanding of how incongruity in music influences advertising effectiveness across various demographics. Such diversity would also enhance the applicability of the study's findings to real-world advertising strategies aimed at a wider audience.

Another limitation is related to the sample size of quantitative data. During the quantitative data collection process, the initial sample size for the quantitative approach was calculated as ten times six formative indicators, resulting in 60 respondents per group. With three groups, this amounted to 180 respondents. However, to enhance the robustness and reliability of the dataset, an additional 30 respondents were surveyed, bringing the total sample size to 210 respondents. This makes it 70 respondents per group for congruent, moderately incongruent and extremely incongruent. For future research, it is recommended to increase the sample

size. A larger sample size can improve the statistical power of the study, reduce the margin of error, and enhance the generalizability of the results. As noted by Joseph *et al.* (2018), larger sample sizes contribute to more stable and reliable parameter estimates in structural equation modeling (SEM). Additionally, larger samples are better suited for capturing the variability within the population, thereby providing a more accurate reflection of the effects being studied (Kline, 2015).

Another important gap that future research could cover is the measurement of pre-ad and post-ad mood. During the current study, mood was observed by asking questions from respondents during both qualitative and quantitative data collection. In both cases, respondents were not given sufficient time to process the information, particularly in the post-ad mood assessment. Future research should consider allowing more time for participants to process the ad fully before measuring their mood. This adjustment is crucial because mood states can significantly influence how individuals process and respond to advertisements (Petty and Wegener, 1998). Immediate post-ad assessments may not accurately capture the emotional impact of the ad, as the initial responses might be more reactive than reflective. Allowing a delay before measuring post-ad mood can lead to more accurate and reliable data.

Another limitation of the current thesis was the resolution of extreme incongruity in the advertisements. While moderate incongruity was effectively processed and resolved by the respondents, extreme incongruity did not produce significant results. There are a few reasons this might have been the case. Firstly, the duration of the advertisements could have been a factor. The current ads ran for 30 seconds, which may not have provided sufficient time for respondents to fully understand and process the entire message and the accompanying music. Previous research indicates that ad length can significantly impact the ability to process and

recall information (Pieters and Wedel, 2004). Longer advertisements may allow for better comprehension and engagement, particularly with complex or incongruent content.

Future research could explore the effects of varying ad lengths on consumer responses to incongruity. For example, longer advertisements, such as 45- or 60-second spots, may provide the additional time needed for respondents to engage with and resolve incongruent elements, particularly in cases of extreme incongruity. Alternatively, studies could examine whether shorter ad lengths (e.g., 15 seconds) are effective in driving engagement for congruent or moderately incongruent ads, where minimal processing is required.

Moreover, the advertised product was a low-involvement product, which may not have captured the respondents' attention sufficiently. Future research could benefit from using a high-involvement product, which might encourage more careful consideration and processing of the ad content. Comparing the results between low-involvement and high-involvement products could provide further insights into the impact of product involvement on ad processing and incongruity resolution.

In conclusion, this thesis has provided valuable insights into the effects of incongruent music in advertising. It highlights the complex interplay between ad processing and consumer attitudes while laying a robust foundation for future research to explore these dynamics further with different product types and longer ad durations.

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APPENDIX

Appendix 1 (Rolex Cosmograph Daytona)

<https://www.youtube.com/watch?v=l0D9OWiQAx4>

Appendix 2 (Coca-Cola brrr)

<https://www.youtube.com/watch?v=SCtjnfrZaEM>

Appendix 3 (congruent Advert music)

<https://www.youtube.com/watch?v=77Zozl0rw7w>

Appendix 4 (moderately incongruent Advert music)

<https://www.youtube.com/watch?v= 2vRbNehGB0>

Appendix 5 (extreme incongruent Advert music)

https://www.youtube.com/watch?v=QX7M_C27SgE

MMU BUSINESS SCHOOL

JOIN US IN OUR RESEARCH PROJECT

*THE STUDY'S PURPOSE IS TO
DETERMINE THE CONSUMER
RESPONSE TO BACKGROUND MUSIC
IN RADIO ADVERTISING WHEN THE
MUSIC PLAYED IN THE AD IS
CONGRUENT, MODERATE, AND
EXTREMELY INCONGRUENT WITH
THE PRODUCT DESCRIBED IN THE
RADIO AD.*

**The interview will last for 15 min in
which you will listen to a radio
advertisement and answer some
questions relevant to advertisement.**

To take part in this study or for more information please
contact the researcher at
muhammad.a.khan14@stu.mmu.ac.uk. Your help will be
much appreciated. Please note all information collected
are confidential and later on will be destroyed according
to MMU policy and procedures.

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To take part in this study or for more information please
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much appreciated. Please note all information collected
are confidential and later on will be destroyed according
to MMU policy and procedures.

Appendix 7 (Original Scales)

Motivation
Original Scale
I am intrigued by [subject of advert]
I'd like to know more about [subject of advert]
[subject of advert] strikes me as interesting
Learning about [subject of advert] would be useful
I'm a little curious about [subject of advert]
Machleit, K.A., Madden, T.J. and Allen, C.T., 1990. Measuring and modeling brand interest as an alternative ad effect with familiar brands. <i>ACR North American Advances</i> .

Ability to process the Ad
Original Scale
Looking at the (target nutrient) information on the attached nutritional disclosures, how meaningful is it to you?
Looking again at the (target nutrient) information, how much meaning does it have for you in your food selections?
Using this same information, how confident are you about your ability to use the (target nutrient) information in food choices?
How confident are you about your answer to (question asking subjects to assign an ideal level of the target nutrient to a single hot dog)?
MacInnis, D. J., Moorman, C. and Jaworski, B. J. (1991) 'Enhancing and Measuring Consumers' Motivation, Opportunity, and Ability to Process Brand Information from Ads', <i>Journal of Marketing</i> , 55(4), pp. 32-53.

Attitude to the Ad
Original Scale
The ad was very relevant to me.
The ad spoke to my concerns.
The advertised good/service fits my needs well.
The advertised good/service is important to me.
Chen, J., Yang, X. and Smith, R. E. (2016) 'The effects of creativity on advertising wear-in and wear-out', <i>Journal of the Academy of Marketing Science : Official Publication of the Academy of Marketing Science</i> , 44(3), pp. 334-349.

Brand memorability (Ad memorability)
Original Scale
How difficult was it to remember the brand.
Please state how much you agree with the following statement: the brand is very memorable.
Campbell, M. C. and Goodstein, R. C. (2001) 'The Moderating Effect of Perceived Risk on Consumers' Evaluations of Product Incongruity: Preference for the Norm', <i>Journal of Consumer Research</i> , 28(3), pp. 439-449.

Pre-Ad and Post-Ad Mood State
Original Scale
A good (0) to bad (10) scale was the main measure used to assess the mood induced by the liked and disliked pieces of music. A second scale, happy (0) to sad (10), was also included to capture any additional positive or negative feelings induced by the music.
Gorn, G. J., Goldberg, M. E. and Basu, K. (1993) 'Mood, Awareness, and Product Evaluation', <i>Journal of Consumer Psychology</i> , 2(3), pp. 237-256.

Tolerance for ambiguity
Original Scale
I tend to like obscure or hidden symbolism.
Mysticism is too abstract and undefined for me to take seriously.
If I miss the beginning of a good movie, I like to stay to see the start of it.
Vague and impressionistic pictures appeal to me more than realistic pictures.
I tend to prefer pictures with perfect balance in the composition.
I like movies or stories with definite endings.
Generally, the more meanings a poem has, the better I like it.
A poem should never contain contradictions.
In the final analysis, the correct interpretation of a poem or story is the author's interpretation.
Norton, R. W. (1975) 'Measurement of ambiguity tolerance', <i>Journal of personality assessment</i> , 39(6), pp. 607-19.

Message relevance
Original Scale
The message was:
1. persuasive.
2. effective.
3. compelling.
4. convincing.
Chang, C. (2017) 'A Metacognitive Model of the Effects of Susceptibility to Persuasion Self-Beliefs on Advertising Effects', <i>Journal of Advertising</i> , 46(4), pp. 487-502.

Novelty and Sensation Seeking
Original Scale
Experience seeking
1. I would like to explore strange places.
5. I would like to take off on a trip with no pre-planned routes or timetables.
Boredom susceptibility
2. I get restless when I spend too much time at home.
6. I prefer friends who are excitingly unpredictable.
Thrill and adventure-seeking
3. I like to do frightening things.
7. I would like to try bungee jumping.
Disinhibition
4. I like wild parties.
8. I would love to have new and exciting experiences, even if they are illegal.
Hoyle, R. H., Stephenson, M. T., Palmgreen, P., Lorch, E. P. and Donohew, R. L. (2002) 'Reliability and validity of a brief measure of sensation seeking', <i>Personality and Individual Differences</i> , 32(3), pp. 401-414.

Prior knowledge

Original Scale
How much do you know about cosmetic products?
How much do you know compared to your friends?
How much do you know about the important things to consider when buying these products?
In general, I am confident that I make good choices when I buy cosmetics.
Coulter, R. A., Price, L. L., Feick, L. and Micu, C. (2005) 'The evolution of consumer knowledge and sources of information: Hungary in transition', <i>Journal of the Academy of Marketing Science : Official Publication of the Academy of Marketing Science</i> , 33(4), pp. 604-619.

Need for cognition
Original Scale
I would prefer complex to simple problems.
I like to have the responsibility of handling a situation that requires a lot of thinking.
Thinking is not my idea of fun. (R)
I would rather do something that requires little thought than something that is sure to challenge my thinking abilities. (R)
I really enjoy a task that involves coming up with new solutions to problems.
I would prefer a task that is intellectual, difficult, and important to one that is somewhat important but does not require much thought.
Lins de Holanda Coelho, G., H. P. Hanel, P. and J. Wolf, L. (2020) 'The Very Efficient Assessment of Need for Cognition: Developing a Six-Item Version*', <i>Assessment</i> , 27(8), pp. 1870-1885.

Creativity
Original Scale
not original/ original, ordinary/unique, not creative/creative, not relevant/relevant to me and not useful/ useful to me.
Jonason, P. K., Abboud, R., Tomé, J., Dummett, M. and Hazer, A. (2017) 'The Dark Triad traits and individual differences in self-reported and other-rated creativity', <i>Personality and Individual Differences</i> , 117, pp. 150-154.

Processing time
Original Scale
The information presented in the advertisement was difficult to process
The information in the advertisement was easy to process
The information presented in the ad was difficult to understand
The information presented in the ad was easy to understand
Lee, A. Y. and Aaker, J. L. (2004) 'Bringing the frame into focus: the influence of regulatory fit on processing fluency and persuasion', <i>Journal of personality and social psychology</i> , 86(2), pp. 205-18.

Perceived Risk
Original Scale
Purchasing a _____ from _____ would be risky.
There is a good chance of a problem if I purchased a _____ from the _____ website.
I would be worried about being disappointed if I purchased the _____ from the _____ website.
Campbell, M. C. and Goodstein, R. C. (2001) 'The Moderating Effect of Perceived Risk on Consumers' Evaluations of Product Incongruity: Preference for the Norm', <i>Journal of Consumer Research</i> , 28(3), pp. 439-449.

Appendix 8 (Consent form)

Faculty of Business and Law
Manchester Metropolitan University
All Saints Campus
Oxford Road
Manchester, M15 6BH
United Kingdom



RESEARCH PARTICIPANT CONSENT FORM

Title of Project: Incongruity in advertising: consumer response to background music in radio advertising.

Name of Researcher: Muhammad Ali Khan

Please initial all
boxes:

1. I confirm that I have read and understand the information sheet (version no. 1.4.6 and date 18-09-2021) for the above study. I have had the opportunity to consider the information, ask questions and have had them answered satisfactorily.
2. I understand that my participation is voluntary and that I am free to leave at any time without giving any reason.

*Note: - If any participants wish to **withdraw** at the start or even in the middle of the data collection process, they are free to do so at any time. Upon withdraw they will have to inform the researcher and a reason if it is applicable via e-mail. The participants will also be given enough time even after data collection in case they want to withdraw. The time frame of withdrawal for participants after both the survey and interview is going to be 1 week.*

3. I understand that data collected during this study will be processed in accordance with data protection law as explained in the participant information sheet.
4. I consent for my interview to be audio recorded. The recording will be transcribed and analysed for the purposes of the research (the recording will be securely deleted after transcription).

5. I understand that the results of this study may be published in academic publication (s) and/or presented at meetings or academic conferences. I give my permission for my anonymous data, which does not identify me, to be disseminated in this way.

I confirm that I am over the age of 18 and have no medical history of mental illness. I do not have any major visual impairment (e.g., Colour blindness), and I have read and understood all parts of this document. I agree to take part in the above study.

Name of Participant Date Signature

Name of Researcher Date Signature

THANK YOU FOR CONSIDERING PARTICIPATING IN THIS PROJECT

Appendix 9 (Questionnaire)

Title of Project: Incongruity in advertising: consumer response to background music in radio advertising.

Dear Participant,

I would like to invite you to take part in my research project. My name is Muhammad Ali Khan, and I am the investigator in charge to carry out this research. This study's purpose is to determine the consumer response to background music in radio advertising when the music played in the ad is congruent, moderate, and extremely incongruent with the product described in the radio ad.

Thank you for your cooperation.

Regards
Muhammad Ali Khan

Please tick the following as appropriate

1. Gender: Male Female
 2. Your current age: 18-24 25-33 34-44 45-55 56+
 3. Current education level: Primary Secondary Bachelor's Degree Master's
Degree PhD/Doctorate
 4. Frequency of Radio ads hearing
 1. Once a week
 2. Two times a week
 3. Three times a week
 4. Four times a week
 5. More than four times a week
-

When responding to the statements use the following rating criteria for evaluation: - (Pre)

1. Extremely sad 2. Very sad 3. Sad 4. Neutral 5. Happy 6. Very happy 7. Extremely happy

	Extremely sad	Very sad	Sad	Neutral	Happy	Very happy	Extremely happy
M1. How would you describe your mood at the moment?	1	2	3	4	5	6	7

When responding to the statements use the following rating criteria for evaluation: -

1. Extremely distracted 2. Very distracted 3. Distracted 4. Neutral 5. Somewhat focused 6. Focused 7. Not distracted at all

	Extremely distracted	Very distracted	Distracted	Neutral	Somewhat focused	Focused	Not distracted at all
M2. How distracted do you feel by other matters right now?	1	2	3	4	5	6	7

When responding to the statements use the following rating criteria for evaluation: -

1. Strongly Disagree 2. Disagree 3. Somewhat Disagree 4. Neither agree nor disagree 5. Somewhat Agree 6. Agree 7. Strongly Agree

	Strongly disagree	Disagree	Somewhat disagree	Neutral	Somewhat agree	Agree	Strongly agree
M3. To what extent would you agree with the following statement: 'I am in a positive state of mind'?	1	2	3	4	5	6	7

When responding to the statements use the following rating criteria for evaluation: - (Post)

1. Extremely sad 2. Very sad 3. Sad 4. Neutral 5. Happy 6. Very happy 7. Extremely happy

	Extremely sad	Very sad	Sad	Neutral	Happy	Very happy	Extremely happy
M1. How would you describe your mood at the moment?	1	2	3	4	5	6	7

When responding to the statements use the following rating criteria for evaluation: -

1. Extremely distracted 2. Very distracted 3. Distracted 4. Neutral 5. Somewhat focused 6. Focused 7. Not distracted at all

	Extremely distracted	Very distracted	Distracted	Neutral	Somewhat focused	Focused	Not distracted at all
M2. How distracted do you feel by other matters right now?	1	2	3	4	5	6	7

When responding to the statements use the following rating criteria for evaluation: -

1. Strongly Disagree 2. Disagree 3. Somewhat Disagree 4. Neither agree nor disagree 5. Somewhat Agree 6. Agree 7. Strongly Agree

	Strongly disagree	Disagree	Somewhat disagree	Neutral	Somewhat agree	Agree	Strongly agree
M3. To what extent would you agree with the following statement: 'I am in a positive state of mind'?	1	2	3	4	5	6	7

When responding to the statements use the following rating criteria for evaluation: -

1. Strongly Disagree 2. Disagree 3. Somewhat Disagree 4. Neither agree nor disagree 5. Somewhat Agree 6. Agree 7. Strongly Agree

	Strongly disagree	Disagree	Somewhat disagree	Neutral	Somewhat agree	Agree	Strongly agree
MPA1. I am intrigued by the Pennine Fresh Mineral water advert	1	2	3	4	5	6	7
MPA2. Pennine Fresh Mineral Water strikes me as interesting	1	2	3	4	5	6	7
MPA3. I'm curious about Pennine Fresh Mineral Water.	1	2	3	4	5	6	7

TA1. I tend to like obscure or hidden symbolism in advertising.	1	2	3	4	5	6	7
TA2. If I miss the beginning of good advertising, I like to stay to see the start of it.	1	2	3	4	5	6	7
TA3. Vague and impressionistic information in advertising appeals to me more than realistic information in advertising.	1	2	3	4	5	6	7
TA4. Generally, the more meaningful an advertisement has, the better I like it.	1	2	3	4	5	6	7

MR1. The message in the Pennine Fresh Mineral Water was persuasive.	1	2	3	4	5	6	7
MR2. The message in the Pennine Fresh Mineral Water was effective	1	2	3	4	5	6	7
MR3. The message in the Pennine Fresh Mineral Water was compelling	1	2	3	4	5	6	7
MR4. The message in the Pennine Fresh Mineral Water was convincing.	1	2	3	4	5	6	7

SS1. I would like to explore Pennine Fresh Mineral Water. (Experience seeking)	1	2	3	4	5	6	7
SS2. I get restless when I spend too much time at home. (Boredom susceptibility)	1	2	3	4	5	6	7
SS3. I would like to try Pennine Fresh Mineral Water. (Thrill and adventure seeking)	1	2	3	4	5	6	7
SS4I would love to have new and exciting experiences, even if they are illegal. (Disinhibition)	1	2	3	4	5	6	7

When responding to the statements use the following rating criteria for evaluation: -

1. Strongly Disagree 2. Disagree 3. Somewhat Disagree 4. Neither agree nor disagree 5. Somewhat Agree 6. Agree 7. Strongly Agree

	Strongly disagree	Disagree	Somewhat disagree	Neutral	Somewhat agree	Agree	Strongly agree
AP1.The Pennine Fresh Mineral Water ad is very meaningful to me.	1	2	3	4	5	6	7
AP2.I am very confident in my ability to use the Pennine Fresh Mineral Water information in the ad to make water bottle choices.	1	2	3	4	5	6	7

PK1. I know a lot about mineral water products.	1	2	3	4	5	6	7
PK2. I consider the important things about mineral water when buying a product like this.	1	2	3	4	5	6	7
PK3. In general, I am confident that I make good choices when I buy similar products.	1	2	3	4	5	6	7

NC1. I would prefer complex to simple problems.	1	2	3	4	5	6	7
NC2. I like to have the responsibility of handling a situation that requires a lot of thinking.	1	2	3	4	5	6	7
NC3. Thinking is my idea of fun.	1	2	3	4	5	6	7
NC4. I would rather do something that requires little thought than something that is sure to challenge my thinking abilities.	1	2	3	4	5	6	7
NC11. I really enjoy a task that involves coming up with new solutions to problems.	1	2	3	4	5	6	7
NC15. I would prefer a task that is intellectual, and difficult and important to one that is somewhat important but does not require much thought.	1	2	3	4	5	6	7

PDC1. The ad is original.	1	2	3	4	5	6	7
PDC2. The ad is unique.	1	2	3	4	5	6	7
PDC3. The ad is creative.	1	2	3	4	5	6	7
PDC4. The ad is useful to me.	1	2	3	4	5	6	7

When responding to the statements use the following rating criteria for evaluation: -

1. Strongly Disagree 2. Disagree 3. Somewhat Disagree 4. Neither agree nor disagree 5. Somewhat Agree 6. Agree 7. Strongly Agree

	Strongly disagree	Disagree	Somewhat disagree	Neutral	Somewhat agree	Agree	Strongly agree
PT1. The information presented in the advertisement was not difficult to process	1	2	3	4	5	6	7
PT2. The information in the advertisement was easy to process	1	2	3	4	5	6	7
PT3. The information presented in the ad was not difficult to understand	1	2	3	4	5	6	7
PT4. The information presented in the ad was easy to understand	1	2	3	4	5	6	7

ATA1. The ad was very relevant to me.	1	2	3	4	5	6	7
ATA2. The ad spoke to my concerns.	1	2	3	4	5	6	7
ATA3. The advertised good fit my needs well.	1	2	3	4	5	6	7
ATA4. The advertised good is important to me.	1	2	3	4	5	6	7

PR1. Purchasing the Pennine Fresh Mineral Water bottle after listening to the ad will be risky.	1	2	3	4	5	6	7
PR2. There is a good chance of I might not get the correct bottle after listening to the current ad.	1	2	3	4	5	6	7
PR3. I will be disappointed if the bottle is not what it is described in the ad.	1	2	3	4	5	6	7

When responding to the statements use the following rating criteria for evaluation: -

1. Very difficult 2. Difficult 3. Somewhat difficult 4. Neutral 5. Somewhat easy 6. Easy 7. Not at all difficult

	Very difficult	Difficult	Somewhat difficult	Neutral	Somewhat easy	Easy	Not at all difficult
BM1. How easy it is to remember the Pennine Fresh Mineral Water Advert?	1	2	3	4	5	6	7

When responding to the statements use the following rating criteria for evaluation: -

1. Strongly Disagree 2. Disagree 3. Somewhat Disagree 4. Neither agree nor disagree 5. Somewhat Agree 6. Agree 7. Strongly Agree

	Strongly disagree	Disagree	Somewhat disagree	Neutral	Somewhat agree	Agree	Strongly agree
BM2. Please state how much you agree with the following statement: Pennine Fresh Mineral Water advert is very memorable.	1	2	3	4	5	6	7

Appendix 10 (Raw Data Set During Phase One)

Response to Congruent Music Radio Advert

Questions	Interview extract
<p>What message was delivered in the radio ad?</p>	<ol style="list-style-type: none"> 1) It is something about the water being clear and Pennine mineral water 2) The message was this really nice, new Pennine, fresh water that's available and everyone should try 3) that is water is unique. It's fresh, full of minerals is clearly different to the other bottles as it's from the Peak District. 4) The freshwater that you should be drinking. Lots of mineral water. 5) The delivering that. It's better to have, like, fresh water than anything else, because obviously, it's good for you and. 6) It was an advert for bottled water. 7) Yes, the message that was delivered in the ad was trying to see this water is fresh healthy 8) So, she was telling me about the product that they were selling so it was water from the peak district with no added chemicals or anything added so it's clear. It's pure. An sold to me. Okay. 9) Yeah, it was like, you know, it was a good message. You know, they, like, tell you about the water they sell. It's pure and good for your health, and they give you quality.
<p>Did you notice the music in the advert?</p>	<ol style="list-style-type: none"> 1) I did 2) Yeah, there was a calm, sombre music in the background with the sound of running water that was flowing in the background as well, which was nicely tied together with the product itself. Since it's it's a water product as well. 3) Yeah, it was loud but something you could hear some calming music, some relaxes you 4) a bit yeah 5) Yeah 6) It was sort of like classical music. Mixed behind. Sort of, like water dropping? 7) I notice the music background stuff of water flowing made me think of water 8) I did. There. Was this like calming, dripping and the water sound? The waterfall? 9) Like there were some birds sounds behind it and very relaxing music. Yeah. So that makes your mind relax. Yeah. And to make you to, like, you know, get the message
<p>What do you think of the music in the advert?</p>	<ol style="list-style-type: none"> 1) The music was calming. It was not too loud. And it was a good background music 2) it was all right. Yeah. It was nice and calm and relaxing. 3) It fits Well, it goes well with the background of the water with it. And that will be in the water, it fits well is nothing loud is nothing. It doesn't go against the ad if that makes sense. 4) It was calming. 5) The calm and like it's made it relax. 6) I wouldn't choose to listen to it personally. 7) Fits with the ad's purpose Yeah flowing water sounds like is flowing from a freshwater stream. 8) It was calming. It put me in a relaxing mood so I can listen to it properly. Yeah, it put me just in an old calm mood. So I can really take in which will say 9) It shows purity because it's. It the sounds like bird sounds.

<p>Did the message in the ad help you understand the product (mineral Water)?</p>	<ol style="list-style-type: none"> 1) Yeah 2) Yeah 3) Yeah 4) Yeah 5) Yeah. It helped understand 6) Yeah, make give all relevant details with no additives making it was a pure type of thing. 7) Oh yes. It was like fresh no added preservatives or additives 8) Yes, it did. Yeah. She told me what the mineral product was about it was about water from where it came from and from what the product intakes. So, it was pure water no added anything to it so it caught my attention. 9) Yes, of course. Yeah, it did.
<p>Did the advert give you the impression that this was a new kind of product or that it would be a different type of experience to try it?</p>	<ol style="list-style-type: none"> 1) Yeah, it did. It sounded nice new something does not happen before something gets nice and clear. 2) Okay, so it definitely did come across as a new type of product that's out. And the idea that it must be tried did come across as well. Nice, isn't a new type of water. That is something like refreshing to try different than anything else is out there already. 3) Yeah 4) A different experience may be. 5) I felt like it was something new and if I tried it I enjoy it 6) Now it just sounds like any other sort of bottled water, mineral water type of advert. 7) I didn't think so it is a new type of product and I just thought it's like maybe a better one that's on the market. 8) Yeah, as she said it would be fresh. At the end of the advertisement. Gave me the impression that this is a new product, 9) Yeah, a bit. Yeah, yeah, yeah. Because, you know, there are a lot of products, like the same products in the market. Yeah, but it made me think of it because of the music behind it
<p>Vague and impressionistic information in advertising appeals to me more than realistic information in advertising?</p>	<ol style="list-style-type: none"> 1) Realistic, or at least realistic 2) I definitely prefer realistic advertising. Because if I buy a product as I've been advertised, like, it's been exaggerated, glorified, and I buy and it's disappointing that as a customer, I just feel disappointed. 3) Realistic 4) Realistic, more. 5) Prefer realistic. 6) realistic information is more appealing 7) realistic information. factual? 8) if it's realistic information, so it tells me what the product has and what it's about and what benefits it can give to me, that's what really gets me to buy the product. because then I know what's inside of it. So, they can't, you know, fool me or anything or not sell me products. she said, it's fresh water and nothing added to it, it really caught my attention because that's what I'm like healthy. So as soon as she said that I was like, this is the product for me 9) So it was more realistic. Like I listen to it, so it was realistic because it's water. So, like they were telling about the purity of it and where they take it from. Yeah. So yeah, it was okay.

<p>When buying a product like this do you consider important things about mineral water you already know when making your decision.</p>	<ol style="list-style-type: none"> 1) It doesn't make a big difference. In certain scenarios. It will make a difference. Meaning if you're training or if you need that kind of to help you. Yeah, it will make a difference. 2) When deciding on mineral water, I often do check the pH levels of the way it was sourced. 3) Usually, advise it but it depends. If it's something like this, or you'd go and check. I'd go and check and see what is listed and what kind of minerals are in the water. 4) I always read the label and make sure there are no different things. 5) I do you consider important in it? Because it is dealing with your health and everything as well. 6) And probably just go and just grab whatever's cheapest 7) to be honest, I just buy water as water after hearing this ad is made more aware of stuff stuffed with water 8) Yeah, compare some of the brands to be like water brands like Fiji, for example. I would look at that. And I would look at this and see which one has got more health benefits for me. So, this one already said there are no added substances. I would pick this one over something else because I can trust this for like information that is real 9) Yes, of me. Yes, of course. we do consider the things like the quality of it, the purity. Yeah. And yeah, and of course the price of it.
<p>Did your feelings change after listening to the ad? (How if answer yes)</p>	<ol style="list-style-type: none"> 1) It was because it was nice music was like calming, and relaxing and it had an impact on me. 2) Not much, really. I mean, I did get a small feeling of wanting to buy the product and see what it was like 3) I'm slightly more relaxed because of the music 4) It's more relaxed and calming 5) Kind of, yeah, because it made me more relaxed. Calm. 6) No, no, no. 7) relaxing, and calming. 8) Yes, it did. Because now I want to buy it. because it gives me the information that I'm after. 9) Yeah, the mood is good because of the music behind it and the sounds of you know, the dropping water and. Yeah. So yeah. It made me relax now. Yeah.
<p>Did you think the advert is creative or original (If yes why)?</p>	<ol style="list-style-type: none"> 1) Yeah, creative, and original 2) As far as creativity I was given, if I was thinking on a scale of one to 10, I would probably give it a five or six. So, I'll probably give it a 10 for originality. 3) Yeah, creative, and original 4) Definitely original, yeah. Because you've got the music and the background noise. 5) I think it's quite original and creative, and that's because of the music. 6) Um, I think I think the message itself is probably original as it is a product. But again, the background has a lot of adverts for water use, such as waterfalls and running water, and the imagery of water type of thing. Probably 4 for creativity and about seven for originality 7) Yeah, I think it's written in there because you don't really hear water athletes on the radio. Even thinking about cars. Yeah, I think is good. Everyone needs to stay hydrated, going keto. 8) It is creative Because it has the music, which already got my attention at the start, and then it gave me the information both put together. It was great 9) Yeah, the creativity behind is, you know, choosing the sounds behind it, The music. Yeah. And it's related to the water. Like the water-dropping sound. Yeah.
<p>Do you think the information in the advert was easy to understand?</p>	<ol style="list-style-type: none"> 1) Yeah, easy only as clear as well. 2) Definitely 3) Yeah. is clear and easy. Is it clear to me okay? 4) No, no difficulty. It's easier. 5) Yes, easier to understand. 6) Yeah, yeah. It was easy to follow. However, again, the background was very loud. On top of that. 7) Yeah, she spoke slowly. The person in the advert spoke nice and clearly. 8) Yeah, it was easy, straight to the point easy to understand, 9) Yes, it was very easy to understand.

<p>After listening to the advert are you curious about Pennine fresh mineral water?</p>	<ol style="list-style-type: none"> 1) Yes. Very curious. 2) I guess you could you know, the way that the lady spoke nice and slow and easy to process. So, it's definitely if I saw the product on the shelf, I definitely would pick it up. my curious level problem gives it a six, 3) A little Yeah. 4) Yeah 5) As I was before? But I think I am going to be looking more into it now. 6) No, not really. It doesn't bother you. Okay, just water. 7) Yeah, pretty curious. Yeah. 8) Yes, the search of what they're all about search of who they are, where they originate from and why they do this 9) I'm not that curious, but if it comes in front of me when I'm in the supermarket, so I will give it a try.
<p>Would you like to try Pennine fresh mineral water?</p>	<ol style="list-style-type: none"> 1) Yeah 2) Sure 3) Yeah, I would not mind Okay. 4) Yeah. Okay. 5) Yeah. Because of the advert 6) Yeah, it was that I knew. Yeah. 7) if the opportunity came will try it. 8) Yeah, I'll be interested in okay. 9) Yes, of course.
<p>After listening to the advert do you think Pennine fresh mineral water is meaningful to you?</p>	<ol style="list-style-type: none"> 1) Yes. Is it 2) Not really. It's just a bottle of water as well. I mean, it could be a very different mineral I haven't tried it yet so but in terms of meaningfulness probably no, 3) I would say as meaning was but it has intrigued me a little more. 4) Yeah, I would like to try it because, you know, it's a daily thing. Everyone needs water. But I would like to try that one. Definitely. 5) Not really. But they did not give me lie the reason why I should be and was good and stuff like that. 6) No 7) To be honest, I don't think he has meaning to me. 8) It could be if it's good for my health and yeah, I could have a huge part in my diet 9) Yeah, it will be meaningful to me if I can afford it. And if I give it a try. Yeah. So then after that, I can decide that. Shall I go for that or not and the price.
<p>Did the ad speak to your need?</p>	<ol style="list-style-type: none"> 1) Yeah, it did. Okay. I needed to know if it's mineral or if it's not 2) No. I do not have a really dire need for mineral water. That's just me. 3) Obviously, the ad was for water bottles. Yeah so for me personally, yeah. Because I'm a big bottle drinker. I'm not used to I'm not used to but I don't drink fizzy drinks. So if it's more beneficial than usual, then yeah, it 4) Yeah. The need for water. Yeah. 5) Yeah 6) It didn't stand out as it could give me anything different to fulfil that need. There was nothing that they said in it. That was like, major things are like, oh, yeah, I had to go out and buy that. 7) drinking water because people are healthy reminds me of my health. 8) It said it was purified. So clearly, that's something I need to keep my body healthy Of course, I don't need anything that's not fresh or pure 9) Not too much because water is indeed a daily need. So you can go for any pure water. Not for the brand, you know.

<p>How easy was it for you to remember the Pennine fresh mineral water?</p>	<ol style="list-style-type: none"> 1) Yeah, very easy to remember especially music dripping off the wall 2) easy, very easy. 3) Very easy because it's quite repetitive as well. Because of her continuously saying unique and it's Pennine it's easy to remember. 4) Yeah, So sort of easy. 5) It was easy because, like, I found it really easy because obviously, it was a short advert and they kept repeating it as well. Yeah. 6) The mineral water part? Yes. That's easy to remember. But the actual name Pennie fresh. Didn't maybe didn't really hear that mentioned. 7) I remember it pretty well because that's the first thing you said. Yeah. First, it started after the water flow. 8) She said it towards the end of the advertisement, which then I can remember easy because it's the last thing she said it's pure and has no added chemicals, which does something I'm after. Remember the key details from the 9) Yeah, it was very easy. Very simple to understand. Yeah. And yeah, and like, the voice of the, the water drops and, you know, the music as well. Yeah. So it was Appealing.
<p>How well did the music seem to fit with the message in this ad?</p>	<ol style="list-style-type: none"> 1) is gelled Well, the voice was loud and clear. The music was like calm and like not too loud but it was the it was so connected nicely. 2) It Definitely, fits with the message. Definitely. Never 100% Your music was nice and sunburned. There's water, running water in the background nice place with the product. 3) It fits very well, 4) Yeah because the background music was relaxing with the water, and then her voice was soft as well. 5) because the music seemed like it was for a good cause as well because it puts in the in a relaxing situation. It does the message and the music fit well together? 6) I think the message, I think the music did fit with the message of sort of like a tranquil setting. 7) Music. See it went with art flowing of water is talking about water 8) It's about water and I heard a waterfall was perfect. And it was calming. Because it was about Pennie of water and heard of a waterfall in the background. So it made sense 9) Yes. As I told you before, like the music was, you know, there were Sounds of the birds. Yeah. That is related to nature and so is water. Yeah. Yeah.

Response to Moderately Incongruent Music Radio Advert

Questions	Interview extract
<p>What was your overall impression of the advert?</p>	<ol style="list-style-type: none"> 1) So I would purchase mineral water as it seems like it's fresh, clean and a healthy way of life. 2) Overall impression is mineral water. The background music specifically was a classical type. I believe that would be pretty much why middle-class, upper-middle-class audiences are more likely to go out and buy mineral water. I'm not too sure about it. The lower class, the less educated class who don't know much about classical music. 3) It was a good advert. I had a calm background to it and it was just like a brief explanation about where the water comes from. 4) It was soothing, it was welcoming, and it was very informative as well. 5) I mean, it was a really mind-blowing advertisement regarding benign mineral water. Those want me to change my emotions to try different water and obviously try the water as well. 6) My overall impression would be that it was a water bottle advert describing what it is and containing information such as refreshing from Peak District, mainly describing the benefits of the water being advertised. 7) This was a water bottle advertisement. It talks about a water bottle coming from the hills and having health benefits.

<p>What message was delivered in the radio ad?</p>	<ol style="list-style-type: none"> 1) So that the location of where they're getting the water from, which is the peak district. And I've been there myself, that they're filtering it and making it the less harmful for your body. 2) Message was about mineral water that it has been gathered from the Pennines mountains. They said that there are no additional preservatives or additives. 3) Where the water is? The water is from that. What part of the what areas? What hills? It's got no preservatives. No. 4) So the water is fresh, and it's got lots of minerals and is a very healthy score, no preservatives, and it's been very beneficial to the human body. 5) The message was that the water is quite clean. You should try it. And it's very unique and fresh. 6) The message was as I described that it was water from hills with health benefits with unique taste and experience that sounded quite posh, to be honest. 7) Hill water with health benefits and no preservatives
<p>Did you notice the music in the advert?</p>	<ol style="list-style-type: none"> 1) Yes, I do. It's very it's very calm and makes you intrigued into what the person is saying. 2) Mainly at the beginning, but you'd have to focus a bit more for it or look out for it throughout the speech, part of the actual output. 3) I did the background music. I'm not sure where it's from. 4) Yeah, I noticed it was soothing. 5) Yeah, it was quite soothing and calm, reminding you of the hills. Okay. 6) Yeah, it was noticeable was quite calm and relaxing normally you do not hear this kind of music in water bottle adverts. 7) Yeah, I noticed it was smooth and nice to the ears not your normal kind of music.
<p>What do you think of the music in the advert?</p>	<ol style="list-style-type: none"> 1) It's okay. It's shallow, it's calm. It's not too loud, not too quiet. So it's there. 2) As I've said, it is a classical piece indicating it would appeal more towards the middle class, upper middle class. But as you've said, it is a radio advert. I'm not sure how many people do listen to the radio nowadays. A lot of vehicles have Bluetooth and people have their phones connected. 3) It's quite calming. Yeah, just. I just had you listening to the voice. 4) It's. It's low, low and is calm. 5) very good to the ear. Slow music. Good flow with the ad. 6) Calm slow matching but exactly matching with water I would say. 7) Slow and low
<p>Did the message in the ad help you understand the product (mineral Water)?</p>	<ol style="list-style-type: none"> 1) Yes, it did. It shows me how it's manufactured, where it's derived from, and what's inside the bottle of water. No chemicals and is filtered properly. 2) It did. Let me know what the product was. But as I am from a scientific background, I would have wanted to know a bit more specific details about the water itself, or it has been sourced, sourced in the Pennines and not as it is a preservative. Is it more alkaline compared to the brands or are there any nutritional facts that make it better than other brands? For example, say has it got more magnesium and calcium? 3) Yeah. Obviously, through the advert, they're just talking about all the details about the water. Well, from what was in it, why it hasn't got. Why it has got. 4) Yeah, it did. 5) Yes, it did. Saying that it's like you said, it's fresh water and the word mineral itself. That is a really good word for water. Quite clean and healthy. 6) Yeah it was easy for me to understand because the lady kept repeating herself and explaining the benefits of the water. 7) Yeah, I did understand the message it was not difficult because the information was out there through voice.

<p>Did the advert give you the impression that this was a new kind of product or that it would be a different type of experience to try it?</p>	<ol style="list-style-type: none"> 1) Yes, it did, because I've not I'm not really seeing water adverts, but I think this is one of the first ones I've actually heard. So I would say it's the first one. 2) As a person who has tried many new mineral waters before, I've tried Fiji and the ones it does sound like I've not heard of it before. And if I do come across it, if it is a reasonable price, I would not mind trying it. 3) I get the impression that something like a different type of water, something I've not tasted before, so. 4) it would be a new product because it's more beneficial. It's more nutritious for the human body. And this just sounds new sounds. 5) It'll be a different type of experience because it is a different company 6) Well to be honest it sounded new because I have not heard of the bottle before and definitely it will be a new experience. 7) Yeah, I think it's a new product something that I have seen or tried before.
<p>Vague and impressionistic information in advertising appeals to me more than realistic information in advertising?</p>	<ol style="list-style-type: none"> 1) like realistic information because then I know exactly what I'm getting into on this. And it's not, it's not basic. It's actually like talking about the product and what it's actually about. 2) No, I would not say that I would like realistic information about the product if I were to buy it. 3) Rather have it realistic. So I know what to expect. 4) Realistic information. 5) I need more realistic information and more information about what it is in. 6) I rely on or realistic information especially when it comes to products that are related to health. 7) Realistic information because they make more sense when you buy something like this.
<p>When buying a product like this do you consider important things about mineral water you already know when making your decision.</p>	<ol style="list-style-type: none"> 1) So I would personally get mineral water. And I would really read the ingredients because it's mineral water. But if it was another water brand, then I would because they didn't say mineral water on it. And I would know that mineral water is filtered, and it's got irons and all these different good things in them for your body. 2) Yes, I would. I obviously have previous experience. I have laboratory experience and the taste does matter. And the taste is affected by ions in the water. 3) I just pick you up at the first. it doesn't matter to me. It's just the same thing. 4) I consider the minerals nutritious for the human body, and I just consider that considered also consider prior knowledge. 5) Yeah. I mean, there are the waters that are regularly drinkable when trying a new product. Yeah. And obviously, I would read the ingredients and stuff like that. 6) Well, someone like me who takes care of himself ideally reads information beforehand before buying any product that has something to do with health. I usually have knowledge of what I am looking but if I am confused, I usually read the instruction. 7) I read instructions before I buy anything and have concerns in my mind about a product.
<p>Did your feelings change after listening to the ad? (How if answer yes)</p>	<ol style="list-style-type: none"> 1) Yeah, because I've not actually heard of mineral water before, so I would say it's a new experience. 2) I did feel a bit calmer, and a bit more relaxed, which I believe is due to the classical music. And if I were in a vehicle driving, listening to the radio, I think it would help me relax a little bit. 3) So yeah, I felt like I wanted to taste up. 4) Yeah. I was calmer, more relaxed, and Most soothing. Because of the music. 5) It changed my feelings. It's all this calm. Yeah. And drive me towards mineral water to try it. 6) I suppose you can say that the music sort of put on in a decent mood. 7) Yeah I feel more calmer and relaxed

<p>Did you think the advert is creative or original (If yes why)?</p>	<ol style="list-style-type: none"> 1) Yeah, it'll have to be original because I've not heard it before. As I've said. Yeah, it's creative as well. They've mixed music and, and hardware into it and it's just brought it together very nicely as well. 2) Unfortunately, I don't believe so. As I have heard many adverts of similar types before, you have classical music. It gets a bit high pitch when they're giving the actual sales pitch in the advert and then it just goes down into quiet. 3) Sort of. Yeah, in terms of the background music it is of but like, it's been done before. 4) Because it's different to others? Because when I hear an advertisement, the music isn't soothing. It's more high-pitched. It's more irritating. But this one was a bit different. I've not heard this one before. 5) Very creative. It's got soothing music that calms and describes a such a good manner. 6) I would say it is original but not so creative although it has music that is different from the one, I would expect. 7) Creative and original both
<p>Do you think the information in the advert was easy to understand?</p>	<ol style="list-style-type: none"> 1) Yeah, very easy to understand. It explained exactly. The location and flowed very nicely as well 2) Yes, I believe so. It was quite straightforward. The main information that I received from it is that it is sourced in the Pennines and nothing has been added. 3) Yeah, it was simple information. I understand the message that was delivered by the lady in the background and the information she was delivering after listening to the adverts. 4) Yeah, it was easy to understand. The message was clear and came across as nutritious. It has no preservatives in it. And yes, very beneficial. 5) Yes, very basic. 6) Very easy with a flow the lady is clearly speaking the music is not too distracting 7) Clear and basic information in the ad.
<p>After listening to the advert are you curious about Pennine fresh mineral water?</p>	<ol style="list-style-type: none"> 1) Yes, I am. And I would look into it and purchase some bottles of water. 2) Not that mineral water in specific particular. I have had experience before where you do listen to adverts and a person, I've done a study before is you're more likely to go out and buy a similar product than to what has been advertised, but usually not exactly the product itself. 3) So, yeah, I just want to see what it's like. Presentation and stuff like that. 4) Yeah, I would like to try it. 5) Yeah. I would really want to try it. 6) I am, to be honest, just wanted to see what it is. 7) I am definitely because it sounded quite unique so that's why
<p>Would you like to try Pennine fresh mineral water?</p>	<ol style="list-style-type: none"> 1) Yeah, well, yeah, definitely. 2) If I had the opportunity to try it, I would not mind. 3) Yes, I would. 4) Yeah, I would like to try it. 5) Yeah. I would really want to try it. 6) Yeah 100 percent I would try it 7) Yeah I would try it

<p>After listening to the advert do you think Pennine fresh mineral water is meaningful to you?</p>	<ol style="list-style-type: none"> 1) As long as it helps me keep a healthy, balanced diet, then yeah, it would be meaningful to me if it prolongs my life. And we got that. 2) Because I do live in Oldham, which is in the Pennines itself already. I believe the water we get here is quite good itself, So I would not really go for a bottled type of water, but I have tried water, hard water from London, Sheffield. They do not taste so good. So if I were living there, I would most likely go for bottled water. 3) In a sense, yes. Because I want to see what it is like first before I can like. See if I can get along with it. 4) Yeah, it definitely, yeah. Because normal water is not that nutritious. It's got some percentage of a small percentage of preservatives, and it might not be that nutritious as well. 5) I mean, there's always a first time for everything. I would want to try first to describe further information regarding it. 6) I mean you could say that because it is referring to a need which is water, and I would say that it has encouraged to me buy water now. 7) Yeah, it is because we need water to live, and it is meaningful
<p>Did the ad speak to your need?</p>	<ol style="list-style-type: none"> 1) Yes, it did meet my need because as I said previously, I would like to drink a lot of more water during the day and throughout my life to prolong my life and be healthy. 2) To be honest, not particularly, because first of all, we have good water here in Oldham and because it did sound like a more of slightly premium water. As a person who does drink about four litres a day, I would not really go buy premium water. I'd rather just go to Costco and buy the 40-pack. 3) Yeah, it did. Obviously, I drink a lot of water myself. So she's saying that it does have these chemicals in it, so it would be. It was easy because it just kept getting mentioned throughout the ad. 4) Yeah, Spoke to my needs. It's more nutritious, it's more healthy, No preservatives in it, and it's just reliable for your health. 5) Yeah, it did. 6) Yes, it did 7) Defiantly now I think I will buy one after this interview.
<p>How easy it was for you to remember the Pennine fresh mineral water?</p>	<ol style="list-style-type: none"> 1) It is very easy because they've derived it from such a location that I'm familiar with as a district. I've been there myself and I would remember that name and go purchase it later on. 2) it was quite easy as it did get louder and the volume increased and it was clear speech, which helps you remember it. 3) Well, it wasn't 100%. I wanted to like it. It was the music was quite calming, like when it was advertising the water. But I'm more used to, like, energetic sort of music. 4) It was very easy because the message came across easily and it was relevant to what I wanted also. 5) Using the word fresh, the word renewed itself, and obviously the music that was used in the background of every club. 6) The message was easy to remember because the lady kept talking about the benefits of the water with a flow and the name Pennie fresh mineral water definitely stuck with me now. 7) It was easy to remember because the advert was itself easy with lots of information for me.

<p>How well did the music seem to fit with the message in this ad?</p>	<ol style="list-style-type: none"> 1) Very well. As I said before, there was a nice flow. And it was calm and just made me feel relaxed and in peace. 2) Well, because of the music. And if you are advertising slightly premium water that comes at a higher price. I think the music was quite fitting. 3) It did a little, but not 100%. It was calm, soothing music 4) It fits well with it being positive. The music was positive. It gave a positive vibe with it and its relevance with it was positive as well. So the music, in order to pass on a positive message, you need to have a positive atmosphere. The memorability needs to be on point as well as in the. Yeah, so it's memorable. 5) Very good. I mean, it reminds you of hills and water dripping down hills. It's like that kind of soothing. 6) The music was good and calming and relaxing, however, I would say that it does not fit 100%. It fits in a way that will create a flow but you normally hear more energetic music in water adverts. Because water is supposed to refresh you and charge you. In this case, it sounded a bit slow and not so energetic. 7) It did a little and was relaxing and chill. I watched water ads on YouTube the music they have a fast compared to this ad. I am not saying this music does not match completely it matches but not all of it.
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Response to Extremely Incongruent Music Radio Advert

Questions	Interview extract
<p>What was your overall impression of the advert?</p>	<ol style="list-style-type: none"> 1) Yeah, actually, the voice and the music were not quite cohesive. Like what I feel was the music was always dominating the voice. And when I could feel a good voice there, the voice was not irritable, but the music was irritable. 2) It was nice. It was. The music was really soothing. Yeah. So, like, if I just heard the music, I would have assumed it was an ice cream ad because it feels like more kind of that. 3) I think it's an advertisement related to mineral water. They were explaining the quality of water and where they're taking it and all. So this relates to that. 4) Yeah, actually, this ad relates to water or something like that. So it's really good in appearance, and the ad looks more professional, but it's a bit confusing. There are some points that are not demonstrated in an appropriate way, so we have to look at it and work on them further. 5) It was good because it's related to mineral water, right? So I think it's the music, which seems slow and calm and related to what it's trying to advertise. 6) The music was too loud. I got that. It was for water, but I was too distracted to pay attention to the brand. I don't think the piano fit the theme. 7) To be honest with the music, it's not like with the matching. And also, it's very, very slow music. It's like a depressing type of music. 8) Adverts tell us about mineral water's taste and uniqueness. We get it. But one thing that pinches me is the music, which does not fit in with the advert or its message. 9) It was really nice and subtle. I like the background music because it kind of flows with the ad itself, which talks about water, and the tunes are actually very nice with water. 10) It was very soothing with the background music and a bit of piano. Then, obviously, it's about drinking water. So, you know, they gave it like a sort of an image about nature and values and keeping healthy and fit. That was the sort of impression I got.

<p>What message was delivered in the radio ad?</p>	<ol style="list-style-type: none"> 1) The messages about drinking water and it was like the purist thing or something like that related to it. And what I heard is they were looking to get the attention by making it slow. And my observation about it is, while I hear some Spotify ads like this. Usually, if I hear it repeatedly, that goes through my mind and it will trigger my consciousness because I would become aware of it by the repeated hearing of it. 2) It was related to mineral water. And they were saying about the purity of that mineral. And it's more suitable. It's more natural. Yeah. Healthy. 3) advertising to buy the product? The product and what all the minerals they are having. So that people can get to know about the clear clarity about that product. 4) Actually, actually, she is just letting us know that the water is pure and natural and it is more good for our health and something like that 5) I think the music and the ad had to convey that it's fresh and it's mineral-rich and it's also taken from nature something. 6) Highland water. Fresh, Fresh spring water. Yeah, it was for water 7) I heard about the water from the spring waters. So the clean water from the spring, sometimes the clean water sometimes, you know, because I had lots of experience. But I'm not, like, fully satisfied with that. 8) It was something about water, mineral water, having no preservatives and some unique taste. 9) Talking about spring water 10) Again, the message was just trying to be fully natural. The whole Mother Nature type thing that we don't do anything artificial, we don't add any preservatives, that sort of thing. Just to let people know and feel comfortable like this is safe for you to drink.
<p>Did you notice the music in the advert?</p>	<ol style="list-style-type: none"> 1) The music was like it was played in high chords. Some chords were so high, and the flow was not melodious if it was a melodious flow. The music was not real. 2) Yes. It's not that good. But it will affect the way I hear. Like it affects the mood when I'm hearing. 3) There was background music which was very silent. 4) No. Yeah, actually it's a good but bit confusing. Like depressing. So, I don't like that We don't like it. 5) Yeah, it's kind of like it's relatable. Yeah, it is the right one. 6) It was too loud. 7) Yes 8) Yeah, I it was you can say that it was changing my mood and it was very we can see a bit dodgy. 9) Yes I did 10) Yeah, that was very distinctive. You can clearly hear that. It was like a piano playing, though. It was very slow and calming and soothing.
<p>What do you think of the music in the advert?</p>	<ol style="list-style-type: none"> 1) It was irritable. 2) she was talking about water. She intended to say regarding the purity of water and how healthy it is. But like with the effect, like with the atmosphere, which it creates, only we will understand that what it is. 3) It matches with the advertisement, I think. And it was not so high and it was subtle. 4) I'm not sure about that. Yeah, but if we can go also, it's a bit smooth and good like that. Actually, you know, this is bad. Slow, slow. Cannot define it more. 5) Yeah 6) It was too distracting. It didn't fit. I feel like that music would have fit something like a kid's playground equipment or a bank, but not the water. 7) It's kind of like very depressed-type music and very, very slow. 8) The music was actually stopping me from getting the message. It was not toned in rhythm with the message. So, if I focus on the ad and the music, I can't focus on the message when I listen to it. 9) Really nice in relation to the advert being done. I would expect that. 10) It was very slow and calming and soothing

<p>Did the message in the ad help you understand the product (mineral Water)?</p>	<ol style="list-style-type: none"> 1) No, not really. 2) No 3) Yes. Was clear. And I think I can understand it. Yeah, it was relevant. She's explaining about the minerals and she's expanding what she wants to know. 4) Yeah, the product is related to water. Mineral water. 5) Yeah it did because the lady kept repeating about the benefit of the water and from where it from. 6) No, because the music was too distracting to understand what they were saying. 7) Yeah 8) Yeah. I need to get more focused because of the music, but I get the message what it was. 9) Yes I understood the message 10) I wouldn't say it helped. I say it helps with to help you visualise, and give you a bit of imagery. Like now in my head, I can envision a valley with water springing out of, you know, a gush and everything. So, it more helps with like to bring out emotions and imagery, I would say.
<p>Did the advert give you the impression that this was a new kind of product or that it would be a different type of experience to try it?</p>	<ol style="list-style-type: none"> 1) No Actually, this voice was like so familiar to me. It wasn't like someone you are talking like. What I would say is like if. If I listen somewhere in the music or say for example the main aspect I listen to music is Spotify. Most of the ads in Spotify what I find is it is like this, The voice is It was not alien. The music was alien. 2) I would say sort of but not too clearly. 3) She didn't compare a product with anything. I don't think that she's. She said that it's a new product. I think that if I first listen to this, she's just explaining what the product is and she's giving the impression that, yeah, that will be good and we can buy it and we can try it. So that's the. 4) Yeah, it's a new product 5) It gave the impression that it was a new kind of product. 6) No, it sounded like it was a regular, like an old product that they're promoting 7) Yes. It's kind of 8) It would be a different type of experience to try. 9) Yes. It talks about it talked about not having minerals or something. it's spring water, so kind of showing something different from the usual something. 10) You couldn't say that. It gave me the impression that it was new. But it's the way they've done it is more like it seems like it's something it's a different experience. Yeah, I would say, yeah, yeah. But like, you can't say officially that this is new. Like, they don't say like.

<p>Vague and impressionistic information in advertising appeals to me more than realistic information in advertising?</p>	<ol style="list-style-type: none"> 1) I kind of believe, in realistic information. 2) The information in this ad was weak And I don't support advertising with vague information because, like usually when we hear an ad, we won't be taking care of it. So we'll be doing something else and hearing it. So the information has to be very clear for it to go inside and keep there in the brain. 3) Yeah, I prefer realistic information because that will be always better and understandable. 4) I think so. It would be more realistic. if we can handle it out in our lives, we realistic things. 5) I believe in more realistic information. 6) I think I like quite a mix. I like it to be vague and quick and snappy but tell me what the product is rather than like perfume ads. They're very vague and you don't know what's happening. But I still want some details. But that is kind of snappy. Does that make sense. So this one, I think I feel like it could have been good. She spoke too slowly and the music was too fast, so it wasn't a good blend. 7) Realistic type 8) It was not so much appealing. Yeah, can say. But it was a normal ad. It was sort of realistic. 9) I believe in realistic information. 10) I feel like with advertisement because it's so rampant in social media and everywhere you see it, it's more of a case that it's I just take it in and I just like hear it in the background. I'm not really taking in the information. If it's something that I'm interested, I would love to know more information, but if it's another background like overload, then no.
<p>When buying a product like this do you consider important things about mineral water you already know when making your decision.</p>	<ol style="list-style-type: none"> 1) Basically, I have to do it. But what I do normally is I'll just grab it and do it because, well, I'll be thirsty. I won't find a product that's there. 2) I just pay and buy it But if I get options, I'll definitely look for because water is main product which we consume and I really cared about the health. 3) I prefer the minerals and the thing which is already there, all the purifying. And so these are the important things rather than buying the product which doesn't even know about that makes sense. 4) I think so. We have to get information relating to mineral water. Is it good for health and the salt value and different minerals are good in it or not? Thank you. 5) Maybe while buying I wouldn't for example, in the specific case of mineral water, I won't look into too many details. I would just go and buy. 6) For me, I try to buy water that doesn't have the influence of Nestlé. And if it's Scottish Highland Water, I prefer that mainly because I lived in Scotland for five years. So, I want the Scottish water again. 7) I considered the information I have to read and I have to check all the packing and stuff. I need to go in details. 8) we just go and get the product. 9) Lately, I would just grab it and buy it, but get into this country. I think I actually after read it and buy. Because they actually place emphasis on the first people I met when I came and we were like, sometimes the water comes with minerals like limestones and stuff, so they don't drink from the tap, so they usually buy bottled water. So basically, I think I have to read now. 10) If I'm being honest in terms of water and stuff, I will just buy the cheapest.

<p>Did your feelings change after listening to the ad? (How if answer yes)</p>	<ol style="list-style-type: none"> 1) Actually, I found it very hard to get listen to it. Yeah, it made it worse. 2) Yes. I already said, you know, like it as I felt like in the initial I felt like it's some sort of ice cream because I have heard these kinds of music ice cream ad. 3) Yeah, Pleasant The music is so maybe we tend to listen to that. 4) Not much. Good, but it's normal. Not like it was before. 5) Yeah. My mood changed a bit. 6) Not really, no. Stayed pretty much the same. 7) Yes. Feeling like very slow and depressed, as I told you before. Very slow music and just not matching with the I mean, with the advertising. 8) A bit changed because of the depressing music. 9) Basically the same 10) It was yeah, my mood changed in that I felt calmer. Yeah. And I think that's just due to the music and like the imagery that you're describing.
<p>Did you think the advert is creative or original (If yes why)?</p>	<ol style="list-style-type: none"> 1) I feel the. It is not somewhere copied. This was original, but it was not good. 2) If I say it, it's creative because I did not find anything special in it. Like it's not original? Like it's like they had a concept. They expressed it in a nice way, but I did not find any special creative element, which I didn't find in other advertisements. 3) I think it is creative and they are making it original because, like the way they speak, the way to convey our message was very realistic. 4) I think so. It's between two of the points. 5) I think it's the kind of music that you hear every day. It's like a classic, you know, popular kind of thing. It's not kind of a unique one. Yeah. It's a kind of some kind of, like, jingle you say that you hear? You have heard and It was creative, but not original. 6) No, I'm sure I've heard that advert a million times in different ways. 7) It is creative 8) Yeah, it is a bit creative. 9) I think it's creative. Creative in relation to the music and the music they used behind it. Just the tone Behind is in resonates with the water they are talking about. 10) I would say yeah, it is creative because you know, with adverts you are supposed to evoke some sort of emotion. I think that I did that.
<p>Do you think the information in the advert was easy to understand?</p>	<ol style="list-style-type: none"> 1) Yeah. The information was conveyed in a manner that was easy to understand, but the music made it hard. 2) No, I was paying attention to it, that's why I understood it or what. And they are saying these things. But if I was not paying attention, particularly to hear that, I would not have understood it. 3) It is easy to understand. To me, maybe it differs for people, but for me, it's easy to understand. 4) Yeah, it's good. That's good. It's easy to understand. 5) Yeah, it was easy to understand. 6) Again, No, not really. Because of the music 7) Yes 8) It was easy to understand, but the music I told you about before was quite irritating. 9) Yes, very. 10) Yeah, in the sense that if I'm being honest, they were just repeating the same thing from this valley. No preservatives, no additives.

<p>After listening to the advert are you curious about Pennine fresh mineral water?</p>	<ol style="list-style-type: none"> 1) Not really. 2) Probably not, because I did not find any exciting element or any, I would say anything catchy. Like I did not find any that kind of catchy. I like something which will, you know, grasp my attention. It was basically mineral water will not have that which it's very hard to bring something in mineral water. But if I say it's nice, but not that much effective for making me buy that. 3) Maybe to know about more about that particular product? Because the same thing, the way she conveys know. So it helps me to know about what the product is and how they are purifying and all. So that meeting to buy the product. 4) Yeah, I think so. It's good. It's good and appropriate. And I'm thinking about that. 5) Not really curious. Maybe because it's. It's about mineral water. Yeah, maybe about something else. I may be. Yeah. For the specific. 6) No, no, not any more than before. I think pretty much stayed the same. 7) Yes 8) A little bit. 9) Yeah. If I could see it would be nice. 10) I wouldn't say I'm curious about the water. I say I'm more curious about Just seeing that valley itself. I don't know why. It's really weird.
<p>Would you like to try Pennine fresh mineral water?</p>	<ol style="list-style-type: none"> 1) Yeah, I Would. 2) If I see it, I'll buy it. But I won't take much extra effort to buy it. 3) Yeah, of course. 4) Yeah, I would. 5) Maybe. It's not like I want, but if I go to a store and I see this, I will remember this ad. 6) It was given to me I don't think I'd go out of my way and go, Oh, yeah, I heard that on the radio and I'll buy it. 7) Obviously, it's kind of new. I heard about it the first time, so I really would like to check it out 8) Obviously 9) Sure 10) I wouldn't go out of my way to try it. I wouldn't go and spend the extra money to specifically buy that product because to me, water is water.
<p>After listening to the advert do you think Pennine fresh mineral water is meaningful to you?</p>	<ol style="list-style-type: none"> 1) I couldn't make a judgment about that. 2) Not really, it's just water 3) It is meaningful to me. It is meaningful because, see, the thing is, she's explaining what you want to explain the thing like minerals and all. So that is important. She is very relevant to the advertisement, so it is meaningful. 4) It's really beneficial for us if we can use it. But we have to study more about it. 5) Not really. 6) No, no, 7) I can't say because I never tried it. So once I tried that. 8) Yeah, it is. It is. 9) It does. The added value it presents. 10) No, I'll be honest because if I were to go into the shop now, I would still just buy Look at price wise. But the only thing that will stick with me is Penny's more focus on the location.

<p>Did the ad speak to your need?</p>	<ol style="list-style-type: none"> 1) Not really 2) Not 3) Not my need, because maybe I may want to know more information also sometimes, but it differs the ad they have some timings like sections and all they need to convey some message through that timing. So maybe people will have will want to know more information according to them. So for that they can go and search the browser. 4) Yeah, it's good because, you know, it's water, so it's very healthy for our lives. 5) Yeah, it spoke yeah. It conveyed. It's fresh and it's condensed minerals. 6) Yeah, like it did. Remind me that I need to top up my water bottle. 7) Yes 8) Yes 9) Yeah 10) Quite easy.
<p>How easy it was for you to remember the Pennine fresh mineral water?</p>	<ol style="list-style-type: none"> 1) Actually, only mineral water bit after she was saying that fresh mineral water. Only I could get that bit. 2) It was not easy. It was not because I said, you know, I did not find anything. Mostly when we see or hear any ad rather than the product name we like, the thing which is catchy will remain in our mind. 3) Maybe two times if I heard that, I can remember that. Not the first time, but usually the ad will repeat it. that will memorize. 4) Yeah, I think it's. The message was clear, But, you know, the music is not demonstrating us in a clear way, so I think it's a bit confusing. 5) I think the music sticks. Maybe the. When I hear this brand name, I think maybe I will remember this. 6) Right now, quite easy to remember. But if I was hearing this out on the radio and like the next advert started, I probably would immediately forget. 7) No. I can't say slow. And it's not easy type. It's like. It's not easy to remember because of the music. Because of the music. 8) The name was a bit difficult to remember and if the name might be a bit easier and more attractive for me so I can remember it. 9) So it's very easy. Yeah. They follow them, the flow to the end and made sure they stated them at the name end. So and I think procedurally, stating something at the end gets you to remember it easily. 10) I don't know if it spoke to my need now. I think it was just something fresh and different.

<p>How well the music did seem to fit with the message in this ad.</p>	<p>1) Asking my suggestion, it would be 0%. I didn't see the music with that. Because when some important message or important word was trying to be conveyed, I was into that voice which I could I was listening to get a grasp of what the voice was trying to say. But the music made me so hard that whenever I tried hard to listen, there was the main crux of this thing, which is what was trying to be portrayed. The music made it hard to get the words which were conveyed there.</p> <p>2) Not a match, I would say, because the music was very sweet and soothing. But if I had something, you know, kind of like something like which I feel like I more closer to the nature, I felt like it would have been more related.</p> <p>3) Yeah, it fits because our voice is very subtle and the music is also very blended with the voice and what she wants to convey now it was because sometimes the background music would be high we can't even listen to what she was able to try to explain. So that's not a problem. It blends with it.</p> <p>4) we can't understand the music clearly and, you know, in clear words. So that's why it's a bit slow and confusing</p> <p>5) Yeah, it was good. It didn't stick, but yeah it's I wouldn't say 100%. Yeah, but like I said, it was like creative, but not original. But it did the job. Yeah.</p> <p>6) Not at all.</p> <p>7) as I told you in the beginning that the music is very slow. It's not matching with the words. Advertisement about the fresh water. But the music is like in very, very slow waves. we need to when we refresh the mood, we need to match the music and stuff. You know, we feel better in that way.</p> <p>8) The music was totally irritating and does not fit with the ad.</p> <p>9) Very well. Water drops. That beat was dropped.</p> <p>10) I would say it fits well because when you think about Mother Nature, you're supposed to have this calming effect of being on the earth and feeling the elements around you. And I feel like having an elemental instrument like the piano really helps with that message.</p>
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Appendix 11 (Excerpt of spreadsheet and initial codes)

Response to Congruent Music Radio Advert

Questions	Interview extract	Codes
What message was delivered in the radio ad?	<ol style="list-style-type: none"> 1) It is something about the water being clear and Pennine mineral water 2) The message was this really nice, new Pennine, fresh water that's available and everyone should try 3) that is water is unique. It's fresh, full of minerals is clearly different to the other bottles as it's from the Peak District. 4) The freshwater that you should be drinking. Lots of mineral water. 5) The delivering that. It's better to have, like, fresh water than anything else, because obviously, it's good for you and. 6) It was an advert for bottled water. 7) Yes, the message that was delivered in the ad was trying to see this water is fresh healthy 8) So, she was telling me about the product that they were selling so it was water from the peak district with no added chemicals or anything added so it's clear. It's pure. An sold to me. Okay. 9) Yeah, it was like, you know, it was a good message. You know, they, like, tell you about the water they sell. It's pure and good for your health, and they give you quality. 	<ol style="list-style-type: none"> 1) Relevant message about water 2) Clear message about water speaking about benefits 3) Water being fresh and its location 4) Health benefits and encouragement about drinking water 5) Health benefits and encouragement about drinking water 6) Advertisement for water bottle 7) ad was trying to see if this water is fresh healthy 8) The message was about water location and its purity 9) Fresh and quality water advertisement
Did you notice the music in the advert?	<ol style="list-style-type: none"> 1) I did 2) Yeah, there was a calm, sombre music in the background with the sound of running water that was flowing in the background as well, which was nicely tied together with the product itself. Since it's it's a water product as well. 3) Yeah, it was loud but something you could hear some calming music, some relaxes you 4) a bit yeah 5) Yeah 6) It was sort of like classical music. Mixed behind. Sort of, like water dropping? 7) I notice the music background stuff of water flowing made me think of water 8) I did. There. Was this like calming, dripping and the water sound? The waterfall? 9) Like there were some birds sounds behind it and very relaxing music. Yeah. So that makes your mind relax. Yeah. And to make you to, like, you know, get the message 	<ol style="list-style-type: none"> 2) music characteristics described 3) music was calm and relaxes you 6) Classical music being played in the background 7) Waterfall music made thinking of water flowing 8) Calming music of the waterfall and relaxing 9) Relaxing with bird sound and slow-tempo music
What do you think of the music in the advert?	<ol style="list-style-type: none"> 1) The music was calming. It was not too loud. And it was a good background music 2) it was all right. Yeah. It was nice and calm and relaxing. 3) It fits Well, it goes well with the background of the water with it. And that will be in the water, it fits well is nothing loud is nothing. It doesn't go against the ad if that makes sense. 4) It was calming. 5) The calm and like it's made it relax. 6) I wouldn't choose to listen to it personally. 7) Fits with the ad's purpose Yeah flowing water sounds like is flowing from a freshwater stream. 8) It was calming. It put me in a relaxing mood so I can listen to it properly. Yeah, it put me just in an old calm mood. So I can really take in which will say 9) It shows purity because it's. It the sounds like bird sounds. 	<ol style="list-style-type: none"> 1) calming music with low volume 2) Nice calming and relaxing music 3) Music fit well with the background, and it was low, not loud 5) The music was calm and like it made it relax. 7) Music fits with the purpose of ad and flow 8) Music made me relax and changed mood 9) Music was soothing with birds sound and defining water quality

<p>Did the message in the ad help you understand the product (mineral Water)?</p>	<ol style="list-style-type: none"> 1) Yeah 2) Yeah 3) Yeah 4) Yeah 5) Yeah. It helped understand 6) Yeah, make give all relevant details with no additives making it was a pure type of thing. 7) Oh yes. It was like fresh no added preservatives or additives 8) Yes, it did. Yeah. She told me what the mineral product was about it was about water from where it came from and from what the product intakes. So, it was pure water no added anything to it so it caught my attention. 9) Yes, of course. Yeah, it did. 	<ol style="list-style-type: none"> 6) Provided relevant details about water 7) The message was easy to understand 8) Clear message delivered the narrator clearly explained the product
<p>Did the advert give you the impression that this was a new kind of product or that it would be a different type of experience to try it?</p>	<ol style="list-style-type: none"> 1) Yeah, it did. It sounded nice new something does not happen before something gets nice and clear. 2) Okay, so it definitely did come across as a new type of product that's out. And the idea that it must be tried did come across as well. Nice, isn't a new type of water. That is something like refreshing to try different than anything else is out there already. 3) Yeah 4) A different experience may be. 5) I felt like it was something new and if I tried it I enjoy it 6) Now it just sounds like any other sort of bottled water, mineral water type of advert. 7) I didn't think so it is a new type of product and I just thought it's like maybe a better one that's on the market. 8) Yeah, as she said it would be fresh. At the end of the advertisement. Gave me the impression that this is a new product, 9) Yeah, a bit. Yeah, yeah, yeah. Because, you know, there are a lot of products, like the same products in the market. Yeah, but it made me think of it because of the music behind it 	<ol style="list-style-type: none"> 1) The product sounds new 2) Something like that has not come across definitely new 4) The product is a different experience 5) Something new and will be enjoyable to try 8) The impression of a new type of product
<p>Vague and impressionistic information in advertising appeals to me more than realistic information in advertising?</p>	<ol style="list-style-type: none"> 1) Realistic, or at least realistic 2) I definitely prefer realistic advertising. Because if I buy a product as I've been advertised, like, it's been exaggerated, glorified, and I buy and it's disappointing that as a customer, I just feel disappointed. 3) Realistic 4) Realistic, more. 5) Prefer realistic. 6) realistic information is more appealing 7) realistic information. factual? 8) if it's realistic information, so it tells me what the product has and what it's about and what benefits it can give to me, that's what really gets me to buy the product. because then I know what's inside of it. So, they can't, you know, fool me or anything or not sell me products. she said, it's fresh water and nothing added to it, it really caught my attention because that's what I'm like healthy. So as soon as she said that I was like, this is the product for me 9) So it was more realistic. Like I listen to it, so it was realistic because it's water. So, like they were telling about the purity of it and where they take it from. Yeah. So yeah, it was okay. 	<ol style="list-style-type: none"> 1) Prefer realistic information in the advertisement 8) Realistic is more appealing 9) Realistic is preferable otherwise I will be disappointed

<p>When buying a product like this do you consider important things about mineral water you already know when making your decision.</p>	<ol style="list-style-type: none"> 1) It doesn't make a big difference. In certain scenarios. It will make a difference. Meaning if you're training or if you need that kind of to help you. Yeah, it will make a difference. 2) When deciding on mineral water, I often do check the pH levels of the way it was sourced. 3) Usually, advise it but it depends. If it's something like this, or you'd go and check. I'd go and check and see what is listed and what kind of minerals are in the water. 4) I always read the label and make sure there are no different things. 5) I do you consider important in it? Because it is dealing with your health and everything as well. 6) And probably just go and just grab whatever's cheapest 7) to be honest, I just buy water as water after hearing this ad is made more aware of stuff stuffed with water 8) Yeah, compare some of the brands to be like water brands like Fiji, for example. I would look at that. And I would look at this and see which one has got more health benefits for me. So, this one already said there are no added substances. I would pick this one over something else because I can trust this for like information that is real 9) Yes, of me. Yes, of course. we do consider the things like the quality of it, the purity. Yeah. And yeah, and of course the price of it. 	<ol style="list-style-type: none"> 1) It makes a difference when buying health-related products 2) Check the water sources and health benefits 3) Check for minerals before purchase 4) Read the label to avoid unhealthy product 5) Important to check the health-related product 8) Compare the brands before I buy and when something new, I check the product 9) Always check quality and price along with benefits
<p>Did your feelings change after listening to the ad? (How if answer yes)</p>	<ol style="list-style-type: none"> 1) It was because it was nice music was like calming, and relaxing and it had an impact on me. 2) Not much, really. I mean, I did get a small feeling of wanting to buy the product and see what it was like 3) I'm slightly more relaxed because of the music 4) It's more relaxed and calming 5) Kind of, yeah, because it made me more relaxed. Calm. 6) No, no, no. 7) relaxing, and calming. 8) Yes, it did. Because now I want to buy it. because it gives me the information that I'm after. 9) Yeah, the mood is good because of the music behind it and the sounds of you know, the dropping water and. Yeah. So yeah. It made me relax now. Yeah. 	<ol style="list-style-type: none"> 1) Because of relaxing music, it changed 3) More relaxed after listening to the music 4) More relaxed and calm 8) Urge to buy the product now after the mood change 9) Water dropping made me relax
<p>Did you think the advert is creative or original (If yes why)?</p>	<ol style="list-style-type: none"> 1) Yeah, creative, and original 2) As far as creativity I was given, if I was thinking on a scale of one to 10, I would probably give it a five or six. So, I'll probably give it a 10 for originality. 3) Yeah, creative, and original 4) Definitely original, yeah. Because you've got the music and the background noise. 5) I think it's quite original, but it's creative at the same time as well. Because of the music. 6) Um, I think I think the message itself is probably original as it is a product. But again, the background has a lot of adverts for water use water fall and running water, the imagery of water type of thing. Probably 4 for creativity and about seven for originality 7) Yeah, I think it's written in there because you don't really hear water athletes on the radio. Even thinking about cars. Yeah, I think is good. Everyone needs to stay hydrated, going keto. 8) It is creative Because it has the music, which already got my attention at the start, and then it gave me the information both put together. It was great 9) Yeah, the creativity behind is, you know, choosing the sounds behind it, The music. Yeah. And it's related to the water. Like the water-dropping sound. Yeah. 	<ol style="list-style-type: none"> 1) Creative and original 2) Original but creative at some level 4) Originality because of the background music difference 5) Creative because of the music 6) Creative because of water imagery 8) Attention-grabbing because of the music Music is creative because it matches the water drop sound and it sounds creative

<p>Do you think the information in the advert was easy to understand?</p>	<ol style="list-style-type: none"> 1) Yeah, easy only as clear as well. 2) Definitely 3) Yeah. is clear and easy. Is it clear to me okay? 4) No, no difficulty. It's easier. 5) Yes, easier to understand. 6) Yeah, yeah. It was easy to follow. Although, again, the background was very loud. Over the top of that. 7) Yeah, she spoke the person in the advert speaking was nice and clear. So slowly spoken. 8) Yeah, it was easy, straight to the point easy to understand, 9) Yes, it was very easy to understand. 	<ol style="list-style-type: none"> 1) Information was easy to understand 6) Clear background voice 7) Message explained clearly 8) Background sound was loud and clear and spoken well
<p>After listening to the advert are you curious about Pennine fresh mineral water?</p>	<ol style="list-style-type: none"> 1) Yes. Very curious. 2) I guess you could you know, the way that the lady spoke nice and slow and easy to process. So, it's definitely if I saw the product on the shelf, I definitely would pick it up. my curious level problem gives it a six, 3) A little Yeah. 4) Yeah 5) As I was before? But I think I am going to be looking more into it now. 6) No, not really. It doesn't bother you. Okay, just water. 7) Yeah, pretty curious. Yeah. 8) Yes, the search of what they're all about search of who they are, where they originate from and why they do this 9) I'm not that curious, but if it comes in front of me when I'm in the supermarket, so I will give it a try. 	<ol style="list-style-type: none"> 1) Curiosity is high after ad 2) Searching for the original from where this comes from 5) Looking in more detail about the product 8) Will search in more detail from where it originates and how it is made
<p>Would you like to try Pennine fresh mineral water?</p>	<ol style="list-style-type: none"> 1) Yeah 2) Sure 3) Yeah, I would not mind Okay. 4) Yeah. Okay. 5) Yeah. Because of the advert 6) Yeah, it was that I knew. Yeah. 7) if the opportunity came will try it. 8) Yeah, I'll be interested in okay. 9) Yes, of course. 	<ol style="list-style-type: none"> 1) Would not mind 4) Because of the advert will try 5) Interested to try 7) Given the opportunity to try I will
<p>After listening to the advert do you think Pennine fresh mineral water is meaningful to you?</p>	<ol style="list-style-type: none"> 1) Yes. Is it 2) Not really. It's just a bottle of water as well. I mean, it could be a very different mineral I haven't tried it yet so but in terms of meaningfulness probably no, 3) I would say as meaning was but it has intrigued me a little more. 4) Yeah, I would like to try it because, you know, it's a daily thing. Everyone needs water. But I would like to try that one. Definitely. 5) Not really. But they did not give me lie the reason why I should be and was good and stuff like that. 6) No 7) To be honest, I don't think he has meaning to me. 8) It could be if it's good for my health and yeah, I could have a huge part in my diet 9) Yeah, it will be meaningful to me if I can afford it. And if I give it a try. Yeah. So then after that, I can decide that. Shall I go for that or not and the price. 	<ol style="list-style-type: none"> 2) It's just water not different than others probably no meaning to me 3) After the advert intrigued a bit 4) Water is a necessity, so it is meaningful 5) No meaning did not give me a reason to buy 8) Water is good for health and a necessary part of our diet 9) Water is always meaningful I would try it

<p>Did the ad speak to your need?</p>	<p>1) Yeah, it did. Okay. I needed to know if it's mineral or if it's not 2) No. I do not have a really dire need for mineral water. That's just me. 3) Obviously, the ad was for water bottles. Yeah so for me personally, yeah. Because I'm a big bottle drinker. I'm not used to I'm not used to but I don't drink fizzy drinks. So if it's more beneficial than usual, then yeah, it 4) Yeah. The need for water. Yeah. 5) Yeah 6) It didn't stand out as it could give me anything different to fulfil that need. There was nothing that they said in it. That was like, major things are like, oh, yeah, I had to go out and buy that. 7) drinking water because people are healthy reminds me of my health. 8) It said it was purified. So clearly, that's something I need to keep my body healthy Of course, I don't need anything that's not fresh or pure 9) Not too much because water is indeed a daily need. So you can go for any pure water. Not for the brand, you know.</p>	<p>1) Water is needed so it spoke 3) Water drinking habits encourage to buy more 7) Health benefits were triggered 8) Purified water sounds interesting and it needs as well</p>
<p>How easy it was for you to remember the Pennine fresh mineral water?</p>	<p>1) Yeah, very easy to remember especially music dripping off the wall 2) easy, very easy. 3) Very easy because it's quite repetitive as well. Because of her continuously saying unique and it's Pennine it's easy to remember. 4) Yeah, So sort of easy. 5) It was easy because, like, I found it really easy because obviously, it was a short advert and they kept repeating it as well. Yeah. 6) The mineral water part? Yes. That's easy to remember. But the actual name Pennie fresh. Didn't maybe didn't really hear that mentioned. 7) I remember it pretty well because that's the first thing you said. Yeah. First, it started after the water flow. 8) She said it towards the end of the advertisement, which then I can remember easy because it's the last thing she said it's pure and has no added chemicals, which does something I'm after. Remember the key details from the 9) Yeah, it was very easy. Very simple to understand. Yeah. And yeah, and like, the voice of the, the water drops and, you know, the music as well. Yeah. So it was Appealing.</p>	<p>1) Easy because of the water dripping in the music 3) Easy because of the message 5) Short and kept repeating with message and music 8) Because of the health benefits explained in the message with music 9) Simple and appealing</p>
<p>How well the music did seem to fit with the message in this ad.</p>	<p>1) is gelled Well, the voice was loud and clear. The music was like calm and like not too loud but it was the it was so connected nicely. 2) It Definitely, fits with the message. Definitely. Never 100% Your music was nice and sunburned. There's water, running water in the background nice place with the product. 3) It fits very well, 4) Yeah because the background music was relaxing with the water, and then her voice was soft as well. 5) because the music seemed like it was for a good cause as well because it puts in the in a relaxing situation. It does the message and the music fit well together? 6) I think the message, I think the music did fit with the message of sort of like a tranquil setting. 7) Music. See it went with art flowing of water is talking about water 8) It's about water and I heard a waterfall was perfect. And it was calming. Because it was about Pennie of water and heard of a waterfall in the background. So it made sense 9) Yes. As I told you before, like the music was, you know, there were Sounds of the birds. Yeah. That is related to nature and so is water. Yeah. Yeah.</p>	<p>1) Loud and clear with a nice connection with the product 2) Fits very well 4) Music was relaxing and soft 6) Music fits with the flowing of water 8) Music is relevant to nature and fits well with ad 9) Music was relevant to nature and fitting with the advertisement</p>

Response to Moderately Incongruent Music Radio Advert

Questions	Interview extract	Codes
What was your overall impression of the advert?	<p>1) So I would purchase mineral water as it seems like it's fresh, clean and a healthy way of life.</p> <p>2) Overall impression is mineral water. The background music specifically was a classical type. I believe that would be pretty much what middle-class, upper-middle class audiences who are more likely to go out and buy mineral water. I'm not too sure about it. The lower class, the less educated class who don't know much about classical music.</p> <p>3) It was a good advert. I had a calm background to it and it was just like a brief explanation about where the water comes from.</p> <p>4) It was soothing, it was welcoming, and it was very informative as well.</p> <p>5) I mean, it was a really mind-blowing advertisement regarding benign mineral water. Those want me to change my emotions to try different water and obviously try the water as well.</p> <p>6) My overall impression would be that it was a water bottle advert describing what it's it and containing information such as for example refreshing from peak district mainly describing the benefits of the water being advertised.</p> <p>7) This was a water bottle advertisement it talks about a water bottle come from hills with health benefits.</p>	<p>1) Product benefits described</p> <p>2) Classical music with product specification</p> <p>3) Calm music with product description</p> <p>4) Informative advert about water</p> <p>5) Creative advertisement</p> <p>6) Product information with location</p>
What message was delivered in the radio ad?	<p>1) So that the location of where they're getting the water from, which is the peak district. And I've been there myself, that they're filtering it and making it the less harmful for your body.</p> <p>2) Message was about mineral water that it has been gathered from the Pennines mountains. They said that there are no additional preservatives or additives.</p> <p>3) Where the water is? The water is from that. What part of the what areas? What hills? It's got no preservatives. No.</p> <p>4) So the water is fresh, and it's got lots of minerals and is a very healthy score, no preservatives, and it's been very beneficial to the human body.</p> <p>5) The message was that the water is quite clean. You should try it. And it's very unique and fresh.</p> <p>6) The message was as I described that it was water from hills with health benefits with unique taste and experience that sounded quite posh, to be honest.</p> <p>7) Hill water with health benefits and no preservatives</p>	<p>1) Location from where the water is gathered</p> <p>2) Mineral water location</p> <p>4) Health benefits being described</p> <p>5) Unique water with health benefits</p>
Did you notice the music in the advert?	<p>1) Yes, I do. It's very it's very calm and makes you intrigued into what the person is saying.</p> <p>2) Mainly at the beginning, but you'd have to focus a bit more for it or look out for it throughout the speech, part of the actual output.</p> <p>3) I did the background music. I'm not sure where it's from.</p> <p>4) Yeah, I noticed it was soothing.</p> <p>5) Yeah, it was quite soothing and calm, reminding you of the hills. Okay.</p> <p>6) Yeah, it was noticeable was quite calm and relaxing normally you do not hear this kind of music in water bottle adverts.</p> <p>7) Yeah, I noticed it was smooth and nice to the ears not your normal kind of music.</p>	<p>1) Calm music makes you intrigued</p> <p>4) The music was soothing</p> <p>5) Soothing and calm go with hills</p> <p>6) Relaxing normally, you hear water bottle ads</p> <p>7) Soothing to ears</p>

<p>What do you think of the music in the advert?</p>	<p>1) It's okay. It's shallow, it's calm. It's not too loud, not too quiet. So it's there. 2) As I've said, it is a classical piece indicating it would appeal more towards the middle class, upper middle class. But as you've said, it is a radio advert. I'm not sure how many people do listen to the radio nowadays. A lot of vehicles have Bluetooth and people have their phones connected. 3) It's quite calming. Yeah, just. I just had you listening to the voice. 4) It's. It's low, low and is calm. 5) very good to the ear. Slow music. Good flow with the ad. 6) Calm slow matching but exactly matching with water I would say. 7) Slow and low</p>	<p>1) Music characteristics being described 2) appealing classical music 4) Low and calming 5) Quiet and calming</p>
<p>Did the message in the ad help you understand the product (mineral Water)?</p>	<p>1) Yes, it did. It shows me how it's manufactured, where it's derived from, and what's inside the bottle of water. No chemicals and is filtered properly. 2) It did. Let me know what the product was. But as I am from a scientific background, I would have wanted to know a bit more specific details about the water itself, or it has been sourced, sourced in the Pennines and not as it is a preservative. Is it more alkaline compared to the brands or are there any nutritional facts that make it better than other brands? For example, say has it got more magnesium and calcium? 3) Yeah. Obviously, through the advert, they're just talking about all the details about the water. Well, from what was in it, why it hasn't got. Why it has got. 4) Yeah, it did. 5) Yes, it did. Saying that it's like you said, it's fresh water and the word mineral itself. That is a really good word for water. Quite clean and healthy. 6) Yeah it was easy for me to understand because the lady kept repeating herself and explaining the benefits of the water. 7) Yeah, I did understand the message it was not difficult because the information was out there through voice.</p>	<p>1) Provided an indication of where the water is gathered 2) Product description provided 3) Details description of the product 5) Benefits and origin of the water described 7) Repeating made is easy to understand</p>
<p>Did the advert give you the impression that this was a new kind of product or that it would be a different type of experience to try it?</p>	<p>1) Yes, it did, because I've not I'm not really seeing water adverts, but I think this is one of the first ones I've actually heard. So I would say it's the first one. 2) As a person who has tried many new mineral waters before, I've tried Fiji and the ones it does sound like I've not heard of it before. And if I do come across it, if it is a reasonable price, I would not mind trying it. 3) I get the impression that something like a different type of water, something I've not tasted before, so. 4) it would be a new product because it's more beneficial. It's more nutritious for the human body. And this just sounds new sounds. 5) It'll be a different type of experience because it is a different company 6) Well to be honest it sounded new because I have not heard of the bottle before and definitely it will be a new experience. 7) Yeah, I think it's a new product something that I have seen or tried before.</p>	<p>1) The adverts give the impression of a new product 2) Seems different from the other brands 3) Seems a new kind of product 4) Seems like a new product because of the benefits being described 5) Different experience because it's a different brand 5) Sounded like a new kind of product</p>
<p>Vague and impressionistic information in advertising appeals to me more than realistic information in advertising?</p>	<p>1) like realistic information because then I know exactly what I'm getting into on this. And it's not, it's not basic. It's actually like talking about the product and what it's actually about. 2) No, I would not say that I would like realistic information about the product if I were to buy it. 3) Rather have it realistic. So I know what to expect. 4) Realistic information. 5) I need more realistic information, I and more information about what it is in. 6) I rely on or realistic information especially when it comes to products that are related to health. 7) Realistic information because they make more sense when you buy something like this.</p>	<p>1) Realistic information gives relevant information 2) Buy a product with only realistic information 3) Realistic information meets my expectation 6) Buy only realistic information products related to health 7) Realistic makes more sense in the water</p>

<p>When buying a product like this do you consider important things about mineral water you already know when making your decision.</p>	<p>1) So I would personally get mineral water. And I would really read the ingredients because it's mineral water. But if it was another water brand, then I would because they didn't say mineral water on it. And I would know that mineral water is filtered, and it's got irons and all these different good things in them for your body. 2) Yes, I would. I obviously have previous experience. I have laboratory experience and the taste does matter. And the taste is affected by ions in the water. 3) I just pick you up at the first. it doesn't matter to me. It's just the same thing. 4) I consider the minerals nutritious for the human body, and I just consider that considered also consider prior knowledge. 5) Yeah. I mean, there are the waters that are regularly drinkable when trying a new product. Yeah. And obviously, I would read the ingredients and stuff like that. 6) Well, someone like me who takes care of himself ideally reads information beforehand before buying any product that has something to do with health. I usually have knowledge of what I am looking but if I am confused, I usually read the instruction. 7) I read instructions before I buy anything and have concerns in my mind about a product.</p>	<p>1) Read instructions before buying a new brand of water 2) consider taste as previous experience 4) Consider minerals nutritious for the human body via the label 5) Check instructions before purchase 6) Consider information before purchase of unknown brand 7) Read instruction to confirm</p>
<p>Did your feelings change after listening to the ad? (How if answer yes)</p>	<p>1) Yeah, because I've not actually heard of mineral water before, so I would say it's a new experience. 2) I did feel a bit calmer, and a bit more relaxed, which I believe is due to the classical music. And if I were in a vehicle driving, listening to the radio, I think it would help me relax a little bit. 3) So yeah, I felt like I wanted to taste up. 4) Yeah. I was calmer, more relaxed, and Most soothing. Because of the music. 5) It changed my feelings. It's all this calm. Yeah. And drive me towards mineral water to try it. 6) I suppose you can say that the music sort of put on in a decent mood. 7) Yeah I feel more calmer and relaxed</p>	<p>2) Feel a bit calmer and more relaxed due to classical music 3) Urged to taste the water 4) Became calmer and more relaxed because of the music 5) Feeling changed more calm 6) Music puts me in a decent mood 7) calmer and relaxed</p>
<p>Did you think the advert is creative or original (If yes why)?</p>	<p>1) Yeah, it'll have to be original because I've not heard it before. As I've said. Yeah, it's creative as well. They've mixed music and, and hardware into it and it's just brought it together very nicely as well. 2) Unfortunately, I don't believe so. As I have heard many adverts of similar types before, you have classical music. It gets a bit high pitch when they're giving the actual sales pitch in the advert and then it just goes down into quiet. 3) Sort of. Yeah, in terms of the background music it is of but like, it's been done before. 4) Because it's different to others? Because when I hear an advertisement, the music isn't soothing. It's more high-pitched. It's more irritating. But this one was a bit different. I've not heard this one before. 5) Very creative. It's got soothing music that calms and describes a such a good manner. 6) I would say it is original but not so creative although it has music that is different from the one, I would expect. 7) Creative and original both</p>	<p>1) Original with new music 3) Because of the background music it seems original 4) In comparison with others, this one is more pleasant to the ears 5) Soothing music and creative advert 7) Creative and original both together</p>
<p>Do you think the information in the advert was easy to understand?</p>	<p>1) Yeah, very easy to understand. It explained exactly. The location and flowed very nicely as well 2) Yes, I believe so. It was quite straightforward. The main information that I received from it is that it is sourced in the Pennines and nothing has been added. 3) Yeah, it was simple information. I understand the message that was delivered by the lady in the background and the information she was delivering after listening to the adverts. 4) Yeah, it was easy to understand. The message was clear and came across as nutritious. It has no preservatives in it. And yes, very beneficial. 5) Yes, very basic. 6) Very easy with a flow the lady is clearly speaking the music is not too distracting 7) Clear and basic information in the ad.</p>	<p>1) Easy to understand and explained clearly 2) The location was described clearly 3) The message was delivered with ease 4) Health benefits were described clearly 6) The flow of the lady was good 7) Clear and basic information delivered</p>

<p>After listening to the advert are you curious about Pennine fresh mineral water?</p>	<ol style="list-style-type: none"> 1) Yes, I am. And I would look into it and purchase some bottles of water. 2) Not that mineral water in specific particular. I have had experience before is you're more likely to go out and buy a similar product than to what has been advertised, but usually not exactly the product itself. 3) So, yeah, I just want to see what it's like. Presentation and stuff like that. 4) Yeah, I would like to try it. 5) Yeah. I would really want to try it. 6) I am, to be honest, just wanted to see what it is. 7) I am definitely because it sounded quite unique so that's why 	<ol style="list-style-type: none"> 1) Curious to purchase 3) Would like to physically see and feel 4) Would like to try 6) Wants to physically see the product 7) Sounded unique by looks of it
<p>Would you like to try Pennine fresh mineral water?</p>	<ol style="list-style-type: none"> 1) Yeah, well, yeah, definitely. 2) If I had the opportunity to try it, I would not mind. 3) Yes, I would. 4) Yeah, I would like to try it. 5) Yeah. I would really want to try it. 6) Yeah 100 percent I would try it 7) Yeah I would try it 	<ol style="list-style-type: none"> 1) Definitely would like to try 2) If the opportunity given 3) Would try it
<p>After listening to the advert do you think Pennine fresh mineral water is meaningful to you?</p>	<ol style="list-style-type: none"> 1) As long as it helps me keep a healthy, balanced diet, then yeah, it would be meaningful to me if it prolongs my life. And we got that. 2) Because I do live in Oldham, which is in the Pennines itself already. I believe the water we get here is quite good itself, So I would not really go for a bottled type of water, but I have tried water, hard water from London, Sheffield. They do not taste so good. So if I were living there, I would most likely go for bottled water. 3) In a sense, yes. Because I want to see what it is like first before I can like. See if I can get along with it. 4) Yeah, it definitely, yeah. Because normal water is not that nutritious. It's got some percentage of a small percentage of preservatives, and it might not be that nutritious as well. 5) I mean, there's always a first time for everything. I would want to try first to describe further information regarding it. 6) I mean you could say that because it is referring to a need which is water, and I would say that it has encouraged to me buy water now. 7) Yeah, it is because we need water to live, and it is meaningful 	<ol style="list-style-type: none"> 1) Meaningful if the product keeps promises 2) Because of the location will try 4) Because of the health benefits will try 5) Would want to try and then describe the product 6) Referring to water needs so yeah meaningful.
<p>Did the ad speak to your need?</p>	<ol style="list-style-type: none"> 1) Yes, it did meet my need because as I said previously, I would like to drink a lot of more water during the day and throughout my life to prolong my life and be healthy. 2) To be honest, not particularly, because first of all, we have good water here in Oldham and because it did sound like a more of slightly premium water. As a person who does drink about four litres a day, I would not really go buy premium water. I'd rather just go to Costco and buy the 40-pack. 3) Yeah, it did. Obviously, I drink a lot of water myself. So she's saying that it does have these chemicals in it, so it would be. It was easy because it just kept getting mentioned throughout the ad. 4) Yeah, Spoke to my needs. It's more nutritious, it's more healthy, No preservatives in it, and it's just reliable for your health. 5) Yeah, it did. 6) Yes, it did 7) Defiantly now I think I will buy one after this interview. 	<ol style="list-style-type: none"> 1) Spoke to my need because I am a heavier drinker of water 3) Because of the health benefits 4) Sounded healthy and spoke to my need 7) I would like to try it because of my curiosity

<p>How easy it was for you to remember the Pennine fresh mineral water?</p>	<ol style="list-style-type: none"> 1) It is very easy because they've derived it from such a location that I'm familiar with as a district. I've been there myself and I would remember that name and go purchase it later on. 2) it was quite easy as it did get louder and the volume increased and it was clear speech, which helps you remember it. 3) Well, it wasn't 100%. I wanted to like it. It was the music was quite calming, like when it was advertising the water. But I'm more used to, like, energetic sort of music. 4) It was very easy because the message came across easily and it was relevant to what I wanted also. 5) Using the word fresh, the word renewed itself, and obviously the music that was used in the background of every club. 6) The message was easy to remember because the lady kept talking about the benefits of the water with a flow and the name Pennie fresh mineral water definitely stuck with me now. 7) It was easy to remember because the advert was itself easy with lots of information for me. 	<ol style="list-style-type: none"> 1) Easy to remember because of the location explained 2) Music and message volume have made me remembered 4) Because of the message being conveyed and its relevancy 5) The brand name kept repeating 6) Background music and message 7) The advert contained relevant information
<p>How well did the music seem to fit with the message in this ad?</p>	<ol style="list-style-type: none"> 1) Very well. As I said before, there was a nice flow. And it was calm and just made me feel relaxed and in peace. 2) Well, because of the music. And if you are advertising slightly premium water that comes at a higher price. I think the music was quite fitting. 3) It did a little, but not 100%. It was calm, soothing music 4) It fits well with it being positive. The music was positive. It gave a positive vibe with it and its relevance with it was positive as well. So the music, in order to pass on a positive message, you need to have a positive atmosphere. The memorability needs to be on point as well as in the. Yeah, so it's memorable. 5) Very good. It reminds me of hills and water dripping down hills. It's soothing. 6) The music was good, calming, and relaxing; however, I would say that it does not fit 100%. It fits in a way that will create a flow but you normally hear more energetic music in water adverts. Because water is supposed to refresh you and charge you. In this case, it sounded a bit slow and not so energetic. 7) It did a little and was relaxing and chill. I watched water ads on YouTube, and the music they have is fast compared to this ad. I am not saying this music does not match completely. It matches, but not all of it. 	<ol style="list-style-type: none"> 1) Nice flow and music matched 2) Music was fitting 3) Calm and soothing music 4) Music gave positive vibes 5) Matched the location and hills 6) Good music but matched to an extent 7) The music was good but could have been faster and more energetic

Response to Extremely Incongruent Music Radio Advert

Questions	Interview extract	Codes
<p>What was your overall impression of the advert?</p>	<p>1) Yeah, actually, the voice and the music were not quite cohesive. Like what I feel was the music was always dominating the voice. And when I could feel a good voice there, the voice was not irritable, but the music was irritable. 2) It was nice. It was. The music was really soothing. Yeah. So, like, if I just heard the music, I would have assumed it was an ice cream ad because it feels like more kind of that. 3) I think it's an advertisement related to mineral water. So they were explaining about the quality of water and how where they're taking it and all. So this relates to that. 4) Yeah, actually, this ad relates to a water or something like that. So it's really good in appearance and ad it looked like more professional, but it's a bit confusing. There are some points that are not demonstrated in an appropriate way, so we have to look at it and work on them further for that. 5) It was good because it's related to mineral water, right? So I think it's the music, which seems slow and calm and related to what it's trying to advertise. 6) The music was too loud. I got that. It was for water but was too distracted to pay attention to the brand. I don't think the piano fit the theme. 7) To be honest with the music, it's not like with the matching. And also, it's very, very slow music. It's like a depressing type of music. 8) Adverts tell us about mineral water regarding the taste and some uniqueness of this water. We got it. But one thing which pinches me is the music which is not getting fit in according to the advert or the message of it. 9) It was really nice and subtle. I like the background music because it kind of flows with the ad itself talking about water and the tunes was actually very nice with water. 10) It was very soothing with the background music, and a bit of piano. Then obviously it's about drinking water. So, you know, they gave it like a sort of an image about nature and values and keeping healthy and fit. That was the sort of impression I got.</p>	<p>1) Music and voice did not match 2) Sounded like an ice cream ad until the message delivered 3) Mineral water advertisement 4) Professional advertising related to water 5) Calming advertising related to water 6) Loud music distracted me from the actual advertisement 7) Music was depressing it was not matching the actual advert 9) Nice and subtle advertisement about water 10) Soothing background music impression of water advertisement</p>
<p>What message was delivered in the radio ad?</p>	<p>1) The messages about drinking water and it was like the purist thing or something like that related to it. And what I heard is they were looking to get the attention by making it slow. And my observation about it is, while I hear some Spotify ads like this. Usually, if I hear it repeatedly, that goes through my mind and it will trigger my consciousness because I would become aware of it by the repeated hearing of it. 2) It was related to mineral water. And they were saying about the purity of that mineral. And it's more suitable. It's more natural. Yeah. Healthy. 3) advertising to buy the product? The product and what all the minerals they are having. So that people can get to know about the clear clarity about that product. 4) Actually, actually, she is just letting us know that the water is pure and natural and it is more good for our health and something like that 5) I think the music and the ad had to convey that it's fresh and it's mineral-rich and it's also taken from nature something. 6) Highland water. Fresh, Fresh spring water. Yeah, it was for water 7) I heard about the water from the spring waters. So the clean water from the spring, sometimes the clean water sometimes, you know, because I had lots of experience. But I'm not, like, fully satisfied with that. 8) It was something about water, mineral water, having no preservatives and some unique taste. 9) Talking about spring water 10) Again, the message was just trying to be fully natural. The whole Mother Nature type thing that we don't do anything artificial, we don't add any preservatives, that sort of thing. Just to let people know and feel comfortable like this is safe for you to drink.</p>	<p>1) Attention-grabbing message 2) Related to water product 3) Health benefits of water 4) Water being fresh and pure 5) Water being fresh and full of mineral 6) Highland freshwater 7) Natural water with no artificial preservatives 8) Spring water advertisement</p>

<p>Did you notice the music in the advert?</p>	<ol style="list-style-type: none"> 1) The music was like it was played in high chords. Some chords were so high, and the flow was not melodious if it was a melodious flow. The music was not real. 2) Yes. It's not that good. But it will affect the way I hear. Like it affects the mood when I'm hearing. 3) There was background music which was very silent. 4) No. Yeah, actually it's a good but bit confusing. Like depressing. So, I don't like that We don't like it. 5) Yeah, it's kind of like it's relatable. Yeah, it is the right one. 6) It was too loud. 7) Yes 8) Yeah, I it was you can say that it was changing my mood and it was very we can see a bit dodgy. 9) Yes I did 10) Yeah, that was very distinctive. You can clearly hear that. It was like a piano playing, though. It was very slow and calming and soothing. 	<ol style="list-style-type: none"> 1) Music was melodious with high chords 2) Not pleasant it was affecting the mood 3) Slow and distinctive 4) Confusing and depressing 6) Loud music being played 7) Affected my mood 10) Slow and soothing
<p>What do you think of the music in the advert?</p>	<ol style="list-style-type: none"> 1) It was irritable. 2) she was talking about water. She intended to say regarding the purity of water and how healthy it is. But like with the effect, like with the atmosphere, which it creates, only we will understand that what it is. 3) It matches with the advertisement, I think. And it was not so high and it was subtle. 4) I'm not sure about that. Yeah, but if we can go also, it's a bit smooth and good like that. Actually, you know, this is bad. Slow, slow. Cannot define it more. 5) Yeah 6) It was too distracting. It didn't fit. I feel like that music would have fit something like a kid's playground equipment or a bank, but not the water. 7) It's kind of like very depressed-type music and very, very slow. 8) The music was actually stopping me from getting the message. It was not toned in rhythm with the message. So, if I focus on the ad and the music, I can't focus on the message when I listen to it. 9) Really nice in relation to the advert being done. I would expect that. 10) It was very slow and calming and soothing 	<ol style="list-style-type: none"> 1) Music was irritable 3) Not so high but subtle 4) Slow and soothing 6) Music was stopping to concentrate 7) Depressed and slow music 8) Distracting music didn't fit well 10) Slow and soothing music
<p>Did the message in the ad help you understand the product (mineral Water)?</p>	<ol style="list-style-type: none"> 1) No, not really. 2) No 3) Yes. Was clear. And I think I can understand it. Yeah, it was relevant. She's explaining about the minerals and she's expanding what she wants to know. 4) Yeah, the product is related to water. Mineral water. 5) Yeah it did because the lady kept repeating about the benefit of the water and from where it from. 6) No, because the music was too distracting to understand what they were saying. 7) Yeah 8) Yeah. I need to get more focused because of the music, but I get the message what it was. 9) Yes I understood the message 10) I wouldn't say it helped. I say it helps with to help you visualise, and give you a bit of imagery. Like now in my head, I can envision a valley with water springing out of, you know, a gush and everything. So, it more helps with like to bring out emotions and imagery, I would say. 	<ol style="list-style-type: none"> 3) It was clearly explained 4) Product is related to the message 5) Message kept repeating 7) Yes, it was easy to understand 8) Needed to focus a bit because of the music but understood 10) It helped me visualise

<p>Did the advert give you the impression that this was a new kind of product or that it would be a different type of experience to try it?</p>	<ol style="list-style-type: none"> 1) No Actually, this voice was like so familiar to me. It wasn't like someone you are talking like. What I would say is like if. If I listen somewhere in the music or say for example the main aspect I listen to music is Spotify. Most of the ads in Spotify what I find is it is like this, The voice is It was not alien. The music was alien. 2) I would say sort of but not too clearly. 3) She didn't compare a product with anything. I don't think that she's. She said that it's a new product. I think that if I first listen to this, she's just explaining what the product is and she's giving the impression that, yeah, that will be good and we can buy it and we can try it. So that's the. 4) Yeah, it's a new product 5) It gave the impression that it was a new kind of product. 6) No, it sounded like it was a regular, like an old product that they're promoting 7) Yes. It's kind of 8) It would be a different type of experience to try. 9) Yes. It talks about it talked about not having minerals or something. it's spring water, so kind of showing something different from the usual something. 10) You couldn't say that. It gave me the impression that it was new. But it's the way they've done it is more like it seems like it's something it's a different experience. Yeah, I would say, yeah, yeah. But like, you can't say officially that this is new. Like, they don't say like. 	<ol style="list-style-type: none"> 1) The voice was familiar and didn't give the impression 2) Vaguely but not clearly 3) It sounds like a regular product 4) Sounded like a new kind of product 5) Impression of a new product 7) New kind of product 8) Different type of experience 9) Different than the usual product 10) Different kind of experience
<p>Vague and impressionistic information in advertising appeals to me more than realistic information in advertising?</p>	<ol style="list-style-type: none"> 1) I kind of believe, in realistic information. 2) The information in this ad was weak And I don't support advertising with vague information because, like usually when we hear an ad, we won't be taking care of it. So we'll be doing something else and hearing it. So the information has to be very clear for it to go inside and keep there in the brain. 3) Yeah, I prefer realistic information because that will be always better and understandable. 4) I think so. It would be more realistic. if we can handle it out in our lives, we realistic things. 5) I believe in more realistic information. 6) I think I like quite a mix. I like it to be vague and quick and snappy but tell me what the product is rather than like perfume ads. They're very vague and you don't know what's happening. But I still want some details. But that is kind of snappy. Does that make sense. So this one, I think I feel like it could have been good. She spoke too slowly and the music was too fast, so it wasn't a good blend. 7) Realistic type 8) It was not so much appealing. Yeah, can say. But it was a normal ad. It was sort of realistic. 9) I believe in realistic information. 10) I feel like with advertisement because it's so rampant in social media and everywhere you see it, it's more of a case that it's I just take it in and I just like hear it in the background. I'm not really taking in the information. If it's something that I'm interested, I would love to know more information, but if it's another background like overload, then no. 	<ol style="list-style-type: none"> 1) Realistic information for health product 2) Believe in realistic information 3) Realistic information is more appealing 4) Realistic information is better 6) Realistic information in health-related product is preferred 7) Realistic type information 8) 8/9/10) Believe in realistic information

<p>When buying a product like this do you consider important things about mineral water you already know when making your decision.</p>	<ol style="list-style-type: none"> 1) Basically, I have to do it. But what I do normally is I'll just grab it and do it because, well, I'll be thirsty. I won't find a product that's there. 2) I just pay and buy it But if I get options, I'll definitely look for because water is main product which we consume and I really cared about the health. 3) I prefer the minerals and the thing which is already there, all the purifying. And so these are the important things rather than buying the product which doesn't even know about that makes sense. 4) I think so. We have to get information relating to mineral water. Is it good for health and the salt value and different minerals are good in it or not? Thank you. 5) Maybe while buying I wouldn't for example, in the specific case of mineral water, I won't look into too many details. I would just go and buy. 6) For me, I try to buy water that doesn't have the influence of Nestlé. And if it's Scottish Highland Water, I prefer that mainly because I lived in Scotland for five years. So, I want the Scottish water again. 7) I considered the information I have to read and I have to check all the packing and stuff. I need to go in details. 8) we just go and get the product. 9) Lately, I would just grab it and buy it, but get into this country. I think I actually after read it and buy. Because they actually place emphasis on the first people I met when I came and we were like, sometimes the water comes with minerals like limestones and stuff, so they don't drink from the tap, so they usually buy bottled water. So basically, I think I have to read now. 10) If I'm being honest in terms of water and stuff, I will just buy the cheapest. 	<ol style="list-style-type: none"> 1) It matters but I usually grab and buy 2) Check the instruction before buying 3) Prefer to read instructions for purification 4) Check health-related information 5) Just go and buy any water 6) Buy any product with Highland water 7) Consider information before purchase 8/9/10) Buy the cheapest
<p>Did your feelings change after listening to the ad? (How if answer yes)</p>	<ol style="list-style-type: none"> 1) Actually, I found it very hard to get listen to it. Yeah, it made it worse. 2) Yes. I already said, you know, like it as I felt like in the initial I felt like it's some sort of ice cream because I have heard these kinds of music ice cream ad. 3) Yeah, Pleasant The music is so maybe we tend to listen to that. 4) Not much. Good, but it's normal. Not like it was before. 5) Yeah. My mood changed a bit. 6) Not really, no. Stayed pretty much the same. 7) Yes. Feeling like very slow and depressed, as I told you before. Very slow music and just not matching with the I mean, with the advertising. 8) A bit changed because of the depressing music. 9) Basically the same 10) It was yeah, my mood changed in that I felt calmer. Yeah. And I think that's just due to the music and like the imagery that you're describing. 	<ol style="list-style-type: none"> 1) Become worse after listening to the ad 2) Sounded like an ice cream van jingle 4) No effect on mood 5) Changed a bit after depressing music 7) Feeling low and depressed 8) Changed a bit because of depressing music
<p>Did you think the advert is creative or original (If yes why)?</p>	<ol style="list-style-type: none"> 1) I feel the. It is not somewhere copied. This was original, but it was not good. 2) If I say it, it's creative because I did not find anything special in it. Like it's not original? Like it's like they had a concept. They expressed it in a nice way, but I did not find any special creative element, which I didn't find in other advertisements. 3) I think it is creative and they are making it original because, like the way they speak, the way to convey our message was very realistic. 4) I think so. It's between two of the points. 5) I think it's the kind of music that you hear every day. It's like a classic, you know, popular kind of thing. It's not kind of a unique one. Yeah. It's a kind of some kind of, like, jingle you say that you hear? You have heard and It was creative, but not original. 6) No, I'm sure I've heard that advert a million times in different ways. 7) It is creative 8) Yeah, it is a bit creative. 9) I think it's creative. Creative in relation to the music and the music they used behind it. Just the tone Behind is in resonates with the water they are talking about. 10) I would say yeah, it is creative because you know, with adverts you are supposed to evoke some sort of emotion. I think that I did that. 	<ol style="list-style-type: none"> 1) Original but not well made 2) Creative but not original 5) Creative but heard something similar before 9) Creative in relation to music but not original 10) Creative adverts which addresses emotion

<p>Do you think the information in the advert was easy to understand?</p>	<p>1) Yeah. The information was conveyed in a manner that was easy to understand, but the music made it hard. 2) No, I was paying attention to it, that's why I understood it or what. And they are saying these things. But if I was not paying attention, particularly to hear that, I would not have understood it. 3) It is easy to understand. To me, maybe it differs for people, but for me, it's easy to understand. 4) Yeah, it's good. That's good. It's easy to understand. 5) Yeah, it was easy to understand. 6) Again, No, not really. Because of the music 7) Yes 8) It was easy to understand, but the music I told you about before was quite irritating. 9) Yes, very. 10) Yeah, in the sense that if I'm being honest, they were just repeating the same thing from this valley. No preservatives, no additives.</p>	<p>1) Message conveyed was easier to understand but the music made it a bit harder 2) Needed more attention to understand 3) Easy to understand 6) Music made it harder to understand 8) message was easy, but music was irritating</p>
<p>After listening to the advert are you curious about Pennine fresh mineral water?</p>	<p>1) Not really. 2) Probably not, because I did not find any exciting element or any, I would say anything catchy. Like I did not find any that kind of catchy. I like something which will, you know, grasp my attention. It was basically mineral water will not have that which it's very hard to bring something in mineral water. But if I say it's nice, but not that much effective for making me buy that. 3) Maybe to know about more about that particular product? Because the same thing, the way she conveys know. So it helps me to know about what the product is and how they are purifying and all. So that meeting to buy the product. 4) Yeah, I think so. It's good. It's good and appropriate. And I'm thinking about that. 5) Not really curious. Maybe because it's. It's about mineral water. Yeah, maybe about something else. I may be. Yeah. For the specific. 6) No, no, not any more than before. I think pretty much stayed the same. 7) Yes 8) A little bit. 9) Yeah. If I could see it would be nice. 10) I wouldn't say I'm curious about the water. I say I'm more curious about Just seeing that valley itself. I don't know why. It's really weird.</p>	<p>1) Not curious at all 2) Did not find anything exciting to be curious 5) Because of the water bottle that's why not curious 6) After listening to the ad I am not curious 10) Not curious about product but the location</p>
<p>Would you like to try Pennine fresh mineral water?</p>	<p>1) Yeah, I Would. 2) If I see it, I'll buy it. But I won't take much extra effort to buy it. 3) Yeah, of course. 4) Yeah, I would. 5) Maybe. It's not like I want, but if I go to a store and I see this, I will remember this ad. 6) It was given to me I don't think I'd go out of my way and go, Oh, yeah, I heard that on the radio and I'll buy it. 7) Obviously, it's kind of new. I heard about it the first time, so I really would like to check it out 8) Obviously 9) Sure 10) I wouldn't go out of my way to try it. I wouldn't go and spend the extra money to specifically buy that product because to me, water is water.</p>	<p>2) Would like to try if available 5) I would try but not do extra effort to go store 6) If it is given 7) Sounded new so I would try it 10) I would try but not do extra effort to go store</p>

<p>After listening to the advert do you think Pennine fresh mineral water is meaningful to you?</p>	<ol style="list-style-type: none"> 1) I couldn't make a judgment about that. 2) Not really, it's just water 3) It is meaningful to me. It is meaningful because, see, the thing is, she's explaining what you want to explain the thing like minerals and all. So that is important. She is very relevant to the advertisement, so it is meaningful. 4) It's really beneficial for us if we can use it. But we have to study more about it. 5) Not really. 6) No, no, 7) I can't say because I never tried it. So once I tried that. 8) Yeah, it is. It is. 9) It does. The added value it presents. 10) No, I'll be honest because if I were to go into the shop now, I would still just buy Look at price wise. But the only thing that will stick with me is Penny's more focus on the location. 	<ol style="list-style-type: none"> 2) Not really just water 4) Not meaningful but requires more research 10) Not meaningful because not tried the product
<p>Did the ad speak to your need?</p>	<ol style="list-style-type: none"> 1) Not really 2) Not 3) Not my need, because maybe I may want to know more information also sometimes, but it differs the ad they have some timings like sections and all they need to convey some message through that timing. So maybe people will have will want to know more information according to them. So for that they can go and search the browser. 4) Yeah, it's good because, you know, it's water, so it's very healthy for our lives. 5) Yeah, it spoke yeah. It conveyed. It's fresh and it's condensed minerals. 6) Yeah, like it did. Remind me that I need to top up my water bottle. 7) Yes 8) Yes 9) Yeah 10) Quite easy. 	<ol style="list-style-type: none"> 4) It's water and we need healthy water 5) Fresh and minerals water is a need 6) The ad reminded me to top up my water bottle
<p>How easy it was for you to remember the Pennine fresh mineral water?</p>	<ol style="list-style-type: none"> 1) Actually, only mineral water bit after she was saying that fresh mineral water. Only I could get that bit. 2) It was not easy. It was not because I said, you know, I did not find anything. Mostly when we see or hear any ad rather than the product name we like, the thing which is catchy will remain in our mind. 3) Maybe two times if I heard that, I can remember that. Not the first time, but usually the ad will repeat it. that will memorize. 4) Yeah, I think it's. The message was clear, But, you know, the music is not demonstrating us in a clear way, so I think it's a bit confusing. 5) I think the music sticks. Maybe the. When I hear this brand name, I think maybe I will remember this. 6) Right now, quite easy to remember. But if I was hearing this out on the radio and like the next advert started, I probably would immediately forget. 7) No. I can't say slow. And it's not easy type. It's like. It's not easy to remember because of the music. Because of the music. 8) The name was a bit difficult to remember and if the name might be a bit easier and more attractive for me so I can remember it. 9) So it's very easy. Yeah. They follow them, the flow to the end and made sure they stated them at the name end. So and I think procedurally, stating something at the end gets you to remember it easily. 10) I don't know if it spoke to my need now. I think it was just something fresh and different. 	<ol style="list-style-type: none"> 1) Product description was easy to understand 3) If the ad was repeated, I would remember it more 4) The message was clear music was confusing 5) Music sticks and would help me remember the name 6) Easy to remember 7) Music was distracting and made it hard 8) The brand name is not easy to remember 9) Easy to remember 10) Remember the description of the product fresh and different

<p>How well the music did seem to fit with the message in this ad.</p>	<p>1) Asking my suggestion, it would be 0%. I didn't see the music with that. Because when some important message or important word was trying to be conveyed, I was into that voice which I could I was listening to get a grasp of what the voice was trying to say. But the music made me so hard that whenever I tried hard to listen, there was the main crux of this thing, which is what was trying to be portrayed. The music made it hard to get the words which were conveyed there.</p> <p>2) Not a match, I would say, because the music was very sweet and soothing. But if I had something, you know, kind of like something like which I feel like I more closer to the nature, I felt like it would have been more related.</p> <p>3) Yeah, it fits because our voice is very subtle and the music is also very blended with the voice and what she wants to convey now it was because sometimes the background music would be high we can't even listen to what she was able to try to explain. So that's not a problem. It blends with it.</p> <p>4) we can't understand the music clearly and, you know, in clear words. So that's why it's a bit slow and confusing</p> <p>5) Yeah, it was good. It didn't stick, but yeah it's I wouldn't say 100%. Yeah, but like I said, it was like creative, but not original. But it did the job. Yeah.</p> <p>6) Not at all.</p> <p>7) as I told you in the beginning that the music is very slow. It's not matching with the words. Advertisement about the fresh water. But the music is like in very, very slow waves. we need to when we refresh the mood, we need to match the music and stuff. You know, we feel better in that way.</p> <p>8) The music was totally irritating and does not fit with the ad.</p> <p>9) Very well. Water drops. That beat was dropped.</p> <p>10) I would say it fits well because when you think about Mother Nature, you're supposed to have this calming effect of being on the earth and feeling the elements around you. And I feel like having an elemental instrument like the piano really helps with that message.</p>	<p>1) Music blocked important message</p> <p>2) Not a match</p> <p>4) Slow and confusing music</p> <p>5) Not a match but did the job</p> <p>6) Opposite music</p> <p>7) Slow music did not match the vibe of the product</p> <p>8) Irritating music does not fit well</p>
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Appendix 12 (Initial Sub-Themes)

Response to Congruent Music Radio Advert

Sub-Themes	Sub-Codes	Interview extract
Low Tempo music	2) music characteristics described 3) music was calm and relaxes you 6) Classical music being played in the background 8) Calming music of the waterfall and relaxing 9) Relaxing with bird sound and slow-tempo music	2) Yeah, there was a calm, sombre music in the background with the sound of running water that was flowing in the background as well, which was nicely tied together with the product itself. Since it's it's a water product as well. 3) Yeah, it was loud but something you could hear some calming music, some relaxes you 6) It was sort of like classical music. Mixed behind. Sort of, like water dropping? 8) I did. There. Was this like calming, dripping and the water sound? The waterfall? 9) Like there were some birds sounds behind it and very relaxing music. Yeah. So that makes your mind relax. Yeah. And to make you to, like, you know, get the message
	1) calming music with low volume 2) Nice calming and relaxing music 3) Music fit well with the background, and it was low, not loud 5) The music was calm and like it made it relax. 7) Music fits with the purpose of ad and flow 8) Music made me relax and changed mood 9) Music was soothing with birds sound and defining water quality	1) The music was calming. It was not too loud. And it was a good background music 2) it was all right. Yeah. It was nice and calm and relaxing. 3) It fits Well, it goes well with the background of the water with it. And that will be in the water, it fits well is nothing loud is nothing. It doesn't go against the ad if that makes sense. 5) The calm and like it's made it relax. 7) Fits with the ad's purpose Yeah flowing water sounds like is flowing from a freshwater stream. 8) It was calming. It put me in a relaxing mood so I can listen to it properly. Yeah, it put me just in an old calm mood. So I can really take in which will say 9) It shows purity because it's. It the sounds like bird sounds.
<i>Question 1) Did you notice the music in the advert? 2) What do you think of the music in the advert?</i>		

Sub-Themes	Sub-Codes	Interview extract
Easy to process information	1) Information was easy to understand 6) Clear background voice 7) Message explained clearly 8) Background sound was loud and clear and spoken well	1) Yeah, easy only as clear as well. 2) Definitely 3) Yeah. is clear and easy. Is it clear to me okay? 5) Yes, easier to understand. 6) Yeah, yeah. It was easy to follow. Although, again, the background was very loud. Over the top of that. 7) Yeah, she spoke the person in the advert speaking was nice and clear. So slowly spoken. 8) Yeah, it was easy, straight to the point easy to understand, 9) Yes, it was very easy to understand.
<i>Question 1) Do you think the information in the advert was easy to understand?</i>		

Sub-Themes	Sub-Codes	Interview extract
Creativity and Originality	1) Creative and original 2) Original but creative at some level 4) Originality because of the background music difference 5) Creative because of the music 6) Creative because of water imagery 8) Attention-grabbing because of the music Music is creative because it matches the water drop sound and it sounds creative	1) Yeah, creative, and original 2) As far as creativity I was given, if I was thinking on a scale of one to 10, I would probably give it a five or six. So, I'll probably give it a 10 for originality. 4) Definitely original, yeah. Because you've got the music and the background noise. 5) I think it's quite original, but it's creative at the same time as well. Because of the music. 6) Um, I think I think the message itself is probably original as it is a product. But again, the background has a lot of adverts for water use water fall and running water, the imagery of water type of thing. Probably 4 for creativity and about seven for originality 8) It is creative Because it has the music, which already got my attention at the start, and then it gave me the information both put together. It was great 9) Yeah, the creativity behind is, you know, choosing the sounds behind it, The music. Yeah. And it's related to the water. Like the water-dropping sound.
<i>Question 1) Did you think the advert is creative or original (If yes why)?</i>		

Sub-Themes	Sub-Codes	Interview extract
Instruction Check	1) It makes a difference when buying health-related products 2) Check the water sources and health benefits 3) Check for minerals before purchase 4) Read the label to avoid unhealthy product 5) Important to check the health-related product 8) Compare the brands before I buy and when something new, I check the product 9) Always check quality and price along with benefits	1) It doesn't make a big difference. In certain scenarios. It will make a difference. Meaning if you're training or if you need that kind of to help you. Yeah, it will make a difference. 2) When deciding on mineral water, I often do check the pH levels of the way it was sourced. 3) c 4) I always read the label and make sure there are no different things. 5) I do you consider important in it? Because it is dealing with your health and everything as well. 8) Yeah, compare some of the brands to be like water brands like Fiji, for example. I would look at that. And I would look at this and see which one has got more health benefits for me. So, this one already said there are no added substances. I would pick this one over something else because I can trust this for like information that is real 9) Yes, of me. Yes, of course. we do consider the things like the quality of it, the purity. Yeah. And yeah, and of course the price of it.
<i>Question1) When buying a product like this do you consider important things about mineral water you already know when making your decision.</i>		

Sub-Themes	Sub-Codes	Interview extract
Post Ad Relaxed Mood	1) Because of relaxing music, it changed 3) More relaxed after listening to the music 4) More relaxed and calmer 5) Relaxed and calm 7) Relaxed and calm 8) Urge to buy the product now after the mood change 9) Water dropping made me relax	1) It was because it was nice music was like calming, and relaxing and it had an impact on me. 3) I'm slightly more relaxed because of the music 4) It's more relaxed and calming 5) Kind of, yeah, because it made me more relaxed. Calm. 7) relaxing, and calming. 8) Yes, it did. Because now I want to buy it. because it gives me the information that I'm after. 9) Yeah, the mood is good because of the music behind it and the sounds of you know, the dropping water and. Yeah. So yeah. It made me relax now. Yeah.
<i>Question 1) Did your feelings change after listening to the ad? (How if answer yes)</i>		

Sub-Themes	Sub-Codes	Interview extract
Unique	3) A unique product to try	3) is just someone trying to advertise fresh and a new kind of water? Something more unique and different to usual? Okay,
New Product experience	1) The product sounds new 2) Something like that has not come across definitely new 4) The product is a different experience 5) Something new and will be enjoyable to try 8) The impression of a new type of product	1) Yeah, it did. It sounded nice new something does not happen before something gets nice and clear. 2) Okay, so it definitely did come across as a new type of product that's out. And the idea that it must be tried did come across as well. Nice, isn't a new type of water. That is something like refreshing to try different than anything else is out there already. 4) A different experience may be. 5) I felt like it was something new and if I tried it I enjoy it 8) Yeah, as she said it would be fresh. At the end of the advertisement. Gave me the impression that this is a new product,
Questions 1) What was your overall impression of the advert? 2) Did the advert give you the impression that this was a new kind of product or that it would be a different type of experience to try it?		

Sub-Themes	Codes	Interview extract
Water Advertisement	1) Relevant message about water 2) Clear message about water speaking about benefits 3) Water being fresh and its location 4) Health benefits and encouragement about drinking water 5) Health benefits and encouragement about drinking water 6) Advertisement for water bottle 7) ad was trying to see if this water is fresh healthy 8) The message was about water location and its purity 9) Fresh and quality water advertisement	1) It is something about the water being clear and Pennine mineral water 2) The message was this really nice, new Pennine, fresh water that's available and everyone should try 3) that is water is unique. It's fresh, full of minerals is clearly different to the other bottles as it's from the Peak District. 4) The freshwater that you should be drinking. Lots of mineral water. 5) The delivering that. It's better to have, like, fresh water than anything else, because obviously, it's good for you and. 6) It was an advert for bottled water. 7) Yes, the message that was delivered in the ad was trying to see this water is fresh healthy 8) So, she was telling me about the product that they were selling so it was water from the peak district with no added chemicals or anything added so it's clear. It's pure. An sold to me. Okay. 9) Yeah, it was like, you know, it was a good message. You know, they, like, tell you about the water they sell. It's pure and good for your health, and they give you quality.
Clear Message	6) Provided relevant details about water 7) The message was easy to understand 8) Clear message delivered the narrator clearly explained the product 7) Message is explained clearly	6) Yeah, make give all relevant details with no additives making it was a pure type of thing. 7) Oh yes. It was like fresh no added preservatives or additives 8) Yes, it did. Yeah. She told me what the mineral product was about it was about water from where it came from and from what the product intakes. So, it was pure water no added anything to it so it caught my attention. 7) Yeah, she spoke the person in the advert speaking was nice and clear. So slowly spoken.
Questions 1) What message was delivered in the radio ad? 2) Did the message in the ad help you understand the product (mineral Water)?		

Sub-Themes	Sub-Codes	Interview extract
Realistic Information preferred	1) Prefer realistic information in the advertisement 8) Realistic is more appealing 9) Realistic is preferable otherwise I will be disappointed	1) Realistic, or at least realistic 2) I definitely prefer realistic advertising. Because if I buy a product as I've been advertised, like, it's been exaggerated, glorified, and I buy and it's disappointing that as a customer, I just feel disappointed. 3) Realistic 4) Realistic, more. 5) Prefer realistic. 6) realistic information is more appealing 7) realistic information. factual? 8) if it's realistic information, so it tells me what the product has and what it's about and what benefits it can give to me, that's what really gets me to buy the product. because then I know what's inside of it. So, they can't, you know, fool me or anything or not sell me products. she said, it's fresh water and nothing added to it, it really caught my attention because that's what I'm like healthy. So as soon as she said that I was like, this is the product for me 9) So it was more realistic. Like I listen to it, so it was realistic because it's water. So, like they were telling about the purity of it and where they take it from. Yeah. So yeah, it was okay.
Question 1) Vague and impressionistic information in advertising appeals to me more than realistic information in advertising?		

Sub-Themes	Sub-Codes	Interview extract
Product description	7) Waterfall music made thinking of water flowing	7) I notice the music background stuff of water flowing made me think of water
Music Message Relevance	1) Easy because of the water dripping in the music 3) Easy because of the message 5) Short and kept repeating with message and music 8) Because of the health benefits explained in the message with music 9) Simple and appealing	1) Yeah, very easy to remember especially music dripping off the wall 3) Very easy because it's quite repetitive as well. Because of her continuously saying unique and it's Pennine it's easy to remember. 5) It was easy because, like, I found it really easy because obviously, it was a short advert and they kept repeating it as well. Yeah. 8) She said it towards the end of the advertisement, which then I can remember easy because it's the last thing she said it's pure and has no added chemicals, which does something I'm after. Remember the key details from the 9) Yeah, it was very easy. Very simple to understand. Yeah. And yeah, and like, the voice of the, the water drops and, you know, the music as well. Yeah. So it was Appealing.
Questions 1) Did you notice the music in the advert? 2) How easy it was for you to remember the Pennine fresh mineral water?		

Sub-Themes	Sub-Codes	Interview extract
Basic Need for water	1) Water is needed so it spoke 3) Water drinking habits encourage to buy more 4) Need for water 7) Health benefits were triggered 8) Purified water sounds interesting and it needs as well	1) Yeah, it did. Okay. I needed to know if it's mineral or if it's not 3) Obviously, the ad was for water bottles. Yeah so for me personally, yeah. Because I'm a big bottle drinker. I'm not used to I'm not used to but I don't drink fizzy drinks. So if it's more beneficial than usual, then yeah, it 4) Yeah. The need for water. Yeah. 7) drinking water because people are healthy reminds me of my health. 8) It said it was purified. So clearly, that's something I need to keep my body healthy Of course, I don't need anything that's not fresh or pure
<i>Question 1) Did the ad speak to your need?</i>		

Sub-Themes	Sub-Codes	Interview extract
Meaningfulness	2) It's just water not different than others probably no meaning to me 3) After the advert intrigued a bit 4) Water is a necessity, so it is meaningful 5) No meaning did not give me a reason to buy 8) Water is good for health and a necessary part of our diet 9) Water is always meaningful I would try it	2) Not really. It's just a bottle of water as well. I mean, it could be a very different mineral I haven't tried it yet so but in terms of meaningfulness probably no, 3) I would say as meaning was but it has intrigued me a little more. 4) Yeah, I would like to try it because, you know, it's a daily thing. Everyone needs water. But I would like to try that one. Definitely. 5) Not really. But they did not give me lie the reason why I should be and was good and stuff like that. 8) It could be if it's good for my health and yeah, I could have a huge part in my diet 9) Yeah, it will be meaningful to me if I can afford it. And if I give it a try. Yeah. So then after that, I can decide that. Shall I go for that or not and the price.
<i>Question 1) After listening to the advert do you think Pennine fresh mineral water is meaningful to you?</i>		

Sub-Themes	Sub-Codes	Interview extract
Curious about Product	1) Curiosity is high after ad 2) Searching for the original from where this comes from 5) Looking in more detail about the product 8) Will search in more detail from where it originates and how it is made	1) Yes. Very curious. 2) I guess you could you know, the way that the lady spoke nice and slow and easy to process. So, it's definitely if I saw the product on the shelf, I definitely would pick it up. my curious level problem gives it a six, 3) A little Yeah. 4) Yeah 5) As I was before? But I think I am going to be looking more into it now. 7) Yeah, pretty curious. Yeah. 8) Yes, the search of what they're all about search of who they are, where they originate from and why they do this 9) I'm not that curious, but if it comes in front of me when I'm in the supermarket, so I will give it a try.
Interested in Trying	1) Would not mind 4) Because of the advert will try 5) Interested to try 7) Given the opportunity to try I will	1) Yeah 2) Sure 3) Yeah, I would not mind Okay. 4) Yeah. Okay. 5) Yeah. Because of the advert 6) Yeah, it was that I knew. Yeah. 7) if the opportunity came will try it. 8) Yeah, I'll be interested in okay. 9) Yes, of course.
<i>Question 1) After listening to the advert, are you curious about Pennine fresh mineral water? 2) Would you like to try fresh mineral water from Pennine?</i>		

Sub-Themes	Sub-Codes	Interview extract
Music fit congruency	1) Loud and clear with a nice connection with the product 2) Fits very well 4) Music was relaxing and soft 6) Music fits with the flowing of water 8) Music is relevant to nature and fits well with ad 9) Music was relevant to nature and fitting with the advertisement	1) is gelled Well, the voice was loud and clear. The music was like calm and like not too loud but it was the it was so connected nicely. 2) It Definitely, fits with the message. Definitely. Never 100% Your music was nice and sunburned. There's water, running water in the background nice place with the product. 3) It fits very well, 4) Yeah because the background music was relaxing with the water, and then her voice was soft as well. 5) because the music seemed like it was for a good cause as well because it puts in the in a relaxing situation. It does the message and the music fit well together? 6) I think the message, I think the music did fit with the message of sort of like a tranquil setting. 7) Music. See it went with art flowing of water is talking about water 8) It's about water and I heard a waterfall was perfect. And it was calming. Because it was about Pennie of water and heard of a waterfall in the background. So it made sense 9) Yes. As I told you before, like the music was, you know, there were Sounds of the birds. Yeah. That is related to nature and so is water. Yeah. Yeah.
<i>Question 1) How well did the music seem to fit with the message in this ad?</i>		

Response to Moderately Incongruent Music Radio Advert

Sub-Themes	Codes	Interview extract
Low Tempo music	2) Classical music with product specification 3) Clam music with product description	2) Overall impression is mineral water. The background music specifically was a classical type. I believe that would be pretty much what middle-class, upper-middle class audiences who are more likely to go out and buy mineral water. I'm not too sure about it. The lower class, the less educated class who don't know much about classical music. 3) It was a good advert. I had a calm background to it and it was just like a brief explanation about where the water comes from.
	1) Calm music makes you intrigued 4) The music was soothing 5) Soothing and calm go with hills 6) Relaxing normally, you hear water bottle ads 7) Soothing to ears	1) Yes, I do. It's very it's very calm and makes you intrigued into what the person is saying. 2) Mainly at the beginning, but you'd have to focus a bit more for it or look out for it throughout the speech, part of the actual output. 3) I did the background music. I'm not sure where it's from. 4) Yeah, I noticed it was soothing. 5) Yeah, it was quite soothing and calm, reminding you of the hills. Okay. 6) Yeah, it was noticeable was quite calm and relaxing normally you do not hear this kind of music in water bottle adverts. 7) Yeah, I noticed it was smooth and nice to the ears not your normal kind of music.
	1) Music characteristics being described 2) appealing classical music 4) Low and calming 5) Quiet and calming	1) It's okay. It's shallow, it's calm. It's not too loud, not too quiet. So it's there. 2) As I've said, it is a classical piece indicating it would appeal more towards the middle class, upper middle class. But as you've said, it is a radio advert. I'm not sure how many people do listen to the radio nowadays. A lot of vehicles have Bluetooth and people have their phones connected. 3) It's quite calming. Yeah, just. I just had you listening to the voice. 4) It's. It's low, low and is calm. 5) very good to the ear. Slow music. Good flow with the ad. 6) Calm slow matching but exactly matching with water I would say. 7) Slow and low
<i>Question 1) What was your overall impression of the advert? 2) Did you notice the music in the advert? 3) What do you think of the music in the advert?</i>		

Sub-Themes	Sub-Codes	Interview extract
Easy to process information	1) Easy to understand and explained clearly 2) The location was described clearly 3) The message was delivered with ease 4) Health benefits were described clearly 6) The flow of the lady was good 7) Clear and basic information delivered	1) Yeah, very easy to understand. It explained exactly. The location and flowed very nicely as well 2) Yes, I believe so. It was quite straightforward. The main information that I received from it is that it is sourced in the Pennines and nothing has been added. 3) Yeah, it was simple information. I understand the message that was delivered by the lady in the background and the information she was delivering after listening to the adverts. 4) Yeah, it was easy to understand. The message was clear and came across as nutritious. It has no preservatives in it. And yes, very beneficial. 5) Yes, very basic. 6) Very easy with a flow the lady is clearly speaking the music is not too distracting 7) Clear and basic information in the ad.
<i>Question 1) Do you think the information in the advert was easy to understand?</i>		

Sub-Themes	Sub-Codes	Interview extract
Music Creativity and Originality	1) Original with new music 3) Because of the background music it seems original 4) In comparison with others, this one is more pleasant to the ears 5) Soothing music and creative advert 7) Creative and original both together	1) Yeah, it'll have to be original because I've not heard it before. As I've said. Yeah, it's creative as well. They've mixed music and, and hardware into it and it's just brought it together very nicely as well. 3) Sort of. Yeah, in terms of the background music it is of but like, it's been done before. 4) Because it's different to others? Because when I hear an advertisement, the music isn't soothing. It's more high-pitched. It's more irritating. But this one was a bit different. I've not heard this one before. 5) Very creative. It's got soothing music that calms and describes a such a good manner. 7) Creative and original both
<i>Question 1) Did you think the advert is creative or original (If yes why)?</i>		

Sub-Themes	Codes	Interview extract
Taste as Experience	2) consider taste as previous experience	2) Yes, I would. I obviously have previous experience. I have laboratory experience and the taste does matter. And the taste is affected by ions in the water.
Instruction Check	1) Read instructions before buying a new brand of water 4) Consider minerals nutritious for the human body via the label 5) Check instructions before purchase 6) Consider information before purchasing of unknown brand 7) Read instructions to confirm	1) So I would personally get mineral water. And I would really read the ingredients because it's mineral water. But if it was another water brand, then I would because they didn't say mineral water on it. And I would know that mineral water is filtered, and it's got irons and all these different good things in them for your body. 4) I consider the minerals nutritious for the human body, and I just consider that considered also consider prior knowledge. 5) Yeah. I mean, there are the waters that are regularly drinkable when trying a new product. Yeah. And obviously, I would read the ingredients and stuff like that. 6) Well, someone like me who takes care of himself ideally reads information beforehand before buying any product that has something to do with health. I usually have knowledge of what I am looking but if I am confused, I usually read the instruction. 7) I read instructions before I buy anything and have concerns in my mind about a product.
<p><i>Question 1) When buying a product like this do you consider important things about mineral water you already know when making your decision.</i></p>		

Sub-Themes	Sub-Codes	Interview extract
Post Ad Relaxed Mood	2) Feel a bit calmer and more relaxed due to classical music 3) Urged to taste the water 4) Became calmer and more relaxed because of the music 5) Feeling changed more calm 6) Music puts me in a decent mood 7) calmer and relaxed	2) I did feel a bit calmer, and a bit more relaxed, which I believe is due to the classical music. And if I were in a vehicle driving, listening to the radio, I think it would help me relax a little bit. 3) So yeah, I felt like I wanted to taste up. 4) Yeah. I was calmer, more relaxed, and Most soothing. Because of the music. 5) It changed my feelings. It's all this calm. Yeah. And drive me towards mineral water to try it. 6) I suppose you can say that the music sort of put on in a decent mood. 7) Yeah I feel more calmer and relaxed
<p><i>Question 1) Did your feelings change after listening to the ad? (How if answer yes)</i></p>		

Sub-Themes	Codes	Interview extract
New Product Experience	<ol style="list-style-type: none"> 1) The adverts give the impression of a new product 2) Seems different from the other brands 3) Seems a new kind of product 4) Seems like a new product because of the benefits being described 5) Different experience because it's a different brand 6) Sounded like a new kind of product 	<ol style="list-style-type: none"> 1) Yes, it did, because I've not I'm not really seeing water adverts, but I think this is one of the first ones I've actually heard. So I would say it's the first one. 2) As a person who has tried many new mineral waters before, I've tried Fiji and the ones it does sound like I've not heard of it before. And if I do come across it, if it is a reasonable price, I would not mind trying it. 3) I get the impression that something like a different type of water, something I've not tasted before, so. 4) it would be a new product because it's more beneficial. It's more nutritious for the human body. And this just sounds new sounds. 5) It'll be a different type of experience because it is a different company 6) Well to be honest it sounded new because I have not heard of the bottle before and definitely it will be a new experience. 7) Yeah, I think it's a new product something that I have seen or tried before.
<i>Questions 1) Did the advert give you the impression that this was a new kind of product or that it would be a different type of experience to try it?</i>		
Sub-Themes	Codes	Interview extract
Location	<ol style="list-style-type: none"> 1) Location from where the water is gathered 2) Mineral water location 4) Health benefits being described 5) Unique water with health benefits 	<ol style="list-style-type: none"> 1) So that the location of where they're getting the water from, which is the peak district. And I've been there myself, that they're filtering it and making it the less harmful for your body. 2) Message was about mineral water that it has been gathered from the Pennines mountains. They said that there are no additional preservatives or additives. 4) So the water is fresh, and it's got lots of minerals and is a very healthy score, no preservatives, and it's been very beneficial to the human body. 1) Yes, it did. It shows me how it's manufactured, where it's derived from, and what's inside the bottle of water. No chemicals and is filtered properly. 5) Yes, it did. Saying that it's like you said, it's fresh water and the word mineral itself. That is a really good word for water. Quite clean and healthy.
Product description	<ol style="list-style-type: none"> 1) Provided an indication of where the water is gathered 2) Product description provided 3) Details description of the product 5) Benefits and origin of the water described 7) Repeating made is easy to understand 	<ol style="list-style-type: none"> 2) It did. Let me know what the product was. But as I am from a scientific background, I would have wanted to know a bit more specific details about the water itself, or it has been sourced, sourced in the Pennines and not as it is a preservative. Is it more alkaline compared to the brands or are there any nutritional facts that make it better than other brands? For example, say has it got more magnesium and calcium? 3) Yeah. Obviously, through the advert, they're just talking about all the details about the water. Well, from what was in it, why it hasn't got. Why it has got.
Unique product	<ol style="list-style-type: none"> 5) Unique water with health benefits 	<ol style="list-style-type: none"> 5) The message was that the water is quite clean. You should try it. And it's very unique and fresh.
<i>Questions 1) What message was delivered in the radio ad? 2) Did the message in the ad help you understand the product (mineral Water)?</i>		

Sub-Themes	Codes	Interview extract
Realistic Information preferred	<ul style="list-style-type: none"> 1) Realistic information gives relevant information 2) Buy a product with only realistic information 3) Realistic information meets my expectation 6) Buy only realistic information products related to health 7)) Realistic makes more sense in the water 	<ul style="list-style-type: none"> 1) like realistic information because then I know exactly what I'm getting into on this. And it's not, it's not basic. It's actually like talking about the product and what it's actually about. 2) No, I would not say that I would like realistic information about the product if I were to buy it. 3) Rather have it realistic. So I know what to expect. 4) Realistic information. 5) I need more realistic information and more information about what it is in. 6) I rely on or realistic information especially when it comes to products that are related to health. 7) Realistic information because they make more sense when you buy something like this.
<i>Question 1) Vague and impressionistic information in advertising appeals to me more than realistic information in advertising?</i>		
Sub-Themes	Codes	Interview extract
Music Message Relevance	<ul style="list-style-type: none"> 1) Easy to remember because of the location explained 2) Music and message volume have made me remembered 4) Because of the message being conveyed and its relevancy 5) The brand name kept repeating 6) Background music and message 7) The advert contained relevant information 	<ul style="list-style-type: none"> 1) It is very easy because they've derived it from such a location that I'm familiar with as a district. I've been there myself and I would remember that name and go purchase it later on. 2) it was quite easy as it did get louder and the volume increased and it was clear speech, which helps you remember it. 4) It was very easy because the message came across easily and it was relevant to what I wanted also. 5) Using the word fresh, the word renewed itself, and obviously the music that was used in the background of every club. 6) The message was easy to remember because the lady kept talking about the benefits of the water with a flow and the name Pennie fresh mineral water definitely stuck with me now. 7) It was easy to remember because the advert was itself easy with lots of information for me.
<i>Questions 1) Did you notice the music in the advert? 2) How easy it was for you to remember the Pennine fresh mineral water?</i>		
Sub-Themes	Codes	Interview extract
Health benefit triggered	<ul style="list-style-type: none"> 1) Spoke to my need because I am a heavier drinker of water 3) Because of the health benefits 4) Sounded healthy and spoke to my need 7) I would like to try it because of my curiosity 	<ul style="list-style-type: none"> 1) Yes, it did meet my need because as I said previously, I would like to drink a lot of more water during the day and throughout my life to prolong my life and be healthy. 3) Yeah, it did. Obviously, I drink a lot of water myself. So she's saying that it does have these chemicals in it, so it would be. It was easy because it just kept getting mentioned throughout the ad. 4) Yeah, Spoke to my needs. It's more nutritious, it's more healthy, No preservatives in it, and it's just reliable for your health. 5) Yeah, it did. 6) Yes, it did 7) Defiantly now I think I will buy one after this interview.
<i>Question 1) Did the ad speak to your need?</i>		

Sub-Themes	Codes	Interview extract
Meaningfulness	1) Meaningful if the product keeps promises 2) Because of the location will try 4) Because of the health benefits will try 5) Would want to try and then describe the product 6) Referring to water needs so yeah meaningful.	1) As long as it helps me keep a healthy, balanced diet, then yeah, it would be meaningful to me if it prolongs my life. And we got that. 2) Because I do live in Oldham, which is in the Pennines itself already. I believe the water we get here is quite good itself, So I would not really go for a bottled type of water, but I have tried water, hard water from London, Sheffield. They do not taste so good. So if I were living there, I would most likely go for bottled water. 4) Yeah, it definitely, yeah. Because normal water is not that nutritious. It's got some percentage of a small percentage of preservatives, and it might not be that nutritious as well. 5) I mean, there's always a first time for everything. I would want to try first to describe further information regarding it. 6) I mean you could say that because it is referring to a need which is water, and I would say that it has encouraged to me buy water now. 7) Yeah, it is because we need water to live, and it is meaningful
<i>Question 1) After listening to the advert do you think Pennine fresh mineral water is meaningful to you?</i>		

Sub-Themes	Sub-Codes	Interview extract
Curious about Product	1) Curious to purchase 3) Would like to physically see and feel 4) Would like to try 6) Wants to physically see the product 7) Sounded unique by looks of it	1) Yes, I am. And I would look into it and purchase some bottles of water. 3) So, yeah, I just want to see what it's like. Presentation and stuff like that. 4) Yeah, I would like to try it. 6) I am, to be honest, just wanted to see what it is. 7) I am definitely because it sounded quite unique so that's why
Interested in Trying	1) Definitely would like to try 2) If the opportunity given 3) Would try it	1) Yeah, well, yeah, definitely. 2) If I had the opportunity to try it, I would not mind. 3) Yes, I would. 4) Yeah, I would like to try it. 5) Yeah. I would really want to try it. 6) Yeah 100 percent I would try it 7) Yeah I would try it
<i>Question 1) After listening to the advert are you curious about Pennine fresh mineral water? 2) Would you like to try Pennine fresh mineral water?</i>		

Sub-Themes	Sub-Codes	Interview extract
Music fit congruency	1) Nice flow and music matched 2) Music was fitting 3) Calm and soothing music 4) Music gave positive vibes 5) Matched the location and hills 6) Good music but matched to an extent 7) Music was good but could have been faster and more energetic	1) Very well. As I said before, there was a nice flow. And it was calm and just made me feel relaxed and in peace. 2) Well, because of the music. And if you are advertising slightly premium water that comes at a higher price. I think the music was quite fitting. 3) It did a little, but not 100%. It was calm, soothing music 4) It fits well with it being positive. The music was positive. It gave a positive vibe with it and its relevance with it was positive as well. So the music, in order to pass on a positive message, you need to have a positive atmosphere. The memorability needs to be on point as well as in the. Yeah, so it's memorable. 5) Very good. I mean, it reminds you of hills and water dripping down hills. It's like that kind of soothing. 6) The music was good and calming and relaxing, however, I would say that it does not fit 100%. It fits in a way that will create a flow but you normally hear more energetic music in water adverts. Because water suppose to refresh you and charge you. In this case, it sounded a bit slow and not so energetic. 7) It did a little and was relaxing and chill. I watched water ads on YouTube the music they have a fast compared to this ad. I am not saying this music does not match completely it matches but not all of it.
<i>Question 1) How well the music did seem to fit with the message in this ad.</i>		

Response to Extremely Incongruent Music Radio Advert

Sub-Themes	Codes	Interview extract
Low Tempo music	1) Music was melodious with high chords 2) Not pleasant it was affecting the mood 3) Slow and distinctive 4) Confusing and depressing 6) Loud music being played 7) Affected my mood 10) Slow and soothing	1) The music was like it was played in high chords. Some chords were so high, and the flow was not melodious if it was a melodious flow. The music was not real. 2) Yes. It's not that good. But it will affect the way I hear. Like it affects the mood when I'm hearing. 3) There was background music which was very silent. 4) No. Yeah, actually it's a good but bit confusing. Like depressing. So, I don't like that We don't like it. 5) Yeah, it's kind of like it's relatable. Yeah, it is the right one. 6) It was too loud. 7) Yes 8) Yeah, I it was you can say that it was changing my mood and it was very we can see a bit dodgy. 9) Yes I did 10) Yeah, that was very distinctive. You can clearly hear that. It was like a piano playing, though. It was very slow and calming and soothing.
	1) Music was irritable 3) Not so high but subtle 4) Slow and soothing 6) Music was stopping to concentrate 7) Depressed and slow music 8) Distracting music didn't fit well 10) Slow and soothing music	1) It was irritable. 2) she was talking about water. She intended to say regarding the purity of water and how healthy it is. But like with the effect, like with the atmosphere, which it creates, only we will understand that what it is. 3) It matches with the advertisement, I think. And it was not so high and it was subtle. 4) I'm not sure about that. Yeah, but if we can go also, it's a bit smooth and good like that. Actually, you know, this is bad. Slow, slow. Cannot define it more. 5) Yeah 6) It was too distracting. It didn't fit. I feel like that music would have fit something like a kid's playground equipment or a bank, but not the water. 7) It's kind of like very depressed-type music and very, very slow. 8) The music was actually stopping me from getting the message. It was not toned in rhythm with the message. So, if I focus on the ad and the music, I can't focus on the message when I listen to it. 9) Really nice in relation to the advert being done. I would expect that. 10) It was very slow and calming and soothing
<i>Question 1) Did you notice the music in the advert? 2) What do you think of the music in the advert?</i>		

Sub-Themes	Sub-Codes	Interview extract
Easy to process information	1) Message conveyed was easier to understand but the music made it a bit harder 2) Needed more attention to understand 3) Easy to understand 4) Easy to understand 6) Music made it harder to understand 7) It was easy to understand 8) message was easy, but the music was irritating 9) Easy to understand 10) Message kept repeating	1) Yeah. The information was conveyed in a manner that was easy to understand, but the music made it hard. 2) No, I was paying attention to it, that's why I understood it or what. And they are saying these things. But if I was not paying attention, particularly to hear that, I would not have understood it. 3) It is easy to understand. To me, maybe it differs for people, but for me, it's easy to understand. 4) Yeah, it's good. That's good. It's easy to understand. 5) Yeah, it was easy to understand. 6) Again, No, not really. Because of the music 7) Yes 8) It was easy to understand, but the music I told you about before was quite irritating. 9) Yes, very. 10) Yeah, in the sense that if I'm being honest, they were just repeating the same thing from this valley. No preservatives, no additives.
<i>Question 1) Do you think the information in the advert was easy to understand?</i>		

Sub-Themes	Sub-Codes	Interview extract
Ad Creativity	1) Original but not well made 2) Creative but not original 5) Creative but heard something similar before 9) Creative in relation to music but not original 10) Creative adverts which addresses emotion	1) I feel the. It is not somewhere copied. This was original, but it was not good. 2) If I say it, it's creative because I did not find anything special in it. Like it's not original? Like it's like they had a concept. They expressed it in a nice way, but I did not find any special creative element, which I didn't find in other advertisements. 3) I think it is creative and they are making it original because, like the way they speak, the way to convey our message was very realistic. 4) I think so. It's between two of the points. 5) I think it's the kind of music that you hear every day. It's like a classic, you know, popular kind of thing. It's not kind of a unique one. Yeah. It's a kind of some kind of, like, jingle you say that you hear? You have heard and It was creative, but not original. 6) No, I'm sure I've heard that advert a million times in different ways. 7) It is creative 8) Yeah, it is a bit creative. 9) I think it's creative. Creative in relation to the music and the music they used behind it. Just the tone Behind is in resonates with the water they are talking about. 10) I would say yeah, it is creative because you know, with adverts you are supposed to evoke some sort of emotion. I think that I did that.
<i>Question 1) Did you think the advert is creative or original (If yes why)?</i>		

Sub-Themes	Codes	Interview extract
Price conscious	8/9/10) Buy the cheapest	<p>8) we just go and get the product.</p> <p>9) Lately, I would just grab it and buy it, but get into this country. I think I actually after read it and buy. Because they actually place emphasis on the first people I met when I came and we were like, sometimes the water comes with minerals like limestones and stuff, so they don't drink from the tap, so they usually buy bottled water. So basically, I think I have to read now.</p> <p>10) If I'm being honest in terms of water and stuff, I will just buy the cheapest.</p>
Instruction Check	<p>1) It matters but I usually grab and buy</p> <p>2) Check the instruction before buying</p> <p>3) Prefer to read instructions for purification</p> <p>4) Check health-related information</p> <p>5) Just go and buy any water</p> <p>6) Buy any product with Highland water</p> <p>7) Consider information before purchase</p>	<p>1) Basically, I have to do it. But what I do normally is I'll just grab it and do it because, well, I'll be thirsty. I won't find a product that's there.</p> <p>2) I just pay and buy it But if I get options, I'll definitely look for because water is main product which we consume and I really cared about the health.</p> <p>3) I prefer the minerals and the thing which is already there, all the purifying. And so these are the important things rather than buying the product which doesn't even know about that makes sense.</p> <p>4) I think so. We have to get information relating to mineral water. Is it good for health and the salt value and different minerals are good in it or not? Thank you.</p> <p>5) Maybe while buying I wouldn't for example, in the specific case of mineral water, I won't look into too many details. I would just go and buy.</p> <p>6) For me, I try to buy water that doesn't have the influence of Nestlé. And if it's Scottish Highland Water, I prefer that mainly because I lived in Scotland for five years. So, I want the Scottish water again.</p> <p>7) I considered the information I have to read and I have to check all the packing and stuff. I need to go in details</p>
<p><i>Question1) When buying a product like this do you consider important things about mineral water you already know when making your decision.</i></p>		

Sub-Themes	Sub-Codes	Interview extract
Post Ad depressed Mood	<p>1) Become worse after listening to the ad</p> <p>2) Sounded like an ice cream van jingle</p> <p>4) No effect on mood</p> <p>5) Changed a bit after depressing music</p> <p>7) Feeling low and depressed</p> <p>8) Changed a bit because of depressing music</p> <p>10) Feel depressed</p>	<p>1) Actually, I found it very hard to get listen to it. Yeah, it made it worse.</p> <p>2) Yes. I already said, you know, like it as I felt like in the initial I felt like it's some sort of ice cream because I have heard these kinds of music ice cream ad.</p> <p>4) Not much. Good, but it's normal. Not like it was before.</p> <p>5) Yeah. My mood changed a bit.</p> <p>7) Yes. Feeling very slow and depressed, as I told you before. Very slow music and just not matching with the I mean, with the advertising.</p> <p>8) A bit changed because of the depressing music.</p> <p>10) It was yeah, my mood changed in that I felt depressed.</p>
<p><i>Question 1) Did your feelings change after listening to the ad? (How if answer yes)</i></p>		

Sub-Themes	Codes	Interview extract
Vague Information	1) The voice was familiar and didn't give the impression 2) Vaguely but not clearly	1) No. Actually, this voice was so familiar to me. It wasn't like someone you are talking like. What I would say is like if. If I listen somewhere in the music or, say, for example, the main aspect I listen to music is Spotify. Most of the ads on Spotify what I find is it is like this: The voice is It was not alien. The music was alien. 2) I would say sort of but not too clearly.
New Product Experience	3) It sounds like a regular product 4) Sounded like a new kind of product 5) Impression of a new product 7) New kind of product 8) Different type of experience 9) Different than the usual product 10) Different kind of experience	3) She didn't compare a product with anything. I don't think that she's. She said that it's a new product. I think that if I first listen to this, she's just explaining what the product is and she's giving the impression that, yeah, that will be good and we can buy it and we can try it. So that's the. 4) Yeah, it's a new product 5) It gave the impression that it was a new kind of product. 6) No, it sounded like it was a regular, like an old product that they're promoting 7) Yes. It's kind of 8) It would be a different type of experience to try. 9) Yes. It talks about not having minerals or something. it's spring water, so kind of showing something different from the usual something. 10) You couldn't say that. It gave me the impression that it was new. But it's the way they've done it is more like it seems like it's something it's a different experience. Yeah, I would say, yeah, yeah. But you can't officially say that this is new. Like, they don't say like.

Questions 1) Did the advert give you the impression that this was a new kind of product or that it would be a different type of experience to try it?

Sub-Themes	Codes	Interview extract
Product Description	<p>2) Related to water product 3) Health benefits of water 4) Water being fresh and pure 5) Water being fresh and full of mineral 6) Highland freshwater 7) Natural water with no artificial preservatives 8) Spring water advertisement</p> <p>3) It was clearly explained 4) Product is related to the message 5) Message kept repeating 7) Yes, it was easy to understand 8) Needed to focus a bit because of the music but understood</p>	<p>2) It was related to mineral water. And they were saying about the purity of that mineral. And it's more suitable. It's more natural. Yeah. Healthy. 3) advertising to buy the product? The product and what all the minerals they are having. So that people can get to know about the clear clarity about that product. 4) Actually, actually, she is just letting us know that the water is pure and natural and it is more good for our health and something like that 5) I think the music and the ad had to convey that it's fresh and it's mineral-rich and it's also taken from nature something. 6) Highland water. Fresh, Fresh spring water. Yeah, it was for water 7) I heard about the water from the spring waters. So the clean water from the spring, sometimes the clean water sometimes, you know, because I had lots of experience. But I'm not, like, fully satisfied with that. 8) It was something about water, mineral water, having no preservatives and some unique taste. 9) Talking about spring water 10) Again, the message was just trying to be fully natural. The whole Mother Nature type thing that we don't do anything artificial, we don't add any preservatives, that sort of thing. Just to let people know and feel comfortable like this is safe for you to drink.</p> <p>3) Yes. Was clear. And I think I can understand it. Yeah, it was relevant. She's explaining about the minerals and she's expanding what she wants to know. 4) Yeah, the product is related to water. Mineral water. 5) Yeah it did because the lady kept repeating about the benefit of the water and from where it from. 7) Yeah 8) Yeah. I need to get more focused because of the music, but I get the message what it was. 9) Yes I understood the message</p>
Attention Grabbing	<p>1) Attention-grabbing message 10) It helped me visualise</p>	<p>1) The messages about drinking water and it was like the purist thing or something like that related to it. And what I heard is they were looking to get the attention by making it slow. And my observation about it is, while I hear some Spotify ads like this. Usually, if I hear it repeatedly, that goes through my mind and it will trigger my consciousness because I would become aware of it by the repeated hearing of it. 10) I wouldn't say it helped. I say it helps with to help you visualise, and give you a bit of imagery. Like now in my head, I can envision a valley with water springing out of, you know, a gush and everything. So, it more helps with like to bring out emotions and imagery, I would say.</p>
<p>Questions 1) What message was delivered in the radio ad? 2) Did the message in the ad help you understand the product (mineral Water)?</p>		

Sub-Themes	Codes	Interview extract
Realistic Information preferred	<ul style="list-style-type: none"> 1) Realistic information for health product 2) Believe in realistic information 3) Realistic information is more appealing 4) Realistic information is better 6) Realistic information in health-related product is preferred 7) Realistic type information 8) 8/9/10) Believe in realistic information 	<ul style="list-style-type: none"> 1) I kind of believe, in realistic information. 2) The information in this ad was weak And I don't support advertising with vague information because, like usually when we hear an ad, we won't be taking care of it. So we'll be doing something else and hearing it. So the information has to be very clear for it to go inside and keep there in the brain. 3) Yeah, I prefer realistic information because that will always be better and more understandable. 4) I think so. It would be more realistic. if we can handle it out in our lives, we realistic things. 5) I believe in more realistic information. 6) I think I like quite a mix. I like it to be vague and quick and snappy but tell me what the product is rather than like perfume ads. They're very vague and you don't know what's happening. But I still want some details. But that is kind of snappy. Does that make sense. So this one, I think I feel like it could have been good. She spoke too slowly and the music was too fast, so it wasn't a good blend. 7) Realistic type 8) It was not so much appealing. Yeah, can say. But it was a normal ad. It was sort of realistic. 9) I believe in realistic information. 10) I feel like with advertisement because it's so rampant in social media and everywhere you see it, it's more of a case that it's I just take it in and I just like hear it in the background. I'm not really taking in the information. If it's something that I'm interested, I would love to know more information, but if it's another background like overload, then no.
<i>Question 1) Vague and impressionistic information in advertising appeals to me more than realistic information in advertising.</i>		

Sub-Themes	Codes	Interview extract
Music Incongruity	<ul style="list-style-type: none"> 4) The message was clear music was confusing 7) Music was distracting and made it hard 8) The brand name is not easy to remember 	<ul style="list-style-type: none"> 4) Yeah, I think it's. The message was clear, But, you know, the music is not demonstrating us in a clear way, so I think it's a bit confusing. 7) No. I can't say slow. It's like It's not easy to remember because of the music. Because of the music. 8) The name was a bit difficult to remember and the name might be a bit easier and more attractive for me so I can remember it.
Message Relevancy	<ul style="list-style-type: none"> 1) Product description was easy to understand 3) If the ad was repeated, I would remember it more 5) Music sticks and would help me remember the name 6) Easy to remember 9) Easy to remember 10) Remember the description of the product's fresh and different 	<ul style="list-style-type: none"> 1) Actually, only mineral water was a bit after she was saying that fresh mineral water. Only I could get that bit. 3) Maybe two times if I heard that, I could remember that. Not the first time, but usually the ad will repeat it. that will memorize. 5) I think the music sticks. Maybe the. When I hear this brand name, I think maybe I will remember this. 6) Right now, quite easy to remember. But if I was hearing this out on the radio and like the next advert started, I probably would immediately forget. 9) So, it's very easy. Yeah. They follow them, the flow to the end and made sure they stated them at the name end. So, and I think procedurally, stating something at the end gets you to remember it easily. 10) I don't know if it spoke to my need now. I think it was just something fresh and different.
<i>Questions 1) How easy it was for you to remember the Pennine fresh mineral water?</i>		

Sub-Themes	Codes	Interview extract
Health benefit triggered	4) It's water and we need healthy water 5) Fresh and minerals water is a need 6) The ad reminded me to top up my water bottle 7/8/9/10) Yes it did	4) Yeah, it's good because, you know, its water, so it's very healthy for our lives. 5) Yeah, it spoke yeah. It conveyed. It's fresh and its condensed minerals. 6) Yeah like it did. Remind me that I need to top up my water bottle. 7) Yes 8) Yes 9) Yeah 10) Quite easy.
<i>Question 1) Did the ad speak to your need?</i>		
Sub-Themes	Codes	Interview extract
Not Meaningfulness	1) No Judgement 2) Not really just water 4) Not meaningful but requires more research 5/6) Not meaningful 7) Need experience before judgement 10) Not meaningful because not tried the product	1) I couldn't make a judgment about that. 2) Not really, it's just water 3) No it's not meaningful to me. 4) It's really beneficial for us if we can use it. But we have to study more about it. 5) Not really. 6) No, no, 7) I can't say because I never tried it. So, once I tried that. 10) No, I'll be honest because if I were to go into the shop now, I would still just buy Look at price wise. But the only thing that will stick with me is Penny's focus on the location.
<i>Question 1) After listening to the advert do you think Pennine fresh mineral water is meaningful to you?</i>		

Sub-Themes	Sub-Codes	Interview extract
Curious about Product	<p>1) Not curious at all 2) Did not find anything exciting to be curious 5) Because of the water bottle that's why not curious 6) After listening to the ad I am not curious 10) Not curious about product but the location</p>	<p>1) Not really. 2) Probably not, because I did not find any exciting element or any, I would say anything catchy. Like I did not find any that kind of catchy. I like something which will, you know, grasp my attention. It was basically mineral water will not that which it's very hard to bring something in mineral water. But if I say it's nice, but not that effective for making me buy that. 5) Not really curious. Maybe because it's. It's about mineral water. Yeah, maybe about something else. I may be. Yeah. For the specific. 6) No, no, not any more than before. I think pretty much stayed the same. 10) I wouldn't say I'm curious about the water. I say I'm more curious about Just seeing that valley itself. I don't know why. It's really weird.</p>
Interested in Trying	<p>2) Would like to try if available 5) I would try but not do extra effort to go store 6) If it is given 7) Sounded new so I would try it 10) I would try but not do extra effort to go store</p>	<p>1) Yeah, I Would. 2) If I see it, I'll buy it. But I won't take much extra effort to buy it. 3) Yeah, of course. 4) Yeah, I would. 5) Maybe. It's not like I want, but if I go to a store and I see this, I will remember this ad. 6) It was given to me I don't think I'd go out of my way and go, Oh, yeah, I heard that on the radio and I'll buy it. 7) Obviously, it's kind of new. I heard about it the first time, so I really would like to check it out 8) Obviously 9) Sure 10) I wouldn't go out of my way to try it. I wouldn't go and spend the extra money to specifically buy that product because to me, water is water.</p>
<p>Question 1) After listening to the advert are you curious about Pennine fresh mineral water? 2) Would you like to try Pennine fresh mineral water?</p>		

Sub-Themes	Codes	Interview extract
Music fit Incongruency	1) Music and voice did not match 2) Sounded like an ice cream ad until the message delivered 7) Music was depressing it was not matching the actual advert	1) Yeah, actually, the voice and the music were not quite cohesive. Like what I feel was the music was always dominating the voice. And when I could feel a good voice there, the voice was not irritable, but the music was irritable. 2) It was nice. It was. The music was really soothing. Yeah. So, like, if I just heard the music, I would have assumed it was an ice cream ad because it feels like more kind of that. 7) To be honest with the music, it's not like with the matching. And also, it's very, very slow music. It's like a depressing type of music.
	7) Depressed and slow music 8) Distracting music didn't fit well	7) It's kind of like very depressed-type music and very, very slow. 8) The music was actually stopping me from getting the message. It was not toned in rhythm with the message. So, if I focus on the ad and the music, I can't focus on the message when I listen to it.
	1) Message conveyed was easier to understand but the music made it a bit harder 6) Music made it harder to understand 8) message was easy, but the music was irritating	1) Yeah. The information was conveyed in a manner that was easy to understand, but the music made it hard. 6) Again, No, not really. Because of the music 8) It was easy to understand, but the music I told you about before was quite irritating.
	4) The message was clear music was confusing 7) Music was distracting and made it hard	4) Yeah, I think it's. The message was clear, But, you know, the music is not demonstrating us in a clear way, so I think it's a bit confusing. 7) No. I can't say slow. it's like. It's not easy to remember because of the music. Because of the music.
	1) Music blocked important message 2) Not a match 4) Slow and confusing music 5) Not a match but did the job 6) Opposite music 7) Slow music did not match the vibe of the product 8) Irritating music does not fit well	1) Asking my suggestion, it would be 0%. I didn't see the music with that. Because when some important message or important word was trying to be conveyed, I was into that voice which I could I was listening to get a grasp of what the voice was trying to say. But the music made me so hard that whenever I tried hard to listen, there was the main crux of this thing, which is what was trying to be portrayed. The music made it hard to get the words which were conveyed there. 2) Not a match, I would say, because the music was very sweet and soothing. But if I had something, you know, kind of like something like which I feel like I more closer to the nature, I felt like it would have been more related. 4) we can't understand the music clearly and, you know, in clear words. So that's why it's a bit slow and confusing 5) Yeah, it was good. It didn't stick, but yeah it's I wouldn't say 100%. Yeah, but like I said, it was like creative, but not original. But it did the job. Yeah. 6) Not at all. 7) as I told you in the beginning that the music is very slow. It's not matching with the words. Advertisement about the fresh water. But the music is like in very, very slow waves. we need to when we refresh the mood, we need to match the music and stuff. You know, we feel better in that way. 8) The music was totally irritating and does not fit with the ad.
<p>Question 1) How well the music did seem to fit with the message in this ad. 2) What was your overall impression of the advert? 3) What do you think of the music in the advert? 4) Do you think the information in the advert was easy to understand? 5) How easy it was for you to remember the Pennine fresh mineral water? 6) How well the music did seem to fit with the message in this ad?</p>		

Appendix 13 (Final Themes)

Congruent Music Radio Advert themes

Theme	Sub-Themes	Codes	Interview extract
Ability to process	Meaningfulness	<ul style="list-style-type: none"> 2) It's just water not different than others probably has no meaning to me 3) After the advert intrigued a bit 4) Water is a necessity, so it is meaningful 5) No meaning did not give me a reason to buy 8) Water is good for health and a necessary part of our diet 9) Water is meaningful I would try it 	<ul style="list-style-type: none"> 2) Not really. It's just a bottle of water as well. I mean, it could be a very different mineral I haven't tried it yet so but in terms of meaningfulness probably no, 3) I would say as meaning was, but it has intrigued me a little more. 4) Yeah, I would like to try it because, you know, it's a daily thing. Everyone needs water. But I would like to try that one. Definitely. 5) Not really. But they did not give me lies the reason why I should be and was good and stuff like that. 8) It could be if it's good for my health and yeah, I could have a huge part in my diet 9) Yeah, it will be meaningful to me if I can afford it. And if I give it a try. Yeah. So then after that, I can decide that. Shall I go for that or not and the price?
<i>Question 1) After listening to the advert, do you think Pennine fresh mineral water is meaningful to you?</i>			
Theme	Sub-Themes	Codes	Interview extract
Attitude to the ad	Basic Need for water	<ul style="list-style-type: none"> 1) Water is needed so it spoke 3) Water drinking habits encourage to buy more 4) Need for water 7) Health benefits were triggered 8) Purified water sounds interesting and it needs as well 	<ul style="list-style-type: none"> 1) Yeah, it did. Okay. I needed to know if it's mineral or if it's not 3) Obviously, the ad was for water bottles. Yeah, so for me personally, yeah. Because I'm a big bottle drinker. I'm not used to it but I don't drink fizzy drinks. So if it's more beneficial than usual, then yeah, it 4) Yeah. The need for water. Yeah. 7) drinking water because people are healthy reminds me of my health. 8) It said it was purified. So clearly, that's something I need to keep my body healthy Of course, I don't need anything that's not fresh or pure
<i>Question 1) Did the ad speak to your need?</i>			
Theme	Sub-Themes	Codes	Interview extract
Brand memorability	Product Description	<ul style="list-style-type: none"> 7) Waterfall music made thinking of water flowing 	<ul style="list-style-type: none"> 7) I notice the music background stuff of water flowing made me think of water
	Background Music	<ul style="list-style-type: none"> 1) Easy because of the water dripping in the music 3) Easy because of the message 5) Short and kept repeating with message and music 8) Because of the health benefits explained in the message with music 9) Simple and appealing 	<ul style="list-style-type: none"> 1) Yeah, very easy to remember especially music dripping off the wall 3) Very easy because it's quite repetitive as well. Because of her continuously saying unique and it's Pennine it's easy to remember. 5) It was easy because, like, I found it really easy because obviously, it was a short advert and they kept repeating it as well 8) She said it towards the end of the advertisement, which then I can remember easily because it's the last thing she said it's pure and has no added chemicals, which does something I'm after. Remember the key details from the 9) Yeah, it was very easy. Very simple to understand. Yeah. And yeah, and like, the voice of the water drops and, you know, the music as well. Yeah. So, it was Appealing.
<i>Questions 1) Did you notice the music in the advert? 2) How easy it was for you to remember the Pennine fresh mineral water?</i>			

Theme	Sub-Themes	Codes	Interview extract
Congruency	Music fit congruency	1) Loud and clear with a nice connection with the product 2) Fits very well 4) Music was relaxing and soft 6) Music fits with the flowing of water 8) Music is relevant to nature and fits well with ad 9) Music was relevant to nature and fitting with the advertisement	1) is gelled Well, the voice was loud and clear. The music was calm and like not too loud but it was so connected nicely. 2) It Definitely, fits with the message. Definitely. Never 100% Your music was nice and sunburned. There's water, running water in the background nice place with the product. 3) It fits very well, 4) Yeah because the background music was relaxing with the water, and then her voice was soft as well. 5) because the music seemed like it was for a good cause as well because it puts me in a relaxing situation. 6) I think the message, I think the music did fit with the message of sort of like a tranquil setting. 7) Music. See it went with art flowing of water is talking about water 8) It's about water and I heard a waterfall was perfect. And it was calming. Because it was about Pennie of water and heard of a waterfall in the background. So it made sense 9) Yes. As I told you before, like the music was, you know, there were Sounds of the birds. Yeah. That is related to nature and so is water. Yeah. Yeah.
<i>Question 1) How well the music did seem to fit with the message in this ad?</i>			

Theme	Sub-Themes	Codes	Interview extract
Processing time	Easy to process information	1) Information was easy to understand 6) Clear background voice 7) Message is explained clearly 8) Background sound was loud and clear and spoken well	1) Yeah, easy only as clear as well. 2) Definitely 3) Yeah. is clear and easy. Is it clear to me okay 5) Yes, easier to understand. 6) Yeah, yeah. It was easy to follow. Although, again, the background was very loud over the top of that. 7) Yeah, she spoke the person in the advert speaking was nice and clear. So slowly spoken. 8) Yeah, it was easy, straight to the point easy to understand, 9) Yes, it was very easy to understand.
<i>Question 1) Do you think the information in the advert was easy to understand?</i>			

Theme	Sub-Themes	Codes	Interview extract
Message Relevance	Water Advertisement	1) Relevant message about water 2) Clear message about water speaking about benefits 3) Water being fresh and its location 4) Health benefits and encouragement about drinking water 5) Health benefits and encouragement about drinking water 6) Advertisement for water bottle 7) ad was trying to see if this water is fresh healthy 8) The message was about water location and its purity 9) Fresh and quality water advertisement	1) It is something about the water being clear and Pennine mineral water 2) The message was this really nice, new Pennine, fresh water that's available and everyone should try 3) that is water is unique. It's fresh, and full of minerals is clearly different to the other bottles as it's from the Peak District. 4) The freshwater that you should be drinking. Lots of mineral water. 5) The delivering that. It's better to have, like, fresh water than anything else, because obviously, it's good for you and. 6) It was an advert for bottled water. 7) Yes, the message that was delivered in the ad was trying to see if this water is fresh healthy 8) So, she was telling me about the product that they were selling so it was water from the peak district with no added chemicals or anything added so it's clear. It's pure. An sold to me. Okay. 9) Yeah, it was like, you know, it was a good message. You know, they, like, tell you about the water they sell. It's pure and good for your health, and they give you quality.
	Clear Message	6) Provided relevant details about water 7) The message was easy to understand 8) Clear message delivered the narrator clearly explained the product 7) Message is explained clearly	6) Yeah, make give all relevant details with no additives making it was a pure type of thing. 7) Oh yes. It was like fresh no added preservatives or additives 8) Yes, it did. Yeah. She told me what the mineral product was about it was about water from where it came from and from what the product intakes. So, it was pure water no added anything to it so it caught my attention. 7) Yeah, she spoke the person in the advert speaking was nice and clear. So slowly spoken.
<i>Questions 1) What message was delivered in the radio ad? 2) Did the message in the ad help you understand the product (mineral Water)?</i>			
Theme	Sub-Themes	Codes	Interview extract
Mood state	Post-Ad Relaxed Mood	1) Because of relaxing music, it changed 3) More relaxed after listening to the music 4) More relaxed and calmer 5) Relaxed and calm 7) Relaxed and calm 8) Urge to buy the product now after the mood change 9) Water dropping made me relax	1) It was because it was nice music was like calming, and relaxing and it had an impact on me. 3) I'm slightly more relaxed because of the music 4) It's more relaxed and calming 5) Kind of, yeah, because it made me more relaxed. Calm. 7) relaxing, and calming. 8) Yes, it did. Because now I want to buy it. because it gives me the information that I'm after. 9) Yeah, the mood is good because of the music behind it and the sounds of you know, the dropping water and. Yeah. So yeah. It made me relax now. Yeah.
<i>Question 1) Did your feelings change after listening to the ad? (How if answer yes)</i>			

Theme	Sub-Themes	Codes	Interview extract
Motivation	Curious about Product	1) Curiosity is high after ad 2) Searching for the original from where this comes from 5) Looking in more detail about the product 8) Will search in more detail for where it originates and how it is made	1) Yes. Very curious. 2) I guess you could you know, the way that the lady spoke nice and slow and easy to process. So, it's definitely if I saw the product on the shelf, I definitely would pick it up. my curious level problem gives it a six, 3) A little Yeah. 4) Yeah 5) As I was before? But I think I am going to be looking more into it now. 7) Yeah, pretty curious. Yeah. 8) Yes, the search of what they're all about search of who they are, where they originate from and why they do this 9) I'm not that curious, but if it comes in front of me when I'm in the supermarket, so I will give it a try.
	Interested in Trying	1) Would not mind 4) Because of the advert will try 5) Interested to try 7) Given the opportunity to try I will	1) Yeah 2) Sure 3) Yeah, I would not mind Okay. 4) Yeah. Okay. 5) Yeah. Because of the advert 6) Yeah, it was that I knew. Yeah. 7) if the opportunity came will try it. 8) Yeah, I'll be interested in okay? 9) Yes, of course.
<p>Question 1) After listening to the advert are you curious about Pennine fresh mineral water? 2) Would you like to try Pennine fresh mineral water?</p>			

Theme	Sub-Themes	Codes	Interview extract
Novelty and sensation seeking	Unique	3) A unique product to try	3) is just someone trying to advertise fresh and a new kind of water? Something more unique and different to usual? Okay,
	New Product experience	1) The product sounds new 2) Something like that has not come across definitely new 4) The product is a different experience 5) Something new and will be enjoyable to try 8) The impression of a new type of product	1) Yeah, it did. It sounded nice and new. Something does not happen before something gets nice and clear. 2) Okay, so it definitely did come across as a new type of product that's out. And the idea that it must be tried did come across as well. Nice, isn't a new type of water. That is something like refreshing to try different from anything else that is out there already. 4) A different experience may be. 5) I felt like it was something new and if I tried it I enjoy it 8) Yeah, as she said it would be fresh. At the end of the advertisement. Gave me the impression that this is a new product,
<p>Questions 1) What was your overall impression of the advert? 2) Did the advert give you the impression that this was a new kind of product or that it would be a different type of experience to try it?</p>			

Theme	Sub-Themes	Codes	Interview extract
Perceived advertising creativity	Creativity and Originality	1) Creative and original 2) Original but creative at some level 4) Originality because of the background music difference 5) Creative because of the music 6) Creative because of water imagery 8) Attention-grabbing because of the music 9) Music is creative because it matches the water drop sound and it sounds creative	1) Yeah, creative, and original 2) As far as creativity I was given, if I was thinking on a scale of one to 10, I would probably give it a five or six. So, I'll probably give it a 10 for originality. 4) Definitely original, yeah. Because you've got the music and the background noise. 5) I think it's quite original, but it's creative at the same time as well. Because of the music. 6) Um, I think I think the message itself is probably original as it is a product. But again, the background has a lot of adverts for water use waterfall and running water, the imagery of water type of thing. Probably 4 for creativity and about seven for originality 8) It is creative Because it has the music, which already got my attention at the start, and then it gave me the information both put together. It was great 9) Yeah, the creativity behind is, you know, choosing the sounds behind it, The music. Yeah. And it's related to the water. Like the water-dropping sound.
<i>Question 1) Did you think the advert is creative or original (If yes why)?</i>			
Theme	Sub-Themes	Codes	Interview extract
Prior knowledge	Instruction Check	1) It makes a difference when buying health-related products 2) Check the water sources and health benefits 3) Check for minerals before purchase 4) Read the label to avoid unhealthy product 5) Important to check the health-related product 8) Compare the brands before I buy and when something new, I check the product 9) Always check quality and price along with benefits	1) It doesn't make a big difference. In certain scenarios. It will make a difference. Meaning if you're training or if you need that kind of to help you. Yeah, it will make a difference. 2) When deciding on mineral water, I often do check the pH levels of the way it was sourced. 3) Usually, advise it but it depends. If it's something like this, or you'd go and check. I'd go and check and see what is listed and what kind of minerals are in the water. 4) I always read the label and make sure there are no different things. 5) I do you consider important in it? Because it is dealing with your health and everything as well. 8) Yeah, compare some of the brands to be like water brands like Fiji, for example. I would look at that. And I would look at this and see which one has got more health benefits for me. So, this one already said there are no added substances. I would pick this one over something else because I can trust this for like information that is real 9) Yes, of me. Yes, of course. we do consider the things like the quality of it, the purity. Yeah. And yeah, and of course the price of it.
<i>Question1) When buying a product like this do you consider important things about mineral water you already know when making your decision.</i>			
Theme	Sub-Themes	Codes	Interview extract
Tolerance for ambiguity	Realistic Information preferred	1) Prefer realistic information in the advertisement 8) Realistic is more appealing 9) Realistic is preferable otherwise I will be disappointed	1) Realistic, or at least realistic 2) I definitely prefer realistic advertising. Because if I buy a product as I've been advertised, like, it's been exaggerated, glorified, and I buy and it's disappointing that as a customer, I just feel disappointed. 3) Realistic 4) Realistic, more. 5) Prefer realistic. 6) realistic information is more appealing 7) realistic information. factual? 8) if it's realistic information, so it tells me what the product has and what it's about and what benefits it can give to me, that's what really gets me to buy the product. because then I know what's inside of it. So, they can't, you know, fool me or anything or not sell me products. she said, it's fresh water and nothing added to it, it really caught my attention because that's what I'm like healthy. So as soon as she said that I was like, this is the product for me 9) So it was more realistic. Like I listen to it, so it was realistic because it's water. So, like they were telling about the purity of it and where they take it from. Yeah. So yeah, it was okay.
<i>Question 1) Vague and impressionistic information in advertising appeals to me more than realistic information in advertising.</i>			

Moderately Incongruent Music Radio Advert themes

Theme	Sub-Themes	Codes	Interview extract
Ability to process	Meaningfulness	<ol style="list-style-type: none"> 1) Meaningful if the product keeps promises 2) Because of the location will try 4) Because of the health benefits will try 5) Would want to try and then describe the product 6) Referring to water needs so yeah meaningful. 	<ol style="list-style-type: none"> 1) As long as it helps me keep a healthy, balanced diet, then yeah, it would be meaningful to me if it prolongs my life. And we got that. 2) Because I do live in Oldham, which is in the Pennines itself already. I believe the water we get here is quite good itself, So I would not really go for a bottled type of water, but I have tried water, hard water from London, Sheffield. They do not taste so good. So if I were living there, I would most likely go for bottled water. 4) Yeah, it definitely, yeah. Because normal water is not that nutritious. It's got some percentage of a small percentage of preservatives, and it might not be that nutritious as well. 5) I mean, there's always a first time for everything. I would want to try first to describe further information regarding it. 6) I mean you could say that because it is referring to a need which is water, and I would say that it has encouraged to me buy water now. 7) Yeah, it is because we need water to live, and it is meaningful
<i>Question 1) After listening to the advert do you think Pennine fresh mineral water is meaningful to you?</i>			

Theme	Sub-Themes	Codes	Interview extract
Attitude to the ad	Health benefit triggered	<ol style="list-style-type: none"> 1) Spoke to my need because I am a heavier drinker of water 3) Because of the health benefits 4) Sounded healthy and spoke to my need 7) I would like to try it because of my curiosity 	<ol style="list-style-type: none"> 1) Yes, it did meet my need because as I said previously, I would like to drink a lot of more water during the day and throughout my life to prolong my life and be healthy. 3) Yeah, it did. Obviously, I drink a lot of water myself. So, she's saying that it does have these chemicals in it, so it would be. It was easy because it just kept getting mentioned throughout the ad. 4) Yeah, Spoke to my needs. It's more nutritious, it's healthier, No preservatives in it, and it's just reliable for your health. 5) Yeah, it did. 6) Yes, it did 7) Definitely now I think I will buy one after this interview.
<i>Question 1) Did the ad speak to your need?</i>			

Theme	Sub-Themes	Codes	Interview extract
Brand memorability	Music Message Relevance	<ol style="list-style-type: none"> 1) Easy to remember because of the location explained 2) Music and message volume have made me remembered 4) Because of the message being conveyed and its relevancy 5) The brand name kept repeating 6) Background music and message 7) The advert contained relevant information 	<ol style="list-style-type: none"> 1) It is very easy because they've derived it from such a location that I'm familiar with as a district. I've been there myself and I would remember that name and go purchase it later on. 2) it was quite easy as it did get louder and the volume increased and it was clear speech, which helps you remember it. 4) It was very easy because the message came across easily and it was relevant to what I wanted also. 5) Using the word fresh, the word renewed itself, and obviously the music that was used in the background of every club. 6) The message was easy to remember because the lady kept talking about the benefits of the water with a flow and the name Pennie fresh mineral water definitely stuck with me now. 7) It was easy to remember because the advert was itself easy with lots of information for me.
<i>Questions 1) Did you notice the music in the advert? 2) How easy it was for you to remember the Pennine fresh mineral water?</i>			

Theme	Sub-Themes	Codes	Interview extract
Processing time	Easy to process information	1) Easy to understand and explained clearly 2) The location was described clearly 3) The message was delivered with ease 4) Health benefits were described clearly 6) The flow of the lady was good 7) Clear and basic information delivered	1) Yeah, very easy to understand. It explained exactly. The location flowed very nicely as well 2) Yes, I believe so. It was quite straightforward. The main information that I received from it is that it is sourced in the Pennines and nothing has been added. 3) Yeah, it was simple information. I understand the message that was delivered by the lady in the background and the information she was delivering after listening to the adverts. 4) Yeah, it was easy to understand. The message was clear and came across as nutritious. It has no preservatives in it. And yes, very beneficial. 5) Yes, very basic. 6) Very easy with a flow the lady is clearly speaking the music is not too distracting 7) Clear and basic information in the ad.
<i>Question 1) Do you think the information in the advert was easy to understand?</i>			

Theme	Sub-Themes	Codes	Interview extract
Message Relevance	Location	1) Location from where the water is gathered 2) Mineral water location 4) Health benefits being described 5) Unique water with health benefits	1) So that the location of where they're getting the water from, which is the peak district. And I've been there myself, that they're filtering it and making it the less harmful for your body. 2) Message was about mineral water that it has been gathered from the Pennines mountains. They said that there are no additional preservatives or additives. 4) So the water is fresh, and it's got lots of minerals and is a very healthy score, no preservatives, and it's been very beneficial to the human body. 1) Yes, it did. It shows me how it's manufactured, where it's derived from, and what's inside the bottle of water. No chemicals and is filtered properly. 5) Yes, it did. Saying that it's like you said, it's fresh water and the word mineral itself. That is a really good word for water. Quite clean and healthy.
	Product description	1) Provided an indication of where the water is gathered 2) Product description provided 3) Details description of the product 5) Benefits and origin of the water described 7) Repeating made is easy to understand	2) It did. Let me know what the product was. But as I am from a scientific background, I would have wanted to know a bit more specific details about the water itself, or it has been sourced, sourced in the Pennines and not as it is a preservative. Is it more alkaline compared to the brands or are there any nutritional facts that make it better than other brands? For example, say has it got more magnesium and calcium? 3) Yeah. Obviously, through the advert, they're just talking about all the details about the water. Well, from what was in it, why it hasn't got. Why it has got.
	Unique product	5) Unique water with health benefits	5) The message was that the water is quite clean. You should try it. And it's very unique and fresh.
<i>Questions 1) What message was delivered in the radio ad? 2) Did the message in the ad help you understand the product (mineral Water)?</i>			

Theme	Sub-Themes	Codes	Interview extract
Mod Incongruency	Music fit congruency	1) Nice flow and music matched 2) Music was fitting 3) Calm and soothing music 4) Music gave positive vibes 5) Matched the location and hills 6) Good music but matched to an extent 7) Music was good but could have been faster and more energetic	1) Very well. As I said before, there was a nice flow. And it was calm and just made me feel relaxed and in peace. 2) Well, because of the music. And if you are advertising slightly premium water that comes at a higher price. I think the music was quite fitting. 3) It did a little, but not 100%. It was calm, soothing music 4) It fits well with it being positive. The music was positive. It gave a positive vibe with it and its relevance with it was positive as well. So, the music, in order to pass on a positive message, you need to have a positive atmosphere. The memorability needs to be on point as well as in the. Yeah, so it's memorable. 5) Very good. I mean, it reminds you of hills and water dripping down hills. It's that kind of soothing. 6) The music was good and calming and relaxing; however, I would say that it does not fit 100%. It fits in a way that will create a flow, but you normally hear more energetic music in water adverts. Because water suppose to refresh you and charge you. In this case, it sounded a bit slow and not so energetic. 7) It did a little and was relaxing and chill. I watched water ads on YouTube the music they have a fast compared to this ad. I am not saying this music does not match completely it matches but not all of it.
<i>Question 1) How well the music did seem to fit with the message in this ad.</i>			

Theme	Sub-Themes	Codes	Interview extract
Mood state	Post Ad Relaxed Mood	2) Feel a bit calmer and more relaxed due to classical music 3) Urged to taste the water 4) Became calmer and more relaxed because of the music 5) Feeling changed calmer 6) Music puts me in a decent mood 7) calmer and relaxed	2) I did feel a bit calmer, and a bit more relaxed, which I believe is due to the classical music. And if I were in a vehicle driving, listening to the radio, I think it would help me relax a little bit. 3) So yeah, I felt like I wanted to taste up. 4) Yeah. I was calmer, more relaxed, and most soothing. Because of the music. 5) It changed my feelings. It's all this calm. Yeah. And drive me towards mineral water to try it. 6) I suppose you can say that the music sort of put on in a decent mood. 7) Yeah, I feel calmer and more relaxed
<i>Question 1) Did your feelings change after listening to the ad? (How if answer yes)</i>			

Theme	Sub-Themes	Codes	Interview extract
Motivation	Curious about Product	1) Curious to purchase 3) Would like to physically see and feel 4) Would like to try 6) Wants to physically see the product 7) Sounded unique by looks of it	1) Yes, I am. And I would look into it and purchase some bottles of water. 3) So, yeah, I just want to see what it's like. Presentation and stuff like that. 4) Yeah, I would like to try it. 6) I am, to be honest, just wanted to see what it is. 7) I am definitely because it sounded quite unique so that's why
	Interested in Trying	1) Definitely would like to try 2) If the opportunity given 3) Would try it	1) Yeah, well, yeah, definitely. 2) If I had the opportunity to try it, I would not mind. 3) Yes, I would. 4) Yeah, I would like to try it. 5) Yeah. I would really want to try it. 6) Yeah 100 per cent I would try it 7) Yeah, I would try it
<i>Question 1) After listening to the advert are you curious about Pennine fresh mineral water? 2) Would you like to try Pennine's fresh mineral water?</i>			

Theme	Sub-Themes	Codes	Interview extract
Novelty and sensation seeking	New Product Experience	1) The adverts give the impression of a new product 2) Seems different from the other brands 3) Seems a new kind of product 4) Seems like a new product because of the benefits being described 5) Different experience because it's a different brand 6) Sounded like a new kind of product	1) Yes, it did, because I've not I'm not really seeing water adverts, but I think this is one of the first ones I've actually heard. So I would say it's the first one. 2) As a person who has tried many new mineral waters before, I've tried Fiji and the ones it does sound like I've not heard of it before. And if I do come across it, if it is a reasonable price, I would not mind trying it. 3) I get the impression that something like a different type of water, something I've not tasted before, so. 4) it would be a new product because it's more beneficial. It's more nutritious for the human body. And this just sounds new sounds. 5) It'll be a different type of experience because it is a different company 6) Well to be honest it sounded new because I have not heard of the bottle before and definitely it will be a new experience. 7) Yeah, I think it's a new product something that I have seen or tried before.
<i>Questions 1) Did the advert give you the impression that this was a new kind of product or that it would be a different type of experience to try it?</i>			

Theme	Sub-Themes	Codes	Interview extract
Perceived advertising creativity	Music Creativity and Originality	1) Original with new music 3) Because of the background music it seems original 4) In comparison with others, this one is more pleasant to the ears 5) Soothing music and creative advert 7) Creative and original both together	1) Yeah, it'll have to be original because I've not heard it before. As I've said. Yeah, it's creative as well. They've mixed music and, and hardware into it and it's just brought it together very nicely as well. 3) Sort of. Yeah, in terms of the background music it is of but like, it's been done before. 4) Because it's different to others? Because when I hear an advertisement, the music isn't soothing. It's more high-pitched. It's more irritating. But this one was a bit different. I've not heard this one before. 5) Very creative. It's got soothing music that calms and describes a such a good manner. 7) Creative and original both
<i>Question 1) Did you think the advert is creative or original (If yes why)?</i>			

The me	Sub-Themes	Codes	Interview extract
Prior knowledge	Taste as Experience	2) consider taste as previous experience	2) Yes, I would. I obviously have previous experience. I have laboratory experience and the taste does matter. And the taste is affected by ions in the water.
	Instruction Check	1) Read instructions before buying a new brand of water 4) Consider minerals nutritious for the human body via the label 5) Check instructions before purchase 6) Consider information before purchasing of unknown brand 7) Read instructions to confirm	1) So, I would personally get mineral water. And I would really read the ingredients because it's mineral water. But if it was another water brand, then I would because they didn't say mineral water on it. And I would know that mineral water is filtered, and it's got irons and all these different good things in them for your body. 4) I consider the minerals nutritious for the human body, and I just consider that considered also consider prior knowledge. 5) Yeah. I mean, there are the waters that are regularly drinkable when trying a new product. Yeah. And obviously, I would read the ingredients and stuff like that. 6) Well, someone like me who takes care of himself ideally reads information beforehand before buying any product that has something to do with health. I usually have knowledge of what I am looking but if I am confused, I usually read the instruction. 7) I read instructions before I buy anything and have concerns in my mind about a product.
<i>Question1) When buying a product like this do you consider important things about mineral water you already know when making your decision?</i>			

Theme	Sub-Themes	Codes	Interview extract
Tolerance for ambiguity	Realistic Information preferred	1) Realistic information gives relevant information 2) Buy a product with only realistic information 3) Realistic information meets my expectation 6) Buy only realistic information products related to health 7)) Realistic makes more sense in the water	1) I like realistic information because then I know exactly what I'm getting into on this. And it's not, it's not basic. It's actually like talking about the product and what it's actually about. 2) No, I would not say that I would like realistic information about the product if I were to buy it. 3) Rather have it realistic. So I know what to expect. 4) Realistic information. 5) I need more realistic information and more information about what it is in. 6) I rely on or realistic information especially when it comes to products that are related to health. 7) Realistic information because they make more sense when you buy something like this.
<i>Question 1) Vague and impressionistic information in advertising appeals to me more than realistic information in advertising.</i>			

Extremely Incongruent Music Radio Advert themes

Theme	Sub-Themes	Codes	Interview extract
Ability to process	Not Meaningful	1) No Judgement 2) Not really just water 4) Not meaningful but requires more research 5/6) Not meaningful 7) Need experience before the judgement 10) Not meaningful because not tried the product	1) I couldn't make a judgment about that. 2) Not really, it's just water 3) No it's not meaningful to me. 4) It's really beneficial for us if we can use it. But we have to study more about it. 5) Not really. 6) No, no, 7) I can't say because I never tried it. So, once I tried that. 10) No, I'll be honest because if I were to go into the shop now, I would still just buy Look at price wise. But the only thing that will stick with me is Penny's focus on the location.

Question 1) After listening to the advert do you think Pennine fresh mineral water is meaningful to you?

Theme	Sub-Themes	Codes	Interview extract
Attitude to the ad	Health benefit triggered	4) It's water and we need healthy water 5) Fresh and minerals water is a need 6) The ad reminded me to top up my water bottle 7/8/9/10) Yes it did	4) Yeah, it's good because, you know, it's water, so it's very healthy for our lives. 5) Yeah, it spoke yeah. It conveyed. It's fresh and its condensed minerals. 6) Yeah like it did. Remind me that I need to top up my water bottle. 7) Yes 8) Yes 9) Yeah 10) Quite easy.

Question 1) Did the ad speak to your need?

Theme	Sub-Themes	Codes	Interview extract
Brand memorability	Music Incongruity	<p>4) The message was clear music was confusing</p> <p>7) Music was distracting and made it hard</p> <p>8) The brand name is not easy to remember</p>	<p>4) Yeah, I think it's. The message was clear, But, you know, the music is not demonstrating us in a clear way, so I think it's a bit confusing.</p> <p>7) No. I can't say slow. It's like It's not easy to remember because of the music. Because of the music.</p> <p>8) The name was a bit difficult to remember and the name might be a bit easier and more attractive for me so I can remember it.</p>
	Message Relevancy	<p>1) Product description was easy to understand</p> <p>3) If the ad was repeated, I would remember it more</p> <p>5) Music sticks and would help me remember the name</p> <p>6) Easy to remember</p> <p>9) Easy to remember</p> <p>10) Remember the description of the product's fresh and different</p>	<p>1) Actually, only mineral water was a bit after she was saying that fresh mineral water. Only I could get that bit.</p> <p>3) Maybe two times if I heard that, I could remember that. Not the first time, but usually the ad will repeat it. that will memorize.</p> <p>5) I think the music sticks. Maybe the. When I hear this brand name, I think maybe I will remember this.</p> <p>6) Right now, quite easy to remember. But if I was hearing this out on the radio and like the next advert started, I probably would immediately forget.</p> <p>9) So, it's very easy. Yeah. They follow them, the flow to the end and made sure they stated them at the name end. So, and I think procedurally, stating something at the end gets you to remember it easily.</p> <p>10) I don't know if it spoke to my need now. I think it was just something fresh and different.</p>
<i>Questions 1) How easy it was for you to remember the Pennine fresh mineral water?</i>			

Theme	Sub-Themes	Codes	Interview extract
Processing time	Easy to process information	<p>1) Message conveyed was easier to understand but the music made it a bit harder</p> <p>2) Needed more attention to understand</p> <p>3) Easy to understand</p> <p>4) Easy to understand</p> <p>6) Music made it harder to understand</p> <p>7) It was easy to understand</p> <p>8) message was easy, but the music was irritating</p> <p>9) Easy to understand</p> <p>10) Message kept repeating</p>	<p>1) Yeah. The information was conveyed in a manner that was easy to understand, but the music made it hard.</p> <p>2) No, I was paying attention to it, that's why I understood it or what. And they are saying these things. But if I was not paying attention, particularly to hear that, I would not have understood it.</p> <p>3) It is easy to understand. To me maybe it differs for people, but for me, it's easy to understand.</p> <p>4) Yeah, it's good. That's good. It's easy to understand.</p> <p>5) Yeah, it was easy to understand.</p> <p>6) Again, No, not really. Because of the music</p> <p>7) Yes</p> <p>8) It was easy to understand, but the music I told you about before was quite irritating.</p> <p>9) Yes, very.</p> <p>10) Yeah, in the sense that if I'm being honest, they were just repeating the same thing from this valley. No preservatives, no additives.</p>
<i>Question 1) Do you think the information in the advert was easy to understand?</i>			

Theme	Sub-Themes	Codes	Interview extract
Extreme Incongruency	Music fit Incongruency	1) Music and voice did not match 2) Sounded like an ice cream ad until the message delivered 7) Music was depressing it was not matching the actual advert	1) Yeah, actually, the voice and the music were not quite cohesive. Like what I feel was the music was always dominating the voice. And when I could feel a good voice there, the voice was not irritable, but the music was irritable. 2) It was nice. It was. The music was really soothing. Yeah. So, like, if I just heard the music, I would have assumed it was an ice cream ad because it feels like more kind of that. 7) To be honest with the music, it's not like with the matching. And also, it's very, very slow music. It's like a depressing type of music.
		7) Depressed and slow music 8) Distracting music didn't fit well	7) It's kind of like very depressed-type music and very, very slow. 8) The music was actually stopping me from getting the message. It was not toned in rhythm with the message. So, if I focus on the ad and the music, I can't focus on the message when I listen to it.
		1) Message conveyed was easier to understand but the music made it a bit harder 6) Music made it harder to understand 8) message was easy, but the music was irritating	1) Yeah. The information was conveyed in a manner that was easy to understand, but the music made it hard. 6) Again, No, not really. Because of the music 8) It was easy to understand, but the music I told you about before was quite irritating.
		4) The message was clear music was confusing 7) Music was distracting and made it hard	4) Yeah, I think it's. The message was clear, But, you know, the music is not demonstrating us in a clear way, so I think it's a bit confusing. 7) No. I can't say slow. it's like. It's not easy to remember because of the music. Because of the music.
		1) Music blocked important message 2) Not a match 4) Slow and confusing music 5) Not a match but did the job 6) Opposite music 7) Slow music did not match the vibe of the product 8) Irritating music does not fit well	1) Asking my suggestion, it would be 0%. I didn't see the music with that. Because when some important message or important word was trying to be conveyed, I was into that voice which I could I was listening to get a grasp of what the voice was trying to say. But the music made me so hard that whenever I tried hard to listen, there was the main crux of this thing, which is what was trying to be portrayed. The music made it hard to get the words which were conveyed there. 2) Not a match, I would say, because the music was very sweet and soothing. But if I had something, you know, kind of like something like which I feel like I closer to nature, I felt like it would have been more related. 4) we can't understand the music clearly and, you know, in clear words. So that's why it's a bit slow and confusing 5) Yeah, it was good. It didn't stick, but yeah, it's I wouldn't say 100%. Yeah, but as I said, it was like creative, but not original. But it did the job. Yeah. 6) Not at all. 7) as I told you in the beginning that the music is very slow. It's not matching with the words. Advertisement about the fresh water. But the music is like in very, very slow waves. we need to when we refresh the mood, we need to match the music and stuff. You know, we feel better in that way. 8) The music was totally irritating and does not fit with the ad.
Question 1) How well the music did seem to fit with the message in this ad? 2) What was your overall impression of the advert? 3) What do you think of the music in the advert? 4) Do you think the information in the advert was easy to understand? 5) How easy it was for you to remember the Pennine fresh mineral water? 6) How well the music did seem to fit with the message in this ad?			

Theme	Sub-Themes	Codes	Interview extract
Message Relevance	Product Description	2) Related to water product 3) Health benefits of water 4) Water being fresh and pure 5) Water being fresh and full of mineral 6) Highland freshwater 7) Natural water with no artificial preservatives 8) Spring water advertisement 3) It was clearly explained 4) Product is related to the message 5) Message kept repeating 7) Yes, it was easy to understand 8) Needed to focus a bit because of the music but understood	2) It was related to mineral water. And they were saying about the purity of that mineral. And it's more suitable. It's more natural. Yeah. Healthy. 3) advertising to buy the product? The product and all the minerals they are having. So that people can get to know about the clear clarity about that product. 4) Actually, actually, she is just letting us know that the water is pure and natural and it is more good for our health and something like that 5) I think the music and the ad had to convey that it's fresh and it's mineral-rich and it's also taken from nature something. 6) Highland water. Fresh, Fresh spring water. Yeah, it was for the water 7) I heard about the water from the spring waters. So the clean water from the spring, sometimes the clean water sometimes, you know, because I had lots of experience. But I'm not, like, fully satisfied with that. 8) It was something about water, mineral water, having no preservatives and some unique taste. 9) Talking about spring water 10) Again, the message was just trying to be fully natural. The whole Mother Nature type thing that we don't do anything artificial, we don't add any preservatives, that sort of thing. Just to let people know and feel comfortable this is safe for you to drink. 3) Yes. Was clear. And I think I can understand it. Yeah, it was relevant. She's explaining about the minerals and she's expanding on what she wants to know. 4) Yeah, the product is related to water. Mineral water. 5) Yeah it did because the lady kept repeating the benefit of the water and where it was from. 7) Yeah 8) Yeah. I need to get more focused because of the music, but I get the message of what it was. 9) Yes I understood the message
	Attention Grabbing	1) Attention-grabbing message 10) It helped me visualise	1) The messages about drinking water and it was like the purist thing or something like that related to it. And what I heard is they were looking to get the attention by making it slow. And my observation about it is, while I hear some Spotify ads like this. Usually, if I hear it repeatedly, that goes through my mind, and it will trigger my consciousness because I would become aware of it by repeatedly hearing it. 10) I wouldn't say it helped. I say it helps to help you visualise and give you a bit of imagery. Like now in my head, I can envision a valley with water springing out of, you know, a gush and everything. So, it more helps with like to bring out emotions and imagery, I would say.
<p>Questions 1) What message was delivered in the radio ad? 2) Did the message in the ad help you understand the product (mineral Water)?</p>			

Theme	Sub-Themes	Codes	Interview extract
Mood state	Post-Ad Depressed Mood	1) Become worse after listening to the ad 2) Sounded like an ice cream van jingle 4) No effect on mood 5) Changed a bit after depressing music 7) Feeling low and depressed 8) Changed a bit because of depressing music 10) Feeling depressed	1) Actually, I found it very hard to get listen to it. Yeah, it made it worse. 2) Yes. I already said, you know, like it as I felt like in the initial, I felt like it's some sort of ice cream because I have heard these kinds of music ice cream ad. 4) Not much. Good, but it's normal. Not like it was before. 5) Yeah. My mood changed a bit. 7) Yes. Feeling very slow and depressed, as I told you before. Very slow music and just not matching with the I mean, with the advertising. 8) A bit changed because of the depressing music. 10) It was yeah, my mood changed in that I felt depressed.
<i>Question 1) Did your feelings change after listening to the ad? (How if answer yes)</i>			

Theme	Sub-Themes	Codes	Interview extract
Motivation	Curious about Product	1) Not curious at all 2) Did not find anything exciting to be curious 5) Because of the water bottle that's why not curious 6) After listening to the ad I am not curious 10) Not curious about the product but the location	1) Not really. 2) Probably not, because I did not find any exciting element or any, I would say anything catchy. Like I did not find any that kind of catchy. I like something which will, you know, grasp my attention. It was basically mineral water will not that which it's very hard to bring something in mineral water. But if I say it's nice, but not that effective for making me buy that. 5) Not really curious. Maybe because it's. It's about mineral water. Yeah, maybe about something else. I may be. Yeah. For the specific. 6) No, no, not any more than before. I think pretty much stayed the same. 10) I wouldn't say I'm curious about the water. I say I'm more curious about Just seeing that valley itself. I don't know why. It's really weird.
	Interested in Trying	2) Would like to try if available 5) I would try but not do extra effort to go store 6) If it is given 7) Sounded new so I would try it 10) I would try but not do extra effort to go store	1) Yeah, I Would. 2) If I see it, I'll buy it. But I won't take much extra effort to buy it. 3) Yeah, of course. 4) Yeah, I would. 5) Maybe. It's not like I want, but if I go to a store and I see this, I will remember this ad. 6) It was given to me I don't think I'd go out of my way and go, Oh, yeah, I heard that on the radio and I'll buy it. 7) Obviously, it's kind of new. I heard about it the first time, so I really would like to check it out 8) Obviously 9) Sure 10) I wouldn't go out of my way to try it. I wouldn't go and spend the extra money to specifically buy that product because to me, water is water.
<i>Question 1) After listening to the advert are you curious about Pennine fresh mineral water? 2) Would you like to try Pennine's fresh mineral water?</i>			

The me	Sub-Themes	Codes	Interview extract
Novelty and sensation seeking	Vague Information	1) The voice was familiar and didn't give the impression 2) Vaguely but not clearly	1) No Actually, this voice was like so familiar to me. It wasn't like someone you are talking like. What I would say is like if. If I listen somewhere in the music or say for example the main aspect, I listen to music is Spotify. Most of the ads on Spotify what I find is it is like this, The voice is it was not alien. The music was alien. 2) I would say sort of but not too clearly.
	New Product Experience	3) It sounds like a regular product 4) Sounded like a new kind of product 5) Impression of a new product 7) New kind of product 8) A different type of experience 9) Different from the usual product 10) Different kinds of experience	3) She didn't compare a product with anything. I don't think that she's. She said that it's a new product. I think that if I first listen to this, she's just explaining what the product is and she's giving the impression that, yeah, that will be good and we can buy it and we can try it. So that's the. 4) Yeah, it's a new product 5) It gave the impression that it was a new kind of product. 6) No, it sounded like it was a regular, like an old product that they're promoting 7) Yes. It's kind of 8) It would be a different type of experience to try. 9) Yes. It talks about it talked about not having minerals or something. it's spring water, so kind of showing something different from the usual something. 10) You couldn't say that. It gave me the impression that it was new. But it's the way they've done it is more like it seems like it's something it's a different experience. Yeah, I would say, yeah, yeah. But like, you can't say officially that this is new. Like, they don't say like.
<i>Questions 1) Did the advert give you the impression that this was a new kind of product or that it would be a different type of experience to try it?</i>			

Theme	Sub-Themes	Codes	Interview extract
Perceived advertising creativity	Ad Creativity	1) Original but not well made 2) Creative but not original 5) Creative but heard something similar before 9) Creative in relation to music but not original 10) Creative adverts which address emotion	1) I feel the. It is not somewhere copied. This was original, but it was not good. 2) If I say it, it's creative because I did not find anything special in it. Like it is not original? Like it's like they had a concept. They expressed it in a nice way, but I did not find any special creative element, which I didn't find in other advertisements. 3) I think it is creative and they are making it original because, like the way they speak, the way to convey our message was very realistic. 4) I think so. It's between two of the points. 5) I think it's the kind of music that you hear every day. It's like a classic, you know, popular kind of thing. It's not kind of a unique one. Yeah. It's a kind of some kind of, like, jingle you say that you hear? You have heard and It was creative, but not original. 6) No, I'm sure I've heard that advert a million times in different ways. 7) It is creative 8) Yeah, it is a bit creative. 9) I think it's creative. Creative in relation to the music and the music they used behind it. Just the tone Behind is in resonates with the water they are talking about. 10) I would say yeah, it is creative because you know, with adverts you are supposed to evoke some sort of emotion. I think that I did that.
<i>Question 1) Did you think the advert is creative or original (If yes why)?</i>			

Theme	Sub-Themes	Codes	Interview extract
Prior knowledge	Price-conscious	8/9/10) Buy the cheapest	8) we just go and get the product. 9) Lately, I would just grab it and buy it, but get into this country. I think I actually did after reading it and buying it. Because they actually place emphasis on the first people I met when I came and we were like, sometimes the water comes with minerals like limestones and stuff, so they don't drink from the tap, so they usually buy bottled water. So basically, I think I have to read now. 10) If I'm being honest in terms of water and stuff, I will just buy the cheapest.
	Instruction Check	1) It matters but I usually grab and buy 2) Check the instruction before buying 3) Prefer to read instructions for purification 4) Check health-related information 5) Just go and buy any water 6) Buy any product with Highland water 7) Consider information before purchase	1) Basically, I have to do it. But what I do normally is I'll just grab it and do it because, well, I'll be thirsty. I won't find a product that's there. 2) I just pay and buy it but if I get options, I'll definitely look for them because water is the main product which we consume and I really cared about health. 3) I prefer the minerals and the thing which is already there, all the purifying. And so these are the important things rather than buying the product which doesn't even know about that makes sense. 4) I think so. We have to get information relating to mineral water. Is it good for health and the salt value and different minerals are good in it or not? Thank you. 5) Maybe while buying I wouldn't for example, in the specific case of mineral water, I won't look into too many details. I would just go and buy it. 6) For me, I try to buy water that doesn't have the influence of Nestlé. And if it's Scottish Highland Water, I prefer that mainly because I lived in Scotland for five years. So, I want the Scottish water again. 7) I considered the information I have to read, and I have to check all the packing and stuff. I need to go in details

Question1) When buying a product like this do you consider important things about mineral water you already know when making your decision?

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