



Instituto Universitário de Lisboa

**THE INFLUENCE OF PRODUCT TYPE,
HUMOUR TYPE, BRAND ATTITUDE, AND
GENDER ON HUMOUR EFFECTIVENESS IN
ADS**

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Abstract

Humour is a growing trend in today's marketing sphere. Despite the increasing number of managers approaching it, aspects influencing its effectiveness still remains unclear. The aim of this dissertation is thus to illuminate the influence of product type, humour type, brand attitude, and gender on humour effectiveness for the Danish population. This dissertation met the research aim through an extensive study of relevant literature and empirical research. The latter was carried out through a mixture of quantitative and qualitative methods. A sequential framework was developed based on the literature review, displaying the assumed interrelation between the facets. Interactions supported by the empirical findings. The findings revealed that brand attitude affects ad attitude through humour attitude. Additionally, ad attitude was confirmed to influence brand attitude, though only for *yellow* and *white* products. Overall the interrelations depicted in the framework were evidently influenced by the product type approached, the humour type chosen, and the gender focused upon. Subsequently, verifying the following interactions between the facets: The brand focused on affects the product type chosen which then influences the humour type approached. Continuing, the humour type affects the ad attitude which in turn influences the brand attitude. Additionally, gender is assumed to influence the product type chosen, the humour type approached, and the subsequent ad attitude. To flourish managers must therefore understand the prominence of brand attitude, product type, humour type, and gender on attitude towards the ad. Subsequently, managers should acknowledge the important interrelation among the facets and act accordingly.

Keywords: Marketing, Consumer behaviour, Advertising, Humour in advertisements

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1. Introduction

The scope of this study will be to identify the influence of product type, humour type, brand attitude, and gender on humorous advertisements effectiveness. To limit the span of the research the focus will be restricted to the Danish audience.

1.1. Theme

A vast amount of empirical research has been accumulated in the literature, decisively demonstrating the ability of humour to enhance advertisement effectiveness. Humour in advertising is according to several authors persuasive, attention creating, and cognitive response facilitating. Still, findings are seemingly inconsistent, and many aspects remain unclear and unexplored (Weinberger & Gulas, 1992; Cline, Alsech & Kellaris, 2003; Smit, Van Meurs & Neijens, 2006, Chang & Chang, 2014). A further exploration of the subject will hence be needed.

Stigel (2008) states that around 40% of all Danish TV-commercials within the last 10-15 years have humour incorporated. A tendency further on the rise in the Danish marketing sphere. With such a large percentage of companies applying humour it can no longer be perceived as a sole differentiator. A focus should consequently be extended to involve the exploration of advertisements effectiveness, dependent on humour type, product type, brand attitude, and gender. The study will thus be revolved around these themes in order to create a framework for companies to approach. The individual themes and their relevance will be illuminated in the next section.

1.2. Research Problem

Fundamental to the appliance of humour in advertising is the belief that humour favourably influences audience response to commercial activities (Burnett, Fisk, & Lunsford, 1987; Weinberger & Campbell, 1991). Indications have been

made by various authors suggesting desirable outcomes of humorous advertisements involving attention, recognition, recall, ad likeability, and memorability (Duncan & Nelson, 1985; Stewart & Furse, 1986; Weinberger & Gulas 1992; Weinberger & Campbell, 1995; Chang & Chang, 2014).

Others though indicate a slight to no effect of humour on the above aspects (Gelb & Pickett, 1983; Wu, Crocker, & Rogers, 1989; Chattopadhyay & Basu, 1990; Berg & Lippman, 2001; Krishnan & Chakravati, 2003). The high tendency among companies applying humour as a strategy though depicts a somewhat positive influence (Stigel, 2008). Humour can therefore be perceived as a highly usable but exceedingly troublesome, risky, and unpredictable approach. An insight into aspects influencing humour effectiveness is therefore a necessity.

Prior research has been conducted regarding humour evaluation dependent on gender and humour orientation (Riecken & Hensel, 2012). No emphasis was here put on the deviance cost by product type, while measurement was based upon the humour orientation provided by Thorson and Powell (1993). A study assembled by Lee (2014) additionally weighted the importance of humour type on effectiveness indicators as recall, recognition, and attitude. Humour orientation was here related to the basic humour mechanisms: cognitive, affective, and conative. Consequently, only vaguely categorized. A similar classification was approached by Eisend (2011). Oppositely, Hatzithomas, Boutsouki, and Zotos (2009) investigated the effectiveness of humour based on the Humorous Message Taxonomy provided by Specks (1991). Emphasis was here on demographic influencers, while the significance of product type was disregarded.

Research undertaken by Wu *et al.* (1989), and Zhang and Zinkhan (2006) acknowledged the importance of this facet by investigating the influence of product involvement on humour effectiveness in ads. Spotts, Weinberger, and Parsons

(1997) additionally explored the subject with weight on both product - and humour type. Limitations were though detected due to the lack of emphasis on the variance cost by gender.

A gap can thus be identified in the literature as no researchers' have previously considered product type, humour type, brand attitude, and gender combined.

1.3. Objectives

The overall objective of this dissertation is to shed light upon the influence of humour in advertisements. Here an emphasis will be placed on different product types, humour types, brand attitudes, and gender, and the subsequent deviation in effectiveness. This is a consequence of the gap in the literature previously identified.

Hence, the research problem will be to **identify the influence of product type, humour type, brand attitude, and gender on the effectiveness of humour in advertisements**. An emphasis will here be on TV-commercials for the Danish audience, to limit the span of the research.

This will be investigated and comprehended in order to provide managers with a guideline to follow. Thus, ensure increased humour effectiveness in Danish TV-commercials.

1.4. Structure

The first chapter introduces the main topics, with the aim to identify limitations within the literature and clarify the main research problem.

In chapter two, a literature review will initially be conducted. Subsequently, giving a comprehensive exploration of the subject in question. A focus will be on humour types, product types, gender, humour response, and the overall brand.

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Based on these facets a framework will be developed indicating the interrelation depicted in the literature review.

Subsequently, the methodology will be approached in chapter three through an identification of the appropriate research methods. To truly apprehend the impacts of these imperative humour aspects, and ensure reliable results, a mixture of quantitative and qualitative methods will be applied.

Deriving, research will be conducted and an analysis complemented in chapter four. An insight into the reliability of the framework developed will here be established.

Lastly, managerial implications will be outlined, limitations of the study clarified, and suggestions for further research proposed in chapter five.

2. Literature Review

2.1. Humour Construct

Weinberger and Gulas (2006) perceive humour as paradoxical. A trait highly universal nonetheless individualized. An aspect bound by time and space but present across cultures and throughout history. Humour is perceived as a natural human trait, whereas humour response is a learned behaviour. The term is applied as a classification for internal speech or writing with the purpose of enhancing amusement. Laughter is generally perceived as a social phenomenon, whereas humour is personal (Critchley, 2002; Weinberger & Gulas, 2006).

According to studies conducted by Fugate (1998) a personal sense of humour is indeed not a one-dimensional construct but a trait assembled by diverse elements. A multidimensional phenomenon involving the following six dimensions: humour production, sense of playfulness, ability to use humour to achieve social goals, personal recognition of humour, appreciation of humour, and use of humour as an adaptive mechanism. Deriving, humour is the ability of the receiver to respond positively to a playful portraying of oneself or others. Broadly speaking, a sort of communication in which a stimulus is shaped to provide pleasure for the audience. For this to occur, a high level of motivation on the side of the receiver has to be present to ensure memorability (Critchley, 2002; Newman 2004; Martin, 2006; Weinberger & Gulas 2006; Ruch, 2007).

As previously mentioned, prior studies indicate a positive affiliation between attention, memorability, attitude, recall, recognition, and the appliance of humour in advertisements (Madden & Weinberger, 1982; Duncan & Nelson, 1985; Stewart & Furse, 1986; Weinberger & Gulas 1992; Weinberger & Campbell, 1995; Crow & Baack, 2010; Shimp, 2010, Poku & Owusu, 2014). Nevertheless, a negative association can be detected through the lack of understanding or annoyance towards

the humorous stimuli applied. Weinberger and Gulas (2006: 63) agree with this proposition stating, “It is hard enough to raise people’s attention as regards to advertising; if you annoy them, you are making a hard task even more difficult”. Hereby, indicating that an understanding must be reached regarding the proper appliance of humour in advertising prior to usage.

To establish a conceptual starting point, humour will be asserted as a phenomenon triggered by particular mechanisms (Spotts, 1987). Three main categories can here be identified involving cognitive theory, superiority theory, and relief theory (Spotts *et al.*, 1997). Eysenck (1942) additionally suggested humour to be composed of three humour mechanisms: cognitive, conative, and affective. The cognitive facet emphasized in incongruity theory, the conative in superiority theory, and the affective in theories perceiving humour effectiveness as mediated by positive affect. A mixture of the two propositions will hence be applied.

2.1.1. Cognitive/Incongruity Theory

The focus of cognitive models is mainly concerned with information processing (McGuire, 1978; Chaiken, 1980; Petty & Cacioppo, 1986). The proposition is here that humour functions as an attention creating element distracting viewers from counterarguments while enhancing cognitive responses. Unfavourably, this amplification of the humorous message diminishes the cognitive elaboration of information unrelated to the humour (Gelb & Zinkhan, 1986; Krishnan & Chakravarti, 2003). Subsequently, triggering a “vampire effect”, as the humorous element distracts the audience from processing central aspects of the brands (Zillmann, Williams, Bryant, Boynton, & Wolf, 1980; Evans, 1988).

Incongruity theory differs according to Cooper (2008) from relief and superiority theory, as it focuses on the source of the humour (joke, cartoon, etc.) rather than the conditions motivating it. Incongruity exists between the actual and

the expected occurrence. For a humorous effect to occur an incongruity within itself must be harboured (Veale, 2004). The difference must be neither too shocking nor too mundane to stimulate humour in the mind of the audience (Berger, 1976; McGhee, 1979; Deckers & Divine, 1981; Veale, 2004). A focus is here on cognition rather than emotional or physiological effects. In order to notice the difference, an understanding of regular patterns of reality must be gained. Surprise is thus a vital aspect in incongruity theory (Shurcliff, 1968). Overall, the theory holds that something is funny when it is inconsistent with the expected nature of the perceived environment. It is the capability to look at a situation from a distance, to move between the cognitive and the affective facets, that allows us to find amusement in incongruities (Marx, 1994; Veale, 2004; Sankaran, 2013).

Incongruity theory is grounded in the rhetoric thoughts provided by Aristotle. The Aristotelian formal incongruity depicts a reconsideration of elements otherwise perceived as harmful (Holland, 1982). Priestley (1777) saw laughter as the consequence of the perception of contrast. Kant (1790) adopted this viewpoint by combining incongruity with relief. He believed that “laughter is an affection arising from the sudden transformation of a strained expectation into nothing” (Kant, 1790: 47). Laughter hence befalls as a consequence of absurdities which the intellect attempt to reconcile causing a physical response people find pleasant (Morreall, 1983). Schopenhauer (1819) disagreed with this proposition seeing laughter as a product of the very existence of the incongruity and not as a result of the nothingness. According to him, amusement derives from a perceived encounter between perception and thought, or phrased differently, incongruity between a concept and the real object (Morreall, 1983; Attardo, 1994; Martin, 2006; Shimp, 2010). Humour is according to Bergson (1956) found outside the realm of usual interpretation. His contributions became ground-breaking as a consequence of the emphasis on the individual generating the humour, rather than the context within

which it exists. Considerations only regarded as additional, since the social context of humour cannot be dismissed. This is a consequence of the perception that humour stems from a violation of social or cultural norms, underlining its prominence (Schutz, 1977; Meyer, 1990; Chapman & Foot, 1996).

2.1.2. Affective/Relief Theory

Affective models oppositely perceive humour effectiveness in advertising as mediated by positive affect. Consequently, enabling the possibility to elicit a generic affirmative response comprising enjoyment and fun (Martin, 2007). An additional affective model is originated on the basis of affect regulation. A construct based on the assumption that people in a positive affective state diminish their exposure to negative elements, or approach positive ones, in order to maintain their current state (Gross, 1998; Andrade, 2005). An affiliation is here predicted between positive affect and reduced resistance. The more resilient the affirmative effect, evoked by humour, the less resistance (Batra & Stayman, 1990).

Conferring the relief theories, laughter and humour functions as relief mechanisms occurring to dispel tension arisen from anxiety, conflict, hostility, and sexuality (Shurcliff, 1968; Berlyne, 1972; Morreall, 1983; Rogan & Hammer, 1994; Meyer, 2000). Relief theory can hence be positioned as an affective facet as well with prominence on negative emotional attributes over positive ones. This tensional decrease may stimulate humour by minimizing the state of arousal (the “jag” theory) or enhancing it (the “boost” theory), depending on the theorist (Berlyne, 1972).

Lord Shaftesbury (1711) was the first to approach the relief theory. Following, theorists as Herbert Spencer and Sigmund Freud have revised his theory. According to Spencer, laughter is utilized to release pent-up energy and tension (cited in Lefcourt & Martin, 1986). This negative energy floods into the nerves,

supplying the mouth and respiration system, subsequently initiating laughter (Haig, 1988). Darwin (1890/1965) depicted similar notions by associating humour with primate facial expressions applied to reduce tension. Freud vindicated Spencer's theory by accumulating all energy types transformed into laughter while elaborating on the process it entailed (Morreall, 1983; Lefcourt & Martin, 1986). He perceived jokes as akin to dreams allowing forbidden thoughts from the unconscious mind to be realized (Freud, 1960; Cooper, 2008).

Communicators applying jokes or humorous anecdotes often purposely create tension, by means of incongruity, with the intent to relieve tension (Maase, Fink, & Kaplowitz; 1984). In this way benefit by defusing an otherwise tense situation (Festinger, 1957; O'Donnell-Trujillo & Adams, 1983).

2.1.3. Conative/ Superiority Theory

Conative is lastly concerned with motivation or impulse expression. A facet associated with the superiority/disparagement elements in humour. In parallel to the previous models, this dimension is more bipolar in nature. On one hand, humour is applied as a mean to create distance towards others, ensuring problem avoidance through cynicism, sarcasm, and derision. On the other hand, a higher tolerance of self and others is detected and a more creative and imaginative type of humour applied (Brill, 1938; Eysenck, 1947; Flugel, 1954).

According to the superiority theory, humour is the manifestation of perceiving others or one's former self as inferior (Berger, 1987; Cooper, 2008; Sankaran, 2013). Humorous utterance is hence a consequence of the superiority felt over others (Rapp, 1951; Morreall, 1983; Ziv, 1984). The feeling of superiority causes mirth within individuals, uttered through laughter, communicating the message of superiority (Bergson, 1911; Singer, 1968). A humour mechanism previously

applied to regulate unacceptable behaviour and belief, by laughing at foolish antics unacceptable in a serious society (Duncan, 1962; Apte, 1985).

The initial textual considerations of humour as derisive laughter can be traced back to the Hebrew Bible. The ancient Greek philosophers were though the first to exploit the significance of the term. Both Plato and Aristotle asserted humour as the exploitation of disdain or mockery. Plato alleged superiority over others as the source of humour, accentuating the pleasure felt through the misfortune of enemies (Zillmann & Cantor, 1976; Ziv, 1984). Aristotle agreed in the derisive nature of humour asserting weaknesses as the source (Zillmann & Cantor, 1976). Propositions later supported by Hayworth (1928), Rapp (1951), and Ludovici (1974). Humour in superiority theory can hence be understood as an outwardly pleasurable, but deceptively malevolent, behaviour grounded in unsolved aggression, spite, and envy (Chapman & Foot, 1976).

Eysenck's three facets can be combined across dimensions. Eysenck (1942) joined the conative and the affective facets under the term Oretic, while Freud combined elements of all components (Rod, 2007).

2.2. Humour Types

Speck's (1991, 1987) Humorous Message Taxonomy additionally combines two of the three aforementioned facets, cognitive and affective, with the interpersonal mechanism. A combination contributing to the formation of five humour types including: comic wit, sentimental humour, full comedy, sentimental comedy, and satire. Humour is hence composed of distinct processes as arousal-safety, incongruity, and humorous disparagement (superiority). Processes approachable on their own or in combination with one another. Contemporary psychology accommodates, according to Raskin (1985), relief theory under the semblance of arousal safety theory. Rendering Rothbart (1973) "Laughter occurs

when a person has experienced heightened arousal but at the same time (or soon after arousal) evaluates the stimulus as safe or inconsequential.” (cited in Mcghee, 1977: 27). A statement comprising the considerations of Kant (1790: 47), who indicated a “transformation of a strained expectation into nothing”. Relief theory is therefore included in the five humour types as well.

Kelly and Solomon (1975) oppositely proposed seven humour devices encompassing: puns, understatement, ludicrous, satire, irony, jokes, and intent (Gulas & Weinberger, 2006). Similar is the typology of Buijzen and Valkenburg (2004) based on the considerations of Berger (1993). Chan (2011) combined the principle of the two, resulting in the following categorization: puns, understatement/exaggeration, ludicrous, satire/irony, comic, jokes/nonsense and others. Little research has though been conducted regarding the effectiveness of the individual types in a commercial context. Hence, they will merely be applied as a supporting element for Specks (1991) approach, as similarities can be detected. Beard (2008) applied the same typology as Specks (1991). A reconsideration of the names were though approached through the appliance of “resonant” instead of “sentimental”. According to him, “resonant” captures the essence of the affective arousal produced more appropriately (Beard, 2008). Thus, resulting in the following five types of humour: comic wit, resonant wit, resonant humour, satirical ad, and full comedy.

Specks (1993) and Beards (2008) comic wit corresponds with Chan’s (2011) pun (Alden, Hoyer & Lee, 1993; McCullough & Taylor, 1993; Hatzithomas *et al.*, 2009). The thoughts behind this humour type are based on the theory of incongruity provided by Kant (Section 2.1.1), thus perceiving humour as an occurrence happening as a consequence of a discrepancy between the expected and the stimulus (Speck, 1991). Similar notions can be seen in puns which refer to word play or the offering of two interpretations (Chan, 2011). Advertisements often contain puns, as

a humorous device in the end, to resolve the incongruence which the ad has generated. This will help the audience solve the cognitive uncertainty, by helping them understand the joke, leading to a positive response (Suls, 1972; Lee & Lim, 2008). Comic wit is a simple and creative humour type requiring only the incongruity-resolution process (Shelley, 2003; Meyer, 2000). This is according to Anand and Sternthal (1990) preferable as simple and obvious humorous messages attain communication objectives faster than complex ones.

Furthermore, Heckler and Childers (1992) argue that incongruent information is recalled more often by the audience compared to congruent information. Additionally, relevant unexpected information is more probable to enter the long term memory (Lee & Mason, 1999). This is a consequence of the attempt to reconcile the incongruity creating associative links in the brain related to the brand node. Thus, creating new paths in the possessed brand knowledge through a change or revising of the brand schema (Meyer, Reizenzein & Schützwahl, 1997; Sjödin & Törn, 2006).

Sentimental/resonant humour is perceived as an emotional approach to engender humour involving only the arousal-safety process. This type of humour is less commonly approached compared to the remaining ones. It is most preeminent in situations where the objective is to generate positive brand- and/or ad attitudes (Speck, 1991; Beard, 2008). A slight disruption of social order, a minor disaster or embarrassment, or a sentimental image is required for this humour type to occur.

Satire/satirical is a combination of the incongruity and superiority facets through the denigration of people or products (Speck, 1991). A victim is here approached to whom others laugh in an indirect manner, allowing the joke-teller to overcome social barriers through the interpersonal mechanism hindering a direct obscenity (McGhee, 1974). The superiority theory causes people to laugh of the

realization that one is superior to others (Wu, 2013). The involvement of disparagement (superiority) humour can result in both separation and unity, depending on the receivers position on the matter communicated. Identification may happen between the audience and the disparaged humour character, resulting in the receiver feeling offended (Zillman & Stocking, 1976; Stern, 1996; Meyer, 2000). Thus, different levels of humour and irritation can be detected, depending on the agreement or disagreement with the message. A good example of satire/irony is black humour with the intention of making the majority or minority ridiculous. Satire is according to research the most effective humour type with regards to ensuring recall and gaining comprehension of a commercial message (Speck, 1991; Beard, 2008).

Sentimental comedy/resonant wit involves aspects from both the incongruity resolution and the arousal-safety processes. Hence, it provides affective inclinations, as sentimental humour, while ensuring cognitive pleasure, as comic wit (Speck, 1991; Beard, 2008). The incongruity resolution process contributes to surprise-eliciting contexts which can provoke emotional responses such as humour or fear, depending on the moderators applied (Dahl, Frankenberger, & Manchanda, 2003). Sentimental comedy is thus produced when incongruous elements are joined with arousal safety humour (Beard, 2008). To ensure the transformation of surprise related elements into humour, contextual moderators as playfulness and ease of resolution must be present. For especially the arousal safety process the discomforting stimuli is relevant. This is the case as the surprise element triggers a threat detection system, with an emphasis on threat related stimuli, to ensure safety. This process further facilitates audience involvement due to the emphasis on empathetic bonding with familiar characters (Speck, 1991; Stern, 1996). Identification is hence vital for the audience to consider the advertisement of relevance.

Full comedy is constructed of all the three humour mechanisms making it the most complex and risky strategy (Beard, 2008; Speck, 1991). Full comedy is a cognitive, socially, and affective complex humour type through the offsetting of negative affect with sentiment. Full comedy is according to Beard (2008) most suitable for the general audience, with the prospect of ensuring attention while gaining positive product or brand related attitudes and perceptions (Specks 1991). Full comedy does not only accumulate all the drawbacks of the additional types but the advantages as well, making it a highly effective approach if handled correctly (Speck, 1987).

Diverse responses to different humour types can be detected in the literature review. Findings corresponding with considerations accounted for in the research problem. Humour response though account for a broad spectrum of facets, making a further specification compulsory. The response will consequently be illuminated in the following section.

2.3. Humour Response

For this study, the effectiveness of humour in advertisements will be based upon the criteria ad attitude. Recall has long been applied as a major criterion in determining the effectiveness of advertisements. However, recognition occasionally functions as a more reliant measurement due to the appliance of visual rather than verbal stimuli in the information collection process (Decker, 1998). Though, being able to recall or recognize a brand does not necessarily contribute to a positive ad attitude. Accordingly, indicating a higher importance of ad attitude with regards to humour response.

The impact of humour in advertisements on ad attitude will thus be explored and elaborated on. Conferring Eisend (2009), humorous advertisements can increase purchase intention while eliciting a positive attitude towards the

advertisement and the brand. Limbu, Huhmann, and Peterson (2012) support this proposition. Gelb and Pickett (1983) additionally studied humorous ad responses to investigate whether cognitive components are more prevailing as an advertising effect compared to attention and recall. A relationship was here portrayed between the perception of the humour and the attitude towards the ad. Cline *et al.* (2003) agrees in this assumption, presuming a direct path effect between perceived humour and attitude towards the ad.

Moreover, an affiliation between the perceived humour and the brand attitude was anticipated. Belch and Belch's (1983) study showcased similar results observing humorous advertisements to be evaluated more favourably by the viewers compared to serious ones. These affiliations are highly essential given the widespread evidence supporting attitude towards the ads as a regulating factor on attitude towards the brand (Lutz, 1985; MacKenzie, Lutz & Belch, 1986). Cline and Kellaris (1991) further demonstrated more favourable attitude for humorous advertising when displayed for low-involvement products. Weinberger and Gulas (1992) found no empirical support for the impact of humour attitude on brand attitude.

Most recent studies indicate that humour facilitate proportionately more positive cognitive responses. Thus, proposing a direct link between perceived humour and attitude towards the ad (Chakroborty & Mowen, 2000; Cline *et al.*, 2003). Other studies though perceive no support for this relationship whatsoever, indicating a need for further research (Weinberger & Gulas, 1992). Sutherland and Sylvester (2000) agrees, asserting humour as one of the least understood elements in advertising.

Accordingly, a direct path effect can be identified between humour attitude and attitude towards the ad. As indicated in section 2.3, the ad attitude may be affected

by the humour type implemented. To confirm this, further empirical support needs to be assembled. Consequently, the following hypothesis will be examined:

- **H1: Different humour types facilitate diverse responses**

2.4. The Link between the Brand, the Humour, and the Ad Attitude

A determinant highly influential with regards to the information processing and attitude formation is an individual's prior brand evaluation (Cacioppo and Petty 1979). Chattopadhyay and Basu (1990) believe that prior brand evaluations influence the effectiveness of humour in advertisements. A viewpoint supported by Madden and Ajzen (1991) who suggests an attitude transfer from prior brand attitudes to future attitudes toward the advertisement. Thus, causing attitudes towards the advertisement to be influenced by attitudes towards the brand. According to Cacioppo and Petty (1979), advertisement recipients with prior positive brand evaluations are more likely to generate a favourable or less critical response. This receptiveness causes a positive cognitive elaboration making it a highly influential facet to consider in relation to humour response.

Oppositely, researchers have proven a transfer of positive attitudes from the humorous message to the advertised brand (Mitchell & Olson, 1981; Lutz, 1985; MacKenzie *et al.*, 1986; Swani, Weinberger & Gulas, 2013; Chang & Chang, 2014). Luiz (1985) developed an affect transfer model explaining this relationship. According to him, positive feelings experienced in relation to the advertisement will be associated with the advertiser or the advertised brand. Zhang (1996) agrees in this proposition stating that the effect of humour, on the viewer's attitude towards the brand, can be mediated by their attitude towards the advertisement.

Mitchell and Olson (1981) additionally proposed a relation between consumers' choice behaviour and attitude towards the advertising stimulus. A notion empirically supported, indicating attitude towards the ad as a mediating

facet. The classical conditioning theory was here approached to reason the pairing of an unknown brand name (unconditioned stimulus) with a humorous portrayal (conditioned). An insight leading to the proposition that the conditioned stimulus affects the unconditioned stimulus, hence causing a transfer of affect from the advertisement to the brand.

Several researchers support this proposition by identifying attitude toward the ad as influential on attitude towards the brand (Belch & Belch, 1983; Gelb & Pickett, 1983; MacKenzie *et al.*, 1986; MacKenzie & Lutz, 1989; Zhang, 1996).

This theory is termed *superiority of the pleasant* proposing a linear relation between attitude towards the ad and attitude towards the brand. A conditioning process causing a transfer of positive ad related feelings onto the brand. The *law of extremes* is based on similar principles. This theory holds, that advertisements in which an affective reaction is evoked is more influential than neutral advertisements. Thus, suggesting that positive ad attitudes will lead to positive brand assessments. Though, conferring this theory, negative ad attitudes can lead to positive brand attitudes as well. A suggestion based on the notion that after the irritation towards the ad fades, only the brand name remains in the mind of the recipient (De Pelsmacker, Geuens & Van den Bergh, 2005).

The marketing literature overall support the notion that humour can result in increased liking of the ad (Gelb & Pickett, 1983; Belch & Belch, 1984; Speck 1987; Chang & Chang, 2014) and liking of the brand (Duncan & Nelson, 1985; Gelb & Zinkhan, 1986). According to Weinberger and Gulas (1992), ten advertising studies report a positive effect on liking, two neutral or mixed findings, while non report a negative impact of humour on liking.

In order to identify how different product- and humour types facilitate diverse responses, it is vital to establish whether humour does in fact enable a response.

Additionally, clarify how this response affects the perception of the brand and vice versa. The interrelation depicted in this section will therefore be tested in the empirical part through the following hypotheses:

- **H2: Humour in advertisements affects the attitude towards the ad**
- **H3: Humour in advertisements influences the perception of the overall brand**
- **H4: Attitude towards the brand affects attitude towards the humour in advertisements**

2.5. Product Type

Conferring literature, another significant facet to consider, within the context of humour in advertising, is product type. A product is according to Lamb, Hair, and McDaniel (2008) everything, both favourable and unfavourable, that a customer receives in an exchange. Two types can here be identified involving consumer products and business products. The focus of this study will remain on consumer products, defined as a product bought to satisfy an individual's needs (McDaniel, 2008). Eisend (2009) regard humours effectiveness on recall as dependent on product type. Similar notions have been put forth by academic scholars emphasizing the importance of an interrelation between product category and executional factors (Weinberger & Gulas, 1992; Gulas & Weinberger, 2006; Poku & Owusu, 2014). Accordingly, the suitability of humour in advertising is partially dependent on product type. Several studies support this notion (Madden & Weinberger, 1984; Weinberger & Spotts, 1989; Baureley, 1990; Weinberger & Campbell, 1991, Poku & Owusu, 2014). Weinberger and Campbell (1991) found significant variation in humour application, favouring low-involvement-feeling products as snack food, wine, and beer (39,6%) over high-involvement-feeling products as fashion clothes, and perfume (10%).

Involvement has through the years been emphasized as a driver of ad effectiveness (Petty & Cacioppo, 1981a, 1981b; Muehling, Laczniak & Stoltman, 1991; Chung & Zhao, 2003, Poku & Owusu, 2014). A term identified as personal relevance to the product and message (Engel & Blackwell, 1982; Chung & Zhao, 2003). Salmon (1986: 244) disagreed with this assumption, seeing product involvement as “salience of relevance of a product rather than an individual’s interest in a product”. This was supported by Houston & Rothschild (1978) and Rothschild (1979) who divided product involvement into two distinct types: situational- and enduring involvement. Situational involvement reflects product involvement in a specific situation, whereas enduring involvement indicates a continuous concern for a product, thus exceeding situational influences. Consequently, indicating a focus mainly on external stimuli rather than product interest.

Table 1: Foote, Cone & Belding (FCB) grid

	Think	Feel
High-involvement	1. Informative (Economic) Learn → Feel → Do	2. Affective (Psychological) Feel → Learn → Do
Low-involvement	3. Habitual (responsive) Do → Learn → Feel	4. Satisfaction (social) Do → Feel → Learn

Source: Adapted from Vaughn (1986: 58)

Additionally, the impact of humour varies, according to research, across the different cells in the FCB Matrix (Table 1). A grid emphasizing the theoretical underpinnings of low/high-involvement, and aspects of low/high-hedonic values (Vaughn, 1986; Weinberger, Spotts, Chambell, 1995). Weinberger and Campbell (1991) here found that related humour, when applied together with high-involvement products (cell 2), ensured significantly higher recall compared to unrelated or non-humorous advertisements. Support were given to this proposition by Stewart and Furse (1986), Bauerly (1990), and Scott, Klein and Bryant (1990).

Moreover, Gulas, and Weinberger (2006) assessed that non-durable goods as soft drinks, alcohol, and snacks are more suitable for humour. A notion based on their behaviourally oriented product typology, Product Colour Matrix (PCM), classifying consumer good based on functionality and risk. Functionality firstly distinguishes products by means of their functional or hedonic values. Secondly, risk comprehends high/low risk situations with an emphasis on category involvement, consumers' information processing ability, and associated costs. Thus, it resembles the FCB, however adds the metaphor of colour to highlight the meaning of the goods. Overall, the PCM functions as an aid in categorizing different products with diverse advertising needs (Weinberger, Campbell & Brody, 1994; Gulas & Weinberger, 2006). To approach this model for empirical purposes, a further insight into the individual quadrants must be obtained (Table 2).

Quadrant one is categorized as *white* products with high, often financial, risks. The primary need to be fulfilled is functional. Therefore, decision making processes will be made explicitly based on rationality. Products assembled within this group involve refrigerators, insurance, and other non-routine business appliances, requiring a high level of information search (Weinberger *et al.*, 1995; Gulas & Weinberger, 2006; Sankaran, 2013). Commonly, advertising within this category comprises brand mentions and ideas communicated through more words and longer time spans (Weinberger *et al.*, 1995).

Quadrant two encompasses sports cars, motorcycles, jewellery, and other conspicuous products. A quadrant labelled *red* as a consequence of the symbolization of expressiveness and flamboyance (Weinberger *et al.*, 1995; Sankaran, 2013). *Red* products are consumed to ensure self-expression and sensory glorification with significant financial and social risks (Spotts *et al.*, 1997). Advertising execution is here mostly revolved around rational and emotional benefits, with a prominence on expressiveness (Gulas & Weinberger, 2006).

Quadrant three is indicated with the colour *blue* and consists of low risk products with functional decision making characteristics. Products often encountered through habitual purchases, requiring limited information search (Weinberger *et al.*, 1995; Bara & Botelho, 2011; Sankaran, 2013). *Blue* products are consumable and helpful in everyday tasks and encompasses mouthwash, cleaning products, and beauty aids. Some information is though required owing to the functional nature of the product (Gulas & Weinberger, 2006). Advertisements for this product type will most likely contain a mixture of emotional and rational appeals, with an emphasis on rational (Weinberger *et al.*, 1995).

Lastly, quadrant four is referred to as *yellow*, representing day-to-day rewards as gum, beer, and cigarettes. Products acquired through routine purchases to ensure minor everyday pleasures with limited risks (Gulas & Weinberger, 2006; Sankaran, 2013). *Yellow* products can be classified in the low motivation to process dimension in the ELM framework. This is a consequence of the nominal decision making resulting in either an affective or attitude choice. Advertisements for this category will focus on expressiveness and satisfaction through less informative and more manipulative appeals (Gulas & Weinberger, 2006).

A further clarification of the risks, motivations, consumption motives, and information processing style and motivations can be found in table 2.

Table 2: Product Colour Matrix (PCM)

Product type	Risk	Motivation	Consumption Motives	Emotional Benefits	Motivation to Process Information	Processing Style	Product Type
White	High	Negative	Functional/ Rational	Some/ Long term	High	Systematic	Durable: Shopping (cars)
Red	High	Positive	Expressive/ Usually conspicuous	Many/ Long term	High	Systematic	Durable: Often luxury (jewellery)
Blue	Low	Negative	Functional/ Rational	Few/ Short term	Low to Moderate	Heuristic	Nondurable: Stable (OTC remedies)
Yellow	Low	Positive	Expressive/ Rarely conspicuous	Some/ Short term	Low	Heuristic	Nondurable: Often impulse (beer)

Source: Adapted from Gulas and Weinberger (2006)

Both the FCB and the PCM model recognizes the critical underpinnings of the Elaboration Likelihood Model (ELM), including involvement and hedonic values. The contingency model was developed by Cacioppo and Petty (1984), to examine the interface between the audience and the message. This was approached through the continuum of two extremes: low motivation situation (low-involvement) and high personal relevance setting. Persuasion is here assumed to occur through one of two distinguished paths: the central route or the peripheral route (Sankaran, 2013). A route determined by the elaboration continuum just identified.

Elaboration is “the extent to which a person thinks about the issue relevant arguments contained in a message” (Petty & Cacioppo, 1986a: 128). The central route is categorized by high cognitive elaboration of advertising messages, whereas the peripheral route arises as a consequence of its absence. The nature of a person’s information processing depends, according to this theory, on the involvement/motivation of the individual. A high motivation exerts a great level of cognitive processing effort, also referred to as high-elaboration likelihood (Petty &

Cacioppo, 1986b; Zhang & Zinkhan, 2006; Sankaran, 2013). Accordingly, elaboration likelihood is significantly influenced by product type.

High-involvement products as the *red* quadrant in the PCM will enhance the motivation for issue-relevant thinking. Consequently, enhance the elaboration likelihood and induce the central route to persuasion. Oppositely, low-involvement products as the *blue* quadrant in the PCM will limit the motivation to process information. Subsequently, creating persuasion through the peripheral route (Petty & Cacioppo, 1986b; Weinberger & Gulas, 2006; Sankaran, 2013). People under low-involvement are prominently influenced by executional cues, while argument strength is the underpinnings of high-involvement (Petty & Cacioppo, 1986b; Zhang & Zinkhan, 2006). Humour is hence assumed to follow the peripheral route, where executional cues are introduced and simple mental shortcuts applied to process persuasive messages. Advertisers tend to use more peripheral cues for low motivation causing humour to be applied as a dominant rather than supportive role in this context (Petty & Cacioppo, 1986b; Spotts *et al.*, 1997; Toncar, 2001; Gulas & Weinberger, 2006). To create an effective message, advertisers should thus acknowledge the link between product type and humour appropriateness.

The literature reviewed in this section indicates a clear tendency for low-involvement products, as *blue* and *yellow*, to facilitate superior responses for humour in advertisements compared to its opposition. Thus, proposing a variance in humour response dependent on product type leading to the following hypothesis:

- **H5: Humour responses vary across product types**

2.6. Humour across Gender

Previous studies indicates a variance in humour preference across gender (Whippe & Courtney, 1980, 1981; Madden & Weinberger, 1984; Groham & Christophel, 1990; Perry, 2001; Lammers, 1990; Millward Brown, 2011). Studies

conducted by Perry (2001) proposed a deviance in preferred humour typologies among men and woman. Men have been found to find aggressive or sexual humour more appealing, whereas woman prefer incongruity and neutral jokes (Perry, 2001; Beard, 2008; Millward Brown, 2011). Early studies indicate that men have increased familiarity with jokes and enjoy joke-telling more than women (Hassett & Houlian, 1979; Ziv, 1981). Consistently, men exceeds women in humour creation, whereas women surpass men in humour appreciation (Coser, 1966; Neitz, 1980; Ziv, 1981). Recent findings though indicate diverse results. Findings here suggest that males generate more favourable responses to humorous ads compared to females (Bauerly, 1990; Weinberger & Gulas, 1992; Fugate, 1998; Conway & Dube, 2002; Brown, 2011).

Rendering the content of humour, research shows that both men and women prefer the displaying of woman as the butt of the joke. A tendency referred to as “the anti-feminine bias” by Cantor (1976). Thus, meaning that woman enjoy the “attack” on other females. People with high self-actualization were here assumed to respond less positively to anti-feminine jokes, while low self-actualizers exhibited more positive responses (Whippe & Courtney, 1981.). Studies applying attitudes towards women as a modifier though contradicted these findings (La Fave, Haddad, & Maesen, 1976; Neitz, 1980).

Research gathered by Brown (2011) support the assumption that men are more favourable towards humorous ads, especially those containing spoofs, violence, sexual imagery, and black humour. Swani *et al.* (2013) study indicate similar notions in relation to violence, seeing men as more favourable toward this advertising stimulus. Overall, men preferred a creative style, while woman favoured ads featuring a slice of life or children (Brown, 2011). Lammers (1990) additionally found that women perceived humour as a distraction away from the product rather than an enhancement. Recent studies show that slapstick, edgy, and sarcastic

humour resonates well with men, while woman prefer silly, off-beat, and non-mean spirited types (Nielsen, 2012). The results are hence highly diverse and somewhat contradictory. To resolve this inconsistency, an insight will be obtained into the influence of gender on advertisements effectiveness, dependent on product- and humour type.

Overall humour response is presumed to differ depending on gender. Men are generally alleged as more favourable towards this particular stimulus. Consistently, a deviance is detected in the preferred humour types. Consequently, leading to the construction of the following hypothesis:

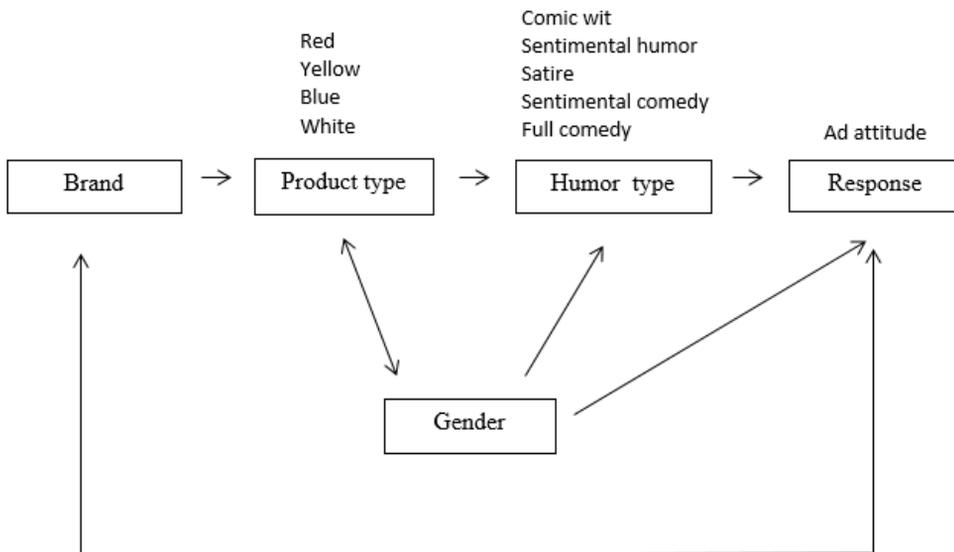
- **H6: Men and women favour different humour types**

2.7. Framework

To sum up the findings from the literature review a sequential framework will be developed to display the assumed interaction between the components (Figure 1). Considering the framework, the first factor is the brand. Prior brand evaluations are here determined to influence ad attitude through humour attitude. This is though mediated by the humour type approached, the product type chosen and the gender focused upon. Continuing, the brand has a specific product type being advertised. This product type can be categorized as *white*, *blue*, *red*, or *yellow* dependent on the involvement/motivation level and the hedonistic values connected with the product (Section 2.5). Target audience characteristics as gender is often chosen in accordance with the product type or vice versa causing an interrelation between the facets. The humour type chosen should then be based upon the selected product type to ensure favourable outcomes (Section 2.2; 2.5). These involve comic wit, sentimental humour, full comedy, sentimental comedy, and satire (Section 2.2). The selected humour type should correspond with the gender focused upon. This is a consequence of the dissimilar humour types favoured among the genders (Section 2.6). The response will consequently be dependent on the product type selected,

the humour type approached, and the gender targeted. Rendering the literature, a positive affiliation among these facets will be displayed in a favourable ad attitude (Section 2.3). The ad attitude will then lastly influence the attitude towards the brand.

Figure 1: Influencers on humour effectiveness in advertisements



Source: Authors' elaboration

Based on the sequential framework, attained through the literature review, the following hypotheses have been proposed:

- **H1: Different humour types facilitate diverse responses**
- **H2: Humour in advertisements affects the attitude towards the ad**
- **H3: Humour in advertisements influences the perception of the overall brand**
- **H4: Attitude towards the brand affects attitude towards the humour in advertisements**
- **H5: Humour responses vary across product types**
- **H6: Men and women favour different humour types**

3. Methodology

Research is according to Burns (2000) a systematic investigation applied to illuminate specific problems. The appropriateness and limitations within the research method is crucial to specify. Through this insight precautions can be taken, increasing validity and reliability of the study (Miles & Huberman, 1994). The current chapter will hence outline the methodological paradigms through an explanation of the research approach, an identification of the proper research methods, and a clarification of the sampling techniques undertaken.

3.1. Primary and Secondary Data

Primary and secondary data have been gathered to enhance validity of the study. A good marketing research should according to Churchill and Lacobucci (2010) always start with secondary data. This is presumed, as secondary research is less time consuming and much cheaper. Secondary external data was hence approached through a literature review, contributing to a portraying of the situation alleged by researchers. An insight instrumental to the exploration of the subject, as definition of key variables and alleged relationships is vital for an explanatory research approach. A deductive reasoning method has thus been applied, as a sequential structure has been approached through a movement from a logical exploration of theory to an investigation (Bryman & Bell, 2007; Remler & Van Ryzin, 2011).

As no previous research has been conducted regarding the exact research problem a collection of primary data must be adhered to.

3.2. Research Approach

Before framing the research approach the purpose of the study should be identified. Research can according to Richey and Klein (2007) be classified into the following three categories: exploratory, descriptive, and explanatory.

The aim of this study is to illuminate the influence of product type, humour type, brand attitude, and gender on the effectiveness of humour in advertisements.

To answer this question both an exploratory and an explanatory research method will be applied. This methodology is undertaken as the scope of the study is to examine the relationship between two or more variables in order to predict or explain a certain affiliation (Zikmund, 2000). Though, in order to form proper hypotheses and ensure feasibility of a more extensive study an exploratory study is firstly a necessity. Consequently, focus groups were conducted with Danish consumers. Focus groups which were further applied to support the findings obtained from the explanatory research.

3.3. Methods for Data Analysis

Merits are detected regarding both qualitative and quantitative methods. The applicability of the individual method is thus dependent on the objectives attempted to accomplish (Locke, Silverman, & Spirduso, 2010; Shields & Rangarajan, 2013). For explanatory research the usual data collection methodology is quantitative (Ghuri & Gronhaug, 2005). Henceforth, a questionnaire was selected. To clarify unclear concepts and form proper hypotheses an exploratory research method was though firstly approached. This was undertaken by means of focus group interviews with Danish consumers.

3.3.1. Qualitative Methods

Focus groups were chosen as the method for collecting qualitative data. The main advantage of this method, compared to in-depth interviews, is the broader insight obtained as a consequence of the interaction induced among the respondents (Malholra, Birks, & Willis, 2012; Stewart, Shamdasani, & Rook, 2007). Malholra *et al.* (2012: 182) defines a focus group as “a discussion conducted by a trained

moderator in a non-structured and natural manner with a small group of participants”.

3.3.1.1. Group size

The ideal size of a focus group has been widely discussed in the literature. According to Krueger and Casey (2009) 5-10 members is ideal to ensure rewarding discussions while avoiding the formation of subgroups. Kitzinger (1995) disagrees in this proposition suggesting a group size of 4-8 members. A suggestion based on the belief that smaller groups contributes to a more relaxed atmosphere. Other researchers suggest 8-12 (Kitzinger & Barbour, 1999), 6-12 (Lindlof, 1995), and 6-8 (Krueger, 1998b). To establish a lively discussion while avoiding the danger of an overwhelming group size, eight respondents were selected as the proper size for this study.

3.3.1.2. Sample selection and composition

The participants were selected based on the scope of the project and the participant’s potential contributions. Thus, a purposive sampling method was adopted (Miles & Huberman, 1994). Three diverse focus groups, in terms of educational level, were gathered with eight individuals in each. The composition of the groups further accounted for an equal distribution of men and women (Appendix 1). Consequently, ensuring a realistic representation of the population while detection potential distinctions in reactions between males and females (Millward, 2000). In order to prevent acquaintances from influencing comments, group members with no prior association were chosen (Barnett, 2002).

3.3.1.3. Recording

The focus groups were audio recorded due to the less intrusive nature of the approach compared to videotaping. Subsequently, discussions were less likely to be stifled and a comforting atmosphere likelier to be established (Barnett, 2002). To

benefit from the merit of body expression notes were taken by the moderator during the interview.

3.3.1.4. Bias

As with any other form of scientific research, non-controlled forms of variation will occur skewing the results. To avoid this, all focus groups were selected on the same variables, while identical methods were adhered to. Additionally, to diminish the influence of moderator bias a guide was assembled for the moderator to follow in order to ensure coherent questioning behaviour (Malhotra *et al.*, 2012; Stewart *et al.*, 2007; Appendix 2). Conferring this, the moderator should firstly introduce the purpose of the study while facilitating discussion through brief warm up questions. In general, the moderator should stay objective while asking open-ended questions (Marlow, 2000). Lastly, assurance should be given to the respondents regarding the confidentiality of the study while providing them with a special thanks for their participation. A consent form will here be provided for them to sign (Appendix 3).

To eliminate possible bias, a pre-test was conducted consisting of eight university students. The respondents chosen and the method adopted corresponded with the ones previously identified and the interview was carried out under similar circumstances. The pre-test revealed confusion among the respondents due to questions generating similar responses. Consequently, the questions were grouped and reformulated.

3.3.1.5. Analytical approach

A thematic analysis approach will be adopted for this study. Boyatzis (1998: 4) identifies a theme as “a pattern found in the information that at minimum describes and organizes the possible observations and at maximum interprets aspects of the phenomenon. A theme may be identified at the manifest level

(directly observable information) or at the latent level (underlying the phenomenon)”. Consequently, an emphasis was put on meaning beyond the spoken word. The transcript was read and reread, the distinctive themes coded, and the findings compared.

Due to the nature of the study, the appliance of only one analyst was deemed feasible. To limit bias and alleviate possible fears, with regards to data analysis, three basic steps were approached. Firstly, data reduction was begun. A step concerned with summarizing, paraphrasing, and organizing data into codes. Secondly, the displaying of data was initiated. Graphs, narrative text, tables etc. were applied to gain an overview of the findings. Lastly, the drawing and verification of conclusions were instigated (Griggs, 1987).

3.3.2. Questionnaire

The questionnaires were designed to evaluate the framework presented in the literature review. A construct operationalized through items adopted from previous studies. Items utilized to ensure validity and reliability of the study while being modified to fit the scope of the research (Aaker, 2004).

3.3.2.1. Design

Rendering the questionnaire design, a funnel method was applied. Consequently, a movement from general to specific was adhered to. Thus, starting with an illumination of the study, followed by the demographical measurements applied for screening (Mooi & Sarstedt, 2011; Appendix 4).

To reduce confusion among the respondents changing contexts were clarified, while simple wording was applied. To ensure validity of the study screening questions were implemented in the beginning of section two, thus ensuring prior brand knowledge. Double negatives, vague quantifiers, and double-barrelled

questions were avoided. To ease the coding process and ensure higher response rates closed ended questions were applied (Mooi & Sarstedt, 2011).

To implement the attitude facet semantic differential scales were applied. Subsequently, opposing pair of words were provided, allowing the respondents to indicate the degree to which they agreed with the word. To ensure validity a balanced scale with forced choice was implemented (Mooi & Sarstedt, 2011).

Attitude towards the ad was firstly apprehended by means of Batra and Staymans (1990) scale. Consequently, involving the following oppositions: positive/negative, high quality/low quality, and valuable/worthless. To assess the mediating effect of humour on brand attitude the scale was approached in the beginning and at the end of the questionnaires. Evaluating the reliability of the scale an alpha coefficient between .931 and .949 (dependent on the product type) was assessed for the first attitude measure and between .947 and .961 for the second. Consequently, suggesting a high internal consistency among the scale variables indicating high reliability (Appendix 5).

Secondly, Zhangs (1996) humour scale was approached to illuminate the perception of the humour applied. The bipolar items measured were as follows: humorous/not humorous, playful/not playful, dull/not dull, amusing/not amusing, and funny/not funny. With an alpha coefficient between .942 and .967 the set of variables were assumed to measure humour attitude in a highly reliable manner.

Lastly, a combination of Mitchell and Olsons (1981), and MacKenzie and Lutz' (1989) attitude scales were adopted. Consequently, composing the following bipolar measurements: good/bad, likeable/unlikeable, irritating/not irritating, interesting/not interesting, favourable/unfavourable, pleasant/unpleasant, and high quality/poor quality. With an alpha coefficient between .938 and .964 a high internal consistency was detected and a high reliability depicted.

To gain an insight into the overall attitude towards the ad, a 7 point Likert scale, ranking from (1) 'not at all' to (7) 'a lot', was applied.

To answer the research question, the ads applied in the questionnaire were diverse in terms of humour- and product type (Appendix 6). Four questionnaires were consequently distributed, one for each product type. Each questionnaire contained five identical sub questionnaires, one for each humour type. The categorization of the commercial, with regards to humour- and product type, was based on the secondary data accumulated in the literature review. To ensure understanding and avoid confusion a pre-test was distributed to 40 respondents.

3.3.2.2. Sampling

Due to financial limitations and inability to collect an accurate sampling frame of the Danish population a non-probability quota sampling will be applied. Despite the possible bias, a quota sampling technique ensures a representation of various subgroups within the population. Consequently, making it more reliable than the remaining non-probability techniques. Quota sampling is particularly useful when a sampling frame of the population is unavailable (Black, 2014). For this study, the population will be stratified based on common demographic characteristics as age, education, and sex. Variables approached to ensure variance and a somewhat reliable representation of the Danish population (Appendix 7 & 8).

Respondents were gathered in the main street of four Danish cities: Holstebro, Aalborg, Copenhagen, and Haderslev. Due to the nature of the study, a paper version of the questionnaire could not be distributed. Henceforth, emails were assembled to ensure that the questionnaires could be circulated online.

A spreadsheet was created displaying the number of respondents needed within each quota. These numbers were obtained by dividing the individual subgroup in each category with the total, hence multiplying the result with 100 to

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obtain the percentage. The percentage was then multiplied with the determined sample size to identify the required number within each group. To ensure comparability among the product types, the same quotas were applied for each of the four questionnaires. Emails were gathered from a sample size of 440 respondents: 110 for each product type. A sample size from which only 320 responded. After adjusting for quotas, errors, and outliers only 240 respondents remained: 60 for each product type.

4. Analysis

Chapter two contained existing findings on the research problem, in parallel with an insight into the construct of humour. A gap in the literature was though detected as, no researcher has previously considered humour type, product type, brand attitude, and gender combined.

The following sections will therefore be applied to regard or disregard the interrelation predicted through the literature review and displayed in the sequential framework (Section 2.7). This will be approached through a mixture of qualitative and quantitative methods. Section 4.1 will consequently contain the qualitative analysis, while section 4.2 will present the quantitative findings and the analysis behind.

4.1. Qualitative Analysis

The purpose of this chapter is to analyse the three focus groups (Appendix 9). Hence, attempt to provide an insight into the influence of gender, brand attitude, humour type, and product type on the effectiveness of humour in advertisements.

The ultimate aim is thus to provide sufficient insight to fulfil the purpose of the study. Consequently, in connection with the quantitative research, test the hypotheses identified in the literature review.

Considering focus group analysis several methods can be adhered to. Wolcott (1994) highlights the process of description, analysis, and interpretation, while Miles and Hubermann (1984), and Creswell (1997) indicate that such an approach is non-linear, involving repetition and reflection. Following the last proposition, this analysis will aim at describing, analysing, and interpreting the results simultaneously. To ease the discussion and interrelation between the literature review and the quantitative and qualitative findings, the interrelation and variations proposed in the hypotheses will be approached as topic codes. Prior, an insight into

the effect of humour and the reason for applying it will be established. This will be approached to ease into the discussion, hence ensure rewarding dialogues whilst gaining useful insight into the respondents' propositions on the effect of humour in advertisements.

The respondents will be labelled after the focus group they attended and the number given within that group. Respondent 2(1) will hence be the second respondent within focus group one.

4.1.1. Why Apply Humour in Advertisements

The majority of respondents perceive humour as an attention eliciting facet, useful for companies to apply to stand out from the commercial clutter. Respondent 2(1) argues, *"I think they do it to get people's attention. To stand out from all the other commercials"*. Respondent 5(3) agrees suggesting, *"They apply humour when they want to be noticed and remembered"*. Other respondents assume a correlation between the appliance of humour and the wish to obtain a certain image. Respondent 5(2), *"a good way for companies to create a name for themselves and also attention towards their brand"*. Respondent 7(1) agrees proposing, *"it may also be to get people to see them in a special way"*. Additional notions relates to the word of mouth aiding aspects of humour. The interconnection between finding a commercial funny and the inclination to spread the word. Respondent 4(1) propose, *"I also often think they do it to make people talk about them. To make people want to spread the word about the company"*. Lastly, arguments are formulated concerning the effect of humour as an approach to target the advertisement to a specific audience. Respondent 6(3) suspects that companies use humour *"to appeal to certain groups of people. You know, some types of humour may be great to catch the attention of a certain group of people e.g. men. So I think they use it as a way of reaching specific customers"*.

Reflecting on the analogy, humour in advertisements may be applied to grab attention, ensure memorability, display a certain identity, and/or facilitate word of mouth. A positive affiliation accentuated in the literature review as well (Section 2.1). Cognitive theory assesses humour as an attention-facilitating facet distracting the audience from counterarguments while enhancing cognitive responses (Section 2.1.1).

Propositions towards humour as an ineffective and dangerous advertising approach were though likewise recognized. Despite the statements being brought forth by the minority, the suggestions will still be assessed as important to the insight into the effect of humour in advertisements. A further exploration into the positive and negative aspects of humour in advertisements will consequently be a necessity.

4.1.1.1. Positive aspects of humour in advertisements

Overall, an inclination among respondents to evaluate humour as a positive influencer was established. Again, focus was on the attention-grabbing and word-of-mouth aiding aspects of humour. Respondent 2(1) expresses, *“I think that it makes people talk about it. People are much likelier to spread the word about a brand if they find it funny. Also they may pay more attention to the advertisement if they find it funny”*. Respondent 3(2) agrees, *“I think that humour is a great way to catch the consumers’ attention. I believe that the method is very effective when it comes to remembering a brand, and creating preferences”*.

Additionally, links were made between attitude towards the humour and attitude towards the brand. Respondent 7(1), *“I think that humour, if found funny and suitable for the brand, has a positive influence on the attention towards the advertisement and the perception of the brand”*. Respondent 6(1) further elaborates, *“I believe advertisements with humour in it, if I like the humour of course, makes me like the brand more”*. Respondent 2(2) concludes, *“for me a company that is*

willing to laugh at themselves, and make fun of themselves, inspires trust and makes me much more likely to like them and purchase their products in the future”.

4.1.1.2. Negative aspects of humour in advertisements

Despite the overall positive assessment of humour in advertisements opposing viewpoints were apparent within all focus groups. Certain members expressed rather negative propositions to the effect of humour in advertisements. Respondents suggesting a too extensive appliance of humour in advertisements today. Respondent 1(3) expresses, *“I think that humour may be used a little too much in advertisements today. They do not really stand out that much anymore because everyone uses it”*. Additionally, the discussion of humour appropriateness, in relation to the brand image, was accentuated. Respondent 7(1) claims, *“Humour is not right for all brands. If it is a serious and trusting brand, like a bank, you shouldn’t use humour. I think it depends a lot on the product and how the brand normally communicates”*. Respondent 8(1) elaborates further on the matter, *“If the humour is not appropriate for the brand, if it does not fit with how they normally communicate, it will affect how people see them”*. Respondent 1(2) concludes, *“Humour is only good in advertisements if it is related to the brand. If people do not get the connection they will only remember the humour and not the brand behind it”*. Other respondents assessed humour as an attention distracting element stirring focus away from the message. Respondent 6(2) explains, *“Personally I don’t think humour work in advertisements. For me humour distracts my attention away from the message. I often only remember the humour and not who the advertisement was actually for”*. Respondent 7(1) support this proposing, *“I think... that bad humour will have a negative influence. I don’t think you will pay attention to the message if you find the humour bad and it will probably also affect the brand negatively”*. Lastly, an interrelation between the attitude towards the humour and the attitude towards the brand was assumed. Respondent 8(1) suggests, *“I think*

humour has a negative effect on the brand as well. If I find the humour annoying I will try to avoid it. Also I will get so irritated that it affects how I see the brand”.

Noticeable commonalities were observed with regards to the positive effect of humour in advertisements. Commonalities primarily revolved around the attention aiding and word of mouth generating benefits. Additionally, an interrelation was presumed between humour attitude and attitude towards the brand. Notions corresponding with the affiliation accounted for in the literature review. Research indicating a transfer of positive feelings from the humorous message to the advertised brand (Section 2.4). An interconnection likewise presumed to have an adverse effect as indicated by respondent 8(1).

Assessing the negative propositions, an overall agreement was reached in terms of the extensive and overwhelming appliance of humour in today’s marketing sphere. Additionally, concerns were raised with regards to the damaging effect on the brand image caused by the lacking correspondence between the product type, the previous brand expressions, and the humour applied. Lastly, indications were made concerning humour as a disturbing commercial element moving focus away from the intended message. Rendering the information assessed in the literature review similar notions were detected. Hence, assuming that the magnification of the humorous message results in reduced cognition elaboration of non-humorous information. (Zillmann, Williams, Bryant, Boynton, & Wolf, 1980; Evans, 1988).

Conferring the focus group responses, attention was affirmed as the main humour effect. A facet both perceived as potentially destructive and memorability aiding. Addressed no less than 19 times in diverse contexts, attention can be presumed as a significant outcome of humour.

Rendering the literature review, Lammers (1990) found an inclination among women to perceive humour as a distraction rather than an enhancement. A

suggestion highly corresponding with the findings obtained from the focus group analysis. Here responses concerning the destructive and attention distraction influences of humour was predominantly brought forth by women.

4.1.2. The Influence of Attitude towards the Humour on Attitude towards the Advertisement

An affiliation detected in the literature review, and affirmed by the focus groups responses, is the interconnection between humour attitude and attitude towards the ad. Respondent 1(1) expresses, *“I think humour improves commercials a great deal. It makes it much more interesting to view. I personally prefer advertisements with humour in it. It makes it much more entertaining”*. Respondent 2(3) acknowledge this by signifying, *“great humour makes me remember the advertisement for something good and I’m certain I remember that the next time I have to buy something within that product category”*. Respondent 7(3) agrees saying, *“I think humour is great, for me, it is definitely what makes me remember commercials and like them”*. Respondent 2(2) concludes by declaring, *“I really like advertisements with humour in it a lot more than regular ones”*.

This affiliation can also, as aforementioned, result in distraction of attention away from the message. Respondent 6(2) explains, *“For me humour distracts my attention away from the message. I often only remember the humour and not who the advertisement was actually for”*. Respondent 3(3) disagrees but emphasizes the negative effect caused by association, *“sometimes you may remember advertisements with bad humour as well, but you don’t remember it for anything good”*.

Considering this, a relationship was portrayed between humour perception and attitude towards the ad. Hence, presuming a direct path effect between humour assessment and ad evaluation. Notions highly similar to the ones presented in the literature review. Recent studies indicate that humour facilitate proportionally more

positive cognitive response (Section 2.3). Consequently, proposing a positive affiliation between the components.

Humorous messages can though, as aforementioned, stir attention away from the actual message, hence limit the intended advertisement effect. Accordingly, emphasizing the importance of a correlation between the envisioned message and the humour applied.

Overall, several respondents acknowledged the interrelation between attitude towards the humour and attitude towards the ad, designating some kind of an effect. An effect which will be explored further in section 4.2.2.2.

4.1.3. The Effect of Humour in Advertisements on the Overall Brand

As indicated previously, attitude towards the brand can be mediated by attitude towards the humour. Most respondents agree with this affiliation perceiving attitude towards the brand as dependent on attitude towards the humour. Respondent 6(1) explains, *“I think that it influences how I perceive the brand. I for example used to hate the brand Leasy because they had the most annoying commercials. Then they started using really funny humorous commercials which made me think of them in a totally different way”*. Respondent 8(1) agrees stating, *“if people find it funny it will make them more likely to like the brand”*.

Respondent 7(2) support this proposition suggesting, *“humorous advertisements gives me a positive feeling which I think affects my attitude towards the brand”*. Similar indications are provided by respondent 5(3) with emphasis on the subconscious effect, *“humour can also affect my attitude towards the brand.... I think it affects me more subconsciously, I mean something that I do not necessarily notices or think about, but something that just affects my choice when I stand in the store and have to make a decision”*.

The depicted interrelation is though a double-edged sword entailing both favourable and unfavourable outcomes. Respondent 8(1) specifies, *“If the humour is not appropriate for the brand, if it does not fit with how they normally communicate, it will affect how people see them. Also if people do not see the humour as humorous this will also change their attitude towards the brand and not in a good way”*. Respondent 6(2) support this viewpoint saying, *“I think that it affects the brand but mostly negatively. If the humour is weak or bad it would for me undermine the credibility of the company and ruin the message”*.

Conversely, a minority of the participants believe humour to be insignificant with regards to brand attitude as a consequence of the power of brand loyalty. Respondent 5(1) states, *“If I am very loyal to a brand, as for example Coca Cola, the advertisement would not influence my attitude towards the brand. I would still prefer the brand, even if I thought the humour used was bad, and it would not make me like them more, if I thought the humour was good”*.

Overall, an affiliation has been presumed between attitude towards the humour and attitude towards the brand. An interrelation resulting in the transfer of advertisement related feelings onto the advertised brand. Findings closely associated with the interconnection depicted in the affect transfer model developed by Luiz (1985) (Section 2.4). A review emphasizing the mediating effect of humour attitude on attitude towards the brand. Affects involving both negative and positive inclinations, as proposed by respondent 8(1) and 6(2).

A facet which may mediate this affect is brand loyalty. As assessed by respondent 5(1) the loyalty felt towards the brand may overshadow the feelings associated with the advertisement. Consequently, lessen the influence of the affect transfer.

4.1.4. The Influence of Brand Attitude on Attitude towards the Humour in Advertisements

Corresponding with the literature review, attitude towards the brand is perceived as a highly influential determinant for attitude towards the humour. Respondent 5(1) clarifies, *“I think my attitude towards the brand will have a large impact on how I see the advertisement. If I am loyal to a brand I will probably perceive their commercial as funny”*. Respondent 4(1) agrees, though suggesting a more subconscious effect, *“I think your attitude towards the brand affects how you perceive the humour applied subconsciously. You may not know it, but I think that a positive attitude towards a brand makes you more likely to like the advertisement from that brand and the humour used in it”*. Respondent 1(1) support this proposition while relating the affiliation to a personal relationship, *“I agree. I definitely think that the attitude towards the brand affects what you think of their commercials. It’s like a personal relationship, if you like a person you are more likely to perceive them in a positive way and also more likely to find them funny. I though think you need to be highly loyal to a brand or really dislike it in order for it to be influential”*.

Contradictory responses were also obtained indicating limited to no influence of brand attitude on the responses to humorous advertisements. Respondent 7(1) states, *“Personally I don’t think it influences how I perceive the commercial and whether I think the humour applied is funny or not. My attitude towards the brand may cause me to be less affected by bad or good humour in a commercial because I simply like or hate that brand too much. But whether I think the humour is good or bad is not based on my perception of the brand but on my personal preferences when it comes to humour”*. Respondent 7(3) affirm this by saying, *“I think it is less important what I think about the brand. I think that I would be able to view any type of advertisement as either funny or not funny no matter what my opinion about the brand might be”*.

The majority though assessed brand attitude as an influential facet with regards to the evaluation of the humour approached. Consequently, supporting the viewpoint provided by Madden and Ajzen (1991) who suggested an attitude transfer from prior brand perceptions to future humour assessments. Cacioppo and Petty (1979) agrees in this proposition suggesting that consumers with prior positive brand evaluations are more likely to generate a favourable or less critical response towards the ads. An interrelation resulting in a more positive cognitive elaboration of the ads and the humour applied (Section 2.4).

Despite of small inclinations among the respondents to perceive themselves as unaffected, an interrelation among the components is evidently existent. An affiliation which should be tested through quantitative methods to ensure statistical significance (Section 4.2.2.4).

4.1.5. Humours Effectiveness across Product Types

Rendering product types, a clear tendency can be observed for low-involvement products to be deemed feasible for humorous advertisements. Hence, indicating a more positive response towards humorous advertisements for this product type. Respondent 2(1) claims, *“Humour is ...more likely to be influential for product with less risk as you do not consider that many alternatives for these products, but buy them more based on emotional things”*. Respondent 4(1) concur by asserting, *“I ...think that it would be more effective for products as beverages and food as people are much likelier to switch between these types of products compared to for example cars”*. Respondent 1(1) support this proposition stating, *“for products as cars people also search a lot more for alternatives and find a lot of information on the products. So they may not be as influenced by humour and maybe commercials in general”*. Respondent 7(1) acknowledge this by saying, *“I believe that humour will not be appropriate for products as banks which needs a serious and trusting image”*.

Other respondents perceive humour as appropriate across all product types. Respondent 5(2) specifies, *“I think that humour is suitable for most product types, when used carefully and correctly”*. Respondent 2(3) concur saying, *“It doesn’t really depend on the product type, though I think that there are greater chances that humour will work within some product types than others but that doesn’t mean that humour cannot be appropriate for all categories”*. Respondent 3(1) partially agrees with this belief expressing, *“I think that it can work for products with high financial risk. Maybe only in an indirect way. I think as respondent 5 mentioned that it makes you search more information about the product so that you consider it when you are going to make a purchase”*.

Reflecting on these viewpoints, a predominant number of respondents propose an amplification of the effectiveness of humorous advertisements for low-involvement products. A notion corresponding with the humour application measured by Weinberger and Campbell (1991) (Section 2.5). Overall, the literature review indicate a clear tendency for low-involvement products to facilitate superior responses to humour in advertisements compared to its opposition (Section 2.5). Findings highly similar to the ones obtained through the focus group analysis. An indirect effect may also be apparent for high-involvement products, as explained by respondent 3(1). A minority likewise propose a positive effect across all product types. Further exploration on this topic will thus be completed in section 4.2.2.5.

4.1.6. The Difference in Humour Preference among Men and Women

A diversity in humour preferences among men and women were previously depicted. As a consequence of the emotional attributes applied in sentimental humour women were considered more prone to favour this humour type. Respondent 1(1) explains, *“Women are normally more connected to their emotional site. So I think they like sentimental humour”*. Respondent 8(2) further elaborates, *“I believe that women favour more of the sentimental kind of humour concerned*

with family and happy endings. Generally, women are more emotional and more capable of empathy than men, which might be the reason why they like this kind of humour better". Oppositely, men are perceived as more inclined to prefer satire and full comedy as a consequence of the more advanced and aggressive nature. Respondent 8(2) suggests, *"I...think that men favour satire over women, as I believe that men are into a more advanced kind of humour. Also men likes seeing people get hurt more than women, which also explains it"*. Respondent 3(1) elaborates on full comedy, *"I definitely think men would prefer full comedy more than women. I don't think women would be likely to see the fun in joking with for example tragical events, even though it has a positive twist"*. Respondent 1(1) agrees with both propositions expressing, *"I think men like more aggressive and provoking humour often with sexual undertones. So they will most likely prefer satire and full comedy"*.

Concerning the remaining humour types, a small inclination can be detected among the respondent to access comic wit as a humour type preferred by women, while both genders may appreciate sentimental comedy. Respondent 1(1) argues, *"I think women prefer more simple and straightforward humour. So probably they would prefer comic wit"*. Respondent 4(3) support this proposition suggesting, *"Comic wit is subtle and simple. So I think that women will prefer this more than men"*. Respondent 2(1) disagrees expressing, *"I think both men and women like the fun in the unexpected caused by irony or exaggeration. So probably both genders would like comic wit"*. Rendering sentimental comedy respondent 2(1) continues, *"Both genders... probably also like sentimental comedy as it has comic wit in it. I though believe that women would like it a little more as it includes aspects from sentimental humour as well"*. Respondent 3(3) partially agrees claiming, *"when it comes to sentimental comedy I think women like it as it includes aspects from sentimental humour. But, as it causes tension and is a little provoking, men is probably more influenced by it"*. Respondent 7(3) supports the last viewpoint

saying, *“I think that men would be more likely to prefer this humour type because of the tension. I for example never think women would find the advertisement with the lungs as an astray funny, it is too dark for them”*.

Concerning the assumed diversity in humour type preference between genders opposing viewpoints can likewise be detected among the respondents. A distribution of humour type based on gender is here deemed unfeasible due to external influencers as personality and social groups. Respondent 5(1) expresses, *“I think that compared to previously men and women are becoming more alike, and the same applies for their humour preference. Men are becoming more feminine and women more masculine. So I don’t think you can see that much of a difference in humour preference today compared to previously”*. Lastly respondent 3(1) suggests, *“I think it depends on the social group you are in. If your friends or family finds it funny you probably also will..... So I think it depends more on being accepted than it does on the gender”*.

Synthesizing the findings to the literature review, noteworthy parallels can be drawn. According to the literature, aggressive, slapstick, edgy, sarcastic, and sexual humour resonates well with men, whereas women find incongruity and neutral jokes more appealing preferably featuring children or slice of life (Section 2.6). Suggestions corresponding well with the propositions brought forth by the focus group respondents. Answers indicating a preference among men towards satire and full comedy, and women towards sentimental humour and comic wit.

A minority of the respondents though assess this presumed deviation as unfeasible as a consequence of the diversity within the respective gender caused by personality and social affiliations. Respondent 8(1) set forth this proposition stating, *“I am a woman myself and I like more advanced sorts of humour. Also I usually*

prefer humour types where you laugh of other people's stupidity as for example blond jokes”.

Correlating her responses with the literature review a parallel can though be drawn between her inclination towards blond jokes and the tendency among both genders to prefer women as the butt of the joke (Section 2.6). Consequently, bringing into question whether her inclinations towards “*more advanced sorts of humour*”, as she expresses, is based on the humour type or solely a consequence of the “anti-feminine bias” causing women to enjoy the “attack” on other females (Cantor, 1976).

Despite the aforementioned perception of gender as irrelevant in relation to the effectiveness of diverse humour types, a clear tendency can be detected among the respondents to deem it feasible. Responses indicating a clear effect of gender as a mediator of humour effectiveness in advertisements.

4.2. Quantitative Study

4.2.1. Descriptive Analyses

Before testing the research hypotheses, an initial data analysis should be conducted. Consequently, through exploratory data analyses detect data problems as coding issues, input errors, outliers, and non-normal distributions. Additionally, descriptive analysis can be applied to display the demographic distribution among the respondents, hence ensure correlation with the quotas previously identified (Appendix 8; Morgan, 2011).

The minimum and maximum values for the ordinal and nominal variables corresponded with the allowable range for each variable. No outliers were thus detected. Subsequently, looking at the mean, median, mode, skewness, and maximum and minimum all continuous variables were assessed as approximately normally distributed, and no outliers were identified (Morgan, 2011; Appendix 10).

4.2.1.1. Socio demographic analysis

A total of 320 questionnaires were initially completed; after adjusting for control variables and outliers only 240 were considered valid. These were distributed equally among the four questionnaires. To ensure comparability, respondents were collected for each questionnaire based on the same quotas. Each of the four different questionnaires (by product type) contained five sub-questionnaires, one for each humour type (Appendix 11). Consequently, the subsequent analyses will be conducted separately for each humour type.

The distribution of men and women within the Danish population is close to equal. 50,48 % are men and 49,52% women (Appendix 8). Therefore, an equivalent percentage of the respective gender were assembled for this study. Deriving, 120 men and 120 women were considered.

The age span among the respondents ranged from 18-59 with a mean age of 38,2 and a median of 37. To ensure clear and easy accessible analyses the respondents were divided into age groups. Consequently, resulting in the following distribution: 76 respondents between 15-29, 80 between 30-44, and 84 between 44-59.

The sample was further congregated based on education. Subsequently, respondents with equivalent educational level to the one identified for the Danish population were assembled. Hence, resulting in the following distribution: Short (108), Middle (108) and Long (24). Clarification of the educational levels under each group can be found in appendix 7. To ensure a representative sample, age and education were crosstabulated. Consequently, guarantying that the dispersion of age groups within each educational level corresponded to the one identified within the Danish population (Table 3; Appendix 7 & 8).

Table 3: Distribution of respondents by education and age

Education level * Age groups Cross tabulation

Count

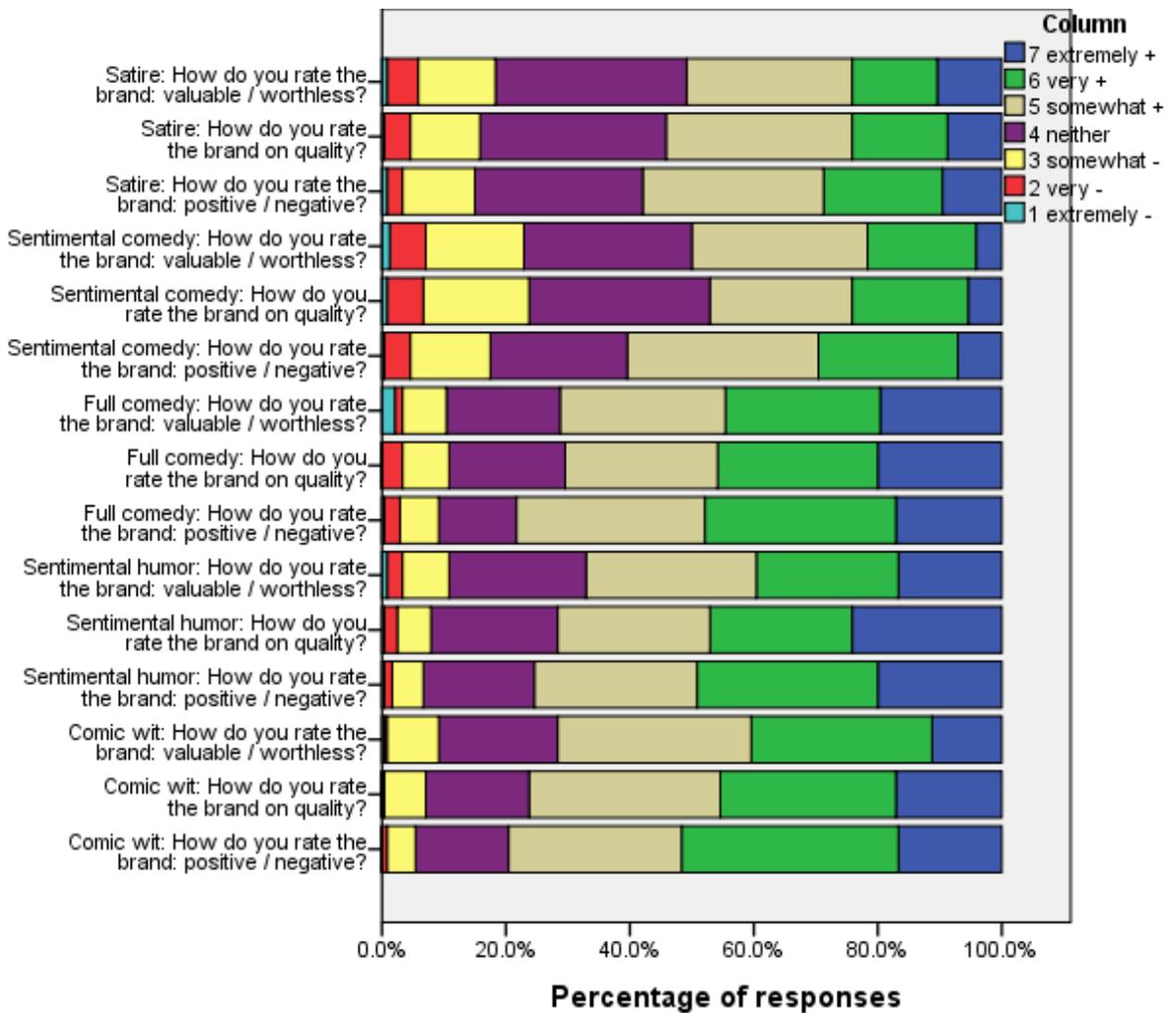
		Age groups			Total
		15-29	30-44	44-59	
Education level	Short	56	24	28	108
	Middle	16	44	48	108
	Long	4	12	8	24
Total		76	80	84	240

4.2.1.2. Exploration of the data

A further insight into the data, specifically the interrelation among the variables, should be obtained before initiating hypotheses testing. Hence, constitute as the basis for further investigation.

Before commencing additional descriptive analyses the individual scales should be constructed. Insights into the separate variables of the scales: brand attitude, humour attitude, and ad attitude, revealed high correspondence among the different levels across the variables. Looking at the variables separately, highest rankings were observed for the humour types full comedy and comic wit across all ratings. A high correspondence supporting the gathering of the variables into scales (Figure 2; Appendix 12). Furthermore, high Cronbach’s alpha values were identified for the scales for all humour types. Consequently, ensuring reliability of the scales (Section 3.3.2.1; Appendix 5).

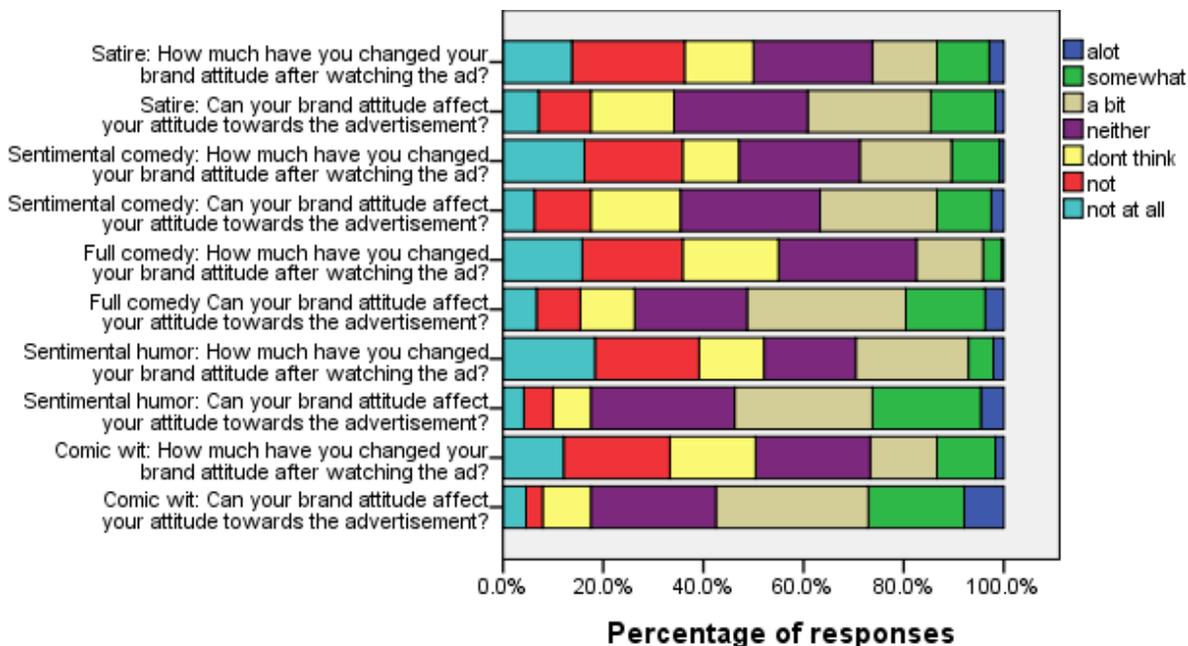
Figure 2: Distribution of the brand attitude scale across humour types



Looking at the questions “How much do you believe your attitude towards the brand will affect your attitude towards the advertisement?” and “Rate how much the advertisement has changed your perception of the brand on a scale from ‘A lot’ to ‘Not at all’“, an inclination can be detected among the respondents to perceive brand attitude as more influential on ad attitude than vice versa. A tendency that is more apparent for comic wit, sentimental humour, and somewhat full comedy,

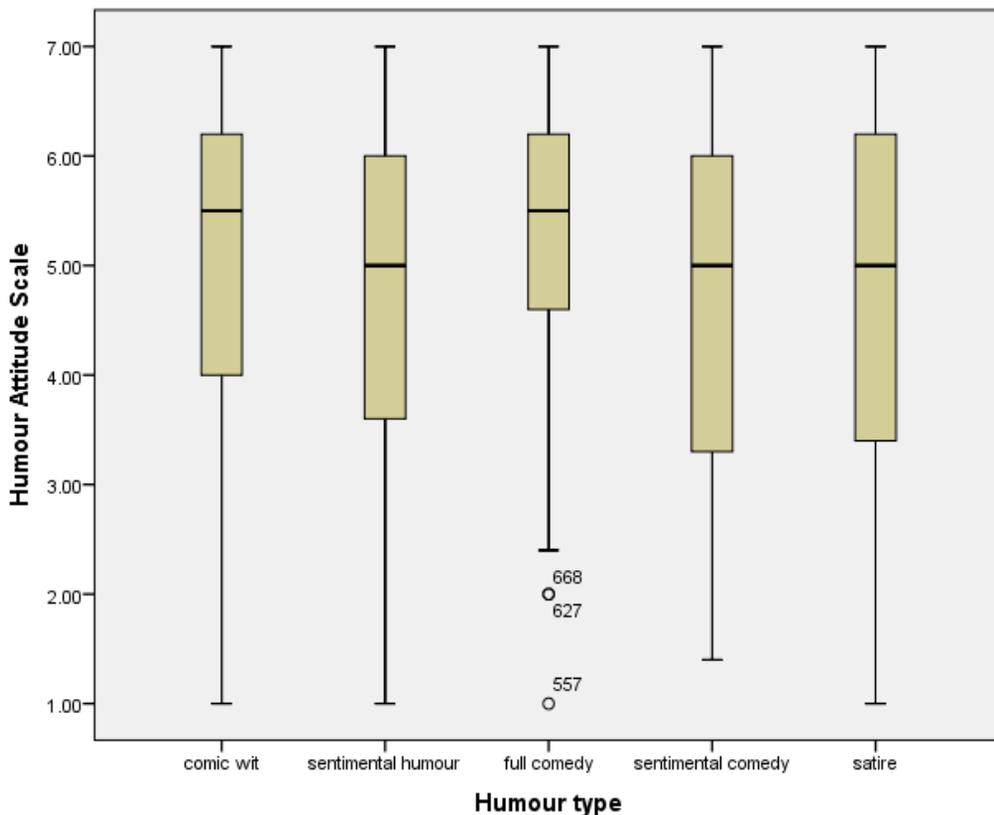
indicating some kind of diversity in responses among the different humour types (Figure 3).

Figure 3: Comparison of “how much (...) attitude towards the brand affect your attitude towards the advertisement” and “(...) how much the advertisement has changed your perception of the brand (...)”



Looking at the actual humour attitude the presumed diversity in responses can once more be identified. Higher ratings can here be observed for full comedy and comic wit, followed by satire and sentimental humour (Figure 4). Conferring the tables for the individual variables, before the construction of the summated scales, similar tendencies were depicted (Appendix 13). For all variables higher scores were obtained for full comedy and comic wit. Additional analyses should though be obtained to ensure statistical significance (Section 4.2.2.1)

Figure 4: Distribution of the humour attitude scale across humour types



Exploring this diversity further a difference in humour preference can be identified across gender. Inclinations for women to prefer comic wit and men to favour sentimental comedy and satire can here be detected through higher humour attitude ratings. Looking at the mean ranks, women are presumed to favour comic wit and somewhat sentimental humour, while men prefer sentimental comedy and satire (Appendix 14). These findings are in line with those presented in the literature review and assessed through the focus group analysis. Further analysis should though be conducted to ensure that this difference is statistically significant (Section 4.2.2.6). When inspecting the deviance in attitude towards the ad across gender similar results can be identified (Appendix 15). Consequently, suggesting a correlation between humour attitude and attitude towards the ad, an affiliation also

accounted for in the literature (Section 2.3). Exploring the scatterplots, a clear relational pattern can be depicted for all humour types indicating a large correlation between humour attitude and attitude towards the ad (Appendix 16). Hence, suggesting that the respondents perception of the ad is influenced by their attitude towards the humour applied.

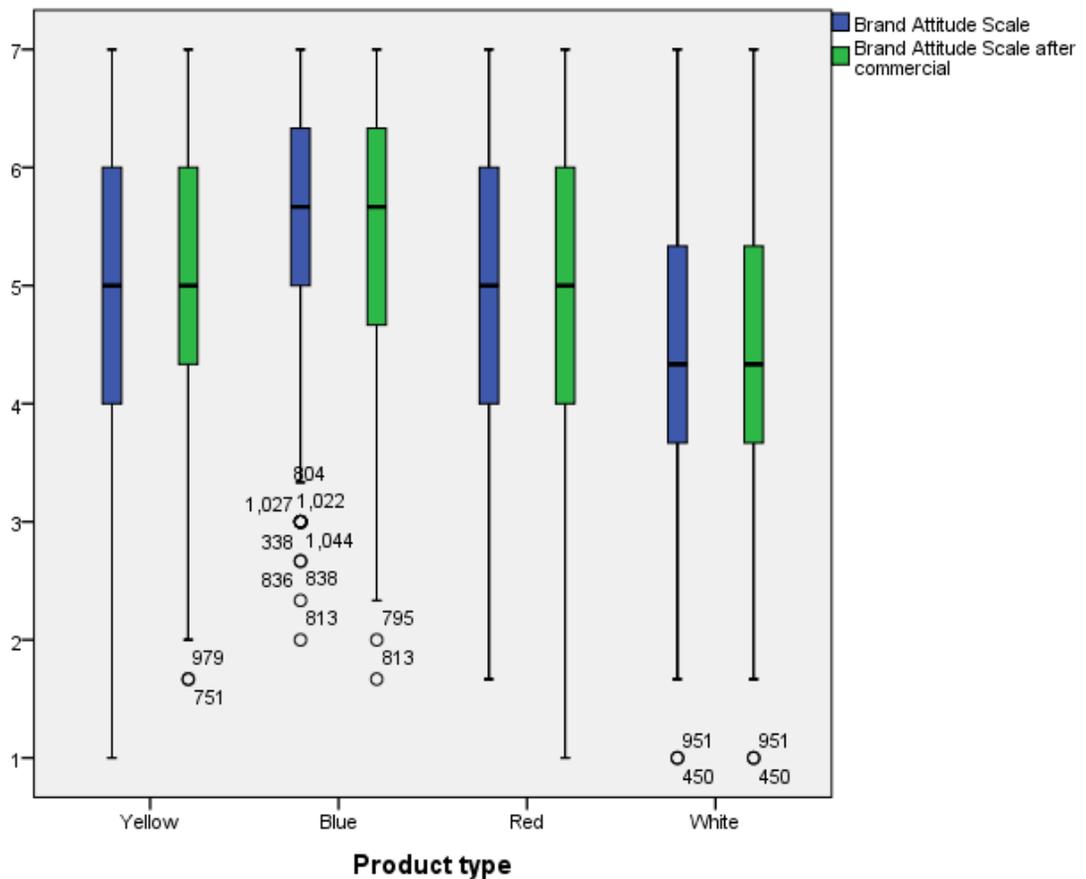
Conferring scatterplots regarding the relationship between humour attitude and brand attitude limited support was obtained (Appendix 17). Actually, high correlations were assessed between the first and the second brand evaluation for most humour types. Inspecting the distribution of data points across the different humour types a deviance can be identified. A larger spread of data points is depicted for satire and sentimental comedy. Hence, suggesting a lower correlation between prior and current brand evaluations. Thus indicating that the brand attitude ratings may have changed slightly for these humour types, as a consequence of the advertisement and the humour applied.

For the remaining humour types the data points display high correlations. Subsequently, indicating no inclination among respondents to give higher brand ratings as a consequence of the humour applied for these humour types. Considering the literature review a deviance may though be apparent as a consequence of product type. Therefore a further exploration should be made with this facet in mind.

A clustered boxplot was produced to look for differences in distribution of brand attitude responses before and after watching the commercial in relation to product type (Figure 5). Inspection of the plot suggests no differences in distributions of the brand attitudes before and after the commercial for any of the four different product types: *yellow*, *blue*, *red* and *white*. However, there is a clear difference in median levels between the four different product types, where

respondents are most positive towards *blue* products and less positive towards *white* products. Likewise a difference in variety can be detected across the responses before and after the commercial for all product types except *white*, as illustrated by the change in the whisker bars. A further exploration of the relationship between humour attitude and brand attitude is though needed. Consequently hypothesis testing will be performed in section 4.2.2.3.

Figure 5: Brand attitude scale before and after the commercial across product types



Another aspect worth mentioning is the distribution of the consumers' belief that their attitude towards the brand has changed after watching the commercial,

depending on product types. Exploring the boxplot highly interestingly results can be detected. The very low median values for *red* and *white* products shows that respondents believe that their attitude towards the brands will not be improved for high involvement products as a consequence of the humour applied. Oppositely, medium median values were assessed for low-involvement products (Appendix 18). Consequently, suggesting a higher tendency among the respondent to evaluate humour in ads as effective on their brand attitude for low involvement products compared to its opposition.

Looking at the relationship between attitude towards the brand and attitude towards humour in advertisements, the inspection of the scatterplots is seemingly inconsistent. A somewhat linear regression pattern can though be identified for comic wit and satire with a low but evident correlation (Appendix 19). Hence, indicating an affiliation between attitude towards the brand and attitude towards the humour worth exploring. Rendering the differences in mean rank scores for humour attitude across gender the exact same humour types revealed the highest rankings: comic wit for women (131,33) and satire for men (132,65) (Appendix 14). Overall, suggesting a higher likelihood for these humour types to be influenced by brand attitude, which may have resulted in the higher mean ranks.

4.2.2. Hypothesis Testing

4.2.2.1. H1: Different humour types facilitate diverse responses

As indicated in the previous section, humour types are assumed to facilitate diverse responses in terms of both humour attitude and attitude towards the ad. The aim of this hypothesis is consequently to specify whether there is a significant difference in humour attitude and ad attitude across the five humour types.

As explained earlier the humour attitude scale was obtained by averaging the responses to five different original variables, whereas the ad attitude scale includes seven initial variables (Section 3.3.2.1.).

A parametric approach was firstly considered. However, the assumption of equality of variances was not fulfilled and the Anova test had to be abandoned (Appendix 20 & 21.). Instead, the non-parametric alternative Kruskal-Wallis test was used.

Distributions of humour attitude scores were not similar for all groups, as assessed by visual inspection of a boxplot (Section 4.2.1.2). As indicated in the descriptive analysis higher ratings were observed for comic wit and full comedy. Vargha & Delaney (1998) emphasize how there is currently no accepted practice for determining whether the distributions are similar. Consequently, the inspection was solely based on personal assessment.

The distributions of humour attitude scores were statistically significantly different for at least one of the five humour types, $\chi^2(4) = 21.475$, $p = .000$. Looking at the sample mean ranks, support is given to the proposition previously made concerning higher humour attitude ratings for comic wit and full comedy among the respondents (Appendix 22).

An investigation of the diversity in attitude towards the ad across the humour types revealed similar notions. The distributions of attitude towards the ad scores were likewise statistically significantly different for at least one of the five humour types, $\chi^2(4) = 17.602$, $p = .001$. Additionally, higher mean ranks were again observed for comic wit and full comedy (Appendix 22).

Rendering this, the proposed research hypothesis can be confirmed as a significant difference can be detected between at least one of the five different

humour types among the respondents. Consequently, showing that humour types facilitate diverse responses both in terms of humour attitude and attitude towards the ad. Thus, H1 can be accepted.

Furthermore, the assumption that humour and attitude ratings are higher for full comedy and comic wit can be confirmed. Accordingly, indicating an inclination among respondents to favour these humour types in commercials. Though, as detected in the literature and the descriptive analyses, a deviance may occur as a consequence of the mediating influence of gender. Thus, a further insight into the preference among genders should be initiated (Section 4.2.2.6).

4.2.2.2. H2: Humour in advertisements affects the attitude towards the ad

As emerged in the descriptive analyses, an affiliation can be assumed between humour attitude and attitude towards the ad, hence suggesting a link between the respondents' perception of the ad and their attitude towards the humour applied. Pearson's correlations were computed to assess the degree of association between the two variables (the constructed scales concerning humour and attitude towards the ad). Consequently providing useful insight into the strength and direction of the relationship in question.

Preliminary analyses showed no outliers, a linear relationship and a normal distribution, as assessed by Shapiro-Wilk test ($p > .05$).

A high positive correlation was detected between humour attitude and attitude towards the ad for all humour types: comic wit: $r(238) = .903$, $p < .0005$, sentimental humour: $r(238) = .889$, $p < .0005$, sentimental comedy: $r(238) = .915$, $p < .0005$, satire: $r(238) = .924$, $p < .0005$ and full comedy: $r(238) = .885$, $p < .0005$ (Appendix 23).

Subsequently, indicating a high correlation between humour attitude and attitude towards the ad. Thus, suggesting that a positive humour attitude will result in a positive ad assessment. Exploring this further humour attitude explains from 78% to 85% of the variation in attitude towards the ad, dependent on humour type. Hereby, suggesting a very high relation between the two facets for all humour types among the respondents.

4.2.2.3. H3: Humour in advertisements influences the perception of the overall brand

As previously indicated a high correlation was depicted between prior and current brand evaluations. Hence, opposing the assumed influence of humour in advertisements on brand attitude. To ensure that this presumption is correct, a paired samples t-test was conducted, comparing the difference in means between the initial brand attitude scale and the re-rating.

Looking at the outputs no significant differences could be observed for any of the humour types (sig >.05) (Appendix 24). Though, as indicated in the literature review, a deviance may occur as a consequence of product type. To investigate this presumption a Wilcoxon Signed-Rank test was conducted.

Looking at the outputs a statistically significant median increase could be observed for *yellow* and *white* products (sig <.05). Consequently, suggesting an effect of humour in advertisement on these product types. Hence, supporting the proposed hypothesis indicating a transfer of humour related feelings onto the brand. Looking at the negative and positive rankings a positive effect was detected for *yellow* products with 112 positive ranks versus 53 negative. Oppositely, a negative effect can be identified for *white* products with 46 negative ranks versus 32 positive (Appendix 25). Thus, humour can be presumed to have a negative effect for *white* products and a positive for *yellow* products among the respondents. No statistically significant difference can be observed for *red* and *blue* products between the brand

attitude before and after watching the commercial. Hence, assuming no influence of humour on these product type among the respondents.

4.2.2.4. H4: Attitude towards the brand affects attitude towards the humour in advertisements

Rendering the interrelation between attitude towards the brand and attitude towards the humour a somewhat linear relation was depicted for comic wit and satire (Section 4.2.1.2). This section aims to explore whether the assumed affiliation is statistically significant, and whether an interrelation between brand attitude and humour attitude is present for the remaining humour types.

To investigate this interrelation the brand attitude, the humour attitude, and the ad attitude scales were considered. Scales developed by means of theoretical backings to ensure their reliability. The brand attitude scale contained three variables, the humour attitude scale included five, and the ad attitude seven variables (Section 3.3.2.1.).

To assess the relationship for the five diverse humour types Spearman's rho correlations were computed (Appendix 26). This non-parametric approach was chosen as a consequence of the lack of linear relationship among the variables, for all humour types. Positive medium correlations were here detected for comic wit (0.417) and satire (0.377), based on Cohen's (1988) classifications, thus supporting the assumptions made in the descriptive analyses. Interpreting the correlations for the remaining humour types, a small positive correlations can be observed: sentimental humour (0.169), full comedy (0.110) and sentimental comedy (0.210).

Conferring the coefficient of determination, brand attitude helps to explain 17.39 % of the variance in respondents humour attitude score for comic wit, 14.21 % for satire, 2.86 % for sentimental humour, 1.21 % for full comedy and 4.41 % for sentimental comedy. Consequently, leading to the conclusion that brand attitude

has a significant effect on attitude towards the humour in advertisements among the respondents. Though, with different magnitudes as expected from the scatterplot inspection.

4.2.2.5. H5: Humour responses vary across product types

As previously proposed, humorous responses tend to vary across product types. To ensure statistical significance a further investigation into this variation should be considered. To do so a Kruskal-Wallis test was applied (Appendix 27). This non parametric approach was used since not all the assumptions underlying the parametric One-way ANOVA test were fulfilled. The inspection of boxplot revealed a difference between the distributions of the humour attitude scores across the four diverse product types, hence causing the parametric test to be abandoned (Section 4.2.1.2.). Due to the possible influence of humour type the assumed variation will be investigated for each humour type.

The test revealed a statistically significant difference in the distribution of the humour attitude score for at least one of the four product types for each humour type: comic wit: $\chi^2(3) = 57.102$, $p = .000$, sentimental humour: $\chi^2(3) = 101.691$, $p = .000$, sentimental comedy: $\chi^2(3) = 33.055$, $p = .000$, full comedy: $\chi^2(3) = 36.217$, $p = .000$ and satire: $\chi^2(3) = 34.978$, $p = .000$. Consequently, the proposed research hypothesis was supported.

Looking at the sample mean ranks, highest values were obtained for *yellow* (137.53) and *red* (155.03) products for comic wit, *yellow* (186.41) and *blue* (134.24) for sentimental humour, *white* (149.30) and *red* (139.22) for full comedy, *yellow* (159.95) and *red* (126.14) for sentimental comedy, and *blue* (159.72) and *white* (120.83) for satire. Rendering the above, responses can be assumed to vary across product types, hence supporting the proposed hypothesis. Likewise, diversity in responses can be detected as a consequence of humour type. Subsequently

indicating a mediating influence of both facets on humour response among the respondents.

4.2.2.6. H6: Men and women favour different humour types

As previously mentioned, men and women are assumed to favour different humour types. Subsequently, the objective of this hypothesis will be to confirm or reject this given assumption. Rendering the descriptive analyses, suggestions were brought forth regarding the preference of comic wit among women and satire among men. A preference which will be regarded or disregarded at the end of this section.

To investigate this the humour attitude scale will again be used. The distribution of the humour attitude scores for females and males will be compared across the five different humour types, and Mann-Whitney tests will be considered (Appendix 28).

Distributions of the humour attitude scores for males and females were not similar for any of the humour types, as assessed by visual inspection. Inclinations were here detected among women to prefer comic wit, while men favoured sentimental comedy and satire (4.2.1.3.). Looking at the humour attitude scores for comic wit statistically significantly higher ratings were observed for females (mean ranks = 131.09) compared to males (mean ranks = 109.91), $U = 5929$, $z = -2.367$, $p = .018$. Rendering sentimental comedy, statistically significantly higher scores were obtained for males (mean ranks=133.25) when paralleled with females (mean ranks=107.75), $U=5670.5$, $z=-2847$, $p=.004$. Similar observations were made for satire with higher ratings for men (mean ranks=134.89) than women (mean ranks=106.11), $U=5473.5$, $z=-3214$, $p=.001$. Consequently, indicating that the humour attitude scores differ for men and women for the humour types comic wit,

sentimental comedy, and satire, with men favouring sentimental comedy and satire, whereas women prefer comic wit.

Oppositely, looking at the attitude scores for sentimental humour among men (mean rank=114.61) and women (mean rank= 126.39) no statistically significant difference was observed $U=6493$, $z=-1.315$, $p=.188$. The same applies to full comedy where a small variance was observed between males (mean rank=124) and females (mean rank=117), $U=6779,5$, $z=-.783$, $p=.433$. Therefore, contradicting the hypothesized difference in humour preference between men and women for these humour types.

Overall, men were proven to favour sentimental comedy and satire whilst women preferred comic wit; conclusions in line with the indications made in the descriptive analyses. Consequently, supporting the hypothesis proposed stating that men and women favour different humour types. No statistically significant differences were though observed for the remaining humour types.

5. Conclusions, Implications, Limitations, and Further Research

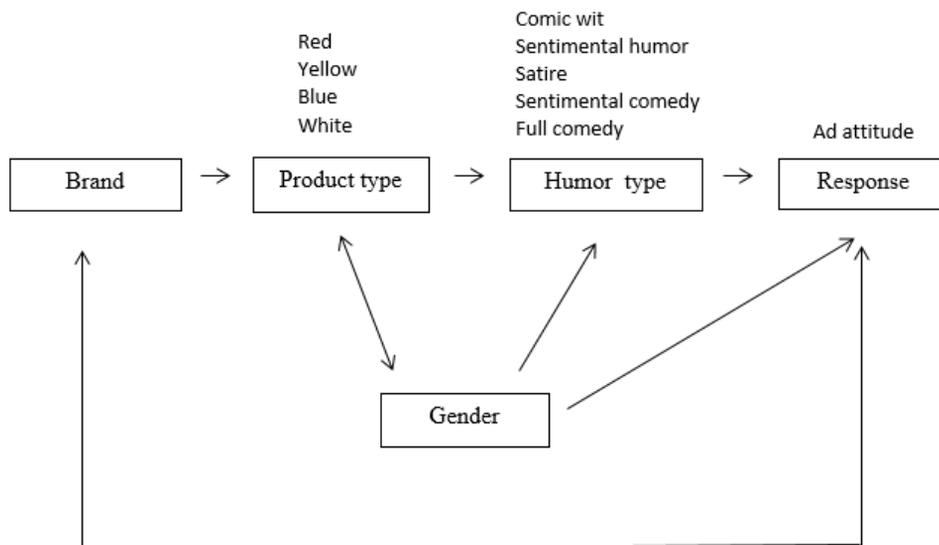
5.1. Conclusions

The effectiveness of humour in advertisements has been widely discussed in the literature and many diverse propositions can be detected. Suggestions have been brought forth regarding desirable outcomes of humorous advertisements. These involve attention, recognition, recall, ad likeability, and memorability. Propositions partially supported by the empirical findings obtained through the focus group interviews (Section 4.1). Nonetheless, negative associations can be detected as well due to the lack of understanding or annoyance towards the humorous stimuli approached.

Prior research have been accumulated concerning humour types, product types, brand attitude, and gender separately. But no researcher have previously investigated the facets combined. This research consequently investigated the influence of product type, humour type, brand attitude, and gender on the effectiveness of humorous advertisements. This was approached through a combination of quantitative and qualitative methods to ensure the most reliable results. Consequently, involving both focus group interviews and questionnaires.

This section will revisit the research objective through a summary of the findings obtained. The theoretical background on the subject was quite extensive. Consequently, to sum up the findings obtained in the literature review and investigated in the empirical research, the sequential framework will constitute as the basis for this section. Conclusions will subsequently be made regarding the hypotheses. Henceforth, lead to an assessment of the framework constructed (Figure 6).

Figure 6: Influencers on humour effectiveness in advertisements



Source: Authors' elaboration

5.1.1. Interrelation between the Brand, Humour Attitude, and Ad Attitude

The first aspect implemented in the framework is the brand. The brand is presumed as a predeterminant for the product type chosen, henceforth also the humour type enforced. Moreover, brand attitude is assumed to have an impact on ad attitude and vice versa. Propositions supported by Chattopadhyay and Basu (1990), and Madden and Ajzen (1991), who suggests an attitude transfer from prior brand attitudes to future attitudes towards the advertisement. A transfer which according to Cline *et al.* (2003) is mediated by the humour type approached and the perception held by the receiver (Section 2.3).

Considering the above, an interrelation was proposed between humour attitude and attitude towards the ad. Notions similar to the ones presented in the literature review (Section 2.3). Conferring Eisend (2009), humorous advertisements can increase purchase intention while eliciting a positive attitude towards the advertisement and the brand. An implication supported by the focus groups

respondents (Section 4.1.2). Additionally, recent studies indicate that humour facilitate proportionally more positive cognitive response (Section 2.3). Consequently, proposing a relationship between humour attitude and ad attitude. An interrelation supported by the empirical findings leading to the acceptance of H2 (Section 4.2.2.2). Though, as emphasized in the qualitative analyses, humorous messages can stir attention away from the actual message, hence limit the intended advertisement effect (Section 4.1.1.2). Consequently, stressing the importance of an interrelation between the intended message and the humour applied.

Conferring the findings with regards to the brand attitudes effect on attitude towards the humour, and attitude towards the ad, an interrelation was likewise identified among the majority of the focus group respondents (Section 4.1.4). Findings related to the viewpoints provided by Chattopadhyay and Basu (1990) proposing a link between prior brand evaluations and the effectiveness of humour in advertisements (Section 2.4). Evidently, identifying brand attitude as a significant determinant for humour attitude. Considering the quantitative findings, the effects though differed depending on humour types, as higher correlations were measured for comic wit and satire (Section 4.2.2.4). Despite the deviance brand attitude can be assessed as a significant determinant for humour attitude and consequently also ad attitude. Hence, leading to the acceptance of H4 (Section 4.2.2.4).

Oppositely, the respondents' attitude towards the brand is likewise presumed as mediated by their attitude towards the advertisement. An affiliation known as the *superiority of the pleasant* suggesting a linear relation between attitude towards the ad and attitude towards the brand (Section 2.4). Conferring the *law of extremes*, which is based on similar principles, negative feelings are perceived to have a positive influence on attitude towards the brand. An adverse effect caused by the fading irritation towards the ad leaving only the brand name behind (Section 2.4).

A somewhat positive application of humour in advertisements can hence be presumed as a consequence of the interrelation between the two facets. Rendering the focus groups answers, considerations should though be made with regards to the negative effect as well. Notions were here brought forth regarding humour as a distracting element taking attention away from the message (Section 4.1.1.2). Zillman et al. (1980) agrees in this proposition suggesting that the magnification of the humorous message results in reduced cognition elaboration of non-humorous information. A negative effect referred to as the “vampire effect” distracting the audience from processing vital aspects of the brand (Zillmann *et al.*, 1980; Evans, 1988).

Accordingly, a two way interrelation has been illustrated in the framework between ad attitude and brand attitude. Conferring the quantitative findings support were given to the proposition that humour in advertisements affects brand attitudes, though only for *yellow* and *white* products. Consequently, H3 was accepted. The impact was here merely positive for *yellow* products, while humour for *white* products contributed to more negative responses. Subsequently, supporting the proposition that humour can result in both positive and negative outcomes depending on the product type. Thus, emphasising the importance of considering the suitability of humour for the given product type before applying it.

5.1.2. Product Type

The next facet approached in the framework and explored in the literature review is the product type. As aforementioned the product is a by-product of the brand behind. Notions have been put forth by academic scholars regarding the importance of product type on humour effectiveness. Viewpoints suggesting a higher appropriateness of humour for low-involvement products. Consequently, a higher effectiveness of humour for *yellow* and *blue* products in the PCM (Section 2.5). Conferring the Elaboration Likelihood Model, similar notions can be found.

According to this, low-involvement products will result in persuasion through the peripheral route due to the limited motivation to process information. Peripheral cues as humour is therefore presumed highly effective (Section 2.5). This corresponds very well with viewpoints provided by the focus group respondents (Section 4.1.5). An indirect effect may also be apparent for high-involvement products as indicated in the focus group interviews (Section 4.1.5).

Consequently, this study aimed to explore whether a diversity could be detected in humour effectiveness across product types. Looking at the empirical findings, support were given for this claim among the focus group respondents. Low-involvement products were here assumed to facilitate superior responses to humour in advertisements compared to its opposition (Section 4.1.5). No statistical superiority could though be assessed for neither low- nor high-involvement products (Section 4.2.2.5).

The hypothesis test conducted, in relation to the assumed diversity in humour effectiveness across product types, however revealed a diversity in terms of humour types. Consequently, supporting H5 (Section 4.2.2.5). Higher mean rank scores were here obtained for *yellow* and *red* products for comic wit, *yellow* and *blue* for sentimental humour, *white* and *red* for full comedy, *yellow* and *red* for sentimental comedy, and *blue* and *white* for satire (Section 4.2.2.5). Hence, supporting the proposed dependency among the components in the sequential framework. Thus, emphasizing the importance of an interrelation between the humour type chosen and the product type applied.

5.1.3. Humour Types

The next facet incorporated in the framework and investigated in the research was hence the five humour types defined by Specks. Literature suggested a diversity in humour effectiveness dependent on humour type (Section 2.2). Conferring the

empirical findings, support were given for this claim. A significant difference could here be observed for at least one of the five humour types. Accordingly, indicating that humour types facilitate different responses in terms of both humour attitude and attitude towards the ad, hence leading to the acceptance of H1. Higher rankings were here detected for full comedy and comic wit (Section 4.2.2.1). Subsequently, suggesting an inclination among the respondents to favour these humour types.

5.1.4. Gender

As detected in the literature and the descriptive analysis, a deviance though may occur as a consequence of the mediating influence of gender. As a result, gender and its mediating role was implemented in the framework and investigated in the study. Considering the literature review, women were assumed to favour incongruity, neutral jokes, and children, while men preferred black humour, sexual imagery, creative style, and violence. A clear indication of gender as a mediator of humour effectiveness can thus be detected in the literature (Section 2.6). The empirical findings revealed similar results. The questionnaire findings showcased a tendency among female respondents to favour comic wit, while male respondents preferred sentimental comedy and satire (Section 4.2.2.6). Additionally, the majority of the focus group respondents assessed gender as a mediator of humour effectiveness in advertisements. Men were here assumed to favour satire and full comedy, while women would prefer sentimental humour and comic wit (Section 4.1.6).

A deviance in preferred humour typologies, among men and women, is clearly designated. A minority of the focus group respondents though assess this presumed deviation as unfeasible. This is as a consequence of the diversity within the respective gender caused by personality and social affiliations.

Overall the assumed deviance in humour type preference across gender were though supported and H6 accepted (Section 4.2.2.6). Consequently, the humour type chosen should be based upon the gender approached.

Additionally, the literature suggested a general inclination among men to favour humour more than women (Section 2.6). A proposition supported by the qualitative findings where the majority of the negative assessments of humour were brought forth by women (Section 4.1.6). Subsequently, the response may also be affected by the gender focused upon. Rendering the sequential framework, gender can moreover be assumed to have an interrelation with product type. This is presumed as product type may be chosen in accordance with the audience attempted to reach or vice versa.

Overall, the correlation between the literature and the empirical findings led to the acceptance of the hypotheses proposed. Consequently, affirming the interrelation depicted in the framework.

5.2. Managerial Implications

Considering the results, an influence of humour on advertisements effectiveness was clearly established. Furthermore, an interrelation was acknowledged between brand attitude, humour attitude, and attitude towards the ad. Deriving, managers should approach humour carefully in advertisements. As established in the literature review and through the empirical findings, humour effectiveness is indeed a by-product of former brand attitudes, product type, humour type, and gender. Consequently, the interrelation between the components is vital for marketing managers to understand in order to succeed with humour in advertisements.

The findings displayed that gender function as a regulating factor, from which the product type and humour type should be established. Before considering either, product type or humour type, the importance of former brand attitudes should

though be acknowledged. Considerations should thus be made regarding former brand attitudes and the impact humour may impose on these. Managers should aim to understand the significant influence of ad attitude on attitude towards the brands. In this context, assess the suitability of humour and establish the likelihood of humour to impair or improve the brand.

The next facet to consider is the product type. The product type should be selected in accordance with the gender focused on. This is a result of the diversity in humour appreciation across genders, evidently increasing its need for consideration. Additionally, diverse product types facilitate different responses depending on humour type. Product type was furthermore established as an influential facet on the influence of humour on brand attitude. Subsequently, increasing the prominence of product type when applying humour in advertisements.

To ensure success, the humour type should therefore be based upon the selected product type in order to ensure favourable outcomes. Moreover, the chosen humour type should correspond with the gender focused upon. This is a consequence of the dissimilarity in humour type preference between males and females.

Generally, to succeed with humour in advertisements a realization of the facets influencing its effectiveness must be reached. To flourish managers must realize the prominence of brand attitude, product type, humour type, and gender on attitude towards the ad. Consequently, acknowledge the vital interrelation among the facets and act accordingly.

5.3. Limitations of Research

Despite the efforts to avoid bias, every study has its limitations. Interpretations of the results should hence be commenced with the boundaries and shortcomings in mind.

The first issue arose as a consequence of the limited number of accessible advertisements. Consequently, gender specific commercials were approached in the research. Advertisements possibly skewing the results as a by-product of the limited knowledge and/or interest of the opposite gender.

Secondly, a self-paced, single ad exposure was approached as opposed to multiple. Thus, deviating from real life campaigns. Subsequently, a longitudinal study may have facilitated diverse results. Bearing the obvious time constraint in mind multiple exposures were though not possible. Nonetheless, the implementation of qualitative data facilitated broader insight while supporting the quantitative findings. Subsequently, enhancing the validity of the study.

Thirdly, a non-random sampling method was adhered to as a consequence of time and money constraints. Thus, limiting the generalizability of the study. However, considering the inaccessible accurate sample frame, quota sampling can be highly useful as it provides an inexpensive and fast data collection method. Additionally, qualitative data was gathered as well. Consequently, improving the value of the study.

The last limitation was concerned with the formation of the questionnaires. A construction forcing every respondent to complete five equivalent questionnaires, one for each humour type. Consequently, hindering inferences for humour in general. Though, considering the vital insight obtained for each humour type, this approach was assessed as the most valuable.

5.4. Suggestions for Further Research

New questions were raised as a by-product of the current study. An insight into the vital importance of audience factors were gained (Section 4.1). Consequently, further exploration could be initiated to assess the impact on the effectiveness of humorous advertisements. Gender and prior brand evaluations were already accounted for, while factors as age, education, and culture were overlooked. Conferring section 2.1 much of the unexplained variance in the effectiveness of humorous advertisements can be attributed to individual differences. Thus, indicating a high need for further exploration of the impact of audience factors. Subsequently, a cross-cultural experimental approach could be adhered to, demonstrating the differences and similarities between diverse cultural groups with regards to the perception of humour in advertisements.

Additionally, a deviation may be apparent across TV-commercials and online advertisements with regards to humour effectiveness. Consequently, making it exceedingly interesting to examine whether the findings of the present study could extrapolate to online advertisements.

Considering the limitations, a longitudinal study may have facilitated diverse results. Thus, an exploration of TV-commercials in real life settings could be adhered to. Hence, through multiple exposures provide insight into the validity of the current study.

Other aspects worthy of consideration includes the context in which the humorous advertisement is placed (Soldow & Principe, 1981; Norris & Colman; Norris, Colman, & Alexio, 2001), the message intensity (Bryant, Brown, Silverberg, & Elliot, 1981), and the relatedness between humour and product. The latter is according to research a strong predictor of success (Bauerly, 1990; Scott,

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Klein & Bryant, 1990; Stewart & Furse, 1986). Particularly Speck's (1991) typology of relatedness could be useful for this exploration.

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Appendix 1: Participants list

Focus group 1:

Respondent	Education	Age	Gender
Respondent 1	CEO	55	Male
Respondent 2	Engineer	28	Male
Respondent 3	Software developer	31	Male
Respondent 4	Multimedia designer	25	Female
Respondent 5	Financial controller	36	Female
Respondent 6	Project manager	40	Male
Respondent 7	Dentist	60	Female
Respondent 8	Doctor	46	Female

Focus group 2:

Respondent	Education	Age	Gender
Respondent 1	Childminder	57	Female
Respondent 2	Carpenter	34	Male
Respondent 3	Farmer	38	Male
Respondent 4	Secretary	23	Female
Respondent 5	Cashier	54	Male
Respondent 6	Shop assistant	26	Female
Respondent 7	Postman	46	Male
Respondent 8	Care assistant	37	Female

Focus group 3:

Respondent	Education	Age	Gender
Respondent 1	Teacher	24	Female
Respondent 2	Chef	56	Female
Respondent 3	Sales manager	41	Male
Respondent 4	Nurse	36	Female
Respondent 5	Photographer	27	Male
Respondent 6	Accounting assistant	47	Male
Respondent 7	Buyer	28	Female
Respondent 8	Policeman	54	Male

Appendix 2: Focus group guide

Focus group guide

Welcome

First of all thanks you all for agreeing to participate in this focus group. I truly appreciate your help. My name is Mille and I will be your moderator today.

Purpose of the focus group:

The purpose of this focus group is to talk about humour in advertisement. I will be asking you about your viewpoints, experiences and opinions in relation to humorous advertisements.

The focus group answers will solely be applied for educational purposes and everything you say will be held completely confidential.

Expectations and ground rules:

- The session will last approximately 1 ½ hours.
- I would like everyone to participate.
- There are no right and wrong answers. Everyone's opinions are important.
- Audio recording will take place during the interview.
- Everything you say will be kept confidential and your name will appear nowhere in the report.
- I need everyone to express themselves, though not necessarily to every question.
- Please speak one at a time and avoid side conversations.
- Respect comments provided by other participants.

Do you have any questions before we begin?

Warm up (5 minutes):

- Please use the first 5 minutes to get to know the person sitting next to you.
- You will be asked to present him or her to the remaining participants.

Questions

Engagement questions (15-20min):

1. What do you think of humour in advertisements?
2. Why do you think firms apply humour in their advertisements?

Exploration questions (40-50 min):

3. Which product types, if any, do you think humour is inappropriate for?

4. How does humour in advertisements affect your attitude towards the brand?
5. How does your attitude towards the brand affect how funny you find the humour applied?

Explain the five different humour types

- Comic wit: Comic wit is when people laugh of the unexpected. When there is inconsistency between what you expect and what actually happens. Comic wit often take the form of perceptual displacement, irony and exaggeration (Jim Carry uses it a lot for his characters).
 - Sentimental humour: This humour type plays on emotions. The humour type often involves a slight disruption of social order, a minor disaster or embarrassment, or sentimental image. This can be a melodrama, a celebration of family life etc. Empathy, warmth and happy endings are often related to this humour type (the coca cola commercial with the dog trying to find its name)
 - Satire: Satire typically involves a target that is being laughed at. It is the disparaging portrayal or playful victimization of a person, group, competitor, idea etc. This causes a mixture of pleasure and anxiety: pleasure for feeling superior to others and anxiety due to the inappropriateness of enjoying the victimization of somebody else (examples: south park and family guy).
 - Sentimental comedy: Sentimental comedy involves aspects from both sentimental humour and comic wit. A surprise eliciting context is applied which causes tension. A tension which in turn will be dispelled by the laughter, when we realize that the object of the anxiety is safe (when a cancer commercial uses an ashtray formed as lungs).
 - Full comedy: Full comedy has all the elements from the other types. It is a combination of aggressive and ridiculing elements with a positive twist (joking about tragic events). Unlike sentimental comedy there is an aggression related to the humorous disparagement and unlike satire it offsets negative affect with positive sentiment.
6. Which humour types do you believe men vs women favour and why?

Exit questions (5-10min):

1. Do you have anything else you would like to add about humour in advertising?

Wrapping up:

Thank you for your participation. It has been a truly valuable session. If you have any concerns or questions regarding the handling of information obtained through this focus group interview, please feel free to contact me. My email and phone number is written on the board behind me.

Appendix 3: Consent form

Focus Group Interview Consent Form

Humour in advertising
Mille Nielsen
Master in Marketing
ISCTE Business School

I am a student at the Department of Marketing at ISCTE Business School. As part of my masters, I am conducting research under the supervision of Professor Hélia Pereira and Maria de Fátima Salgueiro. I am inviting you to participate in my study. The purpose of the study is to examine the impact of humour in advertisements and whether product type, humour type, brand attitude and gender affect its effectiveness.

Procedure: If you agree to take part in the study, you will be interviewed in a group of approximately 8-10 people by a moderator. There is no correct answer and the purpose will be to establish a healthy discussion on the subject and review all aspects on the manner. The study will take approximately 1 ½ hour.

Confidentiality: I will ask all participants not to disclose anything said within the context of the discussion. All identifying information will be removed from the collected materials, if wished by the participant. All materials will be stored securely and only the research team will have access to the tapes and transcriptions. All materials will be deleted at the end of the study.

Permission to Quote:

By signing this consent you agree to being quoted directly or indirectly in reports and publications. For your consent, please check yes or no for each of the following statements:

Researchers may quote me directly (with name)

Yes No

Researchers may quote me directly without name (remain anonymous)

Yes No

Researchers may quote me directly if a made-up name (pseudonym) is used.

Yes No

INFLUENCERS ON HUMOUR EFFECTIVENESS IN ADS

Consent: Your signature indicates that you fully understand the above information and agree to participate in this research. Your participation is completely voluntary. You may withdraw from the research at any time.

Participant's signature _____

Date: _____

Researcher's signature: _____

Date: _____

Contact information: If you have any questions or concerns about this study, please contact Mille Nielsen at millenielsen@outlook.dk or 22165089. This research has been reviewed and approved by ISCTE Business School.

Appendix 4: Questionnaire

Note: This is just a draft. The real version was distributed in Danish online.

Introduction

This study aims to explore the impact of humour in advertisements. In this context figure out whether product type, humour type, brand attitude and gender have an impact on the effectiveness of humour in advertisements.

To do so I very much need your help. I therefore hope that you will spare 15 min of your time to participate in this questionnaire. All answers will be handled confidentially.

I sincerely thank you for your participation.

Personal questions:

1. What is your email (only used to contact the winner):

2. Gender: F () M ()

3. Age:

4. Education

- Elementary school, high school or another short advanced educational program
- Bachelor or another medium long educational program
- Master, PhD or another long educational program

Viasat

The following questions will be about the brand Viasat

5. Do you know the brand?

Yes ()

No ()

If no, skip the following two questions

INFLUENCERS ON HUMOUR EFFECTIVENESS IN ADS

6. If yes, how would you rate the brand Viasat?

	7	6	5	4	3	2	1	
Positive								Negative
High quality								Low quality
Valuable								Worthless

7. How much do you believe your attitude towards the brand will affect your attitude towards the advertisement?

	7	6	5	4	3	2	1	
A lot								Not at all

The following questions will be about the advertisement below:

Please play the commercial



8. Have you seen the advertisement before?

Yes ()

No ()

Don't remember ()

INFLUENCERS ON HUMOUR EFFECTIVENESS IN ADS

9. Please rate the humour applied in the advertisement on the below parameters. Check off one for each row.

Did you find the advertisement.....

	7	6	5	4	3	2	1	
Humorous								Not humorous
Playful								Not playful
Dull								Not dull
Amusing								Not amusing
Funny								Not funny

10. Please rate the overall advertisement on the below parameters. Check off one for each row.

Did you find the advertising.....

	7	6	5	4	3	2	1	
Good								Bad
Likeable								Unlikeable
Irritating								Not irritating
Interesting								Not interesting
Favourable								Unfavourable
Pleasant								Unpleasant
High quality								Poor quality

The following questions will be about your change in attitude towards the brand after seeing the commercial:

11. Rate how much the advertisement has changed your perception of the brand on a scale from “A lot” to “Not at all”

	7	6	5	4	3	2	1	
A lot								Not at all

12. Please rate the brand again on the below parameters.

	7	6	5	4	3	2	1	
Positive								Negative
High quality								Low quality
Valuable								Worthless

Appendix 5: Reliability analysis

Brand attitude scale

Reliability Statistics

Humour type	Cronbach's Alpha	N of Items
Comic wit	.934	3
Sentimental humour	.941	3
Full comedy	.949	3
Sentimental comedy	.931	3
Satire	.948	3

Humour attitude scale

Reliability Statistics

Humour type	Cronbach's Alpha	N of Items
Comic wit	.958	5
Sentimental humour	.960	5
Full comedy	.942	5
Sentimental comedy	.953	5
Satire	.967	5

Advertisement attitude scale

Reliability Statistics

Humour type	Cronbach's Alpha	N of Items
Comic wit	.948	7
Sentimental humour	.951	7
Full comedy	.938	7
Sentimental comedy	.958	7
Satire	.964	7

Brand attitude scale two

Reliability Statistics

Humour type	Cronbach's Alpha	N of Items
Comic wit	.947	3
Sentimental humour	.961	3
Full comedy	.956	3
Sentimental comedy	.948	3
Satire	.965	3

Appendix 6: Overview of the commercials applied

White:

The first five commercials are *white* products indicating that a functional need is fulfilled through the acquisition of the product, while attentive comparison is required as a consequence of the high risk involved.

Company name	Company description	Commercial	Humour type
Elgiganten	Elgiganten is an appliance store. Thus positioning it in the <i>white</i> quadrant due to the high risk and functional motives involved in the purchase situation of most of their products.	The commercial features two robots/aliens entering the store trying to figure out what the appliances are for. While investigating the store the small robot falls in love with a vacuum cleaner and gets blinded by a camera, while the large robot gets frozen while sticking his head into a freezer.	The humour approached is comic wit as only the humour mechanism incongruity is incorporated through the usage of creatures from out of space.
T-Hansen	T-Hansen sells spare parts for cars, bicycles, and motorcycles. Hence placing them in the <i>white</i> quadrant as a consequence of the functional motives and high risk involved.	The advertisement showcases a sales meeting. The agenda is enhanced self-esteem gained from the product, causing trouble among the customers. As an example a video is displayed of an old woman in a wheelchair provoking some young offenders, painting graffiti on the wall. Laughter spreads among the team until a picture of the old woman beaten up appears. The commercial ends with the boss telling them that they have to turn	The surprise eliciting context causes tension. An anxiety which gets dispelled by laughter when the old woman appears to be able to depend herself. Consequently, making the humour type approached sentimental comedy

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		down the laddish behaviour and make the products a little less cool.	
Råd og Dåd	Råd og Dåd sells building materials. Consequently, positioning them in the <i>white</i> cell due to high risk and functional motives	The commercial features a dad preparing the nursery for his new born child. When showing the nursery everything suddenly falls down due to poor craftsman’s skills. A hairy creature starts screaming in the corner followed by the pun “avoid howlers. Råd & Dåd DIY store”.	The highly idyllic setting, the emotional focus and the minor disaster causes the humour type approached to be sentimental humour .
3F	3F is a trade union. Hence a product purchased due to functional motives and with somewhat high risk involved	The commercial showcase a bunch of babies chatting, giggling and teasing while one of the babies tries to explain the advantages of joining 3F. The limited attention and respect from the other babies makes him mad and causes him to start yelling. The remaining babies find this funny and becomes even noisier.	The baby being teased by the other babies and the incongruity involved caused by the talking babies makes the humour implemented satire
Luis Nielsen	Louis Nielsen is a rather inexpensive optician. The purchase motives are hence revolved around functional attributes categorizing it as a <i>white</i> product.	The commercial starts in a hallway where a man with a towel rapped around him enters what appears to be a steam room. He loses his towel and sits on the bench. While in there he feels something underneath him (a carrot) but can’t seem	The advertisement applies a mixture of all the humour mechanisms making it full comedy . Incongruity is approached through the surprise eliciting context obtained by means of the steam room appearing to be a kitchen. Superiority

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		to figure out what it is. Suddenly a lid is placed on a pot causing the steam to disappear. The man instantly realizes that he is in Gordon Ramseys kitchen and not a steam room. The advertisement ends with the strapline “Should have gone to Luis Nielsen (specsavers in English)”.	is incorporated through the realization that one is superior to the man in the commercial. Last, arousal safety is achieved through the embarrassment and the pity felt for the guy.
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Blue:

Blue goods are routine purchases with little need for information processing.

Company name	Company description	Commercial	Humour type
Rynkeby	Rynkeby is a <i>blue</i> product due to the routinized buying behaviour associated with purchasing juice	The advertisement features a monkey peeling an orange and pressing the juice into its mouth. Suddenly the music accelerates and the monkey starts dancing.	The advertisement is comic wit as a consequence of the discrepancy between the expected and the applied stimulus (the monkey dancing).
Solgryn	Solgryn is oatmeal positioned under <i>blue</i> products as little to no information processing is needed due to the low risks involved.	The commercial showcase an airport where a bored employee tries to stay awake. Suddenly Michael Laudrup, a football legend from Denmark, walks into the security area. The employee quickly walks over to serve him. In his bag he finds a pack of oatmeal. He then asks mr. Laudrup if this is his secret. Mr. Laudrups confirms and give the employee	This commercial is categorized as sentimental humour as only the arousal-safety process is involved through the sentimental image displayed.

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		the oatmeal. In the next frame you see the employee feed his children with oatmeal in hope that they will become the next big football star.	
Stryhns	The product is liver paste making it a <i>blue</i> product due to its limited information processing and lack of emotional attachment	The advertisement features a rather irritating and officious football coach training his team while yelling an endless tirade of expletives. In the beginning you are under the impression that the team he is coaching is adults until you see the small children running around. Suddenly an enormous box of Stryhn's liver paste falls from the sky and knocks him out of the scene while the text reads: "Wouldn't you be better off eating a piece of bread with Stryhn's?"	The commercial firstly plays on incongruity by making people believe that it is adults he is coaching. After exploring the truth it causes tension due to the wrongful behaviour of the coach. Overall positioning the commercial as sentimental comedy .
Fisk 2 gange i ugen	The advertisement is for fish categorizing it in the <i>blue</i> quadrant due to the routinized purchase behaviour associated with the product and the lack of emotional attachments.	The commercial display a couple in their living room. The wife is talking on the phone with her friend about "taking time on it", "doing it in only 15 minutes with her doing all the work" and "rub them in the middle of the day", which the husband connotes as something sexual. Later on it shows that it was fish she was talking about and how to prepare it, causing a great deal of disappointment from	The humour type approached is satire This is a consequence of the playful victimization of the man totally misreading the situation. Additionally a surprise eliciting turn is incorporated when we realize that the wife is actually referring to fish.

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		the husband. After tasting the dish he though lights up saying “it is not so bad at all”.	
Arla	Arla is a diary company positioning it in the <i>blue</i> quadrant due to functional buying motives and routinized decision making.	The commercial features the Danish football team and two cavemen trying to capture the players for the coach Morten Olsen. One of the cavemen asks whether Morten Olsen wants some of the players caught in the net, which they refer to as frontrunners. The coach asks them if they are fresh and how they can assure him of this. The caveman points at the Arla logo on their chest and says “it means totally fresh”.	The advertisement incorporates elements of all the three humour mechanisms making it full comedy . Incongruity can firstly be detected in the unexpected way of gathering a football team. Secondly, arousal safety is incorporated through the slight disruption of social order in the incarceration of the football players. Last, superiority is implemented through the less intelligent cavemen.

Red:

Red products are purchased to satisfy a need for self-expression. The products are often bought for sensory gratification and the risks are high.

Company name	Company description	Commercial	Humour type
Viasat	Viasat is a TV package provider. The product is perceived as <i>red</i> due to the sensory gratification involved. People often buy Viasat due to the high amount of canals involved, creating an opportunity to stand out from neighbours and friends.	The advertisement display two garden elves yelling “we want Viasat, we want Viasat” followed by a conversation about their TV preferences. One of the elves mentions that he prefer action after which a film with Bruce Willis starts playing. The elf gets very excited until a	The commercial is categorized as comic wit as only incongruity is involved. Incongruity cost by the discrepancy between what you expect of a garden elf and what actually happens.

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		newspaper fly through the stormy weather and ends on his head.	
Nyt Syn	Nyt Syn is an expensive optician with more focus on fashion and self-expression than functional attributes. Consequently, falling into the <i>red</i> quadrant with the emotional motives and the high risks.	The commercial takes place in the wilderness where three African men see a crocodile walking towards them. They start discussing whether the animal is a crocodile or could be their long lost dog. While the men tries to convince each other that it is the dog, it becomes clearer to the audience that it is in fact a crocodile. The commercial ends with one of the men walking towards the crocodile, while a voice in the back says “Life in Africa can be dangerous if you can’t see”.	The humour type approached in the commercial is sentimental comedy due to surprise eliciting context and the anxiety felt due to the dangerous situation.
Canal Digital	Canal Digital is a TV package provider and is for the same reasons as Viasat perceived as a <i>red</i> product.	The commercial features four guys watching a football match while one of them explains how important it is for the viewer to be HD ready. To prove his point he tells about his neighbour who is not ready for a HD experience, and act like he is on the stadium instead of in the living room. The next scenes showcase how this guy throws toilet paper at the television, runs around naked and light flares while the	The advertisement is perceived as satire due to the unexpected behaviour and the superiority felt over the man.

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		other tries to retain him.	
Audi	Audi is an expensive car brand with high prestige positioning it in the <i>red</i> quadrant	The commercial shows a lot of people in different everyday situations. All of them asking “where is the tank?”	The humour approached is sentimental humour due to the focus on emotions, and identification through the displaying of an everyday situation
Leasy	Leasy is as the name replies a leasing company. Products as televisions and computers are often purchased/or leased for its self-expressive and enhancing elements categorizing Leasy in the <i>red</i> quadrant.	The first scene displays a man juggling with a ball in his garden. After a while his wife yells out the window that she has bought a new television. The man gets so surprised that he drops the ball and falls down on top of his grill while saying “Shanne you are sucking the football fever out of me!”	The advertisement applies full comedy through a mixture of incongruity, superiority and arousal safety. Firstly, incongruity is approached through the surprising context, in which he falls and hurts himself, causing an implementation of superiority as well. Lastly, arousal safety appears through the minor disaster and embarrassment he experiences and the displaying of family life.

Yellow:

Yellow goods are also low-involvement products. Though, opposite *blue* product these are purchased to make oneself feel better.

Company name	Company description	Commercial	Humour type
Interflora	Interflora is a flower delivery company, hence positioned as <i>yellow</i> products with its low risk and high focus on emotional attributes.	In Interflora’s commercial a chubby man enters the bedroom while he undresses himself. He is portrayed in a highly unattractive manner as he	The surprise in the end positions the commercial as comic wit due to the highly surprising change of events.

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		scratches his ass and smells his armpits. Therefore making it highly incongruent when a woman suddenly appears in the bed clapping it as a sign for him to lie down.	
Heineken	Heineken is a beer company, positioning it in the <i>yellow</i> product category representing day to day rewards.	The commercial portray a party in which the hostess brings her friends to see her new walk in closet. As they get excited screams unexpectedly appear from the other room. The ladies confused facial expression gets replaced with the guys hopping up and down celebrating the new walk in fridge.	The sentimental image and slight disruption of social order makes the humour approached in this advertisement sentimental humour .
Ekstrabladet sport	Ekstrabladet is a newspaper, hence for most people representing small day to day rewards with limited risks, categorizing it in the <i>yellow</i> quadrant.	The advertisement shows a football player being interviewed. The player says “already at 1-0 we were aware that we were ahead”. Simultaneously the interviewer hit him in the head with the microphone followed by the text “Sport with attitude”.	The superiority is here incorporated due to the realization that one is superior to the football player. Additionally, the incongruity is approached through the discrepancy between what you expect from an interviewer and what he actually does. The humour integrated here is hence satire .

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<p>Jolly</p>	<p>Jolly is a soda brand placing it in the <i>yellow</i> quadrant with its emotional motives and limited risks.</p>	<p>The advertisement features an office with two employees chatting over the internet. The man writes” I have something under the table you can’t resist” with a smirk on his face. “It is 27,8 cm long” he writes, after which she gives him the finger. “You don’t know what you are missing” he writes and pulls up a Jolly cola from underneath the table. “I have two ripe fruits” she texts back, resulting in the guy choking in this cola, after which she pulls out her drawer containing two oranges.</p>	<p>The surprise eliciting context mixed with the minor embarrassment categorizes the humour type as sentimental comedy.</p>
<p>Tuborg</p>	<p>Tuborg is a beer company categorizing it in the <i>yellow</i> quadrant due to the emotional motives and low-involvement.</p>	<p>The commercial displays an award ceremony for the best commercial. As the man receives his tributes, his boss starts screaming his name. Suddenly he is back at the office, were his boss just caught him sleeping on the job. Asked to come up with a new advertisement for Tuborg he tries to excel but fails miserably. The boss</p>	<p>The minor embarrassment of falling asleep on the job, the surprise eliciting context of the award being a dream and the superiority felt over the guy makes the humour type approached full comedy.</p>

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		leaves the room in anger yelling “it’s a do-over” followed by the pun “Tuborg makes life a little greener”.	
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Appendix 7. Statistics for the Danish population

Screenshot from <http://www.statistikbanken.dk/> showing the distribution of men and woman among the three predefined age groups: young, middel and old.

Folketal pr. 1. januar efter tid, alder og køn

	Mænd	Kvinder	Subtotal
2014			
15-19 år	183 030	173 716	356 746
20-24 år	187 595	180 679	368 274
25-29 år	169 199	164 508	333 707
Young total	539 824	518 903	1 058 727
30-34 år	161 762	160 128	321 890
35-39 år	183 201	182 734	365 935
40-44 år	194 651	192 679	387 330
Middel total	539 614	535 541	1 075 155
45-49 år	213 715	208 710	422 425
50-54 år	192 922	190 574	383 496
55-59 år	176 808	177 238	354 046
Old total	583 445	576 522	1 159 967
Subtotal	1 662 883	1 630 966	3 293 849

Beregnet værdi: Subtotal

Sum (værdi nr. 1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9) for variabelen alder.

- Mænd = Men
- Kvinder=Women
- År = Year/age

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Screenshot showcasing the highest completed education among the Danish citizens divided between the three predetermined age groups. For translation of the diverse educational levels see below the tables.

Befolkningens højeste fuldførte uddannelse (15-69 år) efter køn, tid, alder og uddannelse

	10 GRUNDSKOLE	20 ALMENGYMNASIAL UDDANNELSER	25 ERHVERVSGYMNASIAL UDDANNELSER	35 ERHVERVSUDDANNELSER	40 KORTE VIDEREGAENDE UDDANNELSER	Short education total
I alt						
2014						
15-19 år	330 572	16 477	4 588	865	1	351 638
20-24 år	102 364	118 485	39 137	53 339	6 870	266 856
25-29 år	59 197	30 358	10 060	84 517	14 657	114 272
Young total	492 133	165 320	53 785	138 721	21 528	732 766
30-34 år	47 889	14 199	5 681	96 553	17 956	85 725
35-39 år	53 480	14 305	6 965	124 913	23 984	98 734
40-44 år	65 430	14 529	7 872	142 480	25 989	113 820
Middel age	166 799	43 033	20 518	363 946	67 929	298 279
45-49 år	78 372	16 950	8 055	173 005	24 047	127 424
50-54 år	86 218	13 292	6 448	153 352	19 651	125 609
55-59 år	94 652	11 573	2 778	129 868	16 557	125 560
Old total	259 242	41 815	17 281	456 225	60 255	378 593

Befolkningen mellem 15 og 69 år er opgjort pr. 1. januar det pågældende år. Den højst fuldførte uddannelse er opgjort pr. 1. oktober året før. For dokument:

Beregnet værdi: Short education total

Sum (værdi nr. 1 + 2 + 3 + 5) for variabelen uddannelse.

Beregnet værdi: Medium education total

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50 MELLEMLANGE VIDEREGÅENDE UDDANNELSER	60 BACHELOR	Medium education total	65 LANGE VIDEREGÅENDE UDDANNELSER	70 FORSKERUDDANNELSER	Long education total
0	1	866	0	0	0
4 348	13 356	71 043	399	0	399
38 004	29 236	151 757	27 248	150	27 398
42 352	42 593	223 666	27 647	150	27 797
50 525	9 960	157 038	45 723	2 030	47 753
62 179	8 435	195 527	48 128	3 728	51 856
65 046	6 388	213 914	41 518	4 056	45 574
177 750	24 783	566 479	135 369	9 814	145 183
66 950	4 752	244 707	35 377	3 549	38 926
61 599	3 329	218 280	26 617	2 720	29 337
60 258	2 188	192 314	24 447	1 698	26 145
188 807	10 269	655 301	86 441	7 967	94 408

Location of tables: <http://www.dst.dk/ext/uddannelse/Uddannelsesstabeller>

Clarification of educational levels

Short educations:

- Grundskole = Primary School
- Almengymnasial uddannelse= High school
- Erhvervsgymnasial = High school within specific professions
- Korte videregående uddannelser = Short educations

Medium educations:

- Erhvervsuddannelser: Profession bachelor
- Mellemlange videregående uddannelser= Medium length educations
- Bachelor = University bachelor degree

Long educations:

- Lange videregående uddannelser = Long educations as Master degrees
- Forskeruddannelse = PhD

Appendix 8: Quotas

Variable	Category	Population	% in each category	Quotas for nr. 1	Quotas for nr. 2	Quotas for nr. 3	Quotas for nr. 4	Total
<u>Sex:</u>	Men between 15-59	1662883	50,48%	30	30	30	30	120
	Women between 15-59	1630996	49,52%	30	30	30	30	120
	Total	3293879	100,00%	60	60	60	60	240
<u>Age:</u>	Young 15-29	1058727	32,14%	19	19	19	19	76
	Medium age 30-44	1075155	32,64%	20	20	20	20	80
	Old 45-59	1159967	35,22%	21	21	21	21	84
	Total	3293849	100,00%	60	60	60	60	240
<u>Education</u>	Short							
	15-29	732766	23,47%	14	14	14	14	56
	30-44	298279	9,55%	6	6	6	6	24
	45-59	378593	12,12%	7	7	7	7	28
	Total short	1409638						108
	Medium							
	15-29	223666	7,16%	4	4	4	4	16
	30-44	566479	18,14%	11	11	11	11	44
	45-59	655301	20,99%	12	12	12	12	48
	Total medium	1445446						108
	Long							
	15-29	27797	0,89%	1	1	1	1	4
	30-44	145183	4,65%	3	3	3	3	12
	45-59	94408	3,02%	2	2	2	2	8
	Total long	267388						24
Determined sample size	Total all educations	3122472	100,00%	60	60	60	60	240

Appendix 9: Focus group interviews

Focus group 1:

What do you think of humour in advertisements?

- **Respondent 1(1):** I think humour improves commercials a great deal. It makes it much more interesting to view. I personally prefer advertisements with humour in it. It makes it much more entertaining.
- **Respondent 3(1):** I agree. I believe humour positively influence my attention towards the advertisement. If I find the advertisement funny I will remember it, and also the brand.
- **Respondent 2(1):** Yes. I also think that it makes people talk about it. People are much likelier to spread the word about a brand if they find it funny. Also they may pay more attention to the advertisement if they find it funny
- **Respondent 5(1):** I think it depends a lot on the humour used. Some commercials with humour is simply boring while others are very interesting. Humour is not always the right approach.
- **Respondent 7(1):** Humour is not right for all brands. If it is a serious and trusting brand, like a bank, you shouldn't use humour. I think it depends a lot on the product and how the brand normally communicates.
- **Respondent 4(1):** Personally humour makes me much more attentive to advertisements. I though pay more attention to the humour in the advertisement than the actual brand and product behind it. So actually takes attention away from what matter.
- **Respondent 6(1):** For me it is different. I believe advertisements with humour in it, if I like the humour of course, makes me like the brand more. If I find the humour funny I will be much likelier to find out what brand is behind it and maybe find more information about the product. I would definitely remember the product better.
- **Respondent 4(1):** But what if the humour has no logical relation to the brand? Do you still believe you will remember the brand behind it and not just the humour applied?
- **Respondent 6(1):** Maybe not at first. But if I really like the humour I will be more motivated to find out who is behind it.
- **Moderator:** Okay do the rest of you agree? Do you think humour in advertisements is solely positive?
- **Respondent 8(1):** I think humour has a negative effect on the brand as well. If I find the humour annoying I will try to avoid it. Also I will get so irritated that it affects how I see the brand.
- **Respondent 7(1):** I think that humour, if found funny and suitable for the brand, has a positive influence on the attention towards the advertisement

and the perception of the brand. I though at the same time think that bad humour will have a negative influence. I don't think you will pay attention to the message if you find the humour bad and it will probably also affect the brand negatively.

Why do you think firms apply humour in their advertisements?

- **Respondent 2(1):** I think they do it to get people's attention. To stand out from all the other commercials.
- **Respondent 7(1):** I agree. But it may also be to get people to see them in a special way. Ben and Jerry's have for example created a funny image for themselves. They use humour in all their commercials and people now see them as a funny and loving brand.
- **Respondent 4(1):** I also often think they do it to make people talk about them. To make people want to spread the word about the company.
- **Respondent 5(1):** I agree. Because of the social media and the internet people spread things they like. So if a company makes a catchy commercial people are likely to find it funny and share it with their friends. In that way create free promotion for the company.
- **Moderator:** What about the rest of you? Do you have anything to add?
- **Respondent 3(1):** I agree that they do it to get attention.
- **Respondent 6(1):** Yes I also agree with what has already been said. I think they do it to get people's attention and maybe they hope that people will like it so much that they want to share it with friends.
- **Respondent 8(1):** I also think it is a way to stand out from all the rest.
- **Moderator:** okay great, let's move on.

Which product types, if any, do you think humour is inappropriate for?

- **Respondent 7(1):** As I mentioned previously I believe that humour will not be appropriate for products as banks which needs a serious and trusting image.
- **Respondent 8(1):** I do not agree. I think that you can use humour for all product types. You just need to make sure that your costumers likes and understand the humour you use.
- **Respondent 4(1):** I partially agree. I think that humour can be applied for all product types. I though think that it would be more effective for product as beverages and food as people are much likelier to switch between these types of products compared to for example cars.
- **Respondent 1(1):** Yes exactly. For products as cars people also search a lot more for alternatives and find a lot of information on the products. So they may not be as influenced by humour and maybe commercials in general.

- **Moderator:** why would you say that is?
- **Respondent 5(1):** Maybe because of the financial risk. If people have a lot of money at stake they will probably not base their decision on things as humour. Humour can though still work for these products as it can steer the person towards a product, and make them consider this product together with others.
- **Moderator:** Do the rest of you agree with that?
- **Respondent 2(1):** I agree. I think that how effective the humour is depends a lot on the products and how the company wish people to see them. If you advertise for a hospital, it may not be the best option to make fun of deceases.
- **Respondent 3(1):** I think that it can work for products with high financial risk. Maybe only in an indirect way. I think as respondent 5 mentioned that it makes you search more information about the product so that you consider it when you are going to make a purchase. So it may not necessarily lead directly to a purchase but still influence you.

How does humour in advertisements affects your attitude towards the brand?

- **Respondent 6(1):** I think that it influences how I perceive the brand. I for example used to hate the brand Leasy because they had the most annoying commercials. Then they started using really funny humorous commercials which made me think of them in a totally different way.
- **Respondent 5(1):** I think it depends on my relation to the brand. If I am very loyal to a brand, as for example Coca Cola, the advertisement would not influence my attitude towards the brand. I would still prefer the brand even if I thought the humour used was bad, and it would not make me like them more if I thought the humour was good
- **Respondent 1(1):** I again think that is depends on the product. For for example chocolate or toothpaste where the alternatives are not that different, humour is very likely to influence the way I think about a brand.
- **Respondent 8(1):** I think the humour in advertisements can affect a person's attitude towards a brand both positively and negatively. If the humour is not appropriate for the brand, if it does not fit with how they normally communicate, it will affect how people see them. Also if people do not see the humour as humorous this will also change their attitude towards the brand and not in a good way. Oppositely, if people find it funny it will make them more likely to like the brand.
- **Respondent 2(1):** I agree that it can affect the attitude in a positive or negative way dependent on whether the person like the humour or not. I though also agree that it for some products do not have any influence at all

because you are loyal to the brand. At the same time, the product can influence how much humour affect your perception of the brand. Humour is as someone mentioned before more likely to be influential for product with less risk as you do not consider that many alternatives for these product but buy them more based on emotional things.

- **Moderator:** Okay, do any of you have anything extra to add?
- **Respondent 3(1):** No I really don't know what to respond to this question.
- **Respondent 4(1):** I don't have anything to add. I agree with what have already been said.

How does your attitude towards the brand affect how funny you find the humour applied?

- **Respondent 5(1):** As I said before I believe that my loyalty towards a brand has a large influence on how much advertisements affects me. I think my attitude towards the brand will have a large impact on how I see the advertisement. If I am loyal to a brand I will probably perceive their commercial as funny.
- **Respondent 3(1):** I think that the more you like the brand, the more likely you are to see everything they do as positive. So I think that people with a positive attitude towards the brand are more probable to have a positive attitude towards the ad and the humour applied in it.
- **Moderator:** Do the rest of you agree?
- **Respondent 7(1):** Personally I don't think it influences how I perceive the commercial and whether I think the humour applied is funny or not. My attitude towards the brand may cause me to be less affected by bad or good humour in a commercial, because I simply like or hate that brand too much. But whether I think the humour is good or bad is not based on my perception of the brand but on my personal preferences when it comes to humour.
- **Respondent 4(1):** I think your attitude towards the brand affects how you perceive the humour applied subconsciously. You may not know it, but I think that a positive attitude towards a brand makes you more likely to like the advertisement from that brand and the humour used in it.
- **Respondent 1(1):** I agree. I definitely think that the attitude towards the brand affects what you think of their commercials. It's like a personal relationship, if you like a person you are more likely to perceive them in a positive way and also more likely to find them funny. I though think you need to be highly loyal to a brand or really dislike it in order for it to be influential.
- **Respondent 7(1):** I still don't think it affects my perception of the humour used.

- **Respondent 3(1):** I really don't know about this. Maybe it affects me without me knowing.

Which humour types do you believe men vs women favour and why?

- **Respondent 2(1):** I think women prefer more emotional humour while men prefer more mean spirited humour. So I believe women will like sentimental humour while men would prefer satire. I think both men and women like the fun in the unexpected caused by irony or exaggeration. So probably both genders would like comic wit. Both genders probably also like sentimental comedy as it has comic wit in it. I though believe that women would like it a little more as it includes aspects from sentimental humour as well. The very aggressive way of approaching humour used in full comedy makes me think that men would like it more. But I am not sure as it has elements as sentiment and disparagement which females also find funny.
- **Respondent 1(1):** I agree. Women are normally more connected to their emotional site. So I think they like sentimental humour. Also I think women prefer more simple and straightforward humour. So probably they would prefer comic wit and sentimental humour. At the same time I think men like more aggressive and provoking humour often with sexual undertones. So they will most likely prefer satire and full comedy. I think that sentimental comedy is most affective for women as it focuses on emotional elements plus surprising turn, while still keeping it simple.
- **Respondent 8(1):** personally I totally disagree. I am a woman myself and I like more advanced sorts of humour. Also I usually prefer humour types where you laugh of other people's stupidity as for example blond jokes. I don't believe you can generalize and say that women prefer some humour types while men favour others.
- **Respondent 4(1):** I partially agree. I don't think you can say that all women likes emotional humour like sentimental humour. I though still think that more women than men like this humour type. And the same with satire. Maybe some women like it but overall I think the majority of the people liking this type would be men. For the remaining types I think it is hard to say because they involve several elements. So maybe it depends on which element the commercial focuses on
- **Respondent 3(1):** I definitely think men would prefer full comedy more than women. I don't think women would be likely to see the fun in joking with for example tragical events, even though it has a positive twist. The same with satire. Women focus more on the right and wrong in things and I am therefore not sure they would find the victimization of another person funny.

- **Moderator:** What about the rest of you? Do you agree?
- **Respondent 7(1):** I am not sure I agree. Women often laugh and make fun of other people's stupidity. Among my friends the ones laughing the highest of blond jokes are often the women. Maybe men like it more, but I definitely wouldn't say that women would never find the victimization of another person funny.
- **Respondent 5(1):** I think that compared to previously men and women are becoming more alike, and the same applies for their humour preference. Some men may like sentimental humour while some women may favour satire. Men are becoming more feminine and women more masculine. So I don't think you can see that much a difference in humour preference today compared to previously.
- **Respondent 6(1):** You may be right. I though still think that some humour types will affect more women than men and the other way around. Women do still have a tendency to be more emotional and concerned with other people's feelings while men tends to be more bold and tell people things directly to their face. So I think they would like humour types that fit with these values.

Do you have anything else you would like to add about humour in advertising?

- **Respondent 2(1):** In general I think men overall like humour more than women.
- **Respondent 4(1):** I don't think they like humour more, but they may be more affected by it.
- **Respondent 6(1):** I don't think you can say that any gender like humour more than the other, I think it depends on the humour type and maybe also the brand behind the humour. If they do not like the brand they probably won't find the humour funny even though they usually would. Also if they like the brand maybe they will like humour types they normally would not.
- **Respondent 7(1):** I also think it depends on the person. Some women may like humour a lot while others do not see it as funny at all. And the same when it comes to men.
- **Respondent 3(1):** I think it depend on the social group you are in. If your friends or family finds it funny you probably also will. And of course the other way around. Often people do not want to laugh about something their friends do not find funny, they do not wish to stand out. So I think it depends more on being accepted than it does on the gender
- **Moderator:** Okay great. Any last comments?
- **Respondent 1(1):** No I think we have covered it all
- **Respondent 5(1):** Yes I agree. I don't have any more to add.

- **Moderator:** Okay that is it then. Thank you for your participation. It has been a truly valuable session. If you have any concerns or questions regarding the handling of information obtained through this focus group interview please feel free to contact me. My email and phone number is written on the board behind me.

Focus group 2:

What do you think of humour in advertisements?

- **Respondent 4(2):** I like humour in advertisements. I think it makes them a lot less boring
- **Respondent 2(2):** I agree. I really like advertisements with humour in it a lot more than regular ones.
- **Respondent 3(2):** I think that humour is a great way to catch the consumers' attention. I believe that the method is very effective when it comes to remembering a brand, and creating preferences
- **Respondent 8(2):** I think that humour in commercials can be a little too much. Today almost every company uses it in some way or the other. And actually I think a lot of companies use it just to use it. It does not fit with their brand or product.
- **Respondent 1(2)** I agree. Humour is only good in advertisements if it is related to the brand. If people do not get the connection they will only remember the humour and not the brand behind it.
- **Respondent 2(2):** That sounds reasonable. But if there is a logical relation I really think humour is the right way to go
- **Respondent 7(2):** Humour can work but only if seen as funny. If people do not find it funny it can affect the brand in a negative way instead.
- **Moderator:** What about the rest of you, what do you think?
- **Respondent 5(2):** I think humour is a good way for companies to grab people's attention. I personally prefer advertisements with humour in it. They are a lot more interesting to view.
- **Respondent 7(2):** I agree humorous advertisements gives me a positive feeling which I think affects my attitude towards the brand. If I like the humour I will probably like the brand more as well. But as I said before, I have to perceive it as good, else it can make me dislike the brand. I for example hate the brand Vanish, a cleaning detergent, because of their bad commercials. So companies should be really careful, as humour can backfire.
- **Respondent 6(2):** Personally I don't think humour work in advertisements. For me humour distracts my attention away from the

message. I often only remember the humour and not who the advertisement was actually for.

- **Respondent 7(2):** I do not agree. Maybe the first time you see a commercial you won't notice the brand. But if I liked the humour and see the commercial again I would pay extra attention to find out which company is behind it.
- **Respondent 3(2):** I agree with respondent 7. I think that good humour in advertisement makes me more interested in the brand.

Why do you think firms apply humour in their advertisements?

- **Respondent 5(2):** I definitely think they do it to attract people's attention.
- **Respondent 1(2):** I agree. I think they do it to stand out.
- **Respondent 8(2):** I also think they do it to stand out. But as I said before, so many companies use it today that it does not really work except if your commercial is exceptionally funny.
- **Respondent 3(2):** I agree that a lot of companies use it, but I still think it works. For me personally I remember the message a lot more if explained in a humorous way. So I definitely think it helps companies. We consumers may not know it, but I think it affects us more than we realize.
- **Respondent 5(2):** I must agree. I think it affects us subconsciously
- **Moderator:** Okay. Do you think there can be other reasons to use humour?
- **Respondent 4(2):** Personally I think firms often do it to get people to see them in a specific way. A good example of a company who did this is Dollar Shave Club who turned a pretty boring product into something interesting
- **Respondent 2(2):** I totally agree. Also for me a company that is willing to laugh at themselves, and make fun of themselves inspires trust and makes me much more likely to like them and purchase their products in the future.
- **Respondent 6(2):** I am not sure I agree. I think that companies do it, as someone already mentioned, to draw people to their message and keep their attention. I am just not sure it works. I think that humour distract from the message, confuses them and maybe sometimes even offend people.
- **Respondent 5(2):** You may be right that people might get offended. I though still think that if approached correctly it can be very affective.
- **Respondent 2(2):** I agree. I think that humorous advertisements are more likely to be spread. People are more likely to tell their friends about it.
- **Respondent 6(2):** But if they get offended they might also talk about it, which is not good for the company.

- **Respondent 2(2):** Yes you might be right. But as so many companies use the approach today the risk must be worth it.

Which product types, if any, do you think humour is inappropriate for?

- **Respondent 1(2):** I think that humour is inappropriate for more professional services. Companies which have to display trust.
- **Respondent 8(2):** I agree. I think the best products to sell using humour are those that consumers have to think the least about.
- **Respondent 3(2):** Definitely! I also think humour works best for products where you don't have to get so involved. Products you do not think that much about before buying.

Respondent 1(2): I agree. But as we talked about earlier products or brands can also be inappropriate for humour if there is no logical relation between the humour and the product.

Respondent 2(2): Yes totally. It does not matter at all that people love an advertisement if they do not remember what company it was for.

Respondent 1(2): Exactly, humour will definitely work better if relevant for the product or service.

Moderator: Can there be other reasons for products to be inappropriate?

Respondent 5(2): I think that humour is suitable for most product types, when used carefully and correctly.

Respondent 4(2): I think that it depends a lot on the message you wish to convey. If you want to show people that you are reliable humour will probably not be the best option. But if you want to seem funny and loose it can be the perfect option.

Respondent 7(2): Yes I think you are right and the product type is often closely related to the message. If you are a bank you want to express the message that you are reliable. So for them humour would not be a good idea.

How does humour in advertisements affects your attitude towards the brand?

- **Respondent 8(2):** I think that humour in advertisements can affect my attitude towards the brand a lot both negatively and positively.
- **Respondent 2(2):** I agree. I think that if approached in the right context and if perceived humorous it may definitely make me like the brand more.
- **Respondent 6(2):** I think that it affects the brand, but mostly negatively. If the humour is weak or bad it would for me undermine the credibility of the company and ruin the message. If the humour is bad it can really be a big turnoff for me.

- **Respondent 3(2):** I think you are right. Though if found funny I also think it will reflect positively back on the brand.
- **Respondent 5(2):** I think respondent 3 I right. Humour can give you a good feeling inside which can later become associated with the brand. I though only think this works if I you, as a customer, is exposed to several humorous commercials from a company and not just one.
- **Moderator:** Do the rest of you agree?
- **Respondent 7(2):** I think that humour as respondent 6 said can have a negative effect on the brand if seen as bad or if used in the wrong way. But I also think that if used right humour can help companies improve their brand.
- **Respondent 4(2):** I am not sure I agree. I think that it depends on my relation to the brand. If I really love the brand, bad or good humour will not influence my attitude towards it.
- **Respondent 2(2):** Maybe as we talked about with the product it depends on the involvement. If it is a brand that has a product that requires a lot of involvement, like a car, your attitude towards the brand will not be as easily influenced as if it was a brand for candy.
- **Respondent 8(2):** That sounds reasonable. I agree that your attitude towards a brand with less involvement is more likely to be changed by humour than products with high financial risk.
- **Respondent 3(2):** I am not sure who I agree most with. It is all good point of views. Also it probably depends on the person. Some people are more loyal to brands and will not change how they see them, while others might.

How does your attitude towards the brand affect how funny you find the humour applied?

- **Respondent 1(2):** I think that you are more prone to find the advertisement funny if you already have a positive attitude towards the brand.
- **Respondent 3(2):** I definitely think that these people that are very brand loyal will be more likely to like the humour used by the company they like.
- **Respondent 7(2):** I also think it affects me. If I really like the brand I often see everything they do as good. But I have to be very loyal to the brand for this to be the case.
- **Respondent 2(2):** Yes I agree. I also think it depends on the involvement with the brand.
- **Respondent 6(2):** I am really not sure what I think. I would not think that I get affected by the brand when reviewing the humour in an advertisement, but maybe I do without knowing it.

- **Respondent 8(2):** Yes maybe we get affected subconsciously. I am pretty sure I do. I feel that the way I think of a brand, whether I like it or not, definitely influence the way I see their commercials. So probably also the humour used.
- **Respondent 1(2):** I agree. I for example hate the brand Kohberg(bread) because of previous campaign that was so annoying. And now, even though they have some very funny commercials I still tend to find them annoying probably because of the way I see the brand.
- **Moderator:** What about the rest of you?
- **Respondent 4(2):** I agree with everything that has been said. I also think that the more you like or hate a brand the more likely it is to influence your attitude towards the humour used. Maybe it is subconscious, I think it depends on the person
- **Respondent 5(2):** I think you are right. I don't really have anything more to add.

Which humour types do you believe men vs women favour and why?

- **Respondent 2(2):** I think it depends more on the individual person than which gender the person is. I know a lot of girls that like what you here call sentimental humour. Though at the same time I also know a lot that prefer for example satire. So I don't think you can generalize based on gender.
- **Respondent 4(2):** I somewhat agree. I think that women can be very different and you can't really say that all women prefer this humour type. I though still think you would be able to see a tendency among women. I for one think that women would be more likely to see sentimental humour as funny compared to men.
- **Respondent 8(2):** I agree. I believe that women favour more of the sentimental kind of humour concerned with family and happy endings. Generally, women are more emotional and more capable of empathy than men, which might be the reason why they like this kind of humour better. I also think that men favour satire over women, as I believe that men are into a more advanced kind of humour. Also men likes seeing people get hurt more than women, which also explains it.
- **Respondent 5(2):** I agree. I also think that more men than women would prefer satire. Also if you look at the example south park, a lot more men than women like this show.
- **Moderator:** What about the remaining ones?
- **Respondent 7(2):** I really don't know about the rest. I think that both men and women would like the element of surprise used in comic wit.
- **Respondent 8(2):** Yes I think you are right

- **Moderator:** And the last two?
- **Respondent 1(2):** I think it is very hard to say because they have a lot of elements in them that both men and women can like. So I don't really think you can say who likes it the most. I think it depends on the individual commercial.
- **Respondent 7(2):** I think you are right. It depends a lot on how the advertisement is made and what element in the humour they focus on.
- **Respondent 6(2):** Yes. Also men probably often prefer satire, but there can also be times where the humour type satire is approached in a way that they simply do not like or perceive as funny. There is a lot of ways to use the different humour types and not all of them will be liked.
- **Respondent 8(2):** I agree. You can't say that men or even one person always likes satire, or another type of humour, because it really depends on how the company uses this humour type.
- **Moderator:** Okay so you won't say that either men or women like sentimental comedy or full comedy more than the other?
- **Respondent 3(2):** No I wouldn't say, because it depends on so many other elements. Maybe men would like full comedy a little more. But this is solely based on the example with joking about tragic events, which I don't think women would find funny.
- **Respondent 7(2):** Yes you might be right about that. But this is probably just one sort of full comedy, there can be others that women like more.
- **Respondent 4(2):** I think you are both right.

Do you have anything else you would like to add about humour in advertising?

- **Respondent 6(2):** Personally I think that humour can be a useful way for entertaining viewers. I though think that it is not the most effective way to make them purchase a product.
- **Respondent 5(2):** Maybe you are right. But it is still a good way for companies to create a name for themselves and also attention towards their brand. And if you get attention people will consider you when purchasing a product and in that way you can say that it makes them buy the product. Maybe not directly, but indirectly.
- **Respondent 3(2):** Yes I agree with respondent 5. If you are entertained you will probably notice the company behind and consider them when buying a product in that product category.
- **Respondent 6(2):** I still don't think humour in advertisements will make me buy a product.
- **Moderator:** Okay. Anything else you would like to add about humour in advertisements?

- **Respondent 4(2):** I think that in order for humour to work in advertisements the most important thing is that the humour is appropriate for both the product and the consumer. If not I think humour can have a negative impact on the brand.
- **Respondent 1(2):** Definitely. It does not really matter if people outside your target group don't get or like the humour, but if people inside your target group do not like it, then you have a big problem.
- **Respondent 2(2):** Yes I agree with what both of you just said. I think these are the most important things for companies to consider if they want to apply humour in their advertisements.
- **Facilitator:** Okay nothing more to ad?
- **Respondent 7(2):** No I think that we have been around all important aspects
- **Respondent 2(2):** Yes. I don't have any more to ad either.
- **Moderator:** Okay that is it then. Thank you for your participation. It has been a truly valuable session. If you have any concerns or questions regarding the handling of information obtained through this focus group interview please feel free to contact me. My email and phone number is written on the board behind me.

Focus group 3:

What do you think of humour in advertisements?

- **Respondent 7(3):** I think humour is great, for me, it is definitely what makes me remember commercials and like them.
- **Respondent 1(3):** I believe that it is great as well and I agree with respondent 7 that humour also makes me remember commercials, however, you can definitely also remember it specifically if the humour was bad.
- **Respondent 8(3):** Yes, humour can definitely be good, but it depends a lot on the type of humour I think.
- **Respondent 2(3):** As respondent 8 just said, it depends a lot on the type of humour, and humour is very often something that is individual and very different from one person to another, so I often see commercials that I think are really stupid which other people think are great.
- **Respondent 5(3):** Yes that is probably true, a good example is that I often find a lot of commercials hilarious while my wife thinks they are really stupid and annoying and that is of course because we like different types of humour.

- **Respondent 7(3):** Yes I agree, it is probably also very common for men and women to prefer different types of humour. I think that men in general likes “black humour” way more than women for instance.
- **Respondent 4(3):** Oh yes, I really hate that type of “men” humour. It is just not funny.
- **Moderator:** What about the rest of you, what do you think of humour in advertisements?
- **Respondent 6(3):** I also think that it is something that can be good as many already said, but as others have pointed out it is important that the humour appeals to you, and there are definitely types of humour that don’t appeal to a lot of people. So I also think that firms should be careful when applying humour in advertisements.
- **Respondent 3(3):** I think that my opinion is very similar to respondent 6. I think that humour can be good, but I also believe that it is just as often bad. Sometimes you may remember advertisements with bad humour as well, but you don’t remember it for anything good.
- **Respondent 2(3):** I am not really sure, I often find that a lot of the “popular” advertisements today are filled with typical men humour, and honestly, this type of humour don’t really appeal to me, even though I know that it appeals to a lot of other men. So I actually think that humour only rarely affects me positively.

Why do you think firms apply humour in their advertisements?

- **Respondent 5(3):** I think they apply humour when they want to be noticed and remembered.
- **Respondent 6(3):** Yes, they definitely do that, also to appeal to certain groups of people. You know, some types of humour may be great to catch the attention of a certain group of people e.g. men. So I think they use it as a way of reaching specific customers
- **Respondent 8(3):** Well, I agree with what they just said, but I think that the most important reason for firms to use it is because they want people to talk about their commercial and spread the word. I think that those commercials that gain a lot of word of mouth are those that are very funny.
- **Respondent 2(3):** Definitely, people often mention something like “did you see that new commercial from Heineken, don’t you think it is great?” Since I don’t really like this typical men humour I know that people often say this because I’ve often experienced it.
- **Respondent 7(3):** I can also relate to what respondent 2 just said. I think that funny advertisements are often something that people talk about with each other. So as some already said, humour is definitely a way of getting people to talk about a commercial. But, I though also think that the talk

can be negative, it is definitely not all commercials that are equally successful in using appropriate and good humour.

- **Respondent 1(3):** For me, I think that what has been said so far all sounds reasonable, but I also think that one of the major reasons why companies' uses humour is to create a certain brand. I mean, some brands wants to be perceived as funny, loose and maybe different and to look like a company that is that, they uses humour in their advertisement to tell a story about their brand.
- **Respondent 3(3):** I honestly hadn't thought about that, but that sounds really reasonable.
- **Respondent 4(3):** I think that as well, I think humour can be an important part of showing who the brand is.

Which product types, if any, do you think humour is inappropriate for?

- **Respondent 3(3):** Well, that is difficult to say. I do not know if humour is directly inappropriate for some product types, but, I think that humour is not used that much in serious and boring businesses. I mean, financial firms, law firms, banks or something like that. I have not really seen them use humour because their business requires them to be taken serious by their customers.
- **Respondent 4(3):** Yes, I think that respondent 3 is right about that. I also think it would be inappropriate if a bank suddenly made humoristic advertisements. I don't want a bank to be funny. All I care about is that they are responsible and good.
- **Respondent 8(3):** Well, I will have to disagree. I think that humour can be appropriate in any business, but, it always depends on the type of humour and situation it is used in. Also, humour can just be a small part of a commercial; you can still show and use different things that e.g. showcase that you are a great bank or something like that.
- **Moderator:** What about the rest of you? Do you agree?
- **Respondent 1(3):** Hmm, I think it is a difficult question. I don't really know if I agree mostly with what respondent 8 just said or what the others said. I think that it all depends on the situation. I think humour can be inappropriate for any product type, but I don't think that I can point to any specific product types where there is no chance that great humour can be appropriate.
- **Respondent 2(3):** That is true I would say. It doesn't really depend on the product type, though I think that there are greater chances that humour will work within some product types than others, but that doesn't mean that humour cannot be appropriate for all categories.
- **Respondent 7(3):** I totally agree with what he (respondent 2.) just said.

- **Respondent 6(3):** I do not agree. I think humour is best for products that you do not have to think so much about when buying. Products where there is limited risk involved.
- **Respondent 3(3):** I totally agree. In banks and with law firms you have a lot at stake and will not get influenced that easily when making a purchase.
- **Respondent 1(3):** Okay putting it that way I agree as well.

How does humour in advertisements affects your attitude towards the brand?

- **Respondent 7(3):** For me, I do not really think that it has much effect on my attitude towards the brand. Even if I like the type of humour in a commercial, it does not mean that I will start to like or buy from that brand. For me, there is a long way from liking an advertisement to liking and buying a product. That being said, a good and humorous advertisements can never make things worse.
- **Respondent 2(3):** I am not sure I agree. I think that humour in advertisements can affect my attitude a lot. Particularly in a negative direction, if I really find a commercial annoying and if I find the humour ridiculous, I will definitely also associate that with the brand, and not be very likely to buy this brand. On the other hand, great humour makes me remember the advertisement for something good and I'm certain I remember that the next time I have to buy something within that product category.
- **Respondent 5(3):** I mostly agree with respondent 2, for me, humour can also affect my attitude towards the brand. However, it is not like that I see a funny commercial and then think that I must have that brand. I think it affects me more subconsciously, I mean something that I don't necessarily notices or think about, but something that just affects my choice when I stand in the store and have to make a decision.
- **Respondent 4(3):** I think I am a bit divided. I think that it can affect my attitude, both positively and negative, but I do not think that it happens often. I think it only affects me if the humour applied in the advertisement is either really excellent or really bad, and I think that is quite rare.
- **Moderator:** What about the rest of you, what do you think?
- **Respondent 6(3):** I think that it can affect me positively and negatively, but mostly in the way that respondent 4 talked about. I don't really think about it, but I'm sure that I will be more likely to like a brand that have great humour in their advertisements and dislike those who don't have it.
- **Respondent 2(3):** I don't think that it affects me positively, only negatively. If the humour is horrible or misplaced I will also hate the brand I think. But i don't think that I like those brands just because they have

humorous advertisements, it just ensures that I don't talk bad about the brands I think.

- **Respondent 3(3):** I am not really sure what to say about this question.

How does your attitude towards the brand affect how funny you find the humour applied?

- **Respondent 3(3):** Well I can answer that. I think that how I feel about the brand is very important, if I either really like a brand or really dislike a brand. Because if I feel strongly about a brand in either way, it will definitely affect how I perceive their advertisements
- **Respondent 4(3):** I totally agree, for instance I really hate Leasy because they previously had horrible and incredible annoying advertisements. However, then they suddenly changed their advertisements and today they are really really great and probably some of the most funny in Denmark. However, it took me many years to acknowledge this and actually like the new advertisements because I had such a negative opinion about them previously. So I was really reluctant to accept that the advertisements were good because I really didn't like the brand.
- **Respondent 8(3):** I think that was a great example and one that I can relate to. I definitely also think that if I feel strongly about a brand either positively or negatively then it will also affect the way in which I find their advertisements funny. For instance, I really like Louis Nielsen because I have been a happy user of their glasses for many years, and I'm also sure that this is one of the reason why I like their commercials and find them really funny, even though the type of humour they use might not be what typically appeals to me.
- **Respondent 7(3):** For me, I think it is less important what I think about the brand. I think that I would be able to view any type of advertisement as either funny or not funny no matter what my opinion about the brand might be.
- **Respondent 5(3):** While I think that what he (respondent 8) just said may be true in some cases, I'm also sure that I have so strong feelings about some brands that it blinds be in some situations so that I'm not really able to subjectively see whether it is actually funny or not. So I would have to say that my opinion about a brand can definitely be important in some situations in relation to whether I find a commercial funny or not.

Which humour types do you believe men vs women favour and why?

- **Respondent 5(3):** For me, I think that satire and full comedy is most effective, so I have to say that this is what most men likes as well, considering that I am a man.

- **Respondent 4(3):** Yes I agree. Men like more hard and provoking humour like satire and full comedy. Personally I would prefer more subtle humour like sentimental humour. It is also my impression that most other women does that.
- **Respondent 6(3):** I think it depends on the individual person and not there gender. Men and woman are becoming more alike and I therefore don't think you can generalize that way.
- **Respondent 4(3):** You may be right. I though still think in general more women prefer these subtle humour types than men, don't you?
- **Respondent 6(3):** There may be a slight preference of this humour type among women. But I still think some women can like satire and full comedy as well.
- **Moderator:** So overall most of you think that there is a slight inclination among women towards sentimental humour while men prefer satire and full comedy?
- **Respondent 1(3):** Yes I think that is correct. Women often focus more on the emotional aspect. Get more involved if it triggers their emotions. Where men oppositely prefer humour types as black humour, satire and full comedy that is a little more provoking and offending.
- **Respondent 2(3):** I agree. Though I also agree with respondent 6 that it varies a lot dependent on the purpose and that the difference may not be that big.
- **Moderator:** Okay great. What about the two remaining humour types: Comic wit and Sentimental humour?
- **Respondent 3(3):** When it comes to sentimental comedy I think women like it as it includes aspects from sentimental humour. But, as it causes tension and is a little provoking men is probably more influenced by it.
- **Respondent 7(3):** I think you are right when it comes to your last comment. I think that men would be more likely to prefer this humour type because of the tension. I for example never think women would find the advertisement with the lungs as an astray funny, it is too dark for them.
- **Moderator:** And what about Comic wit?
- **Respondent 1(3):** I think both genders can like this humour type. Most of us likes to be surprised.
- **Respondent 4(3):** Comic wit is subtle and simple... So I think that women will prefer this more than men
- **Respondent 8(3):** I tend to agree.

Do you have anything else you would like to add about humour in advertising?

- **Respondent 1(3):** I think that humour may be used a little too much in advertisements today. They do not really stand out that much anymore because everyone uses it.
- **Respondent 8(3):** I agree. Your humour really has to be good or bad for people to notice you
- **Respondent 4(3):** I think that humour and if it is perceived funny or not depends a lot on your friends and family and their attitude towards it.
- **Respondent 2(3):** I agree. But again it also have to fit with the brand. The humour may be seen as funny by you and your family, but if it does not fit with the brand you are making the commercial for I don't think it will benefit them at all.
- **Respondent 7(3):** I agree. I think that humour if approached incorrectly can have a negative influence. So companies should be very careful when using it.
- **Moderator:** Okay that is it. Thank you for your participation. It has been a truly valuable session. If you have any concerns or questions regarding the handling of information obtained through this focus group interview please feel free to contact me. My email and phone number is written on the board behind me.

Appendix 10: Checking for outliers

Descriptive Statistics

	N	Minimum	Maximum
Humour type	240	1	5
Product type	240	1	4
Gender	240	1	2
Education level	240	1	3
Age groups	240	1	3
Valid N (listwise)	240		

Descriptive Statistics

Humour type		N	Minimum	Maximum	Mean	Std. Deviation
Comic wit	Age of the respondent	240	18	59	38.20	12.890
	Valid N (listwise)	240				
Sentimental humour	Age of the respondent	240	18	59	38.20	12.890
	Valid N (listwise)	240				
Full comedy	Age of the respondent	240	18	59	38.20	12.890
	Valid N (listwise)	240				
Sentimental comedy	Age of the respondent	240	18	59	38.20	12.890
	Valid N (listwise)	240				
Satire	Age of the respondent	240	18	59	38.20	12.890
	Valid N (listwise)	240				

INFLUENCERS ON HUMOUR EFFECTIVENESS IN ADS

Descriptive Statistics

Humour type		N	Min	Max	Mean	Std. D.	Skewness		Kurtosis	
		Sta	Sta.	Sta.	Sta.	Sta.	Sta.	Std. Error	Sta.	Std. Error
Comic wit	Rate the brand: positive / negative?	240	2	7	5.42	1.121	-.500	.157	-.169	.313
	Rate the brand on quality?	240	2	7	5.31	1.160	-.291	.157	-.561	.313
	Rate the brand: valuable / worthless?	240	1	7	5.13	1.166	-.366	.157	-.153	.313
	Valid N (listwise)	240								
Sent. humour	Rate the brand: positive / negative?	240	1	7	5.36	1.236	-.522	.157	-.058	.313
	Rate the brand on quality?	240	1	7	5.32	1.332	-.445	.157	-.375	.313
	Rate the brand: valuable / worthless?	240	1	7	5.08	1.332	-.389	.157	-.195	.313
	Valid N (listwise)	240								
Full comedy	Rate the brand: positive / negative?	240	1	7	5.31	1.253	-.704	.157	.323	.313
	Rate the brand on quality?	240	2	7	5.22	1.343	-.430	.157	-.531	.313
	Rate the brand: valuable / worthless?	240	1	7	5.20	1.384	-.662	.157	.319	.313
	Valid N (listwise)	240								
Sent. comedy	Rate the brand: positive / negative?	240	1	7	4.75	1.277	-.292	.157	-.385	.313
	Rate the brand on quality?	240	1	7	4.45	1.322	-.059	.157	-.526	.313
	Rate the brand: valuable / worthless?	240	1	7	4.45	1.293	-.219	.157	-.318	.313
	Valid N (listwise)	240								
Satire	Rate the brand: positive / negative?	240	1	7	4.77	1.275	-.161	.157	-.228	.313
	Rate the brand on quality?	240	1	7	4.66	1.260	-.049	.157	-.235	.313
	Rate the brand: valuable / worthless?	240	1	7	4.60	1.340	-.014	.157	-.315	.313
	Valid N (listwise)	240								

INFLUENCERS ON HUMOUR EFFECTIVENESS IN ADS

Descriptive Statistics

Humour type		N	Min	Max	Mean	Std. D.	Skewness		Kurtosis	
		Sta.	Sta.	Sta.	Sta.	Sta.	Sta.	Std. Error	Sta.	Std. Error
Comic wit	Rate the ad on humour	240	1	7	5.19	1.732	-.854	.157	-.325	.313
	Rate the ad on playfulness	240	1	7	4.91	1.688	-.619	.157	-.416	.313
	Rate the ad: not dull / dull	240	1	7	4.84	1.694	-.619	.157	-.436	.313
	Rate the ad on amusement	240	1	7	5.07	1.733	-.771	.157	-.398	.313
	Rate the ad on funniness	240	1	7	5.12	1.753	-.795	.157	-.418	.313
	Valid N (listwise)	240								
Sentimental humour	Rate the ad on humour	240	1	7	4.90	1.746	-.494	.157	-.786	.313
	Rate the ad on playfulness	240	1	7	4.74	1.603	-.412	.157	-.638	.313
	Rate the ad: not dull / dull	240	1	7	4.59	1.657	-.366	.157	-.597	.313
	Rate the ad on amusement	240	1	7	4.80	1.694	-.413	.157	-.770	.313
	Rate the ad on funniness	240	1	7	4.75	1.695	-.415	.157	-.783	.313
	Valid N (listwise)	240								
Full comedy	Rate the ad on humour	240	1	7	5.50	1.372	-.828	.157	.222	.313
	Rate the ad on playfulness	240	1	7	5.33	1.282	-.675	.157	.289	.313
	Rate the ad: not dull / dull	240	1	7	4.98	1.377	-.302	.157	-.352	.313
	Rate the ad on amusement	240	1	7	5.38	1.391	-.729	.157	.074	.313
	Rate the ad on funniness	240	1	7	5.34	1.363	-.688	.157	-.127	.313
	Valid N (listwise)	240								
Sentimental comedy	Rate the ad on humour	240	1	7	4.87	1.714	-.397	.157	-.882	.313
	Rate the ad on playfulness	240	1	7	4.79	1.676	-.430	.157	-.828	.313
	Rate the ad: not dull / dull	240	1	7	4.61	1.705	-.496	.157	-.658	.313
	Rate the ad on amusement	240	1	7	4.68	1.693	-.232	.157	-	.313
	Rate the ad on funniness	240	1	7	4.62	1.767	-.300	.157	-	.313
	Valid N (listwise)	240							1.119	1.068
Satire	Rate the ad on humour	240	1	7	4.87	1.803	-.466	.157	-.993	.313
	Rate the ad on playfulness	240	1	7	4.84	1.770	-.514	.157	-.722	.313
	Rate the ad: not dull / dull	240	1	7	4.60	1.799	-.371	.157	-.865	.313
	Rate the ad on amusement	240	1	7	4.76	1.797	-.461	.157	-.838	.313
	Rate the ad on funniness	240	1	7	4.74	1.841	-.455	.157	-.883	.313
	Valid N (listwise)	240								

INFLUENCERS ON HUMOUR EFFECTIVENESS IN ADS

Descriptive Statistics

Humour type		N	Min	Max	Mean	Std. D.	Skewness		Kurtosis	
		Sta	Sta.	Sta.	Sta.	Sta.	Sta.	Std. Error	Sta.	Std. Error
Comic wit	Rate the ad: good / bad	240	1	7	5.15	1.620	-.758	.157	-.231	.313
	Rate the ad on likeability	240	1	7	4.85	1.610	-.591	.157	-.543	.313
	Rate the ad: not irritating / irritating	240	1	7	4.96	1.534	-.665	.157	.040	.313
	Rate the ad on interest	240	1	7	4.48	1.610	-.362	.157	-.610	.313
	Rate the ad on favourability	240	1	7	4.34	1.634	-.214	.157	-.789	.313
	Rate the ad: pleasant / unpleasant	240	1	7	4.85	1.347	-.301	.157	-.250	.313
	Rate the ad on quality	240	1	7	4.86	1.493	-.508	.157	-.223	.313
	Valid N (listwise)	240								
Sent. humour	Rate the ad: good / bad	240	1	7	4.87	1.632	-.444	.157	-.711	.313
	Rate the ad on likeability	240	1	7	4.66	1.626	-.291	.157	-.817	.313
	Rate the ad: not irritating / irritating	240	1	7	4.84	1.492	-.244	.157	-.627	.313
	Rate the ad on interest	240	1	7	4.50	1.603	-.118	.157	-.881	.313
	Rate the ad on favourability	240	1	7	4.23	1.594	.006	.157	-.678	.313
	Rate the ad pleasant / unpleasant	240	2	7	4.87	1.343	-.118	.157	-.731	.313
	Rate the ad on quality	240	1	7	4.83	1.445	-.259	.157	-.621	.313
	Valid N (listwise)	240								
Full comedy	Rate the ad: good / bad	240	1	7	5.36	1.377	-.753	.157	.021	.313
	Rate the ad on likeability	240	1	7	4.99	1.360	-.398	.157	-.371	.313
	Rate the ad: not irritating / irritating	240	1	7	4.94	1.462	-.497	.157	-.127	.313
	Rate the ad on interest	240	1	7	4.76	1.513	-.401	.157	-.427	.313
	Rate the ad on favourability	240	1	7	4.60	1.508	-.330	.157	-.583	.313
	Rate the ad: pleasant / unpleasant	240	1	7	4.93	1.249	-.211	.157	-.243	.313
	Rate the ad on quality	240	1	7	5.06	1.408	-.311	.157	-.618	.313
	Valid N (listwise)	240								
Sent. comedy	Rate the ad: good / bad	240	1	7	4.75	1.671	-.286	.157	-.989	.313
	Rate the ad on likeability	240	1	7	4.45	1.701	-.152	.157	-.999	.313
	Rate the ad: not irritating / irritating	240	1	7	4.65	1.668	-.505	.157	-.548	.313
	Rate the ad on interest	240	1	7	4.32	1.722	-.055	.157	-.960	.313
	Rate the ad on favourability	240	1	7	4.15	1.699	-.013	.157	-.855	.313
	Rate the ad: pleasant / unpleasant	240	1	7	4.54	1.408	.010	.157	-.271	.313
	Rate the ad on quality	240	1	7	4.47	1.571	-.047	.157	-.967	.313
	Valid N (listwise)	240								
Satire	Rate the ad: good / bad	240	1	7	4.81	1.782	-.522	.157	-.745	.313
	Rate the ad on likeability	240	1	7	4.53	1.825	-.235	.157	-1.015	.313
	Rate the ad: not irritating / irritating	240	1	7	4.43	1.690	-.225	.157	-.730	.313
	Rate the ad on interest	240	1	7	4.34	1.776	-.175	.157	-.951	.313
	Rate the ad on favourability	240	1	7	4.12	1.797	-.047	.157	-1.049	.313
	Rate the ad: pleasant / unpleasant	240	1	7	4.63	1.503	-.177	.157	-.518	.313
	Rate the ad on quality	240	1	7	4.52	1.623	-.112	.157	-.869	.313
	Valid N (listwise)	240								

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Descriptive Statistics

Humour type		N	Min	Max	Mean	Std. D.	Skewness		Kurtosis	
		Sta.	Sta.	Sta.	Sta.	Sta.	Sta.	Std. Error	Sta.	Std. Error
Comic wit	How do you re-rate the brand: positive / negative?	240	2	7	5.42	1.211	-.431	.157	-.310	.313
	How do you re-rate the brand on quality?	240	2	7	5.33	1.230	-.346	.157	-.517	.313
	How do you re-rate the brand: valuable / worthless?	240	1	7	5.11	1.224	-.369	.157	-.036	.313
	Valid N (listwise)	240								
Sent. humour	How do you re-rate the brand: positive / negative?	240	1	7	5.37	1.316	-.624	.157	-.131	.313
	How do you re-rate the brand on quality?	240	1	7	5.30	1.376	-.485	.157	-.510	.313
	How do you re-rate the brand: valuable / worthless?	240	1	7	5.13	1.353	-.388	.157	-.443	.313
	Valid N (listwise)	240								
Full comedy	How do you re-rate the brand: positive / negative?	240	1	7	5.26	1.361	-.616	.157	-.182	.313
	How do you re-rate the brand on quality?	240	2	7	5.16	1.375	-.386	.157	-.605	.313
	How do you re-rate the brand: valuable / worthless?	240	1	7	5.11	1.411	-.462	.157	-.267	.313
	Valid N (listwise)	240								
Sent. comedy	How do you re-rate the brand: positive / negative?	240	1	7	4.68	1.332	-.153	.157	-.668	.313
	How do you re-rate the brand on quality?	240	1	7	4.46	1.425	-.147	.157	-.791	.313
	How do you re-rate the brand: valuable / worthless?	240	1	7	4.48	1.408	-.225	.157	-.519	.313
	Valid N (listwise)	240								
Satire	How do you re-rate the brand: positive / negative?	240	1	7	4.76	1.449	-.203	.157	-.557	.313
	How do you re-rate the brand on quality?	240	1	7	4.64	1.401	-.078	.157	-.484	.313
	How do you re-rate the brand: valuable / worthless?	240	1	7	4.60	1.425	-.002	.157	-.743	.313
	Valid N (listwise)	240								

INFLUENCERS ON HUMOUR EFFECTIVENESS IN ADS

For the overall scales

Descriptive Statistics

Humour type		N	Min	Max	Mean	Std. D.	Skewness		Kurtosis	
		Sta.	Sta.	Sta.	Sta.	Sta.	Sta.	Std. Error	Sta	Std. Error
Comic	Brand Attitude Scale	240	1.67	7.00	5.2861	1.08006	-.434	.157	-.244	.313
	Humour Attitude Scale	240	1.00	7.00	5.0267	1.59118	-.846	.157	-.297	.313
	Attitude towards the Add Scale	240	1.00	7.00	4.7869	1.35690	-.561	.157	-.393	.313
	Brand Attitude Scale after commercial	240	1.67	7.00	5.2875	1.16162	-.438	.157	-.247	.313
	Valid N (listwise)	240								
Sent. humour	Brand Attitude Scale	240	1.00	7.00	5.2542	1.23099	-.477	.157	-.069	.313
	Humour Attitude Scale	240	1.00	7.00	4.7583	1.55833	-.471	.157	-.653	.313
	Attitude towards the Add Scale	240	1.71	7.00	4.6875	1.35067	-.194	.157	-.880	.313
	Brand Attitude Scale after commercial	240	1.00	7.00	5.2667	1.29843	-.537	.157	-.293	.313
	Valid N (listwise)	240								
Full comedy	Brand Attitude Scale	240	1.67	7.00	5.2417	1.26532	-.589	.157	-.053	.313
	Humour Attitude Scale	240	1.00	7.00	5.3058	1.22292	-.739	.157	.197	.313
	Attitude towards the Add Scale	240	2.00	7.00	4.9500	1.20762	-.427	.157	-.550	.313
	Brand Attitude Scale after commercial	240	1.67	7.00	5.1778	1.32524	-.494	.157	-.401	.313
	Valid N (listwise)	240								
Sent. comedy	Brand Attitude Scale	240	1.00	7.00	4.5486	1.21568	-.176	.157	-.394	.313
	Humour Attitude Scale	240	1.40	7.00	4.7142	1.56888	-.320	.157	-	.313
	Attitude towards the Add Scale	240	1.00	7.00	4.4750	1.46250	-.084	.157	1.043	.313
	Brand Attitude Scale after commercial	240	1.00	7.00	4.5403	1.32257	-.176	.157	-.896	.313
	Valid N (listwise)	240								
Satire	Brand Attitude Scale	240	1.00	7.00	4.6792	1.23046	-.032	.157	-.255	.313
	Humour Attitude Scale	240	1.00	7.00	4.7625	1.69452	-.527	.157	-.805	.313
	Attitude towards the Add Scale	240	1.00	7.00	4.4839	1.55877	-.196	.157	-.907	.313
	Brand Attitude Scale after commercial	240	1.00	7.00	4.6694	1.37758	-.080	.157	-.621	.313
	Valid N (listwise)	240								

Appendix 11: Distribution of humour and product type

Humour type		Product type				
		Frequency	Percent	Valid Percent	Cumulative Percent	
Comic wit	Valid	Yellow	60	25.0	25.0	25.0
		Blue	60	25.0	25.0	50.0
		Red	60	25.0	25.0	75.0
		White	60	25.0	25.0	100.0
		Total	240	100.0	100.0	
Sentimental humour	Valid	Yellow	60	25.0	25.0	25.0
		Blue	60	25.0	25.0	50.0
		Red	60	25.0	25.0	75.0
		White	60	25.0	25.0	100.0
		Total	240	100.0	100.0	
Full comedy	Valid	Yellow	60	25.0	25.0	25.0
		Blue	60	25.0	25.0	50.0
		Red	60	25.0	25.0	75.0
		White	60	25.0	25.0	100.0
		Total	240	100.0	100.0	
Sentimental comedy	Valid	Yellow	60	25.0	25.0	25.0
		Blue	60	25.0	25.0	50.0
		Red	60	25.0	25.0	75.0
		White	60	25.0	25.0	100.0
		Total	240	100.0	100.0	
Satire	Valid	Yellow	60	25.0	25.0	25.0
		Blue	60	25.0	25.0	50.0
		Red	60	25.0	25.0	75.0
		White	60	25.0	25.0	100.0
		Total	240	100.0	100.0	

Appendix 12: Scale variables

Only the exploration of the variables for the brand attitude scale have been attached here as the variables for the remaining scales showed similar tendencies.

Table 1: How do you rate the brand: positive/negative?

		Humour type				
		comic wit	Sent. humour	full comedy	Sent. comedy	satire
		Column N %	Column N %	Column N %	Column N %	Column N %
How do you rate the brand: positive / negative?	extremely negative	0.0%	0.4%	0.4%	0.4%	0.8%
	very negative	0.8%	1.2%	2.5%	4.2%	2.5%
	slightly negative	4.6%	5.0%	6.2%	12.9%	11.7%
	neither	15.0%	17.9%	12.5%	22.1%	27.1%
	slightly positive	27.9%	26.2%	30.4%	30.8%	29.2%
	very positive	35.0%	29.2%	30.8%	22.5%	19.2%
	extremely positive	16.7%	20.0%	17.1%	7.1%	9.6%

Table 2: How do you rate the brand on quality: high/low?

		Humour type				
		comic wit	Sent. humour	full comedy	Sent. comedy	satire
		Column N %	Column N %	Column N %	Column N %	Column N %
How do you rate the brand on quality?	extremely low quality	0.0%	0.4%	0.0%	0.8%	0.4%
	very low quality	0.4%	2.1%	3.3%	5.8%	4.2%
	somewhat low quality	6.7%	5.4%	7.5%	17.1%	11.2%
	Neither	16.7%	20.4%	18.8%	29.2%	30.0%
	somewhat high quality	30.8%	24.6%	24.6%	22.9%	30.0%
	very high quality	28.3%	22.9%	25.8%	18.8%	15.4%
	extremely high quality	17.1%	24.2%	20.0%	5.4%	8.8%

Table 3: How do you rate the brand: valuable/worthless?

		Humour type				
		comic wit	Sent. humour	full comedy	Sent. comedy	satire
		Column N %	Column N %	Column N %	Column N %	Column N %
How do you rate the brand: valuable / worthless?	extremely worthless	0.4%	0.8%	2.1%	1.2%	0.8%
	very worthless	0.4%	2.5%	1.2%	5.8%	5.0%
	somewhat worthless	8.3%	7.5%	7.1%	15.8%	12.5%
	neither	19.2%	22.1%	18.3%	27.1%	30.8%
	somewhat valuable	31.2%	27.5%	26.7%	28.3%	26.7%
	very valuable	29.2%	22.9%	25.0%	17.5%	13.8%
	extremely valuable	11.2%	16.7%	19.6%	4.2%	10.4%

Appendix 13: Humour ratings on the individual variables

Table 1: Rate the advertisement on humour

		Humour type				
		comic wit	sentimental humour	full comedy	sentimental comedy	satire
		Column N %	Column N %	Column N %	Column N %	Column N %
Rate the ad on humour	extremely non-humorous	3.3%	3.8%	0.8%	2.1%	2.9%
	very non-humorous	8.3%	7.1%	2.1%	10.0%	11.2%
	slightly non-humorous	7.1%	13.3%	6.7%	11.7%	12.9%
	neither	10.8%	14.2%	11.7%	14.2%	10.4%
	slightly humorous	14.2%	17.1%	22.9%	22.1%	17.1%
	very humorous	30.0%	21.7%	27.1%	16.7%	22.1%
	extremely humorous	26.2%	22.9%	28.7%	23.3%	23.3%

Table 2: Rate the advertisement on playfulness

		Humour type				
		comic wit	sentimental humour	full comedy	sentimental comedy	satire
		Column N %	Column N %	Column N %	Column N %	Column N %
Rate the ad on playfulness	extremely non-playful	4.6%	3.3%	0.8%	2.1%	4.6%
	very non-playful	6.7%	5.8%	1.7%	11.2%	8.8%
	slightly non-playful	7.1%	14.6%	5.8%	10.8%	10.8%
	neither	20.0%	18.8%	15.8%	14.2%	12.5%
	slightly playful	17.5%	18.8%	26.7%	22.1%	22.9%
	very playful	24.6%	25.0%	30.0%	22.1%	18.3%
	Extremely playful	19.6%	13.8%	19.2%	17.5%	22.1%

Table 3: Rate the advertisement: not dull/dull

		Humour type				
		comic wit	sentimental humour	full comedy	sentimental comedy	satire
		Column N %	Column N %	Column N %	Column N %	Column N %
Rate the ad: not dull / dull	extremely dull	5.0%	5.0%	1.2%	5.4%	5.8%
	very dull	7.1%	7.5%	2.1%	10.4%	10.8%
	slightly dull	8.8%	11.2%	9.6%	8.3%	10.0%
	neither	15.8%	22.9%	25.8%	17.9%	17.5%
	slightly not dull	22.1%	20.0%	22.9%	22.1%	20.0%
	very not dull	23.8%	19.6%	22.5%	23.3%	17.9%
	extremely not dull	17.5%	13.8%	15.8%	12.5%	17.9%

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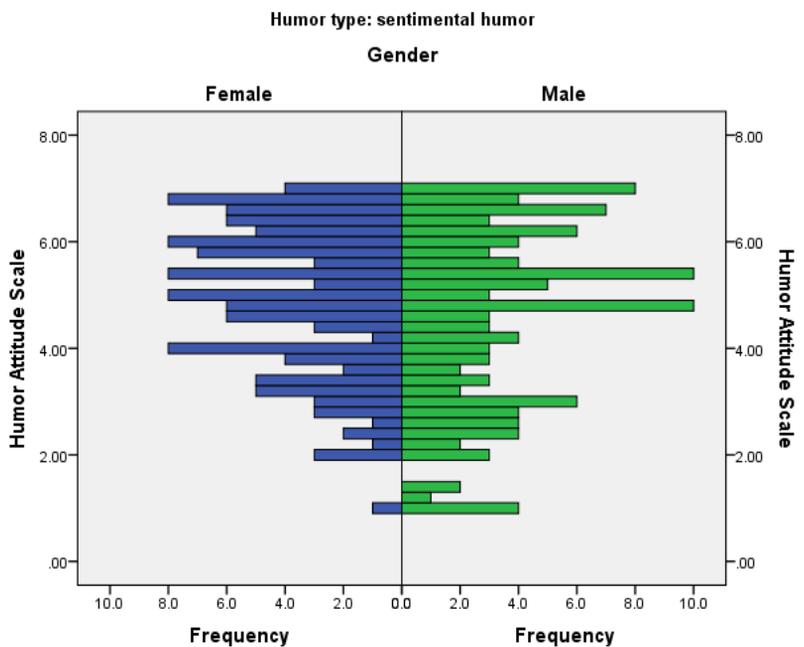
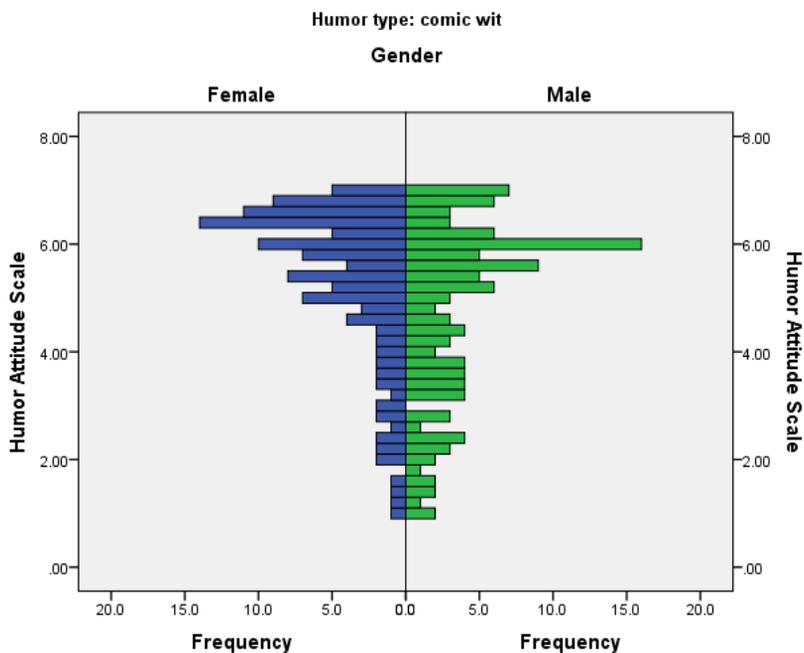
Table 4: Rate the advertisement on amusement

		Humour type				
		comic wit	sentimental humour	full comedy	sentimental comedy	satire
		Column N %	Column N %	Column N %	Column N %	Column N %
Rate the ad on amusement	extremely unamusing	4.2%	3.3%	0.8%	1.2%	5.0%
	very unamusing	7.5%	7.9%	2.9%	12.1%	9.6%
	slightly unamusing	7.9%	12.1%	6.7%	15.8%	11.2%
	neither	12.9%	18.3%	12.9%	15.0%	14.2%
	slightly amusing	15.4%	17.5%	25.8%	17.1%	19.2%
	very amusing	29.2%	21.7%	25.0%	22.1%	20.4%
	extremely amusing	22.9%	19.2%	25.8%	16.7%	20.4%

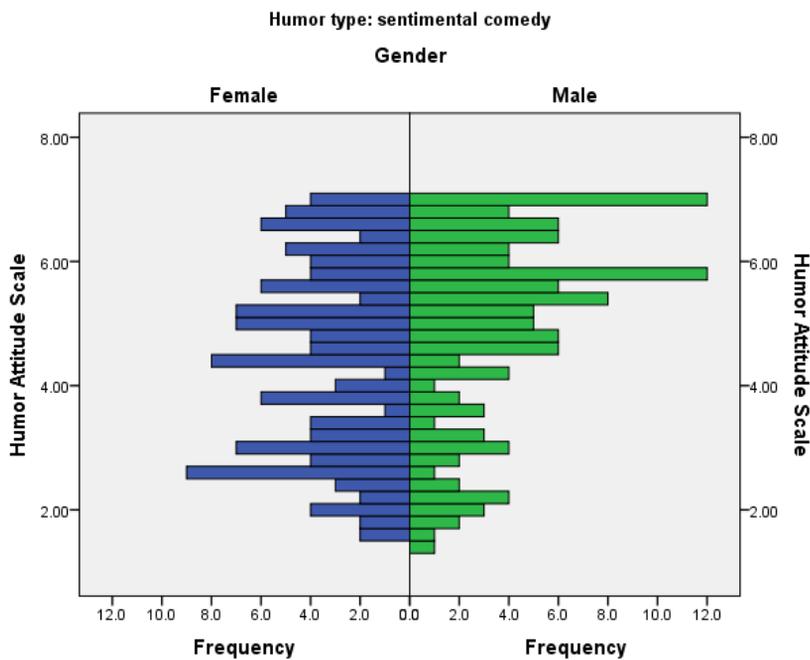
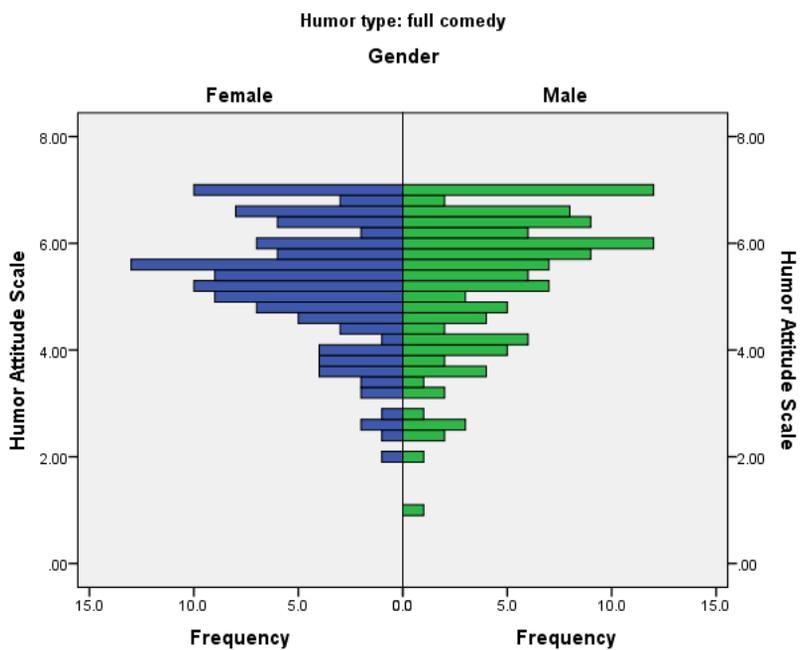
Table 5: Rate the advertisement on funniness

		Humour type				
		comic wit	sentimental humour	full comedy	sentimental comedy	satire
		Column N %	Column N %	Column N %	Column N %	Column N %
Rate the ad on funniness	extremely unfunny	4.2%	3.8%	0.4%	2.9%	5.4%
	very unfunny	7.1%	7.5%	2.9%	13.8%	11.2%
	slightly unfunny	9.6%	14.2%	8.3%	13.8%	9.2%
	neither	10.0%	16.2%	12.5%	11.7%	13.8%
	slightly funny	15.4%	17.9%	24.2%	20.8%	20.8%
	very funny	28.7%	23.3%	29.6%	20.0%	17.5%
	extremely funny	25.0%	17.1%	22.1%	17.1%	22.1%

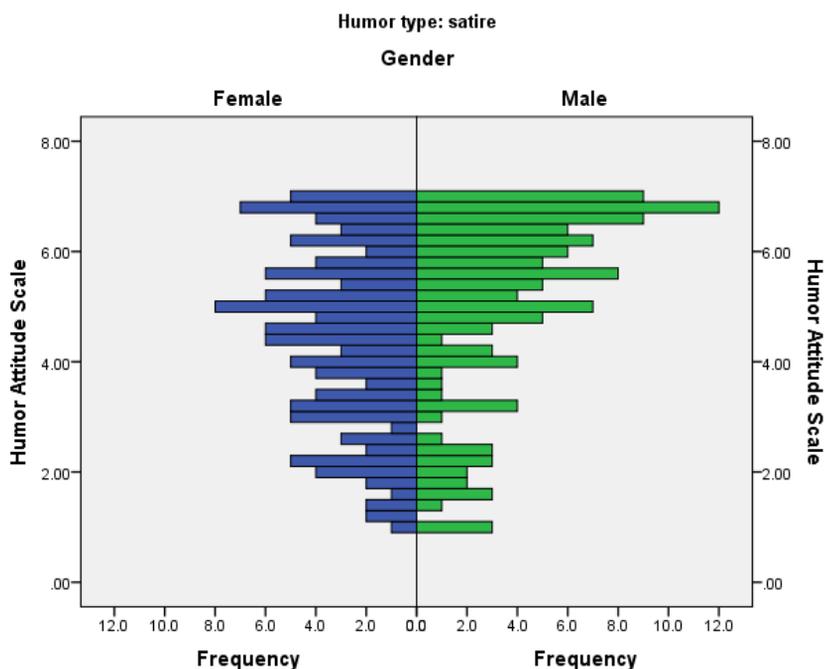
Appendix 14: The distribution of humour attitude scale ratings across gender



INFLUENCERS ON HUMOUR EFFECTIVENESS IN ADS



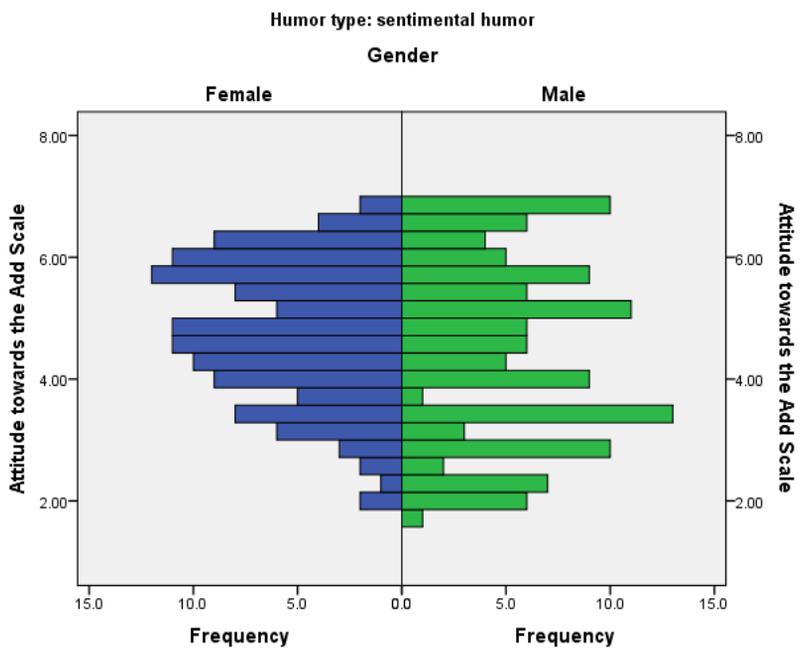
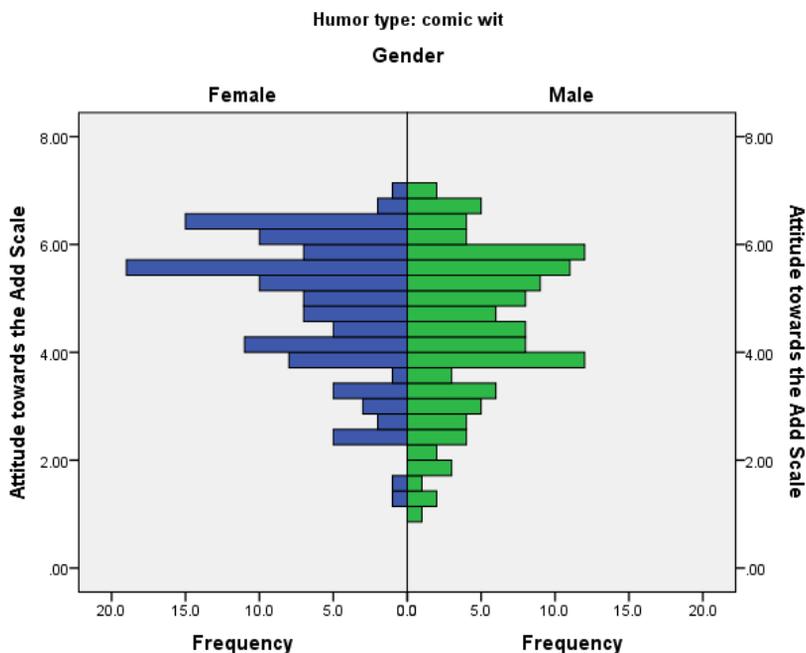
INFLUENCERS ON HUMOUR EFFECTIVENESS IN ADS



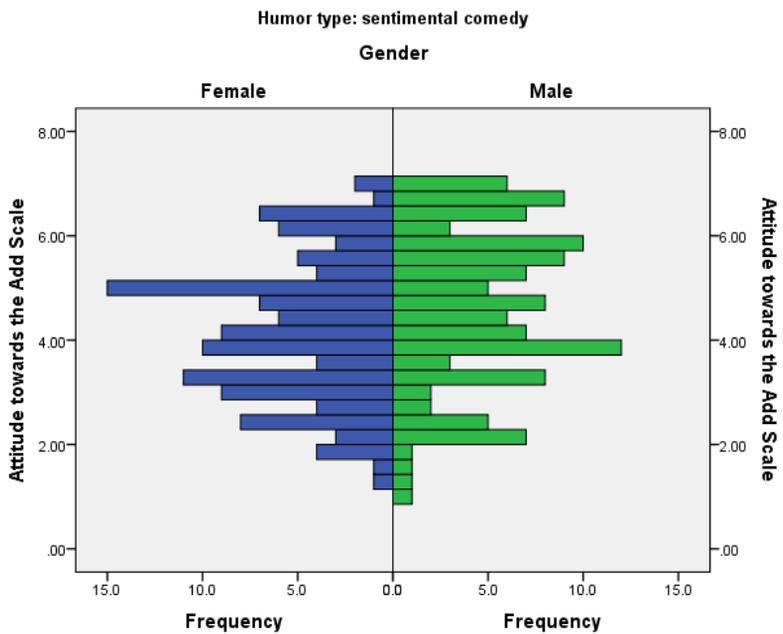
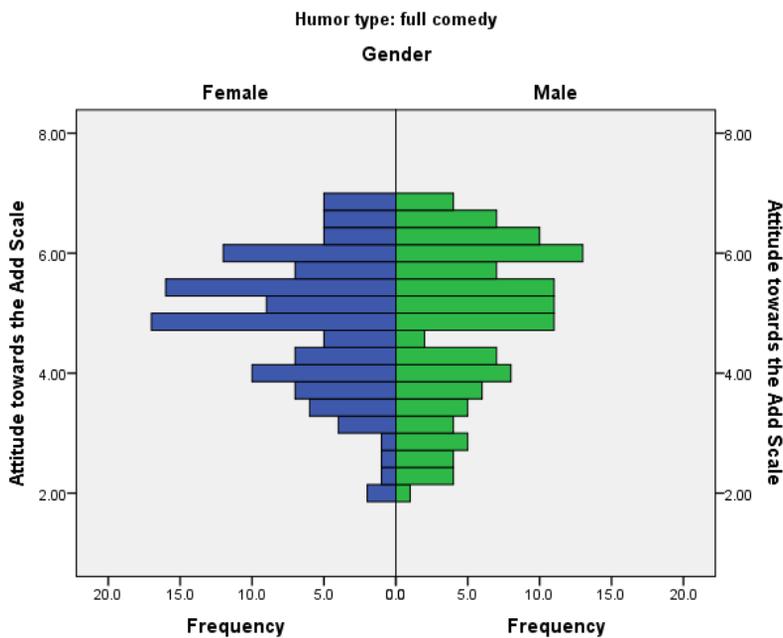
Ranks

Humour type	Gender	N	Mean Rank	Sum of Ranks
Comic wit	Female	120	131.09	15731.00
	Male	120	109.91	13189.00
	Total	240		
Sentimental humour	Female	120	126.39	15166.50
	Male	120	114.61	13753.50
	Total	240		
Full comedy	Female	120	117.00	14039.50
	Male	120	124.00	14880.50
	Total	240		
Sentimental comedy	Female	120	107.75	12930.50
	Male	120	133.25	15989.50
	Total	240		
Satire	Female	120	106.11	12733.50
	Male	120	134.89	16186.50
	Total	240		

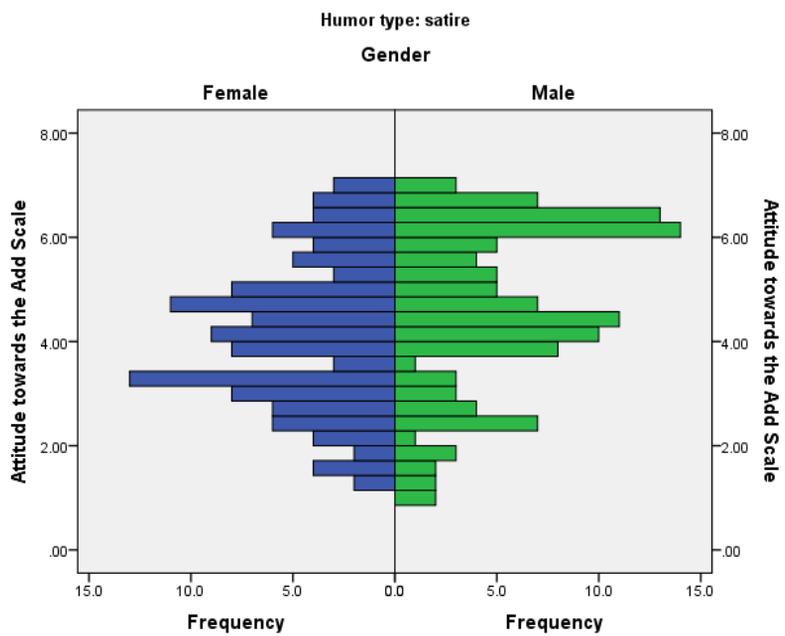
Appendix 15: The distribution of ad attitude scale ratings across gender



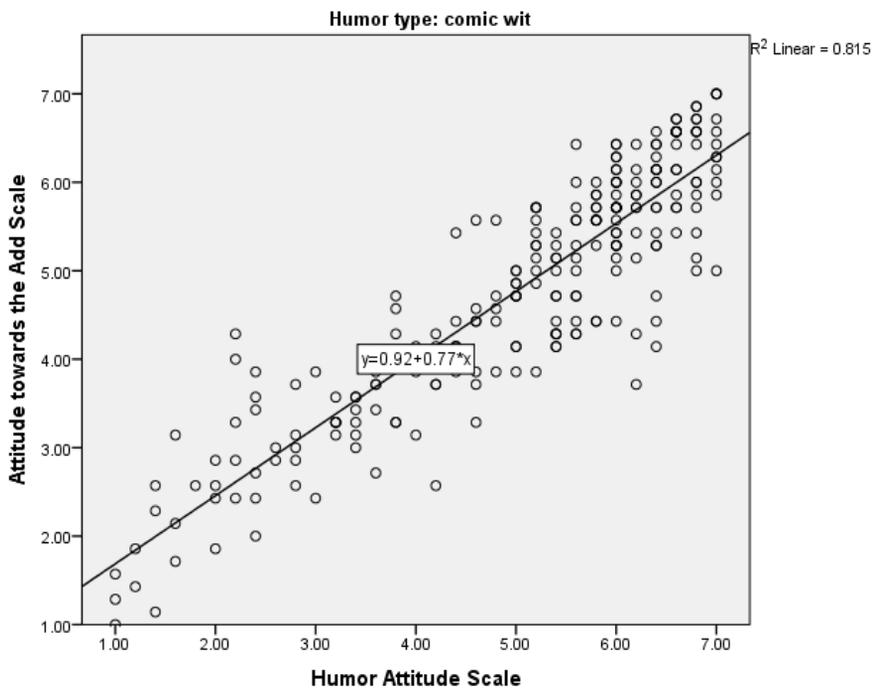
INFLUENCERS ON HUMOUR EFFECTIVENESS IN ADS



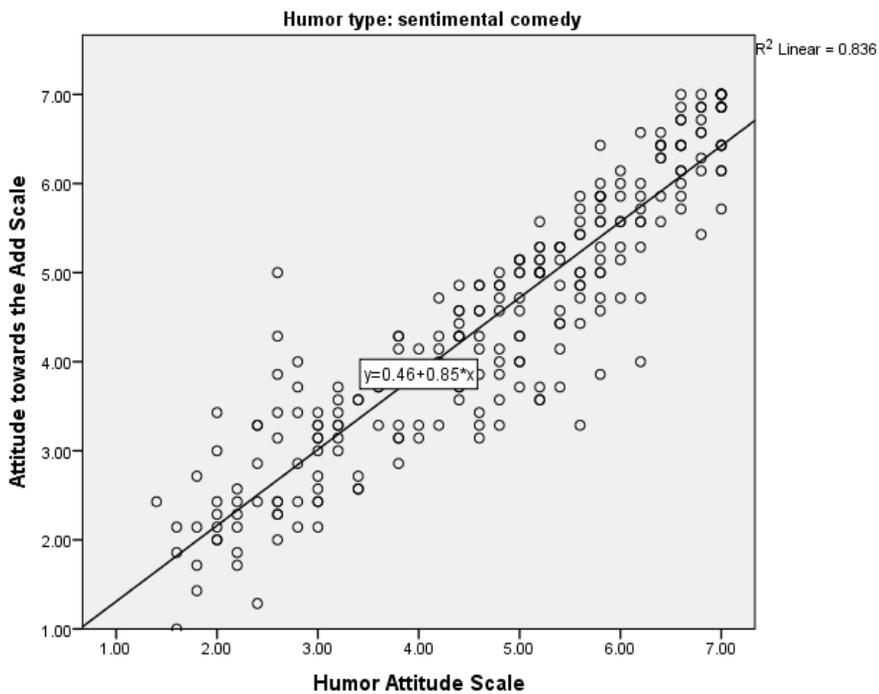
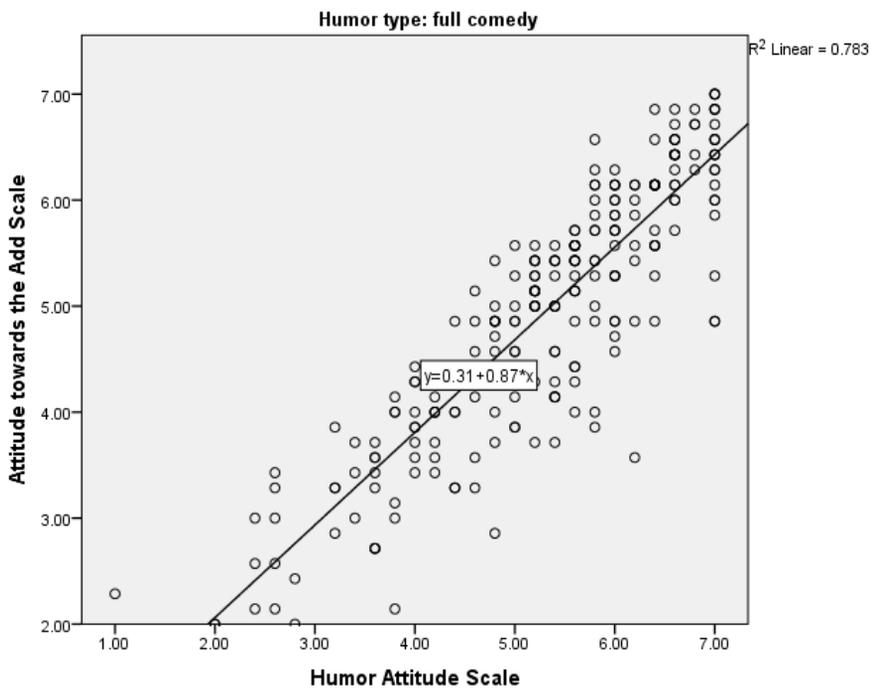
INFLUENCERS ON HUMOUR EFFECTIVENESS IN ADS



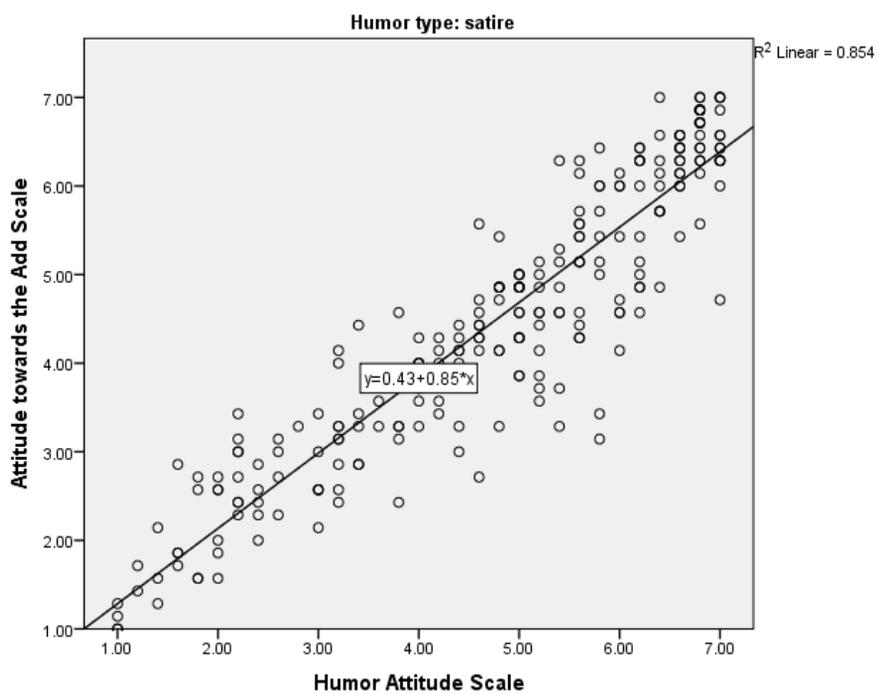
Appendix 16: Scatterplots: Relationship between humour attitude and attitude towards ad



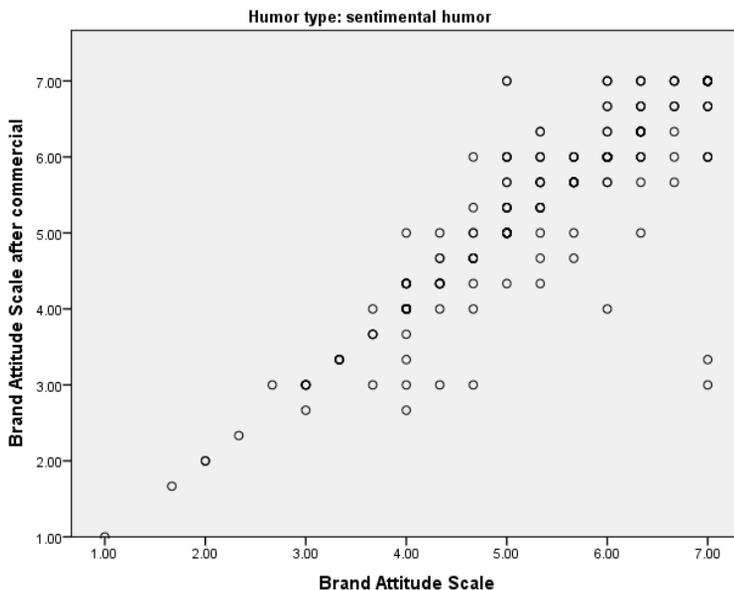
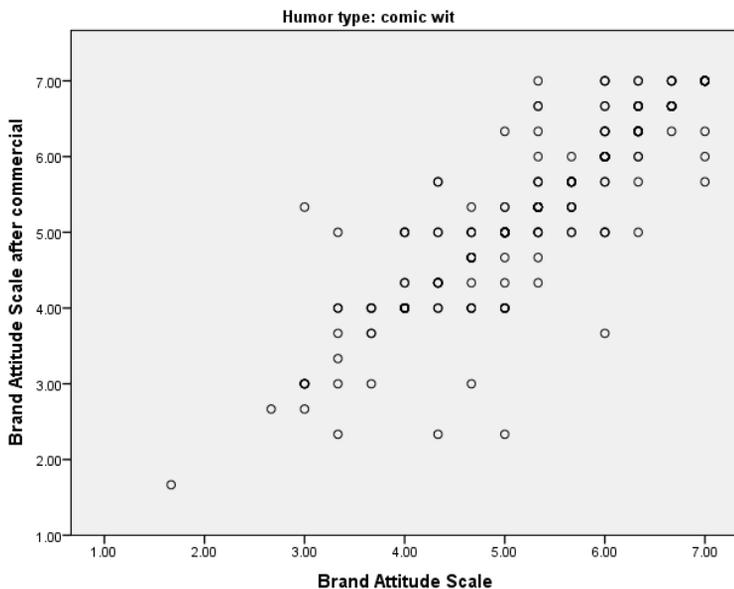
INFLUENCERS ON HUMOUR EFFECTIVENESS IN ADS



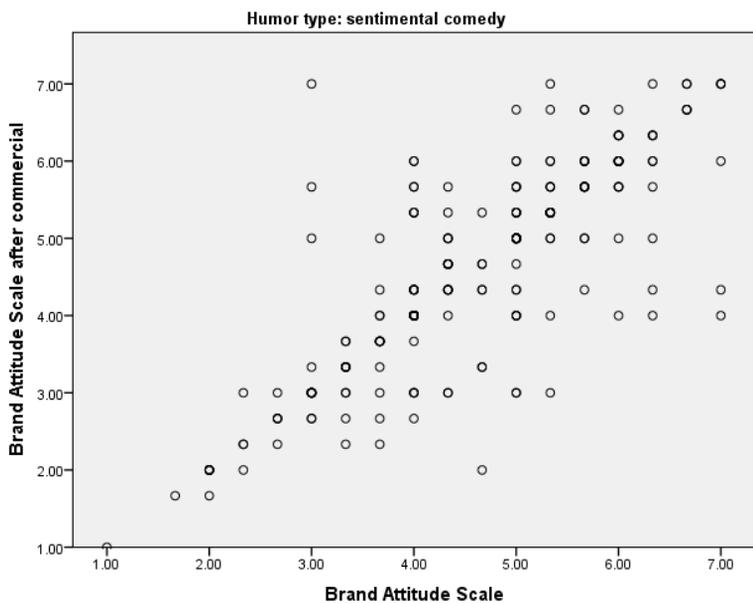
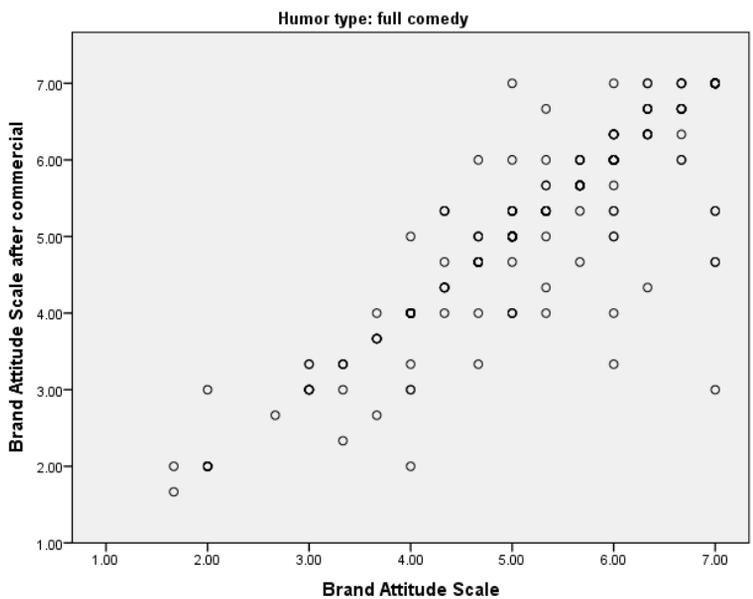
INFLUENCERS ON HUMOUR EFFECTIVENESS IN ADS



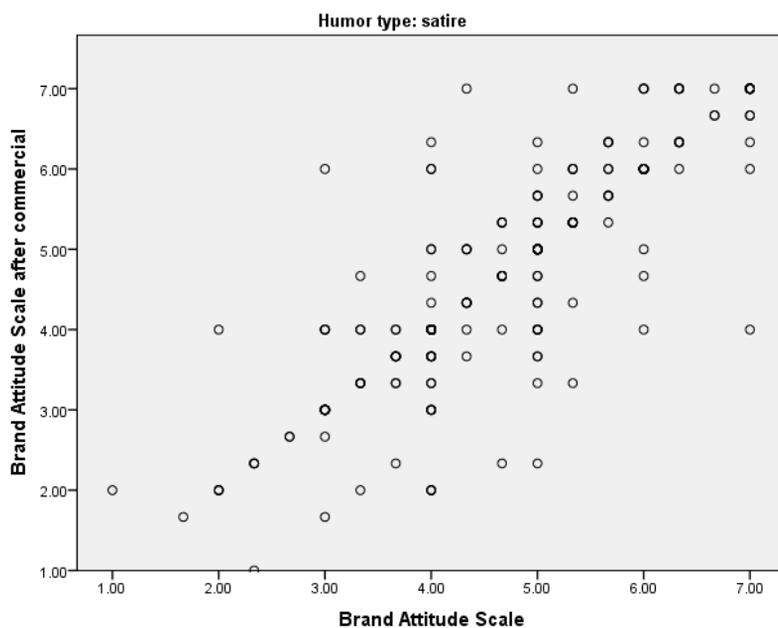
Appendix 17: Scatterplots: Relationship between brand attitude one and two



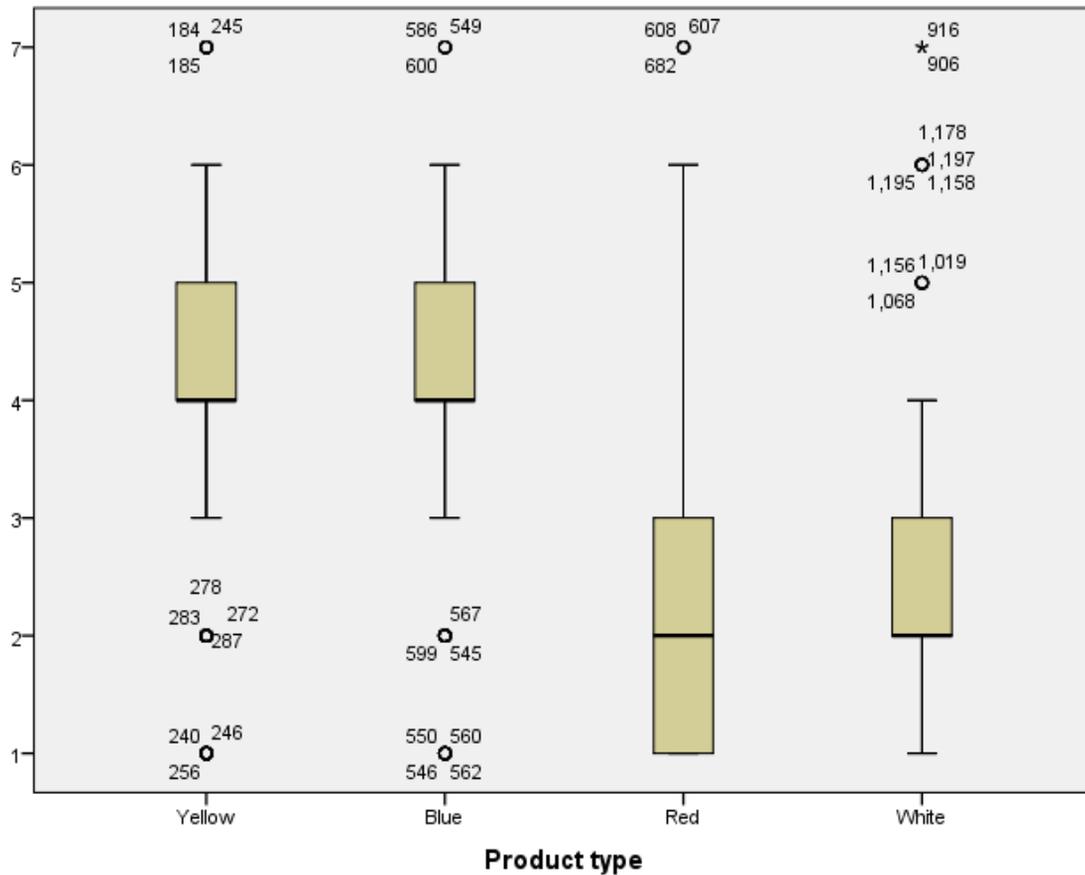
INFLUENCERS ON HUMOUR EFFECTIVENESS IN ADS



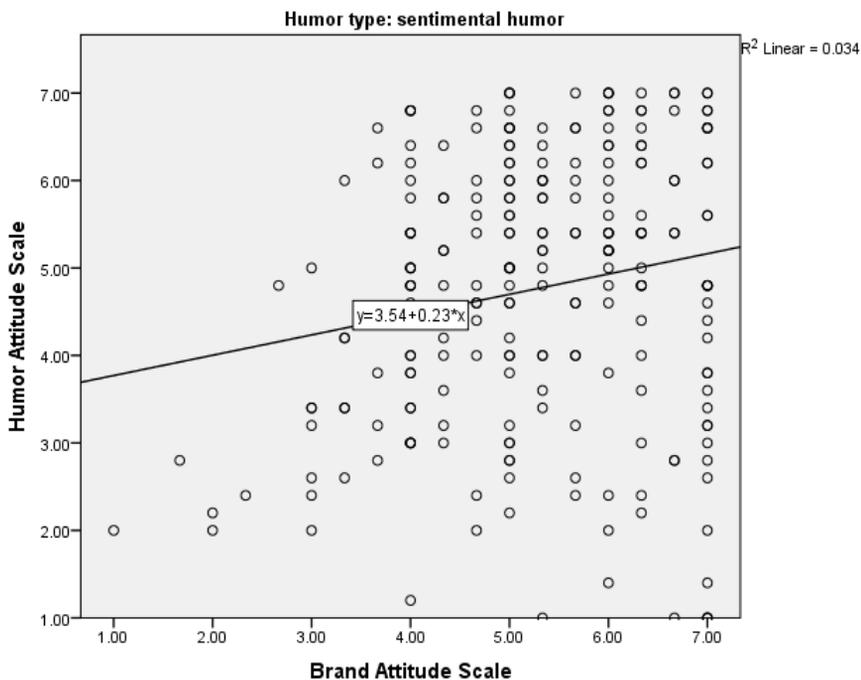
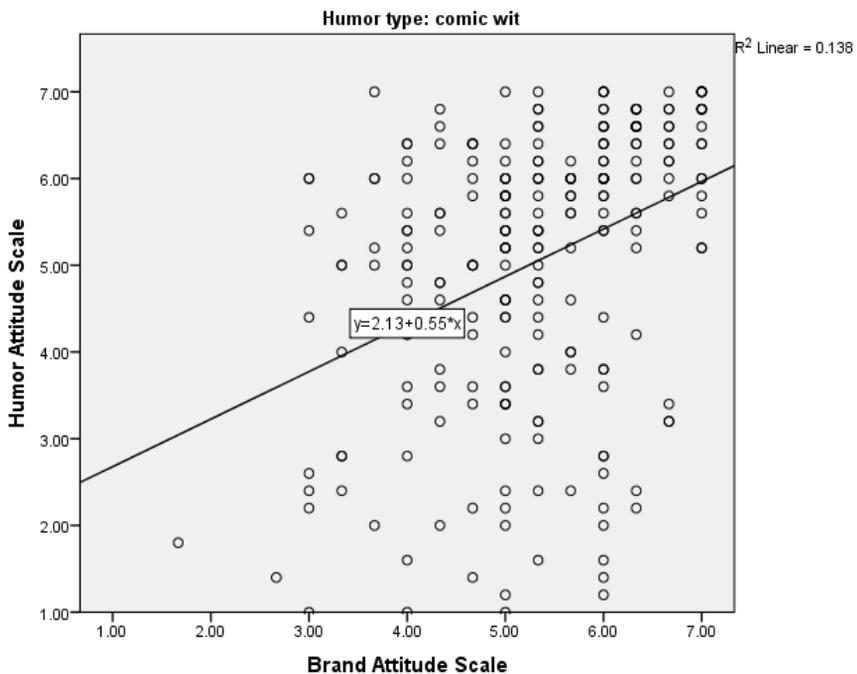
INFLUENCERS ON HUMOUR EFFECTIVENESS IN ADS



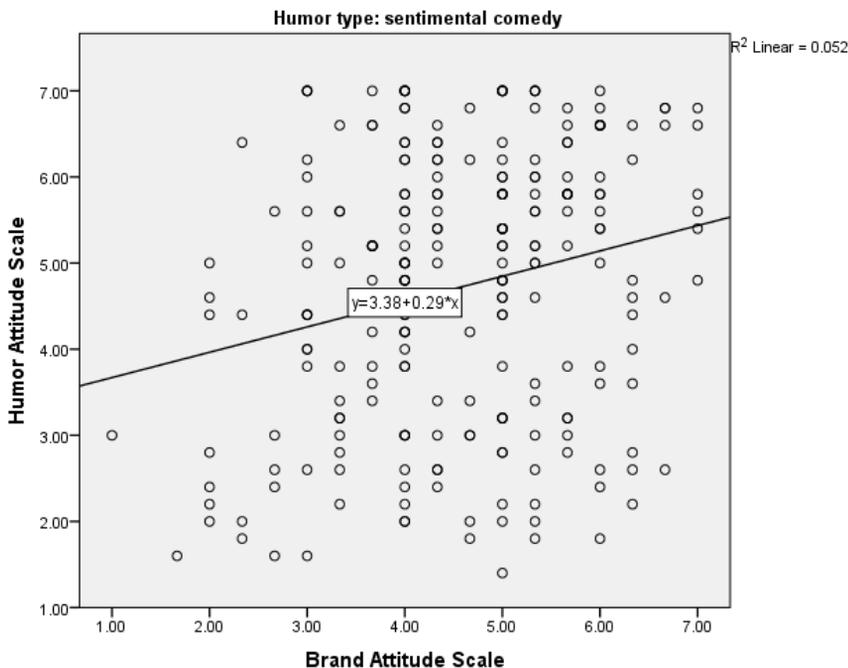
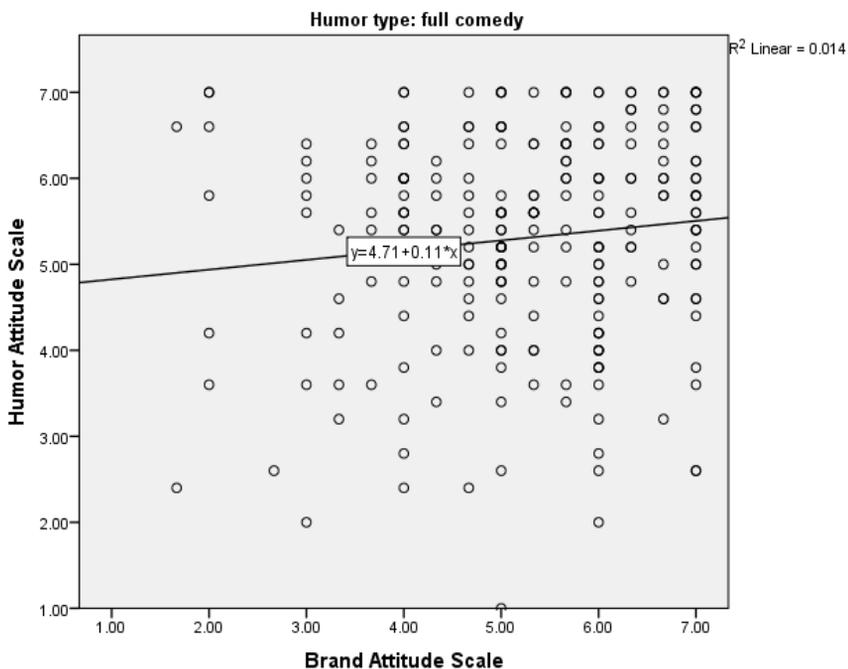
Appendix 18: Distribution of “Rate how much the advertisement has changed your perception of the brand on a scale from ‘A lot’ to ‘Not at all’” by product type



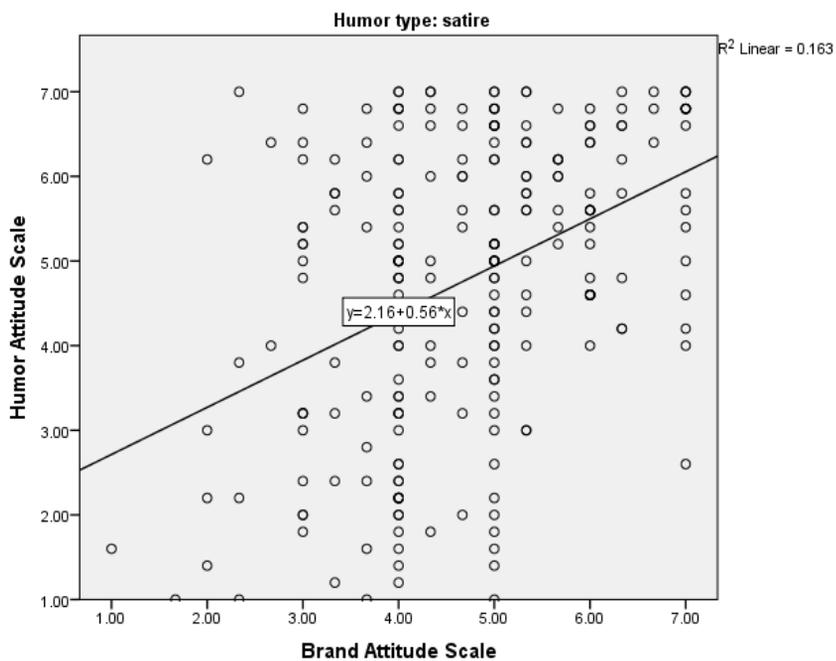
Appendix 19: Scatterplot: The effect of brand attitude on humour attitude



INFLUENCERS ON HUMOUR EFFECTIVENESS IN ADS



INFLUENCERS ON HUMOUR EFFECTIVENESS IN ADS



Appendix 20: ANOVA: The mean of the humour attitude scale by humour type

Descriptives

Humour Attitude Scale

	N	Mean	Std. D.	Std. Error	95% Confidence Interval for Mean		Min	Max
					Lower Bound	Upper Bound		
Comic wit	240	5.0267	1.59118	.10271	4.8243	5.2290	1.00	7.00
Sent. humour	240	4.7583	1.55833	.10059	4.5602	4.9565	1.00	7.00
Full comedy	240	5.3058	1.22292	.07894	5.1503	5.4613	1.00	7.00
Sent. comedy	240	4.7142	1.56888	.10127	4.5147	4.9137	1.40	7.00
Satire	240	4.7625	1.69452	.10938	4.5470	4.9780	1.00	7.00
Total	1200	4.9135	1.54937	.04473	4.8257	5.0013	1.00	7.00

Test of Homogeneity of Variances

Humour Attitude Scale

Levene Statistic	df1	df2	Sig.
9.642	4	1195	.000

ANOVA

Humour Attitude Scale

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	60.802	4	15.201	6.447	.000
Within Groups	2817.459	1195	2.358		
Total	2878.261	1199			

Appendix 21: ANOVA: The mean of the ad attitude scale by humour type

Descriptives

Attitude towards the Add Scale

	N	Mean	Std. D.	Std. Error	95% Confidence Interval for Mean		Min	Max
					Lower Bound	Upper Bound		
Comic wit	240	4.7869	1.35690	.08759	4.6144	4.9594	1.00	7.00
Sent. humour	240	4.6875	1.35067	.08719	4.5157	4.8593	1.71	7.00
Full comedy	240	4.9500	1.20762	.07795	4.7964	5.1036	2.00	7.00
Sent. comedy	240	4.4750	1.46250	.09440	4.2890	4.6610	1.00	7.00
Satire	240	4.4839	1.55877	.10062	4.2857	4.6821	1.00	7.00
Total	1200	4.6767	1.40179	.04047	4.5973	4.7561	1.00	7.00

Test of Homogeneity of Variances

Attitude towards the Add Scale

Levene Statistic	df1	df2	Sig.
5.570	4	1195	.000

ANOVA

Attitude towards the Add Scale

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	39.552	4	9.888	5.101	.000
Within Groups	2316.505	1195	1.938		
Total	2356.057	1199			

Appendix 22: Kruskal-Wallis test: The distribution of the humour attitude and ad attitude scale by humour type

Humour attitude scale

Ranks

	Humour type	N	Mean Rank
Humour Attitude Scale	comic wit	240	634.14
	sentimental humour	240	563.33
	full comedy	240	674.50
	sentimental comedy	240	554.03
	Satire	240	576.50
	Total	1200	

Test Statistics^{a,b}

	Humour Attitude Scale
Chi-Square	21.475
df	4
Asymp. Sig.	.000

a. Kruskal Wallis Test

b. Grouping Variable: Humour

type

INFLUENCERS ON HUMOUR EFFECTIVENESS IN ADS

Ad attitude scale

Ranks			
	Humour type	N	Mean Rank
Attitude towards the Add Scale	comic wit	240	629.70
	sentimental humour	240	598.89
	full comedy	240	662.68
	sentimental comedy	240	550.66
	satire	240	560.57
	Total	1200	

Test Statistics ^{a,b}	
	Attitude towards the Add Scale
Chi-Square	17.602
Df	4
Asymp. Sig.	.001

a. Kruskal Wallis Test

b. Grouping Variable:

Humour type

Appendix 23: Pearson correlation

Correlations

Humour type			Attitude towards the Add Scale	Humour Attitude Scale
	Pearson Correlation	Attitude towards the Add Scale	1.000	.903
		Humour Attitude Scale	.903	1.000
Comic wit	Sig. (1-tailed)	Attitude towards the Add Scale	.	.000
		Humour Attitude Scale	.000	.
	N	Attitude towards the Add Scale	240	240
		Humour Attitude Scale	240	240
	Pearson Correlation	Attitude towards the Add Scale	1.000	.889
		Humour Attitude Scale	.889	1.000
Sent. Humour	Sig. (1-tailed)	Attitude towards the Add Scale	.	.000
		Humour Attitude Scale	.000	.
	N	Attitude towards the Add Scale	240	240
		Humour Attitude Scale	240	240
	Pearson Correlation	Attitude towards the Add Scale	1.000	.885
		Humour Attitude Scale	.885	1.000
Full comedy	Sig. (1-tailed)	Attitude towards the Add Scale	.	.000
		Humour Attitude Scale	.000	.
	N	Attitude towards the Add Scale	240	240
		Humour Attitude Scale	240	240
	Pearson Correlation	Attitude towards the Add Scale	1.000	.915
		Humour Attitude Scale	.915	1.000
Sent. Comedy	Sig. (1-tailed)	Attitude towards the Add Scale	.	.000
		Humour Attitude Scale	.000	.
	N	Attitude towards the Add Scale	240	240
		Humour Attitude Scale	240	240
	Pearson Correlation	Attitude towards the Add Scale	1.000	.924
		Humour Attitude Scale	.924	1.000
Satire	Sig. (1-tailed)	Attitude towards the Add Scale	.	.000
		Humour Attitude Scale	.000	.
	N	Attitude towards the Add Scale	240	240
		Humour Attitude Scale	240	240

Appendix 24: Paired samples t-test: Comparing initial average brand ratings with average ratings after watching the commercial

Paired Samples Statistics

Humor type			Mean	N	Std. D.	Std. Error Mean
Comic wit	Pair 1	Brand Attitude Scale	5.2861	240	1.08006	.06972
		Brand Attitude Scale after commercial	5.2875	240	1.16162	.07498
Sentimental humor	Pair 1	Brand Attitude Scale	5.2542	240	1.23099	.07946
		Brand Attitude Scale after commercial	5.2667	240	1.29843	.08381
Full comedy	Pair 1	Brand Attitude Scale	5.2417	240	1.26532	.08168
		Brand Attitude Scale after commercial	5.1778	240	1.32524	.08554
Sentimental comedy	Pair 1	Brand Attitude Scale	4.5486	240	1.21568	.07847
		Brand Attitude Scale after commercial	4.5403	240	1.32257	.08537
Satire	Pair 1	Brand Attitude Scale	4.6792	240	1.23046	.07943
		Brand Attitude Scale after commercial	4.6694	240	1.37758	.08892

Paired Samples Correlations

Humor type			N	Correlation	Sig.
Comic wit	Pair 1	Brand Attitude Scale & Brand Attitude Scale after commercial	240	.878	.000
Sent. humor	Pair 1	Brand Attitude Scale & Brand Attitude Scale after commercial	240	.893	.000
Full comedy	Pair 1	Brand Attitude Scale & Brand Attitude Scale after commercial	240	.891	.000
Sent. comedy	Pair 1	Brand Attitude Scale & Brand Attitude Scale after commercial	240	.805	.000
Satire	Pair 1	Brand Attitude Scale & Brand Attitude Scale after commercial	240	.841	.000

Paired Samples Test

Humor type			Paired Differences				t	df	Sig. (2-t.)	
			Mean	Std. D.	Std. Error Mean	95% Confidence Interval of the Difference				
						Lower				Upper
Comic wit	Pair 1	Brand Attitude S. - Brand Attitude S. after ad	-.00139	.56018	.03616	-.07262	.06984	-.038	239	.969
Sent. humor	Pair 1	Brand Attitude S. - Brand Attitude S. after ad	-.01250	.58838	.03798	-.08732	.06232	-.329	239	.742
Full comedy	Pair 1	Brand Attitude S. - Brand Attitude S. after ad	.06389	.60801	.03925	-.01343	.14120	1.628	239	.105
Sent. comedy	Pair 1	Brand Attitude S. - Brand Attitude S. after ad	.00833	.79977	.05162	-.09336	.11003	.161	239	.872
Satire	Pair 1	Brand Attitude S. - Brand Attitude S. after ad	.00972	.74778	.04827	-.08537	.10481	.201	239	.841

Appendix 25: Wilcoxon Signed Ranks Test: Comparing the distribution of the brand ratings before and after watching the commercial across product types

			Ranks		
Product type			N	Mean Rank	Sum of Ranks
Yellow	Brand Attitude Scale after commercial - Brand Attitude Scale	Negative Ranks	53 ^a	95.92	5083.50
		Positive Ranks	112 ^b	76.89	8611.50
		Ties	135 ^c		
		Total	300		
Blue	Brand Attitude Scale after commercial - Brand Attitude Scale	Negative Ranks	69 ^a	89.32	6163.00
		Positive Ranks	86 ^b	68.92	5927.00
		Ties	145 ^c		
		Total	300		
Red	Brand Attitude Scale after commercial - Brand Attitude Scale	Negative Ranks	53 ^a	59.66	3162.00
		Positive Ranks	54 ^b	48.44	2616.00
		Ties	193 ^c		
		Total	300		
White	Brand Attitude Scale after commercial - Brand Attitude Scale	Negative Ranks	46 ^a	43.85	2017.00
		Positive Ranks	32 ^b	33.25	1064.00
		Ties	222 ^c		
		Total	300		

- a. Brand Attitude Scale after commercial < Brand Attitude Scale
- b. Brand Attitude Scale after commercial > Brand Attitude Scale
- c. Brand Attitude Scale after commercial = Brand Attitude Scale

Test Statistics^a

Product type		Brand Attitude Scale after commercial - Brand Attitude Scale
Yellow	Z	-2.909 ^b
	Asymp. Sig. (2-tailed)	.004
Blue	Z	-.214 ^c
	Asymp. Sig. (2-tailed)	.830
Red	Z	-.856 ^c
	Asymp. Sig. (2-tailed)	.392
White	Z	-2.395 ^c
	Asymp. Sig. (2-tailed)	.017

- a. Wilcoxon Signed Ranks Test
- b. Based on negative ranks.
- c. Based on positive ranks.

Appendix 26: Spearman’s rho: Relationship between brand attitude and attitude towards humour in ads

Correlations

Humour type			Brand Attitude Scale	Humour Attitude Scale
Comic wit	Spearman's rho	Brand Attitude Scale	1.000	.417**
		Correlation Coefficient	.	.000
		Sig. (2-tailed)	240	240
		N	.417**	1.000
		Humour Attitude Scale	.000	.
		Correlation Coefficient	240	240
Sentimental humour	Spearman's rho	Brand Attitude Scale	1.000	.169**
		Correlation Coefficient	.	.009
		Sig. (2-tailed)	240	240
		N	.169**	1.000
		Humour Attitude Scale	.009	.
		Correlation Coefficient	240	240
Full comedy	Spearman's rho	Brand Attitude Scale	1.000	.110
		Correlation Coefficient	.	.088
		Sig. (2-tailed)	240	240
		N	.110	1.000
		Humour Attitude Scale	.088	.
		Correlation Coefficient	240	240
Sentimental comedy	Spearman's rho	Brand Attitude Scale	1.000	.210**
		Correlation Coefficient	.	.001
		Sig. (2-tailed)	240	240
		N	.210**	1.000
		Humour Attitude Scale	.001	.
		Correlation Coefficient	240	240
Satire	Spearman's rho	Brand Attitude Scale	1.000	.377**
		Correlation Coefficient	.	.000
		Sig. (2-tailed)	240	240
		N	.377**	1.000
		Humour Attitude Scale	.000	.
		Correlation Coefficient	240	240

** . Correlation is significant at the 0.01 level (2-tailed).

Appendix 27: Kruskal-Wallis test: The distribution of the humour attitude scale by product type, separately for each humour type

Ranks

Humour type	Product type	N	Mean Rank
Comic wit	Yellow	60	137.53
	Blue	60	124.40
	Red	60	155.03
	White	60	65.04
	Total	240	
Sentimental humour	Yellow	60	186.41
	Blue	60	134.24
	Red	60	65.71
	White	60	95.64
	Total	240	
Full comedy	Yellow	60	79.57
	Blue	60	113.92
	Red	60	139.22
	White	60	
	Total	240	
Sentimental comedy	Yellow	60	159.95
	Blue	60	93.18
	Red	60	126.14
	White	60	102.73
	Total	240	
Satire	Yellow	60	85.17
	Blue	60	159.72
	Red	60	116.29
	White	60	120.83
	Total	240	

Test Statistics^{a,b}

Humour type	Humour Attitude Scale	
Comic wit	Chi-Square	57.102
	df	3
	Asymp. Sig.	.000
Sentimental humour	Chi-Square	101.691
	df	3
	Asymp. Sig.	.000
Full comedy	Chi-Square	36.217
	df	3
	Asymp. Sig.	.000
Sentimental comedy	Chi-Square	33.055
	df	3
	Asymp. Sig.	.000
Satire	Chi-Square	34.978
	df	3
	Asymp. Sig.	.000

a. Kruskal Wallis Test

b. Grouping Variable: Product type

Appendix 28: Mann Whitney test: For each humour type, the distribution of the humour attitude scale by gender

Ranks

Humour type	Gender	N	Mean Rank	Sum of Ranks
Comic wit	Female	120	131.09	15731.00
	Male	120	109.91	13189.00
	Total	240		
Sentimental humour	Female	120	126.39	15166.50
	Male	120	114.61	13753.50
	Total	240		
Full comedy	Female	120	117.00	14039.50
	Male	120	124.00	14880.50
	Total	240		
Sentimental comedy	Female	120	107.75	12930.50
	Male	120	133.25	15989.50
	Total	240		
Satire	Female	120	106.11	12733.50
	Male	120	134.89	16186.50
	Total	240		

Test Statistics^a

Humour type	Humour Attitude Scale	
Comic wit	Mann-Whitney U	5929.000
	Wilcoxon W	13189.000
	Z	-2.367
	Asymp. Sig. (2-tailed)	.018
Sentimental humour	Mann-Whitney U	6493.500
	Wilcoxon W	13753.500
	Z	-1.315
	Asymp. Sig. (2-tailed)	.188
Full comedy	Mann-Whitney U	6779.500
	Wilcoxon W	14039.500
	Z	-.783
	Asymp. Sig. (2-tailed)	.433
Sentimental comedy	Mann-Whitney U	5670.500
	Wilcoxon W	12930.500
	Z	-2.847
	Asymp. Sig. (2-tailed)	.004
Satire	Mann-Whitney U	5473.500
	Wilcoxon W	12733.500
	Z	-3.214
	Asymp. Sig. (2-tailed)	.001

a. Grouping Variable: Gender