Humor in Advertising

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PREFACE
It has been a challenge to create this thesis every step of the way, but it has been fun in many ways too. During this process we have learnt a lot, both about how to conduct a study and the topic of our thesis. After ten weeks of hard work our Bachelor’s thesis is finally finished. There have been a lot of people involved, directly and indirectly, in the work with this thesis. First, we want to thank our supervisor Tim Foster, for his support and guidance with our thesis. It would have been difficult to achieve the goals we wanted to achieve without his support and constructive feedback. We would also thank our focus group participants for helping us gathering important information and the fact that we could get back to them for one on one interview. We are grateful to our friends and loved ones for the support they gave us during this spring.

We hope that this thesis will interest the reader to learn more about humor in advertising. Since people are exposed to a great amount of humorous advertisements each day, this subject represents an area that could be of interest to us all. Following quotation is memorable words that advertisers should consider.

“Humor in advertising is like a gun in the hands of a child. You have to know how to use it. Otherwise, it can blow up on you.” (Miller, 1992)

Luleå, June 2005

Veronica Olsson & Åsa Larsson
ABSTRACT
Every day people are exposed to a large amount of television advertisements. There are thousands of products on the market and it would be interesting to find out why we respond to certain advertisements and not to others. We thought that it could be interesting to concentrate on humorous advertisements since they are a great part of advertising today. Therefore the purpose of this study is to provide a better understanding of humor in Swedish television advertising. The extent of the study was to look both on how different types of humor are used and what the benefits of humor in advertising are. We have made a qualitative single-case study where the data was collected through one focus group interview but we also followed up with some one on one interviews.

The results show that there are different types of humor and different products that are more or less appropriate for television advertising. The results also showed that there are some big benefits with using humor in television advertising, but there are some considerations that have to be thought of.
SAMMANFATTNING

Resultaten visar att det finns olika typer av humor och olika produkter som är mer eller mindre lämpade för TV reklam. Resultaten visar också att det är många stora fördelar med att använda humor i TV reklam, men det finns också en del saker som man måste ha i åtanke innan man skapar en rolig TV reklam.
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1. INTRODUCTION
This chapter starts by providing a background to the subject of the thesis. Then, a problem discussion about television advertising and how humor is used will be presented. Finally the purpose and the research questions will be stated.

1.1 Background
Advertising has a great influence on our lives. Today’s advertisements also inform and guide many of the important decisions we make, not just the cars we drive but whether we take entrepreneurial risks, choose to live a healthy lifestyle, plan ahead for retirement or donate to charity. The way in which advertisements are affecting and shaping our attitudes, lifestyles and culture are too many to tally. (Berger, 2001) More than $400 billion a year is spent on advertising worldwide; beyond that, the economic impact of advertising touches just about every consumer-product industry, from cars to candy bars. (ibid.) According to Elliott & Speck, (1998), the overall level of advertising is very high. Davis (2000) claims that people in general are exposed to 6,000 advertisements on an average day and over 25,000 new products in any given year.

Traditional definitions of advertising include a series of elements that distinguish the field from others. Each innovation in communication has been used for advertising, and in some way, each has changed advertising, which in turn has changed the set of elements used in its definition. Consumers tend to think virtually every form of commercial promotional activity, from concert sponsorship to telemarketing, is a form of advertising. Over the years, advertising has been defined in many ways. Industry icon Leo Burnett defined it as “selling corn flakes to people who are eating Cheerios" and U.S. President Calvin Coolidge called it "the life of trade". (Richards & Curran, 2002) Textbooks give a stricter definition of advertising such as in Jobber (2004) where he defines advertising as “any paid form of non-personal communication of ideas or products in the prime media, i.e. television, the press, posters, cinema and radio” (p.414).

Advertising could be used to make the target audience aware of the existence of a product or service, and the benefits it confers to customers. Advertising is a part of the promotional mix that also includes trade promotions, sales promotions, personal selling and sales management. (Clow & Baack, 2002) The marketing communication process is used to show how the promotional message goes from the sender to the receiver (see Figure 1).

![Figure 1: The marketing communication process](image)
Source: Adapted from Jobber, 2004, p.420
The marketing communication process is based upon the source that encodes a message by translating the idea to be communicated into a symbol consisting of words, pictures and numbers. The message is transmitted through media such as television or posters, which are selected for their ability to reach the desired target audience in the desired way. (Jobber, 2004) Communication requirements may affect the choice of media. For example, if the encoded message requires the product to be demonstrated, television and cinema may be preferred to posters and the press. Noise, distractions and distortions during the marketing communication process, may prevent transmission to some of the target audience. A television advertisement may not reach a member of the household because of conversation or the telephone ringing. Similarly a press advertisement may not be noticed because of editorial competing for attention. When a receiver sees or hears the message, it is decoded. This is the process by which the receiver interprets the symbols transmitted by the source. The aim is for the receiver’s decoding to coincide with the source’s encoding process. The receiver thus interprets the message in the way intended by the source. Communicators need to understand their targets before encoding messages so that they are credible. Otherwise the response may be disbelief and rejection. Feedback may rely on marketing research to estimate reactions to advertising, and increases in sales due to incentives. (Jobber, 2004) Rogers (1995) believes in one basic rule; that the message should be easy to receive. The guide to media selection and advertising production should be what the people you wish to affect are used to. (ibid.)

Dominiak (2005) claims that messaging across multiple media channels is a focus of discussion in many marketing-planning meetings. Marketers realize that the complex dynamic that occurs when consumers experience messages across multiple media channels serves to generate potent marketplace results. Rogers (1995) shows that there are far more channels than only the basic measured media. He lists 28 different marketing channels that could be used, for example the common ones as television, radio, magazines, newspapers, outdoor and transit. Television advertising is one of the most common channels used today. According to Berger (2001) the typical television viewer watches more than 40,000 advertisements a year. Global television has spread sports, knowledge, culture, life-stylles and advertising all over the world; more importantly, it has shown sport to billions of viewers who never set foot on a sports field, and it has shown lifestyles to people who will never adopt that lifestyle. Global television, at the end of the twentieth century, has truly brought us into what, in 1964, Marshal Mcluhan called the ‘global village’. Television, though, is not solely responsible for this. All electronic media have spread knowledge across the world and made it into a common commodity. Mcluhan Spoke of the ‘electronic media’: he did not yet live in the ‘electronic age’, although he predicted the effects of the electronic media. (Mooij, 1994)

1.2 Problem discussion
Analyzing the composition of television advertising in a number of Western European countries, one finds that it is very much concerned with fast-selling consumer goods. The strength of television advertising lies in its great range and impact. As a rule, however, it has to be combined with advertising through other media. The emergence of a large number of television channels and alternative uses of television receivers is said to result in a fragmentation of the television audience. New technical equipment is giving viewers an opportunity of discarding television advertising. These developments, it is said, can result in a loss of interest in commercial television on the part of advertisers. (Effects of television advertising in Sweden, 1986) Evans (1994) agrees and describes how television advertisements have gone from bad to worse. The three decades following 1950 in Sweden had been good indeed. There were only three commercial networks to choose from in Sweden. Audiences were large and easy to track. In terms of numbers and demographics,
advertisers got exactly what they paid for. Then, along 1980, the tidy little world that been the advertiser’s suddenly got messy: cable had arrived. It soon became clear that network ratings were deteriorating. With the arrival of the remote control unit and the VCR, advertising became completely optional. Unless the advertisement was immediately relevant, your audience would zap merrily away, up and down the dial. As destructive as these changes have been to the advertiser, the worst is yet to come. Looming on the horizon is the most fearsome spectacle of all: the 500-channel universe. (ibid.) In a recent survey conducted by Roper Starch Worldwide, it showed that only 19 percent of viewers stated that they watched advertising during a program. The table below shows the results of this Roper research. (Clow & Baack, 2002)

<table>
<thead>
<tr>
<th>Positive responses</th>
<th>26%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Get amused by the ads</td>
<td>26%</td>
</tr>
<tr>
<td>Sit and watch advertising</td>
<td>19%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Negative responses</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Get annoyed of the number of ads</td>
<td>52%</td>
</tr>
<tr>
<td>Get up and do something else</td>
<td>45%</td>
</tr>
<tr>
<td>Switch channels</td>
<td>39%</td>
</tr>
<tr>
<td>Talk to others in the room</td>
<td>34%</td>
</tr>
<tr>
<td>Turn down the sound on TV</td>
<td>19%</td>
</tr>
<tr>
<td>Read</td>
<td>11%</td>
</tr>
<tr>
<td>Use the computer</td>
<td>5%</td>
</tr>
</tbody>
</table>

Source: Clow & Baack, 2002, p.21

It has been said that nobody ever tunes in a television show to watch the advertisements. But this is not to say people do not watch advertising, 19 percent does according to the Roper Starch Worldwide survey. Several decades of experience, along with a great deal of testing, have proved that advertising can build positive images, affect attitudes and make sales. (Evans, 1994) Evans further states that the key to the success of any advertisement is relevance. If the message is made clear, and if it relates to a real consumer need, it will work. It does not have to be expensively produced, it does not have to be clever, but it does have to be relevant. Because if it relates to an immediate consumer need, people will watch and respond. While nobody tuned in just to watch it, it interested them, it involved them, and it worked. (ibid.) But there are problems with keeping the audience interested. Clutter for example is a significant problem in every advertising medium according to Clow & Baack (2002). Shimp (2000) defines clutter as the “growing amount of non-program material: advertising, public services messages, and promotional announcements for station and programs”. (p.393) Consumers perceive television to be the most cluttered of all major advertising media. Clutter has been created by the network’s increased use of promotional announcements to stimulate audience viewing of heavily promoted programs and by advertiser’s increased use of shorter advertising. (ibid.) Clow and Baack (2002) mean that clutter makes capturing someone’s attention quite difficult.

Once an advertiser has the audience’s attention, keeping that attention becomes even more challenging. Humor has proven to be one of the best techniques for cutting through clutter. Humor is effective in both getting attention and keeping it. Shimp (2000) agrees and states that politician, actors and actresses, public speakers, professors and indeed all of us at one
time or another use humor to create a desired reaction. Advertisers also turn to humor in the hopes of achieving various communications objectives to gain attention, guide consumer comprehension of product claims, influence attitudes, and enhance recall ability of advertised claims, and, ultimately, create consumer action. (ibid.) Catanescu & Tom (2001) define seven types of humor: comparison, personification, exaggeration, pun, sarcasm, silliness and surprise. They found that different types of humor in advertising vary by medium. Their study revealed that humor is used more in television advertising than print advertisements. (ibid.)

Consumers, as a whole, enjoy advertisements that make them laugh. Something that is funny has intrusive value and can grab attention. (Clow & Baack, 2002) Humor is used in about 30 percent of all advertisements. One reason for the success of humor in advertising may be that the population is aging. According to Abraham Maslow, people tend to develop a more comedic view of life as they mature. Also, humor helps individuals adjust to situations they cannot control and to cope with life’s problems. Laughing allows individuals to escape from reality. Comedy Central, improve theaters, and comedy bars have grown in popularity over the past decade. Consequently, humor is an effective approach for reaching a wide audience. (ibid.) The success of humor as an advertising tactic is based on three factors. Humor causes consumers to: (1) watch, (2) laugh and most importantly (3) remember. In recall tests, consumers most often remember humorous advertisements. To be successful, the humor should be connected directly to the product’s benefits. It should tie together the product features, the advantage to customers, and the personal values of the means-ends chain. (Clow & Baack, 2002) However Mooij (1994) considers humor to be strongly culture-bound and can rarely be internationalized. Humor generally does not travel well: what is thought to be funny in one country may be considered stupid or misunderstood altogether in another. (ibid.)

1.3 Purpose
Based on the problem discussion above, the purpose of this study is to provide a better understanding of humor in Swedish television advertising.

1.4 Research questions
In order to reach this purpose, two research questions are stated

RQ 1: How can the types of humor be described?

RQ 2: How can the benefits of using humor be described?

1.5 Outline of the study
As shown in figure 2, this thesis consists of six chapters. Chapter one started with a background to the subject of the thesis and then moved on to a problem discussion, which ended in a purpose and two research questions that helped us with our stated purpose. Chapter two provides information about previous studies relevant to the subject. How the research and the methodology were conducted is described in chapter three. Chapter four presents the collected empirical data. In chapter five we analyzed the data and compared it to existing studies. Finally, chapter six will answer the two research questions and discuss the findings and conclusions.
Figure 2: Outline of the study
2. LITERATURE REVIEW

In the previous chapter we outlined a research area that led to an overall purpose, landing in two research questions. This chapter will review literature studies related to our first research question regarding types of humor in television advertising and to our second research question regarding benefits of humor in television advertising.

2.1 Different types of humor

In this section studies concerning different types of humor will be reviewed.

2.1.1 Dimensions of humor

According to Fugate (1998), the frequency with which humor appears and the enthusiasm of its supporters is not always justified by empirical measurement of results. The surface simplicity of humor gives way to more complex interactions when causal relationships are examined. Serious studies on humor suggest that the nature of the product, the medium, target audience factors, the communication goal, the type of message and the placement of the message all influence cognitive, affective, and behavioral responses of consumers in the marketplace. In the broader sense, controlling for these antecedents is only a partial solution to humor research since it is difficult to precisely define what humor is or is not. In Fugate’s (1998) study, it shows that a personal sense of humor is not a one-dimensional construct; it is made up of many different elements. He proposes that sense of humor is multidimensional and that it contains at least the following six dimensions:

1. Humor production.
2. A sense of playfulness
3. The ability to use humor to achieve social goals
4. Personal recognition of humor
5. Appreciation of humor
6. Use of humor as an adaptive mechanism

When advertisers use humorous advertising, it appears that they are utilizing dimensions four and five above; the "ability to recognize life's absurdities and recognition of self as humorous", and "an appreciation of humorous people and humorous situations" In short, advertising humor refers primarily to the ability of audiences to respond positively when one or others are portrayed in a playful manner. (Fugate, 1998) Attention is simply the degree to which consumers focus on stimuli within their sensory field. Humor is inherently attractive to most consumers because it is a major (and pleasurable) component of our cultural value system. A positive relationship between humor and attracting attention has been found across many different types of situations. It has been recommended for use in sales presentations, educational settings, training sessions, after-dinner speeches, and in the advertising of many different types of products. The widely recognized ability of humor to pleasantly attract attention can probably be safely transferred to service products. While this begs the issue of effectiveness, humor appears to be efficient in attracting attention to advertised services. (ibid.)

Stern (1996) further claims that individual and cross-cultural differences may influence determinations of what is funny - humor, like beauty, may be in the eye of the beholder. Industry wisdom has produced caveats such as making sure that funny material does not divert attention from the message, using subtle rather than gross humor, relating humor to the product and integrating it with the message, avoiding humor that makes fun of the consumer, and being alert to humor's rapid wear-out. (ibid.)
2.1.2 From "humor" to "comedy"

Stern (1996) claims that Henri Bergson's theory of laughter; the basis of taxonomy divides comedy into four types - verbal/physical and romantic/satiric. Bergson's theory is the basis for the proposed taxonomy of comic types - a framework mapped in two-dimensional space that is both parsimonious and related to media and consumer effects. This theory is used to derive two bipolar continua by identifying comedic types that first surfaced in theatrical comic drama and that now appear in electronic advertising comedies. The first continuum has "physical comedy" on one end and "verbal comedy" on the other. It utilizes a traditional distinction between the physical comedy of action (also called "low" comedy or "farce") and the verbal comedy of repartee (also called "high" comedy or "wit"). Stern (1996) also states that this distinction is crucial to the electronic media, for whereas radio is the locus of verbal comedy, television most often uses physical comedy - it is the only medium that can show action. The second dimension follows a standard post-Elizabethan critical classification scheme in setting up a continuum anchored by "romantic" comedy on the one end and "satiric" comedy on the other. This scheme is indebted to theories of laughter that differentiate between two types of audience responses - laughter with the characters and laughter at them - "laugh with" versus "laugh at" comedy. (ibid.)

Physical comedy
According to Stern, (1996) the comedy is physical when the emphasis is on action. Any arrangement of acts and events is comic, which gives us, in a single combination, the illusion of life and the distinct impression of a mechanical arrangement. In this formulation, physical comedy occurs when the arrangement of actions illustrates a character's inflexibility. The performative aspect of rigid behavior underlines comedy's social function, for spectators are united in laughter at slapstick actors. Stern (1996) further claims that these situations appeal to all age groups, for physical comedy is evident in performances designed for the youngest audiences - children's entertainments from the traditional street theatre of Punch and Judy puppets to contemporary television cartoons reveal automaticity rather than naturalistic character growth. Note that the cartoon format is but a modern electronic descendant of age-old performances such as miming, juggling, and clowning - all action-based and often wordless. Physical comedy in advertising is best actualized on television, for the gags, tricks, and devices are more difficult to represent in a media that has little or no capacity for showing movement. Indeed, physical comedy has been called "our most popular kind of mass media entertainment" and "standard fare in television situation comedies". (ibid.)

Verbal comedy
In contrast, verbal comedy emphasizes speaking - language is the key element. It owes its entire being to the structure of the sentence or to the choice of the words. It lays stress on the lapses of attention in language itself. In this case, it is language itself that becomes comic. Comic verbiage such as puns, irony, and double entendres are the source of comedic effects. All are abundant in electronic advertising as well as in literature, with radio advertisements - often called "theatre of the mind" - particularly rich in exemplars. Radio is notably hospitable to verbal humor, which appeals primarily to the intellect. George Meredith, a late Victorian novelist and critic, repeatedly refers to verbal comedy as "comic intelligence", pointing out that the spirit of verbal comedy "laughs through the mind, for the mind directs it". (Stern, 1996)
**Romantic comedy**
According to Stern (1996) the second comic dimension maps a continuum anchored on one end by romantic comedy and on the other end by satiric comedy. These exemplify the contrast between "ludicrous" comedy that aims at shared pleasure and "ridiculous" comedy that aims at correcting foolishness. This dimension is traceable to psychology as well as to literary criticism, for it includes human responses - those of the stage characters and of the audience to the comic protagonist. The guiding spirit of romantic comedy is playfulness. Romantic comedies are ideally suited to advertising, where consumption is routinely presented as a solution to life's ills. Not surprisingly, advertising's emphasis on novelty, ritual, and communion as consumption benefits often makes romantic comedy the genre of choice. (ibid.)

**Satiric comedy**
When the happy ending occurs, not because of the characters but in spite of them, comedy moves from romantic geniality and good spirits to satiric castigation of folly - laughter as a corrective. The comic expresses an individual or collective imperfection, which calls for an immediate corrective. This corrective is laughter, a social gesture that singles out and represses a special kind of absent-mindedness in events. (Stern, 1996) Stern further explains that just as romantic comedy seeks to persuade by engendering audience engagement with pleasant characters, so does satiric comedy seek to persuade by engendering audience disengagement with ridiculous characters. Ridicule is its stock-in-trade, and in its crueler manifestations it depends on an inherent propensity toward malice that the philosopher Marmontel considered a basic human instinct. Satiric comedy attacks the disorders of society, often exposing its social standards as hypocritical or foolish and worthy of audience censure. (ibid.)

![Figure 3: Advertising comedy - four-cell taxonomy](image)
*Source: Stern (1996)*
2.1.3 Types of humor used in different advertising medium

Catanescu & Tom (2001) made a study in order to determine whether the type of humor used in advertising varies by medium. They found that it does, which suggests that managers should definitely consider the type of humor as a variable in their decision to use or not use humor in their particular advertisements. In other words, different types of humor are more effective and better suited to different types of media. Since most research over the years has not recognized different types of humor, there is no universally accepted classification, or "taxonomy," of humor. However, more recent research has recognized the value of developing a nomenclature for the various types of humor used in advertisements. Some researchers have grouped humor into categories that are conceptual, theoretically oriented, technique-oriented or applied, practitioner-oriented.

To establish consistency with the scant previous research that has considered different types of humor, Catanescu & Tom (2001) used Reick’s practitioner-oriented classification system. This system defined five types of humor: exaggeration, pun, sarcasm, silliness and surprise. To provide a more complete and more clearly delineated picture, Catanescu & Tom (2001) added two more categories: comparison and personification. Here is how they define each of these terms:

1. *Comparison* - Putting two or more elements together to produce a humorous situation. An example is a magazine advertisement for Hewlett Packard. On one page the advertisement features a happy family in a Christmas picture that is to be sent to the grandmother. Everything would be perfect if the son did not look like a punk in a leather jacket, chains and an outrageous hair-do. The second page of the ad presents the same picture, but this time with a very conservative son who is nicely dressed with dean, short hair. With the help of HP PhotoSmart System, which allows modification of pictures, the ad claims the "grandmother spared holiday shock, heirs breathe easy."

2. *Personification* - Attributes human characteristics to animals, plants and objects. The Benson & Hedges advertisement depicting cigarettes engaging in human-like activities is an example of personification.

3. *Exaggeration* - Overstating and magnifying something out of proportion. One of Wendy's commercials makes use of exaggeration as two young men order "4 Biggie Fries and 4 Biggie Drinks" at a drive-thru. As soon as they pick up the order, the car tilts on one side.

4. *Pun* - Using elements of language to create new meanings, which result in humor. The phrase "absolute masterpiece" takes on a new meaning when it is pictured with Absolut Vodka.

5. *Sarcasm* - According to Reick, sarcastic comments or situations are classified as silliness. In Catanescu & Tom’s (2001) study, however, sarcasm is a separate category including blatant ironic responses or situations. An advertisement for Lexmark features a sister and a brother in conflict. The brother, with his legs up on the desk, is thinking of printing "some sort of a real cool sign" for his room. The sister's sarcastic response is "How about 'For Rent'?'"

6. *Silliness* - In this study, silliness ranges from making funny faces to ludicrous situations such as the one created in the commercials for "1-800-Collect," when a couple of muscular men run around the beach on their toes to avoid the hot sand. Another example is the commercial for the Weather Channel in which two men paint their faces red and blue in an effort to predict the weather.

7. *Surprise* - Includes all advertisements where humor arises from unexpected situations. The advertisement for Primestar Satellite TV makes good use of the surprise element.
to arrive at a hilarious outcome. The ad starts with a man carefully washing his car. Just before he gives the car a kiss, he notices a giant pipe rolling down the street toward him. In a state of desperation, the man manages to quickly move his car. As he breathes a sigh of relief, the punch line hits the audience: The car is badly damaged as he saves the satellite dish, which he initially intended to protect by moving his car. (Catanescu & Tom, 2001)

The fact that different media uses certain types of humor more often suggests that the effectiveness of the type of humor may differ by medium. Different types of humor may be better suited for different types of products as well. (Catanescu & Tom, 2001) As Catanescu & Tom’s research shown, the study revealed that humor is used more in television advertisements than print advertisements. These findings support the belief of advertising and creative executives that television is a more effective channel to use humor. Sarcasm is the most popular form of humor used in magazines, while silliness predominates in television. (ibid.)

The researchers postulated that the type of humor used might determine its effect on comprehension. For example, ‘comic wit’ was found to under-perform the non-humor treatment while all other humor types such as satire, full comedy, sentimental humor, and sentimental comedy outperformed the non-humor treatment. (Fatt, 2002)

2.1.4 Humor style
A study focusing on the comparison of the use of humor across countries (Korea, Germany, Thailand and the USA), concludes that there is one type of humor, which works across all compared countries: incongruity. The incongruity concept is based on a contrast between the partly or fully contrasting scripts. Slapstick humor in particular is very culture-bound. In some countries humor is used very well in advertising, in others it is not. Humor is an important element in many British commercials, but is less prevalent in US or Canadian advertising. (Mooij 1994)

There are two related humor types; incongruity and incongruity-resolution. Incongruity is by far the most prevalent form of humor used in advertising. The use of two related humor types; incongruity and incongruity-resolution allows for maximum control over message variation because only the slightest changes are needed to distinguish the humor between the humor styles. There are two schools of thought about incongruity that differ regarding the conditions needed for humor. One view is that just the incongruity of the objects can create humor. The second view goes further and specifies a particular type of incongruity known as incongruity-resolution. This incongruity-resolution view formulates a two-stage process in which an incongruity (derivation from expectation) is followed by a resolution in which the incongruity is understood. The resolution results in amusement. Both approaches are commonly used in advertising. Jokes are often conceived as having both an incongruity and resolution component. In fact, according to one school of thought, incongruity alone may be a necessary and sufficient condition for producing humor and does not necessarily need an explicit resolution. The more unexpected the incongruity, the greater the humor response is. In line with this thinking is the group of theorists who believe that incongruity combined with resolution enhances the unexpected or incongruous situation, creating a greater humorous impact. (Flaherty, Weinberg & Gulas, 2004)

Though there are many ways to categorize humor, incongruity seems to be a central ingredient. The literature suggests that while incongruity alone may be sufficient to generate
humor, incongruity-resolution is a “stronger” humor type. However, it is an open question whether resolution does create a stronger humor treatment in an advertising context. Based on the limited prior research outside the advertising area, it is expected that the incongruity-resolution combination will present a more humorous situation than the same incongruity with no humorous punch line. (Flaherty et al. 2004)

One group of incongruity theorists argues that incongruity is a necessary and sufficient condition to produce humor. In line with this position the greater the unexpected deviation from normally expected occurrences, the greater the humor response. A second branch hypothesizes that incongruity alone is not always sufficient to produce a humor response. Rather, “according to this account, humor results when incongruity is resolved; that is, the punch line is seen to make sense at some level with the earlier information in the joke”. A key tenet of this school is that humor is a form of problem solving as incongruity without resolution leaves listeners confused or frustrated because they do not “get the joke”. Not all problem solving, however, is humorous. Incongruity-resolution theorists suggest that a humorous response depends on: 1) rapid resolution of the incongruity, 2) a “playful” context, i.e., with cues signifying that the information is not to be taken seriously; and 3) an appropriate mood for the listener. Support for this position has been provided by several studies that conclude that both incongruity and incongruity-resolution styles of humor exist but that the latter predominates, particularly with respect to verbal humor. (Walden & Hoyer, 1993)

Incongruity theory does not allow for the socially constructed nature of humor as an interaction between a humorer and a humoree (giver and receiver of humor). In other words, it considers humor as an individual rather than as a social phenomenon, despite considerable evidence to the contrary. (Stern, 1996)

Raskin’s theory
According to Walden & Hoyer (1993), from a linguistics perspective, Raskin suggests a script-based semantic theory. This theory states that a verbal or written communication is considered a joke when the text is compatible fully with two distinct scripts and the two scripts are opposite in certain ways such as good-bad, sex-no sex or real-unreal. The third element, the punch line, switches the listener from one script to another creating the joke. More often than not, the humorous scripts will be opposite in terms of a real and an unreal situation. Humorous contrast can be more finely categorized as: 1) actual/existing and non-actual/non-existing, 2) normal/expected and abnormal/unexpected, and 3) possible/plausible and fully/partially impossible or much less plausible. The boundaries between the three types are not watertight and there is a certain amount of mutual penetration and diffusion. However, sufficiently large portions of humorous communications feature or emphasize one of the three contrasts to make the taxonomy meaningful and useful. According to Walden & Hoyer (1993), Raskin’s theory can be interpreted within the incongruity resolution school of humor. Script-based humor theory along with incongruity resolution theory could prove helpful in understanding cognitive structures that may characterize humorous advertising. Although developed for verbal humor, Raskin’s theory seems likely to predict the types of incongruent contrasts humorous advertising, whether verbal or visual. For example, several well-known humorous ad campaigns appear to have featured expected/unexpected contrasts. (ibid.)

2.1.5 Types of humor
There are some factors according to Weinberger & Gulas (1992) regarding the nature of the humor that may play a role in determining the efficacy of a given humor treatment. These
factors can be subdivided into two groups, the first being the relationship between the humor treatment and the product or message. The second factor of interest is humor type. Unfortunately, an all-encompassing, generally accepted definition of humor does not exist. However, several taxonomies have been proposed to operationalize the construct of humor. Humor can be categorized on at least two different dimensions, "content" and/or "technique." A commonly used content typology places all humor into one of three classifications: aggressive, sexual, or nonsense. Technique taxonomies have also been employed; another definition of humorous advertisements contains one of the following: 1) a pun, 2) an understatement, 3) a joke, 4) something ludicrous, 5) satire, 6) irony, or 7) humorous intent. Weinberger & Gulas (1992) further show that another approach to the understanding of humor into the advertising literature focuses on the underlying process that creates humor. The literature review, as well as the empirical data, suggests that much of what is seen as humorous is some form of incongruent contrast. This work further suggests that the prevalence of incongruity holds cross-culturally. In each of the four countries examined the majority of humorous television ads contained one or more incongruent contrasts. This data indicates that 69% of humorous TV advertisements in the U.S. employ incongruity. A broader based method of categorizing humor is proposing that humor is composed of distinct basic processes: arousal-safety, incongruity-resolution, and humorous disparagement. These processes may act alone or in combination to form five humor types as Weinberger & Gulas (1992) identifies as: HT1) comic wit (incongruity-resolution), HT2) sentimental humor (arousal-safety), HT3) satire (incongruity-resolution and humorous disparagement, HT4) sentimental comedy (arousal-safety and incongruity-resolution, and HT5) full comedy (arousal-safety, incongruity-resolution, and humorous disparagement). (ibid.)

Little work has directly compared humor types. However, Weinberger & Gulas (1992) study attempted to compare this and the study indicated that significant differences exist in humor effect between types. For example, in measuring the effect of humor on overall attention (an average of the five attention measures they employs), effects were found ranging from strongly positive for full comedy to an essentially null effect for sentimental humor. This result is intuitively appealing in that one might expect full comedy with all three-humor processes operating to draw the attention of the viewer. It should also be noted that all of the humor types outperformed non-humor on attention. Intuitively, this indicates that sentimental humor is associated with liking while the more aggressive satire is not. The findings provide a good beginning as an exploration of humor type. There is no type of humor that has a universally positive or negative impact. However, caution against drawing any sweeping conclusions from this work must be taken. The study analyzed only five advertisements from each humor type. Lacking corroborating studies concerning humor types, they therefore regard these results as tentative. It is far too early to draw any general conclusions regarding the appropriateness or inappropriateness of any given type of humor in achieving a certain communications goal. (Weinberger & Gulas, 1992)

### 2.1.6 Assessing the use and impact of humor on advertising effectiveness

Spotts, Weinberger & Parsons (1997) have among other things studied the effectiveness of humor in magazine advertising across product groups. Even though our focus lies on television advertising this study could be of relevance to us.

First they have divided humor into three mechanisms:

1. Incongruity-based: All advertisements that used only incongruity.
2. Arousal-Safety-based: All advertisements that used arousal-safety, with or without incongruity.

3. Disparagement-based: All advertisements that used disparagement, with or without incongruity and/or arousal-safety.

Further Spotts et al. (1997) identifies five different humor types based on combinations of the three overall classifications: comic wit (HT1), sentimental humor (HT2), satire (HT3), sentimental wit (HT4), and full comedy (HT5). They explain that because of the small sample sizes associated with the finer classifications, they were able to test humor effects only at the overall process level. This characteristic specifically reflects whether or not the humor is related to the message or the product. Spotts et al. (1997) use the three following categories:

1. Humor dominant: Product messages are presented within a humorous context that shapes the overall experience of the ad. If the humor is removed, the ad does not make sense.

2. Message dominant:
   a. Information-focused: Humor in the advertisement is semantic, contains message arguments and requires a different processing style than that in humor dominant ads. If the humor is removed, the ad still makes sense.
   b. Image-focused: Humor in the advertisement is visual and closely related to the product and/or user. However, if the humor is removed, the ad still makes sense.

3. Structural and thematic relatedness could not be studied fully because of sample-size limitations. (ibid.)

Starch/INRA/Hooper was the source of the advertising performance data used in Spotts et al. (1997) study. Starch uses an aided-recall technique to establish the amount of attention readers remember giving to a particular ad. Further Spotts et al. (1997) used the product color matrix approach to group products before trying to understand the effects of humor in advertising. The colors white, red, blue, and yellow are used as shorthand for the exemplar products in each portion of the grid. (ibid.)

White products have high risk that is often, but not always, based on price. Generally, such products are "big tools" that fulfill functional needs. White goods such as refrigerators, washer/dryers, and other such appliances are the prototype examples. They are durable and expensive, requiring consumers to shop and compare because of the risk involved in the choice. Other important functional products such as insurance, some automobiles, and many non-routine business products would also be classified in this cell. (Spotts et al. 1997)

Red is chosen because it symbolizes flamboyance and is expressive. Red goods are the sports car, motorcycle, party dress, fancy tie, jewelry, and other conspicuous products that represent the individual and have high risk. Red goods are "big toys". Whereas white goods satisfy a functional goal, red goods help satisfy self-expression goals and are more likely to be consumed for sensory gratification than for simple functional performance. (Spotts et al. 1997)
Blue represents the low risk and functional decision-making characteristic of routine purchases. The products are "little tools" that are consumable and help accomplish small tasks such as cleaning, cooking, and personal hygiene. Examples of blue products are toilet bowl cleaner, laundry detergent, and mouthwash that are habitual purchases. Many products that are not physically blue share the same characteristics. Staple food items, many health and beauty aids, and over-the-counter drugs are in this group. In contrast to white goods, blue goods are low risk, implying less consumer willingness or need to process information. (Spotts et al. 1997)

Yellow goods are the "little treats" considered to be day-to-day rewards. Snacks, chips and beer are color exemplars of yellow goods, but the cell would include other products such as gum, candy, soft drinks, wine coolers, and cigarettes. Such products are routine purchases, low in financial risk, which helps make us feel a little better. They are not as important as red goods, which also satisfy wants and are expressive. (Spotts et al. 1997)

Variations in the effectiveness of humor in advertising across product groups
Spotts et al. (1997) examined the effectiveness of incongruity-based humorous advertising executions when evaluating advertisement performance using Starch scores. Such humor appears in general to be effective in capturing initial attention (as measured by the Starch noted score) for both white and yellow goods as indicated by the statistically significant normed difference scores (+2.00 and +2.24, respectively). Interestingly, incongruity-based humor does not appear to increase initial attention (Starch noted score) to advertisements for blue goods and has no substantive effect on advertisement performance for red goods.

In terms of increasing aided brand recall (as measured by the Starch associated score) above the Starch ad norm, incongruity-based humorous executions were effective only for yellow goods (+2.49). That type of humor had no impact on advertisement effectiveness for white goods. Humor actually lowered the starch score performance for both red and blue goods advertisements (-3.45 and -2.78 points below the norm, respectively).

Incongruity-based humor had an increasingly positive impact on Starch score performance for holding attention of yellow goods advertisements (as measured by the Starch read-most score, +3.40). In fact, that type of humor had its greatest influence on increasing Starch score performance for held attention. Incongruity-based humor did not have any noticeable effect on held attention for any of the other product categories. Recall that incongruity is the humor mechanism used most frequently by advertisers. Its heavy usage appears well justified for yellow and perhaps white goods, but ill advised for red or blue goods.

Based on Spotts et al. (1997) findings, the following preliminary statements can be made.

• In general, magazine advertisers are using humor most often for the yellow goods product groups where the likelihood of success is the greatest.
• Although advertisers consider using humorous magazine advertising executions for all products, the practice of using humor should be limited to white and yellow goods. Incongruity-based humor did not increase score performance above the advertisement norm for red goods.
• Finally, humor should not be the main focal point of a magazine advertisement for any product (humor dominance). At best, message-dominant humor should be used in magazine advertisements because it appears to work best at capturing attention and, in select instances, maintaining that attention. For white goods it can be either
information- or image-focused humor; for yellow goods it should be only image-focused. (ibid.)

Weinberger & Spotts (1995) have made a similar study that shows similar results:

- Humor usage by media does vary overall. TV and radio used humor two to three times more often than magazine advertisements.
- There is a consistent pattern of humor usage that is related to the changing risk levels and purchase motivations reflected in the different product groups. Higher risk red and white products generally have the lowest levels of humor usage with lower risk yellow and blue products the highest.
- For radio, TV and magazines media, there appears to be a consensus among advertisers that yellow goods are most well suited to humor while the red goods are the least suited. These conclusions are derived from the frequencies of humor usage for each group where humor was uniformly used most with advertisements for yellow goods and least with red goods. (ibid.)

According to Spotts et al. (1997) evidence through a product-group-level analysis have proved that some of the humor execution strategies being used by magazine advertisers are valid, whereas others linked to humor relatedness should be questioned. In particular, advertisers of yellow goods, who commonly use humor, should question their heavy use of humor-dominant messages. Advertisers of red and blue goods should carefully consider whether humor should be used at all. (ibid.)

2.2 The benefits of humor

While the use of humor is high, the efficacy of humor as a communications device remains uncertain. In attempts to delineate its impact, humor has proven to be very elusive. This lack of knowledge has led advertising copywriters and researchers alike to both praise and decry the effectiveness of humor in advertising as evidenced in the opening quotes. (Weinberger & Gulas, 1992) Several dozen studies on humor in advertising have been conducted over the past 25 years, but understanding the impact of humor has been difficult. Because of the many influences from the humorous message, the nature of the product, audience factors, communication goals, humor relatedness, humor style, and humor placement, generalizations about the effects of humor have been rare. (Spotts, Weinberger & Parsons, 1997)

2.2.1 The benefits of laughter

Kluger, Miranda & Song (2005) have made a study of the benefits of laughing. They mean that laughter may seem like little more than evolution's whoopee cushion, but if scientists studying it are right, we owe it an awful lot of thanks for some surprisingly serious things. One thing researchers notice about laughter is that it is something we seldom do alone. Laughter is 30 times more frequent in social than solitary situations. It is because most of the time laughter is more a tool of communication than anything else. Kluger et al. (2005) further states that laughter may protect us from not only predators but also disease. One of the reasons doctors prescribe exercise for their patients is that even light exertion can increase heart and respiration rate, oxygenate the system and reduce levels of stress hormones. (ibid.) Kruger et al. (2005) describe that in the 1980s, Lee Berk, professor of pathology and anatomy at Loma Linda University in California began suspecting that a good burst of laughter might do the same. In order to test his idea, he recruited 10 volunteers and drew three samples of their blood before they watched a one-hour comedy video. He then took another sample every 10 minutes during the video and three more after. For comedy-club owners looking for ways
to get the laughs rolling, mandatory blood tests might not be the best idea, but they served Berk well. Laughter, he found, indeed appeared to turn down the spigot on stress chemicals—cortisol, the primary stress hormone, most significantly. (ibid.)

In a follow-up study in 2001, Berk tracked two groups of cardiac patients for a year after a heart attack. One group was asked to watch 30 minutes of comedy a day as an adjunct to medical therapy; the other received the medical care alone. At the end of the year, the laughing group had lower blood pressure, lower stress-hormone levels, fewer episodes of arrhythmia and most important, fewer repeat heart attacks. “Laughter is a form of internal jogging. What a nice way to get the lungs to move and the blood to circulate” Berk says. Kluger et al. (2005)

2.2.2 The benefits of humor in advertising

Weinberger & Gulas (1992) have made a study about the impact on humor in advertising. Their synthesis of the current literature leads to several conclusions. Before stating these conclusions, they think it is necessary to add a cautionary note. Humor research is plagued by many complexities and many variables can intervene in the relationship between a given humorous ad and its outcome, thereby creating dozens of contingent relationships with possibly divergent effects. They further repeats that perhaps the best way to resolve these complexities in the study of humor is to examine humor effects across numerous studies so that the strengths of one study can balance the weaknesses of another. Weinberger & Gulas (1992) conclusions about the benefits of humor in advertising are:

- Humor attracts attention. The vast majority of studies conducted in both advertising and education bear this out.
- Humor does not harm comprehension. While some studies indicate that a harmful effect may occur, it is more likely for humor to have no effect. In fact, some evidence exists that it may even aid comprehension. This more optimistic view of humor is strongly supported in the educational research and in the views of British advertising executives.
- Humor enhances liking. In fact, the link between humor and liking is stronger than for any of the other factors. In light of an increased emphasis in advertising on affect, this finding should not be underestimated.
- Related humor is superior to unrelated humor. In studies that have directly compared the two forms, a differential advantage has been shown for related humor. However, to date, there has not been sufficient research conducted to determine if specific forms of relatedness have a differential advantage.
- The nature of the product affects the appropriateness of a humor treatment. Though humor is used with many types of products, its use is more successful with existing rather than new products. Humor also appears to be more appropriate for low involvement products and feeling-oriented products.

Weinberger & Gulas (1992) further state that humor is not, and never has been, a magic wand that assures more successful advertising, however success is defined. In spite of the wave of increasing numbers of humorous advertisements that may lead one into overstating the case for humor in advertising, it is important to understand that humor can be appropriate and effective in some situations and not in others. (ibid.)
Literature Review

According to Fatt (2002) humor is one of the criteria in awarding awards for the most effective advertisements. However he continues, advertisers commonly make the mistake of using humor just for the sake of using humor. (ibid.)

Businesses spend billions of dollars every year to create humorous prime time television advertisements because advertisement practitioners believe that humor is an effective way to gain attention in advertisements. Fatt (2002) agrees with Weinberger & Gulas (1992) that humor used in magazine, television and radio advertisements has a positive effect on audience attention. Humorous advertisements generally outperform non-humorous advertisements in four categories: initial attention, sustained attention, projected attention, and overall attention. However, there is a difference in effectiveness between ‘related’ and ‘unrelated’ humor: humor related directly to the advertised product works more effectively than unrelated humor. Thus, simply inserting humor into a given advertisement is unlikely to have the same impact on attention as using a more integrated humor treatment. (Fatt, 2002)

Fatt (2002) states that studies on the effectiveness of humor on the comprehension of message in advertisements have produced mixed results. 64 percent of advertising research executives believes that humor has either no effect or a harmful effect on the comprehension of message in advertisements. The researchers postulated that the type of humor used might determine its effect on comprehension. For example, ‘comic wit’ was found to under perform the non-humor treatment while all other humor types such as satire, full comedy, sentimental humor, and sentimental comedy outperformed the non-humor treatment. The type of product advertised also determines the impact of humor on advertisement comprehension. James & Teng (2002) classified products as either high-involvement or low-involvement. For example, fashion clothing and perfumes create feeling and involvement in the buyer, as opposed to low-involvement products such as canned goods or appliances that are purchased more for use than for emotional purpose. Humor worked better for low-involvement, low-feeling products. (ibid.)

Fatt (2002) describes that the intensity of the message can determine the effect of humor on the persuasiveness of the advertisement. Research has shown that humor in a low-intensity, soft sell advertisement can positively increase the advertisement’s persuasiveness. On the other hand, humor in a hard sell, high-intensity advertisement can decrease that advertisement’s persuasiveness. (ibid.)

According to Fugate (1998) the benefits with humor in television advertising are that:

• Humor grabs attention
• Humor encourages people to remember the ad - and therefore the message
• Humor shows we're human - we can laugh and smile with the rest of humanity
• Humor makes people like us - and by extension improves our brand image

2.3 Conceptual framework
A conceptual framework for data collection emerges from the literature reviewed. Miles and Huberman (1994) describe the conceptual framework as something that explains, either graphically or in narrative form, the main things to be studied. In the literature review we presented studies. The concepts in those studies, that were perceived most relevant for this research, was chosen in order to collect data as a basis for our research questions. All selected concepts have been chosen on the basis of their potential strength as topics for data collection.
2.3.1 Conceptualization - types of humor

We will rely on Catanescu & Tom’s (2001) study where they described seven different types of humor. The reason is that their study is the most recent of the ones we found. Catanescu & Tom (2001) used Reick’s practitioner-oriented classification system. This system defined five types of humor: exaggeration, pun, sarcasm, silliness and surprise. To provide a more complete and more clearly delineated picture, Catanescu & Tom (2001) added two more categories: comparison and personification. We will examine how these types of humor are used in television advertising and what the participants feel about the different types.

- Comparison - putting two or more elements together to produce a humorous situation.
- Personification - attributes human characteristics to animals, plants and objects
- Exaggeration - overstating and magnifying something out of proportion.
- Pun - using elements of language to create new meanings, which result in humor.
- Sarcasm - sarcasm including blatant ironic responses or situations.
- Silliness - silliness ranges from making funny faces to ludicrous situations.
- Surprise - includes all advertisements where humor arises from unexpected situations.

Catanescu & Tom (2001) had two findings from their study that were related to the seven types of humor that we also will rely on.

- Presenting your message using silliness may be well received by the target audience, whereas sarcasm may be offensive
- Sarcasm is the most popular form of humor used in magazines, while silliness predominates in television.

We will also rely on Spotts, Weinberger & Parsons’ (1997) study where they examined the effectiveness of incongruity-based humorous in magazine advertising. We will compare if this theory can be applied on television advertising too.

- Yellow goods are most suited to humor.
  - Yellow goods appears in general to be effective in capturing initial attention
  - In terms of increasing aided brand recall incongruity-based humorous executions are effective only for yellow goods.
- Red goods are least suited to humor.
  - Red goods have no substantive effect on advertisement performance concerning capturing initial attention.
  - In terms of increasing aided brand recall incongruity-based humorous executions actually lowered the starch score performance for red goods advertisements.

2.3.2 Conceptualization - benefits of humor

Weinberger & Gulas (1992) and Fatt’s (2002) have four conclusions in common about the benefits of humor in advertising. We will rely on their studies because their conclusions are the most extensive. Weinberger & Gulas (1992) are very often cited and Fatt (2002) have one of the most resent studies.

- Humor attracts attention.
- The nature of the product affects the appropriateness of a humor treatment. Though humor is used with many types of products, its use is more successful with existing rather than new products.
• Humor appears to be more appropriate for low involvement products and low feeling-oriented products.
• Related humor is superior to unrelated humor. In studies that have directly compared the two forms, a differential advantage has been shown for related humor.

We will also rely on Fugate (1997) in his conclusion that humor improves brand image because his study is relatively new and can be of interest for companies who is thinking of using humorous advertisements.

• Humor makes people like companies - and by extension improves their brand image

Our research questions do not totally differ from each other, which are why we chose to put the questions about color in the middle. See figure 4 below. We examine the effectiveness of incongruity-based humor that is a type of humor and when we also ask about the effectiveness the topic goes in to the area of benefits with humor.

Figure 4: Area of humor in television advertising
3. METHODOLOGY

This methodology chapter will present how we will collect our data in order to find the answers to our research questions, and by that fulfilling the purpose of the thesis. First the purpose of the research will be presented, followed by the research approach. Then, the research strategy will be examined, moving on to the data collection and the sample selection. Moreover, the methodology problems, which occurred during the study, will be reviewed and discussed.

3.1 Purpose of research

Informing the reader about what one wants to achieve and how the result can be used is to state the purpose of the academic research. The intention or purpose of a research can be divided into different groups. Based on the definitions by Eriksson and Wiedersheim-Paul (1997) and Kumar (1996) we have chosen the following grouping, where the purpose can be to explore, describe, or explain.

**Exploratory research** is when the purpose of the study is to explore. This kind of research is used when one wants to; formulate and precise a problem, give the researcher an orientation in the framing of the research questions, give the researcher an orientation about what is previously known within the subject and/or achieve a precise and coherent research plan. Exploratory studies are commonly conducted through expert interviews, literature studies, and case studies. (Meijer & Styvén, 2001) The exploratory research is carried out to investigate the possibilities of undertaking a particular research study. This type of research study is also called a “feasibility study” or a “pilot study”. It is usually carried out when a researcher wants to explore areas about which she or he has little or no knowledge. A small-scale study is undertaken to decide if it is worth carrying out a detailed investigation. On the basis of the assessment made during the exploratory study, a full study may eventuate. Exploratory studies are also conducted to develop, refine and/or test measurement tools and procedures. (Kumar, 1996)

When the purpose of the research is to describe, the study is descriptive. Descriptive research can for example be to describe conditions, events, courses of events, or actions. To describe means to registrate and document, and often to identify and map out. Since descriptive research is conducted from different kinds of starting points, descriptions are not unprejudiced. Describing involves a choice of perspective, aspects, level, terms and concepts, as well to observe, registrate, systematize, classify, and interpret. (Eriksson & Wiedersheim-Paul, 1997) A study classified as descriptive research attempts to describe systematically a situation, problem, phenomenon, service or program, or provides information about the living conditions of a community, or describes attitudes towards an issue. For example, it may attempt to describe the types of service provided by an organization, the administrative structure of an organization, the living conditions of Aboriginal people in the outback, the needs of a community, what it means to go through a divorce, how a child feels living in a house with domestic violence, or the attitudes of employees towards management. (Kumar, 1996)

When the researcher’s purpose is to explain, the study is explanatory. To explain means to analyse causes and connections. Explanations are made from different kind of starting points, these starting points have to be precise, and they have to inform the reader about what the explanation is going to be used for and to whom it is aimed. There is not one single model that is the correct one to use when explaining a certain phenomenon, which means that the researcher has to consider using different models. To use one single model will not be
sufficient to reach a complete explanation. (Eriksson & Wiedersheim-Paul, 1997) Explanatory research attempts to clarify why and how there is a relationship between two aspects of a situation or phenomenon. This type of research attempts to explain, for example, why stressful living results in heart attacks; why a decline in mortality is followed by fertility decline; or how the home environment affects children’s level of academic achievement. (Kumar, 1996)

Due to the discussion above we can state that our study involves all three purposes. It is exploratory, descriptive and somewhat explanatory, but primarily descriptive. We can say that our study is exploratory since our purpose of this study is to provide a better understanding of humor in Swedish television advertising. It is descriptive since our research questions are “How can the types of humor be described?” and “How can the benefits of using humor be described?” Finally our study is also explanatory since we begin to explain while answering our research questions at the end.

3.2 Research approach
There are two different research types, quantitative and qualitative research. The decision to decide which one to use is based on the type of data that is used. (Lundahl & Skärvad, 1992) We have chosen to do a qualitative research approach since it has a tendency to see words as the central analysis unit and to be associated with description and small-scale studies. (Denscombe, 2000) In qualitative research, the conclusions are based on non-quantifiable data, such as attitudes, values, or perceptions. It could however be possible to quantify these data as well. (Lundahl & Skärvad, 1992) Qualitative research is characterized by closeness to the studied object. It also means that the researcher wants to gain plentiful information from few research units. The researcher is therefore not aiming to generalize; instead, the purpose with the qualitative approach is to provide a deeper understanding of the studied area. (Holme & Solvang, 1991)

To obtain the purpose with our study we have chosen a qualitative approach since it enables us to gain more in-depth information. More in-depth information gives us a deeper understanding that is needed since we are studying people’s perceptions.

3.3 Research strategy
Good research is nothing that can be achieved through following a set of regulations on what is right or wrong. There is no “only right thing”, however, there are certain strategies that are more suitable than others to tackle specific problems. The important strategy and methodology decisions are usually taken before the research begins. (Denscombe, 2000)

As our research questions in this study are based on “how” questions, we do not have control over the actual behavioral events, and the focus of the study is on the “how” of a contemporary event, the choice is between conducting a survey or a case study. However, our research will have a qualitative approach, because of that a survey is not appropriate because of its quantitative character. Therefore our choice is to work with case studies. Case studies are suitable when research is focused on few objects, which are being looked at in many respects. (Eriksson & Wiedersheim-Paul, 1997) According to Yin (1994), there is a distinction between single and multiple case study design. Evidence from multiple case studies is more convincing, and the overall study is therefore regarded as more robust. Multiple case studies increase the validity of the research and create an opportunity to compare the cases. (ibid.)
3.4 Data Collection

According to Kumar (1996), there are two major approaches to gathering information about a situation, person, problem or phenomenon. Sometimes, information required is already available and need only be extracted. However, there are times when the information must be collected. Based upon these broad approaches to information gathering, data are categorized as primary and/or secondary data. (ibid.) Primary data is collected for the first time and for a specific purpose, while secondary data consist of existing information collected by other researchers. As it is easier to use already existing information secondary data are usually used initially. (Lundahl & Skärvad, 1992)

Yin (1994) states, “a major strength of case study data collection is the opportunity to use many different sources of evidence” (p.91). This use of multiple sources of evidence is called triangulation, which means that the researcher has the opportunity to obtain multiple measures of the same phenomenon. By using multiple measures of the same phenomenon, the validity of any scientific study increases. Findings or conclusions resulting from a case study are likely to be more convincing and accurate if based on several different sources of information. No one of the different sources has a complete advantage over the others. The different sources are highly complementary; hence, as many sources as possible should be used. (ibid.)

According to Yin (1994), data for case studies can be collected via six different sources: documentation, archival records, interviews, direct observations, participant observations, and physical artefacts.

The data collection methods that will be used for this study are interviews and observations. The interview is chosen as the major primary data collection method because of its strength in focusing directly on the topic of the case study. Some potential disadvantages with an interview are that it can be biased on poorly constructed questions, there is a risk for reflexivity, i.e. that the interviewee tells the interviewer only what he/she wants to hear. (Yin, 1994)

_Focused_ interview is the type of interview that will be used for this study. An interview guide will be used (see Appendix A and B), which enables discussions within a limited number of issues related to the conceptual framework presented in chapter two. Consequently, the focused interview can be used to verify or dismiss the theories of this study. A focused interview can generally be conducted by telephone or in person. Telephone interviews are less costly and time consuming, which makes them useful when contacting distant respondents, personal interviews can be longer and include more complex questions. The personal contact during a face-to-face interview also enables a better feedback from the respondent. One type of focused interview is the focus group. (Lundahl & Skärvad, 1992)

A focus group generally consists of six to ten people led by an interviewer (usually referred to as the moderator), and the length of the interview is usually about one to two hours (Krueger, 1994; Morgan, 1997). The rule of thumb regarding size is conditioned by that the group must be small enough for everyone to have opportunity to share insights and yet large enough to provide diversity of perceptions. People who are similar to each other compose focus groups. The nature of this homogeneity is determined by the purpose of the study and is a basis for recruitment. (Krueger, 1994) The homogeneity allows for more free-flowing conversation among participants within groups, and it facilitates analyses that examine differences in perspective between groups (Morgan, 1997). People who are similar to each other compose focus groups. The nature of this homogeneity is determined by the purpose of the study and is
a basis for recruitment. The homogeneity allows for a more relaxed and flowing conversation among the participants. The rule of thumb regarding size is that the group must be small enough for everyone to have an opportunity to share insights and yet large enough to provide diversity of perceptions. Focus groups produce qualitative data that provide insights to the attitudes, perceptions, and opinions of participants. Focus groups are not intended to develop consensus, to arrive at an agreeable plan, or to make decisions about which course of action to take. Much of the success of the focus group interview depends on good questions asked to the right respondents, but another ingredient is essential, namely a skillful moderator. Ideally, the moderator should be neutral and non-judgmental, and this should be obvious to participants. (Krueger, 1994)

The reason why we chose to use focus group interviews was because of its ability to provide insights into the attitudes, perceptions, and opinions of respondents. The participants engaged in a focused discussion about the research topic. This helped us to fulfill the stated purpose of the study in the best way, since we wanted to provide a better understanding of the different types of humor and the benefits of humor. In addition, the focus group interviews provided us with larger amount of data compared to individual interviews, but in the same period of time.

We also used sample selection in addition to the focus group interviews in the form of television advertisements that were shown to the group participants, in order to stimulate discussion. Since someone else than us, and for a different purpose produced the television advertisements, the sample selection was regarded as secondary data.

According to Lundahl and Skärvad (1992), observations are usually conducted when studying different behavior or role issues. Both direct observations and participant observations will be used to some extent as a tool for collecting primary data. More specifically, the interaction and behavior of focus group participants will be observed and noted by the assistant moderator, which can be referred to as direct observation. Since the principal moderator will guide the group discussion, this observation can be regarded as participant observation. These observations will then serve as a tool to gain insight into interpersonal behaviour and motives of the participants. In addition, after the focus group, both moderators viewed the videotape of the session, which can be seen as a second form of direct observation.

As mentioned earlier, when the focus group took place a video camera was used and notes were also taken to ensure that nothing was missed or misinterpreted. During the focus group, observations were used as complementary data collection method to note reactions, and attitudes of the respondents which also is important in in-depth interviews in order to get an overall feeling about the interview.

### 3.5 Sample selection

The purpose of this section is to explain how we sampled the respondents for the focus group interviews, as well as the advertisements shown during the focus group sessions.

#### 3.5.1 Choice of respondents

We have chosen Swedish students from Luleå University of Technology as respondents. According to Meijer & Styvén (2001), students are widely used for various kinds of academic research. The choice of students as respondents is based on their accessibility and their relative homogeneity regarding e.g. age, economic situation, and lifestyle. (ibid.) Morgan (1997) states that the participants must feel able to talk to each other, and that wide gap in
social background or lifestyle can defeat this requirement. He further emphasises that the goal is homogeneity in background, not in attitudes (ibid). Time constraints was also a contributing factor to the choice of respondents, as it would have been considerably more time consuming to engage people outside the university as respondents. As students in general are up to date with television and television advertisements we find them suitable participants. Since we know the participants in our focus group it is a convenient selection, this is due to the time limits. Some participants in the focus group are acquainted to each other, and some not. This could affect the validity in both a positive and a negative way. Negative in the way that they might say what they believe we want to hear and positive in the way that they are comfortable with each other and feel free to speak their opinions. We believe there are more positive then negative aspects with choosing participants that are acquainted. According to Morgan (1997), the mixture of strangers and acquaintances in a focus group is not negative, since the sampling decisions should rely on the basic criterion of whether a particular group can comfortably discuss the topic in ways that are useful to the researcher(s). We chose to use seven students in our focus group, four girls and three boys.

3.5.2 Choice of documentation
We have chosen to show the focus group participants eleven television advertisements that have been shown on Swedish television. We chose those advertisements based on the fact that all were humorous, had an obvious humor type and were well known. The purpose of showing these television advertisements is to stimulate and facilitate focus group discussions.

Since the time for the focus group sessions is limited to approximately 1½ hour, we have chosen to show the television advertisements to the whole focus group at the same time.

3.6 Data analysis
According to Yin (1994), each case study should begin with a general analytical strategy. The strategy should help the researcher to choose among different techniques, and also to conclude the analysis in a successful way. There are two general analytical strategies: relying on theoretical propositions, or developing a case description. When the researcher chooses to rely on theoretical propositions, he/she collects data with research questions and previous studies as a basis. Developing a case description means that the researcher uses a descriptive way to present the data, but this is seen as less favourable and should only be used when there is little or no access to previous research. (ibid)

When one of these two strategies has been chosen, and the data has been collected, the researcher can start to process the data in an analytical manner. Miles and Huberman (1994) define data analysis as: “consisting of three current flows of activity: data reduction, data display, and conclusion drawing/verification” (p.10). The researcher uses data reduction in order to make the data sharp, focused and arranged so that it is available for making conclusions (ibid). Miles and Huberman (1994) describe the second activity, which a researcher should go through as: taking the reduced data and display it in an organized way, which is done to prepare the data more for conclusion drawing. Moreover, as the name of the last stage indicates, the activity involves the researcher to start sorting out what everything means, which are done by noting regularities, patterns, explanations and casual flows (ibid).

In qualitative data analysis, Miles and Huberman (1994) state that the focus is on data in the form of words; in this case, words that emanate from the focus group interviews. These words require processing, which is a form of analysis. The data analysis is consistent of three synchronized activity flows:
**Methodology**

*Data reduction* is made in order to make the data sharp, focused, sorted, discarded and organized so that the researcher can draw and verify conclusions. A within-case analysis is often used at this phase, which involves comparing the collected data with the theories used. (ibid.)

*Data display* is the second major activity, in which the researcher takes the reduced data and displays it in an organized and compressed way in order to make it easier to draw conclusions. (Miles & Huberman, 1994) Yin (1994) states that this phase is useful when multiple cases are being studied. Multiple cases can be compared in a cross-case analysis, where data in one case is compared to data in another case (Miles & Huberman, 1994).

*Conclusion drawing and verification* is the final analytical activity in qualitative research. It is here the researcher(s) begins to decide what things mean by noting regularities, patterns, explanations, possible configurations, causal flows, and propositions. (ibid.)

When analysing our collected data, we will follow the three steps as suggested by Miles and Huberman (1994). First, a data reduction will be made through a comparison between theories and empirical data. This stage is called *within-case analysis*. Finally, the conclusion drawing and verification stage is compiled based on the within-case and cross-case analysis. (ibid.)

### 3.7 Validity and reliability

According to Denscombe (2002), the matter of accuracy is often linked to the notions of validity and reliability, notions that carry a lot of weight as far as social research is concerned. If it is valid and reliable, then it has gone a long way toward gaining scientific acceptance. (ibid.)

Two important factors in this context are validity and reliability, since they determine the quality standard of the research. According to Yin (1994), four specific tests can be conducted in order to judge the quality of empirical research:

− *Construct validity:* Establishing correct operational measures for the concepts being studied.

− *Internal validity:* Establishing causal relationships whereby certain conditions are shown to lead to other conditions, as distinguished from spurious relationships.

− *External validity:* Establishing the domain to which a study’s findings can be generalized.

− *Reliability:* Demonstrating that the operations of a study can be repeated with the same results.

These tests and thereby the quality of the study can be enhanced through the use of a number of tactics when doing case study research. (ibid.)

According to Yin (1994), there are a number of tactics that can be used for these four tests when conducting case study research. By using these tactics, the quality of the study can be enhanced. These tactics are presented in table 2.
Table 2: Case study tactics for four design tests

<table>
<thead>
<tr>
<th>TESTS</th>
<th>CASE STUDY TACTIC</th>
<th>PHASE OF RESEARCH IN WHICH TACTIC OCCURS</th>
</tr>
</thead>
</table>
| Construct validity | - Use multiple sources of evidence  
                      - Establish chain of evidence  
                      - Have key informant review draft case study report | Data collection  
                            Data collection  
                            Composition                          |
| Internal validity | - Do pattern-matching  
                      - Do explanation building  
                      - Do time-series analysis     | Data analysis  
                            Data analysis  
                            Data analysis                          |
| External validity | - Use replication (logic in multiple-case studies) | Research design                        |
| Reliability      | - Use case study protocol  
                      - Develop case study database       | Data collection  
                            Data collection                          |

Source: Yin, 1994, p.33

Construct validity means to establish operational measures that are correct for the concepts being studied. There are three different tactics for increasing construct validity: using multiple sources of evidence, establishing a chain of evidence, and having key informants review a draft of the case study report. (Yin, 1994) First, triangulation will be used to gain multiple sources of evidence. These sources will be: focus group interviews, direct and participant observations, and documentation. Secondly, the interview guide will viewed by other people before the sessions, in order to make sure that it was understandable. Thirdly, the sessions will be videotaped, and notes will be taken, all to enhance the construct validity, as the risk of missing important information will be minimized.

Internal validity only concerns causal or explanatory studies, in which a researcher is trying to determine whether one event lead to another. Using pattern matching during the analysis strengthened the internal validity of this thesis. More specifically, the empirically based pattern for each case was compared with the pattern predicted in the conceptualized literature (Yin, 1994). As the internal validity is mostly of concern for causal and explanatory studies, it is mostly applicable at the end of the study where conclusions are drawn. We will not use this one because we do not need to do pattern matching, explanation building and we do not need to do time-series analysis.

The external validity deals with the issue of knowing whether the findings from a case study can be generalized outside the immediate case study. This type of validity has often been a problem when conducting case studies. Therefore, Yin (1994) has suggested a tactic for increasing the external validity of a case study, namely by testing theory through replications of the findings in other, but similar, surroundings. If this kind of replication has been made, it might be possible to make generalizations on the findings to a larger number of similar cases. (ibid.) In order to increase the external validity of this study, the tactic suggested by Yin (1994) will be followed, that is, to use replication logic in multiple case studies.
Since we translate the interview guide from English to Swedish and then back to English, the validity could be affected negatively. We followed up our focus group with some one on one interviews with some of our focus group participants and thereby increased the validity on our focus group.

According to Yin (1994), reliability demonstrates that the operations of a study, such as the data collection procedures, can be repeated with the same results. The objective is to make sure that if another investigator followed the same procedures as the first investigator and used the same case study objects, the same conclusions would be drawn. The aim with reliability is to minimize errors in a study as well as the biases. Two things can increase reliability: the use of a case study protocol and the development of a case study database. (ibid.) To increase the reliability of this thesis, the researchers will attempt to avoid leading and subjective questions, which will be facilitated by the use of the more structured interview guide. However, when interpreting the answers, the reliability might be affected negatively by some personal biases. In order to develop a case study database, the videotapes and notes from the sessions will be saved. However, it is difficult to establish reliability to any larger extent, as the case studies deal with the perceptions of people on an intangible and varying subject. The reliability may be further influenced by the fact that peoples’ perceptions vary over time, which makes it difficult for another researcher to achieve the same results even if the same sample were to be used. Finally, both researchers will be observing the videotape and this affect the reliability of this study positively.
4. EMPIRICAL DATA

The previous chapter discussed the methodology of this study. In this chapter, the empirical data collected from our case study will be presented. The data collection was conducted through one focus group session. The session followed the order of our conceptual framework.

Our focus group consisted of seven students between the ages of 22 to 25 years old from Luleå University of Technology. First we explained our purpose of the session and how the focus group was going to be conducted and then we had them introduce themselves to each other. We served coffee, tea and vanilla bun in order to relax the participants. Then we started the session by showing eleven television advertisements that we considered to be humorous. After the focus group we followed up with some one on one interviews with some of our focus group participants because we thought that we got too little information from our focus group participants.

4.1 Different types of humor

First the broad question of how the types of humor can be described was thrown out in the air, the participants came up with a couple of different examples of humor types like: satire humor as they described as a mocking, ridiculous type of humor that they do not think exist that much in television advertising, this kind of humor is more used in theatres they claim. Another type that they discussed was cerebral humor, they described this humor, as a bit trickier to understand and that you have to watch it several times to understand it. Unexpected humor was an additional type of humor the participants wanted to discuss. Characteristics for this humor are that you cannot predict it and that you get very surprised of the out coming and this is what makes it good. The last type of humor that the participants brought up was malicious humor. They described it as a type of humor that amuses oneself at someone else's expense.

Then the seven different humor types from our conceptual framework were discussed in the order: comparison, personification, exaggeration, pun, sarcasm, silliness and surprise. Regarding comparison humor, all of the participants agreed that it was a type of humor that was not used so often in television advertising; they said that it was more common in print advertising. One of the participants gave an example of a comparison advertisement and explained it: “It is like the BOB jam advertisement when it gets all summery when the mother in the family opens the jam bottle and when she closes the bottle it becomes all dark and boring and the family looks all miserable”. The majority of the group agreed that this advertisement was not so funny because it was too exaggerated and brings forth a wrong image of reality.

The respondents had a much more positive feeling about personification humor. All of them agreed that personification humor work better than comparison humor. They thought it worked better because it is often something unexpected that happens and that is more funny. Everybody thought that the Bregott advertisements are really good. They believed that the reason why the Bregott advertisement is so good is because they vary it and make it more of a story than just an advertisement. Also the fact that cows are calm and opposite of how people are, and that they are personified as if they were working in a factory makes the advertisement funny, it has a good story. One of the participants thought that they often could become too silly but the Bregott advertisement was not. However most of them agreed that other personification advertisements that do not have a story are easy to get tired of, but that they are funny in the beginning. A couple of them believed personification humor is just used as a reminder for the products, not to inform about them. In those kinds of advertisements they do
Empirical Data

not have so many arguments for why you should buy the product, only that it exists and that you can buy it.

Concerning exaggeration humor, the participants had many different thoughts. Mostly men thought this kind of humor could be too exaggerated and unreal and that they were not funny because they could be too predictable. Women on the other hand thought this kind of humor was funny and worked because it was easy to see what they wanted to bring out of the advertisement. Most of them agreed that this kind of advertisement is used a lot in television. One participant brought up the example of a television advertisement when you see traffic jam and on the right side a totally empty lane where it says Bosse (a Swedish male name), and Bosse himself is driving all alone in his own lane, and then a text comes up where it says that you can also be extremely rich if you buy lotteries. All the participants agreed with the fact that that advertisement is funny because it is unreal.

Pun humor seems to be a rare kind of humor in television advertising according to all the participants and it could be less suitable for advertisements since it could be hard to get people to understand the pun and to make them think it is funny. One participant added that it probably would not be that good to use pun humor for products like chips, candy, food, cleaning agents and so on because the target group is so large for those types of products. Then the pun has to be easy to understand and attract many people and that can be hard to achieve. However there is one example of a pun humor that the participants thought worked well in television. It is the example of the advertisement for Tele2, “the company that brings you small bills.” One participant thought this kind of humor is intended for a more advanced target audience like in the example with Tele2, the people have to know English to understand it. But even there the target group is limited since it is not translated to Swedish; only people that speak English can understand it.

Regarding sarcasm humor, the respondents all agreed that it is a type that is not that common in television advertising. However they remembered the Glocalnet advertisement with the comedian Robert Gustafsson that they thought was really good. They thought the main thing that made it funny was the fact that a famous funny person was the main actor of the advertisement. One participant said that it easy could become corny if they do not succeed. They also believed that sarcasm humor should be used with caution because it is easier to offend people with sarcasm than any of the other humor types. This is because it often can be a bit cruel to a specific group of people.

Silliness humor was just considered to be funny for a short period of time most of the participants thought. There is a big chance that they become too silly so they just become ridiculous instead, one of them added. Another participant that had been living in the USA stated that silliness is much more used there than in Swedish television advertising. All the respondents agreed that silliness is a somewhat common form of advertisement but not the most common one. Most of the respondents agreed that silliness humor over all was a funny type of advertisement because it is easy to understand and is a good entertainer.

Most of the participants agreed that surprise humor often could be predictable. However the participants believed that if they succeed to surprise in a funny way this kind of humor in advertisements is the best type, because then you will remember it. “This is the kind of advertisements you spread to your friends, they are easy to start a conversation about,” another participant said. Although all agreed that the advertisements are just suitable for a shorter period of time since you get so tired of them when the surprise moment is gone. They
did not think this type of humor was that common and they could not think of a good example for it even though they believed that it existed in television advertisement.

We asked if they thought that yellow goods were most suitable for humor advertisements, they all thought that they were since you buy these products without consideration to make you feel better and humor creates a positive feeling. They also found that advertisements for yellow goods are funny, because you notice them and that it would not be appropriate to use humor on cars, it works best on small stuff you need to be reminded of. Another comment was that humor would not work for an advertisement for law firms. It is great to use humor when it is an impulse item and when there are no strong argument why to buy these products. One participant thought that it is to make us habit-forming of this kind of products.

Then we asked about if yellow goods are effective in capturing initial attention, the group agreed that they are because the advertisement becomes an entertainer that makes them stay and watch. Some of them said that they do not look so much at them but still they catch their attention when they watch television. Another remark was that if you see a shampoo advertisement you change channels right away.

Regarding the question if increasing brand recall is effective for incongruity-based humor only on yellow goods the participants disagreed and stated that even for other goods the brand recall was increased but this does not mean that it has to be a positive feeling for the brand regarding other products than yellow.

The respondents were asked if red goods are least suitable for humor advertisements. “Yes they are, since they are status products. Humor would only make the products sillier instead of cool.” All the other respondents agreed that humor is not suitable for status products this because humor gives certain playfulness to the goods and that is not a desirable characteristic of a red good. Then the product will not make you feel special. Another comment was that there is generally only humor on yellow goods in television advertisements.

Then we asked if red goods had any effect in capturing initial attention. The respondents were not united. One said that this is true if you do not consider buying the product, then you look at the advertisement anyway. Another participant said that it is not necessary true because you can get interested of the advertisement anyway and since it is often more expensive products that you consider more before you buy you do not get captured by the humor of that advertisement anyway if you are interested in it.

Regarding the statement that there is lower brand recall on incongruity-based humor the participants disagreed. Even though it is status products and humor is not suitable because the products do not become serious, you may not want to buy the product but still you remember the brand and the brand recall is increasing.

When the respondents were asked if they had anything to add to the discussion of humor types one respondent wanted to add a humor type: Cerebral humor is characterized by the fact that you have to watch the advertisement several times before you understand it. It is a bit more challenging than the other humor types but once you start to figure it out you will remember the advertisement for a longer time. However another participant thought this type of advertisement could be dangerous because if you do not understand it at all you just get annoyed and you do not want to buy the product. Two of the other respondents agreed with that statement.
4.2 Benefits of using humor
First the broad question of how the benefits of humor can be described was discussed. The participants agreed in saying that the benefits are that you remember the advertisement because you associate it with something funny. They also agreed that another benefit especially in television advertisement is that it attracts attention because it is entertaining and not boring like other advertisements could be. It could be more difficult to use in print advertisements because there are no movements and acting. One participant said that to continue to watch the advertisement it should be funny, because you really do not want to watch advertisements at all so they have to be funny to make us stay put in front of the television. They also thought that if the advertisements are funny you tend to remember them better than advertisements that are boring.

Regarding the question about if humor attracts attention the respondents all agreed that it does since it makes us happy and we get to laugh. Another comment was that humor in an advertisement attracts attention because it becomes a bit more like a comedy/movie than just an advertisement and that it entertains in a better way. The whole group believed that humor is the best way to attract someone’s attention, because humor works on every age group. All humor does not attract everybody’s attention, but there is a specific humor for everybody. All the participants thought that the Ipren advertisement is really good and attracts attention right away. This is because a funny looking guy comes out from nowhere playing the guitar and sings with a funny voice and acts strange that is what makes us stay and attract our attention. The Ipren song has become well known all over Sweden and people definitely know whom the Ipren man is. Some of the participants also believed that sex is a good way of attracting attention, but it only works on a specific group of people while humor is suited to everyone.

When asking the participants if the nature of the product affects the appropriateness of a humor treatment they agreed that if there is a low involvement product humor is a good way to make the product remembered, but this does not work if it is a high involvement product because you still look at the characteristics of the product and you are not that affected of the advertisement. One participant pointed out that it was just like what they said earlier about the red products; since they are status products, humor is not appropriate. It is not appropriate to joke about everything in advertisements, especially not sensitive products because there is a possibility to be offended by the advertisement.

Regarding the statement although humor is used with many types of products, its use is more successful with existing rather than new products the participants did not agree. One respondent remarked that it is more important for new products because they need the initial attention. Another participant thought that it is as important for new products as it is for old ones, because you do not remember an existing product more than a new one. An additional comment from a participant was that it is important for existing products in order to not be forgotten, it is riskier for new products to use humor because if the humor is not funny the new products risk to not be remembered that well. A new product needs more information about their qualities and their function. When humor is used in an advertisement it is not that much about informing about the product and therefore it is an advantage to use humor when you already know what the product is and what their qualities are.

When discussing the question that humor appears to be more appropriate for low involvement products and low feeling-oriented products the participants all agreed. Low involvement products need humor in order to be remembered but for a feeling-oriented product humor can be offended and inappropriate. One participant gave an example: “The advertisement for
Cancerfonden, would not be appropriate with humor since it is such a serious matter. You would lose confidence for the organization and/or company if they would not feel serious.” The other respondents agreed to this statement and added that it also would be inappropriate to use certain types of humor for an advertisement for banks. That could lose their credibility as a serious company.

When asking the group if related humor is superior to unrelated humor they all found that it was, because otherwise it is harder to remember the product. It is easy to remember joke no matter if it is related or unrelated humor, but it is much more difficult to remember the product concerning unrelated humor. The participants referred to the Pepsodent advertisement that was showed to them earlier. It rains sugar everywhere the couple goes and not until the end of the advertisement a picture of Pepsodent toothpaste is shown. All the participants had no trouble remembering what the story was about but they did not remember that the advertisement was for Pepsodent, it could just have been any other toothpaste they explained.

Regarding the question if humor by extension improves the companies’ brand image the participants agreed to a certain extent. But they thought that if humor is being used wrong for example using humor in serious matters and when companies that are serious use humor, the brand image is not improved. It rather gives you a negative feeling about the brand. One respondent said that the company could improve brand image only if they succeed with the advertisement, but if they do not, the brand image can be thought as ridiculous. Another participant totally agreed and said that humor is always a good way to improve brand image, even if everyone does not like the advertisement. Another remark to that was that humor creates a positive feeling about the product because when you laugh and something is funny you associate the product with something good subconsciously. The advertisement appeals more to you if you like the product and you can identify yourself with it.

Finally the respondents were asked if they had anything to add to the discussion about benefits of humor. The answers were that humor is a great tool in capturing ones attention and cutting trough clutter and that humor brings out the message in a better way. Other remarks were that humor creates a positive feeling about the product, the advertisement appeals more to you if you like the product and you can identify yourself with it, and nobody would watch an advertisement with cleaning agent if it were not funny. Another participant said that humor is good for the kind of products that otherwise would be hard to market, you cannot just put cleaning agent in a bucket and say buy this. The final comment was: “Laughter makes life longer.”
5. DATA ANALYSIS

The empirical data outlined in chapter four will be compared in this chapter against our conceptual framework that was developed in chapter two. We start with a data reduction through making a within-case analysis that will help us see how the data compares to the theory used in the conceptual framework. In this chapter we will answer the research questions in order to draw conclusions, which will be outlined in chapter six.

5.1 Different types of humor

Catanescu & Tom (2001) described seven different types of humor; comparison, personification, exaggeration, pun, sarcasm, silliness and surprise. Regarding the first type, comparison humor, all the participants agreed with the fact that it is a type of humor. Most of the group did not think that that type of humor is always funny and they did not come to think of many advertisement of that kind. One participant came to think of one advertisement and that was the BOB jam advertisement when it gets all summery when a woman opens the jam bottle and when she closes the bottle it becomes all dark and boring and the family is not happy. A response to that was that you do not really laugh to this type of advertisements. The participants thought that this kind of humor is best suited for environmental products, for example Skona.

Another type of humor defined by Catanescu & Tom (2001) is personification humor. Also here the whole group agreed with the authors that personification is a type of humor and a good one too. Participants’ view differed somewhat in this issue. Some of the participants were of the opinion that this type of humor is funny and works better than comparison humor because it is often something unexpected that happens and that could be very funny. Some participants thought that you can become quite tired of these types of advertisements and that they can be a bit silly. Also that this type of humor is suited for low involvement products, the one that you do not get so much information about when you plan to buy them. One respondent thought that personification humor is just used as a reminder for the products, not to inform about them and that it is funny in a more direct way than comparison humor.

Exaggeration humor is another humor type that Catanescu & Tom (2001) described. Even here the participants all agree that exaggeration is a humor type. However they thought they never remember what kind of products the advertisements are intended for, it is more the exaggeration itself they remember, not the product. Such as the example Catanescu & Tom (2001) describe; in the advertisement for Wendy’s, two young men order four Biggie Fries and four Biggie Drinks at a drive-thru. As soon as they pick up the order, the car tilts on one side. The responses to that were that these advertisements can be too much, but it is easy to see what they want to bring out of the advertisement. One participant did not think that this kind of advertisement is that original and that a lot of them do the same things.

Catanescu & Tom (2001) further described pun humor. This is when the advertiser uses elements of language to create new meanings that result in humor. Most of the responses to that were that the participants did not know if this kind of advertisement exists at all on television, they connected that kind of humor more to print advertisements. One participant expressed the opinion that there are these types of advertisements on television, for example the advertisement for Tele2- the company that brings you small bills. The group agreed with the fact that pun humor is funny for the ones who understand English in this case, since it is not translated to Swedish. Another comment was that this kind of humor is intended for a more advanced target group and they often turn to a specific age group. It would not be that appropriate to have a pun advertisement for Kinder eggs for example, since the children do
not understand all types of humor. One participant thought that television advertisement almost only consists of sound and pictures, not so much words or text, which is why he found them better suited for print advertisements.

The authors state that *sarcasm* is the most popular form of humor used in print advertising. The respondents all agreed that it is a type that is not that common in television advertising anyway. Catanescu & Tom (2001) stated that presenting your message using sarcasm may be received offensive by the target audience; the participants agreed but also thought it could become corny if they do not succeed. They discussed the Glocalnet advertisement with the comedian Robert Gustafsson that they thought was really good. They thought the main thing that made it funny was the fact that a famous funny person was in it.

According to Catanescu & Tom (2001) *silliness* humor predominates in television. However all the participants disagreed to that statement. They did not think silliness was the most common humor type used in television, at least not in Swedish television. One participant that had been to USA for four months explained that silliness is more used there. Silliness humor was just considered to be funny for a short period of time most of the participants thought. The participants agreed with the authors’ statement about presenting your message using silliness might be well received by the target audience.

*Surprise* humor includes all advertisements where humor arises from unexpected situations according to Catanescu & Tom (2001). The authors gave an example of the advertisement for Primestar Satellite TV, which makes good use of the surprise element to arrive at a hilarious outcome. The advertisement starts with a man carefully washing his car. Just before he gives the car a kiss, he notices a giant pipe rolling down the street toward him. In a state of desperation, the man manages to quickly move his car. As he breathes a sigh of relief, the punch line hits the audience: The car is badly damaged as he saves the satellite dish, which he initially intended to protect by moving his car. The participants thought that this type of humor was the best type if it succeeded to surprise you in a funny way. However, most of the participants agreed that surprise humor often could be predictable. “This is the kind of advertisements you spread to your friends, they are easy to start a conversation about,” another participant said. But they are easy to get tired of when the surprise moment is gone that is why these advertisements are suitable only for a shorter period of time. They did not think this type of humor is that common in television advertising.

In addition to Catanescu & Tom’s (2001) seven different humor types, one participant added another type of humor that he called *cerebral* humor. It is characterized by the fact that you have to watch the advertisement several times before you understand it. He referred to a chips advertisement that all of the focus group thought was a bit difficult to understand in the beginning but after watched it a couple of times they finally got the point and then the advertisement became really funny.

We relied on Spotts, Weinberger & Parsons (1997) study where they examined the effectiveness of incongruity-based humor in magazine advertising. We compared if this theory can be applied on television advertising too. The author’s statement that *yellow goods are most well suited to humor* none of the participants could disagree with. Since you buy these products without much consideration to make you feel better, the humor send out a positive feeling that makes you want to buy them and that is why yellow goods are so suitable for humor the participants agree with. They also agree with Spotts et al. (1997) statement that *yellow goods appear in general to be effective in capturing initial attention*. The reason they
thought that was because humor advertisements entertain them and that makes the participants stay and watch. In terms of increasing aided brand recall incongruity-based humorous executions were effective only for yellow goods they disagreed because they thought the brand recall is increasing for other colors too. However the feeling about the brand may not be positive for the other colors but it still makes you aware of the brand and product. Spotts et al. (1997) further conclude that red goods are least suited to humor. The participants agreed to that by stating that red goods are status products that would lose their status if humor were used. Because humor gives certain playfulness to the goods and that is not a desirable characteristic of a red good. The authors’ statement that red goods have no substantive effect on advertisement performance concerning capturing initial attention was agreed by most of the participants. However one person said that it is not necessary true because you can get interested of the advertisement anyway and since it is often more expensive products that you consider more before you buy you do not get captured by the humor of that advertisement anyway if you are interested in it. According to Spotts et al. (1997) the test with increasing aided brand recall incongruity-based humorous executions actually lowered the starch score performance for red goods advertisements. Red products are status products and even though humor is not suitable, you still remember the brand and the brand recall is increasing.

Table 3 below shows the appropriateness for the different types of humor used in television advertising by dividing them into a primary and secondary group.

<table>
<thead>
<tr>
<th>Types of humor</th>
<th>primary</th>
<th>secondary</th>
</tr>
</thead>
<tbody>
<tr>
<td>comparison</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>personification</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>exaggeration</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>pun</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>sarcasm</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>silliness</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>surprise</td>
<td></td>
<td>x</td>
</tr>
</tbody>
</table>

The table shows that personification-, exaggeration-, silliness-, and surprise humor are the most appropriate types of humor to use in television advertising according to our focus group. Comparison-, pun-, and sarcasm humor are not that common in television advertising and not that suited either.

5.2 Benefits of humor in advertising

Weinberger & Gulas (1992) and Fatt (2002) have four conclusions in common about the benefits of humor in television advertising. The first one is that humor attracts attention. This is supported by the data collected in the focus group. All of the respondents agreed because they think that humor makes them happy and when something makes a person happy you tend to remember it very well. The focus group also thought that it attracts attention because it becomes a bit more like a comedy/movie than just an advertisement. Then it becomes more entertaining and that is what humor is supposed to do. Humor is a great tool in capturing ones
attention, and humor brings out the message in a better way. A common statement in everyday life came from one participant and it was that laughter makes life longer.

The second conclusion by the authors is that the nature of the product affects the appropriateness of a humor treatment. Though humor is used with many types of products, its use is more successful with existing rather than new products. The participants agreed with if there is a low involvement product it needs humor to be remembered, but if it is a high involvement product you still look at the characteristics of the product and you are not that affected by the advertisement. One participant pointed out that if it is a status product, humor is not appropriate. It is not appropriate to joke about everything in advertisements, especially not sensitive products because there is a possibility to be offended by the advertisement. All participants did not agree with Weinberger & Gulas (1992) and Fatt’s (2002) conclusion about that humor is more successful with existing rather than new products. One respondent remarked that it is more important for new products because they need the initial attention. Another participant thought that it is as important for new products as it is for old ones, because you do not remember an existing product more than a new one. An additional comment from a participant was that it is important for existing products too in order to not be forgotten and that humor is good for the kind of products that otherwise would be hard to market.

The third conclusion by Weinberger & Gulas (1992) and Fatt (2002) is that humor appears to be more appropriate for low involvement products and low feeling-oriented products. In this matter the participants agreed. Low involvement products need humor in order to be remembered but for a feeling-oriented product humor can be offensive and inappropriate. One participant talked about the advertisement for Cancerfonden, that it would not be appropriate with humor since it is such a serious matter. They also said that it is a possibility to lose confidence for the organization and/or company if they did not feel serious.

The fourth conclusion by the authors is that related humor is superior to unrelated humor. Studies that have directly compared the two forms have found a differential advantage for related humor. Almost all participants agreed with that, because they thought that it is harder to remember the product if there is unrelated humor. But one participant thought that it is easy to remember joke no matter if it is related or unrelated humor, but it is much more difficult to remember the product concerning unrelated humor. One participant talked about the Pepsodent advertisement where it rains sugar and not until the end you find out that it is Pepsodent’s advertisement.

Fugate (1997) stated that humor makes people like the companies and improves brand image. The reactions from the participants in the focus group were not totally united. One respondent said that the company could improve brand image only if they succeed with the advertisement, but if they do not, the brand image can be thought as ridiculous. Another participant totally agreed with Fugate and said that humor is always a good way to improve brand image, even if everyone does not like the advertisement. Other remarks to that were that humor creates a positive feeling about the product, the advertisement appeals more to you if you like the product and you can identify yourself with it.

We have developed a table based on the level of importance for each benefit see Table 4 below. The benefits are ranked into three categories: very important, somewhat important and not important which is based on the replies from our focus group participants.
Table 4: The importance of benefits of humor

<table>
<thead>
<tr>
<th>The importance of benefits of humor</th>
<th>Very important</th>
<th>Somewhat important</th>
<th>Not important</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attracts attention</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Remember the advertisement longer</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Creates a positive feeling about the product</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Makes people feel better</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Improves brand image</td>
<td></td>
<td></td>
<td>x</td>
</tr>
</tbody>
</table>
6. FINDINGS AND CONCLUSIONS

In the previous chapter we analyzed the data we got from our focus group and compared it to existing studies. In this final chapter we will answer our two research questions and thereby reaching our overall purpose, which is to provide a better understanding of humor in Swedish television advertising.

6.1 How can the types of humor be described?

Humor is a great tool for managements to use in advertising, there are strong benefits such as it attracts attention and makes people remember the advertisement for a longer period of time. However, there are more or less appropriate types of humor that management should consider when using humor in television advertising. Generally, all humor types are funny if they succeed to make the viewers like them, but it seems like some types are more common in Swedish television and they are easier to succeed with. We have found some general broad statements about how different types of humor can be described. It is generally hard to find a type of humor that attracts a large amount of people, but there is a primary type of humor for everyone. Based on our findings surprise humor tends to be the best type of humor to use in television advertising if it succeeds to surprise. This is because surprise humor attracts most attention of the seven different humor types and it makes us stay in front of the television. The problem is that it easily becomes too predictable. This is the kind of humor that is spread to friends but it is not that common. Exaggeration and personification humor tend to be other types that are well suited to television advertising. Comparison humor was not that popular and belongs in print advertising. It is not the type of humor that makes people laugh. Considered that comparison humor is not the type of humor that makes people laugh it might be the reason why it is not that used in television advertising. Personification humor was far more popular than comparison humor because it was considered to work better than comparison humor in television advertising. Personification humor was also considered to be funnier than comparison humor. This is because it makes people laugh more when there is an object that acts like a human than to have comparison in an incongruity-based situation. Personification humor has a risk of being too silly and is easy to get tired of if it was not a series. Personification humor is mainly used as a reminder for the products, not to inform about them. It is not suited for low involvement products.

Exaggeration humor is used a lot in television but there is a possibility that the advertisement could be remembered only for the exaggeration and not the product itself. Men thought this kind of humor could be too exaggerated and too predictable while women were more positive towards exaggeration humor, they thought that it was easy to see what the advertisement wanted to bring out. The humor type pun was considered to be a rare kind of humor in television advertising because it is hard to make a pun that works for everyone. Pun is used when the advertiser wants to reach out to a smaller target group according to the focus group. This kind of humor is intended for a smaller target audience and they often turn to a specific age group. If pun humor is going to be used make sure that the target audience understands it. Sarcasm is the most common form of humor used in print advertising but that is no the case regarding television advertising. It should be used with caution because it is easier to offend people with sarcasm than any other humor types. It can also be corny if the advertisement does not succeed. Silliness humor was considered to be funny only for a short period of time and is not dominated in Swedish television advertising. Silliness humor is well received by the target audience.
Cerebral humor is another type of humor that our participants in the focus group came up with. Cerebral humor is characterized by the fact that you have to watch the advertisement several times before you understand it.

Yellow goods were considered to be most suitable for humor in advertising because you buy these products without much consideration. Yellow goods are also effective in capturing initial attention because the advertisements are entertaining. Yellow goods also increase aided brand recall on incongruity-based humorous executions but also other colors do according to our focus group. It is not appropriate to use humor on red goods because they are status products that will loose their status if humor were used. Red goods have no effect in capturing initial attention because the product is being more considered than the advertisement. Red goods increase aided brand recall on incongruity-based humorous executions. This is because people still remember the brand even though red products are status products and humor is not suitable for that kind of goods. The brand and the brand recall are increasing.

We have the following specific conclusions regarding research question one:

- Surprise humor is the primary type of humor to use in television advertising, this because it attracts most attention.
- Surprise humor makes us stay put in front of the television.
- Personification humor is mainly used as a reminder for the products, not to inform about them.
- Comparison humor is better suited in print advertising than television advertising.
- Cerebral humor is a type of humor that we would like to add. It is characterized by the fact that you have to watch the advertisement several times before you understand it.
- Yellow goods were considered to be most suitable for humor in advertising since you do not need that much information about these kinds of products to buy them and they are not status products.
- Red goods are not suited to humor in advertising because they are status products.

6.2 How can the benefits of using humor be described?

During our research, we have uncovered some broad definitions of benefits of humor in advertising. One general finding is that humor is associated with something positive; it gives a feeling of happiness and makes people laugh. Humor is good for both mind and soul. There are great benefits with using humor in television advertising. The primary benefit is the capturing of attention. People want the advertisement to be more like a movie/comedy that entertains, than just a boring advertisement. When humor succeeds in capturing attention, people will remember it for a long period of time. Of all different ways a television advertisement can be composed, humor is the most superior way of capturing attention.

Another primary benefit with humor is that you remember the advertisement longer than compared to non-humorous advertisements. There were some humorous advertisements the group was talking about that have not been on television for years. The benefits are different if the humor is funny or not. Since people have different tastes in what they consider funny or not, the benefits are different for each advertisement. There are some advertisements that have succeeded to be generally funny and we draw our conclusions about benefits with humor from them.
However humor has different benefits concerning the nature of the product or service. Humor is not benefiting for every advertisement, as we stated above humor is not beneficial for red goods. Humor is more suited to low involvement products. Another thing to consider according to our focus group is that it is not appropriate to joke about sensitive matters because there is a possibility that the claimed benefits from using humor will turn into negative feelings instead. Concerning the question if humor is more beneficial to new or old products the focus group was not unanimous. There were no conclusions to be drawn regarding that; more research is needed. There are more benefits regarding related humor compared to unrelated humor, because it is easier to remember the product if the humor is related to the product. If the humor in the advertisement is not related to the product the connection between the joke and the product becomes weaker and it is harder to remember the product. A somewhat important benefit is that humor creates a positive feeling about the product. There are mixed feelings about whether or not humor improves brand image, some believe it does and some believe it does not so there is an area for further research.

We have outlined the following specific conclusions regarding research question two:

- Humor tends to attract attention, in the way of making people stay put in front of the television.
- Humor tends to make you remember the advertisement longer compared to non-humorous advertisements.
- Red goods, status products such as sports cars and feeling oriented products such as Majblomman and Cancerfonden should not use humor in their advertising because it is a sensitive matter and not appropriate to joke about.
- Benefits are bigger regarding related humor compared to unrelated humor.
- Humor creates a positive feeling about the product because when something is funny the product is associated with something good subconsciously.
- There are no differences between male and female opinions regarding humor in Swedish television advertising.

6.3 Implications for theory
The purpose of this thesis is to provide a better understanding of the use of humor in Swedish television advertising. We have done this by exploring, primarily describing and beginning to explain through following a conceptual framework and obtaining data, which allowed us to answer the two research questions above. We have explored television advertisements through a focus group, we have described by investigating the types of humor as well as the benefits of humor and we have begun to explain while answering our research questions. However many of these phenomenon should have future research consideration.

6.4 Implications for future research
During our research, we have uncovered areas that were not within the scope of the study. As many of them are interesting propositions for other researchers they have been included as implications for further research.

- Differences between the sexes regarding benefits and types of humor could be a topic for research.
- To look at which type of humor that is best suited for television advertising. A way to study this is to make a quantitative study, in contrast to our qualitative study.
- To look at which types of humor that is most frequently used in Swedish television advertising compared to American television advertising.
• Disadvantages of using humor in advertising could be a topic for research.
• We have made our research based on the ages 22-25. An area for research could be to see how the findings differ between age groups.
• People often have a tendency to get tired of the advertisements. It would therefore be interesting to do further research about how long period of time advertisements should be shown to get the best effect.
• Exaggeration humor is used a lot in television and the focus group was not unanimous regarding that humor type and that is why that is a good area for further research.
• Another area of research that could be interesting is whether or not red goods have any effect in capturing initial attention; this is because the participants in our focus group were not unanimous.
• Concerning the question if humor is more beneficial to new or old products the focus group was not unanimous therefore it is a great research area.
• Whether or not humor improves brand image could be a good topic area.

6.5 Implications for practitioners
Implications for practitioners can be seen as suggestions to managements based on our data and findings. The following implications are based on the empirical data, analysis, and conclusions conducted during this study.

As said earlier humor is a great tool for managements to use in advertising, there are strong benefits. However, there are more or less appropriate types that managements should consider when using humor in television advertising. The types of humor that are recommended to use in television advertising are surprise-, personification-, exaggeration- and silliness humor.

• When using surprise humor management should make sure that it is not too predictable and it should not be run for a longer period of time because of the surprise moment.
• When using personification humor make sure that the advertisements do not become too silly. Personification humor seems to be a good tool regarding products that do not need that much information.
• Regarding exaggeration humor, management should make sure that the advertisement should relate to the product so it is the product that is remembered not just the exaggeration itself.
• Silliness humor is well received by the target audience but it is only funny for a short period of time.

Cerebral humor should be used with consideration because if no one ever understands the advertisement it looses its purpose of being humorous.

There are most benefits with using humor on yellow goods. Management should really consider using humor on red goods and on sensitive issues because of the risk of offending people or being perceived as unserious. Another important factor to consider is that:

• Related humor is better to use than unrelated because it is harder to remember the product when humor is unrelated.
Another issue is the time of period the advertisements should be run. The participants thought it is easy to get tired of advertisements but still they have to be shown for a period to be remembered. The best way is to do series of the advertisement because then the product will be remembered without people get tired of them.
LIST OF REFERENCES


Denscombe M. (2002). Ground Rules for Good Research a 10 point guide for social researchers, Open University Press, Philadelphia


Publications, Inc.
APPENDIX A
Interview guide - English

How can the types of humor be described?

- Comparison
- Personification humor
- Exaggeration
- Pun
- Sarcasm
- Silliness
- Surprise

- Yellow goods are most well suited to humor.
  - Effective in capturing initial attention
  - Increasing brand recall is effective for incongruity-based humor

- Red goods are least suited to humor.
  - No effect in capturing initial attention.
  - Decreasing brand recall on incongruity-based humor.

- Anything else?

How can the benefits of using humor be described?

- Humor attracts attention. How, why/why not?

- The nature of the product affects the appropriateness of a humor treatment. How, why/why not?

- Although humor is used with many types of products, its use is more successful with existing rather than new products. How, why/why not?

- Humor appears to be more appropriate for low involvement products and feeling-oriented products. How, why/why not?

- Related humor is superior to unrelated humor. In studies that have directly compared the two forms, a differential advantage has been shown for related humor. How, why/why not?

- Humor makes people like the companies and by extension improves their brand image. How, why/why not?

- Anything else?
APPENDIX B
Intervju guide - Svenska

Hur kan olika typer av humor beskrivas?

- Jämförelse
- Personifiering
- Överdrift
- Ordlek (vits)
- Sarkasm
- Larvighet
- Överraskning

- Gula varor är mest passande för humor i reklam
  - De är effektiva i att fånga initial uppmärksamhet
  - Ökad igenkännedom av märken är effektiv i missförhållande baserad humorreklam
- Röda varor är minst passande för humor i reklam
  - Ingen effekt i att fånga initial uppmärksamhet
  - Minskad igenkännedom av märken i missförhållande baserad humorreklam

- Någonting att tillägga?

Hur kan fördelarna med att använda humor beskrivas?

- Humor drar till sig uppmärksamhet. Hur, varför/varför inte?
- Produktens typ påverkar hur lämplig den är för användning av humor. Hur, varför/varför inte?
- Fastän humor används med många typer av produkter, dess användbarhet är mer framgångsrik för existerande produkter än för nya. Hur, varför/varför inte?
- Humor verkar vara mer lämplig för produkter med lägre inblandning och känslorienteade produkter. Hur, varför/varför inte?
- Relaterad humor är överlägsen orelaterad humor. Hur, varför/varför inte?
- Humor gör att man tycker om företagen och i förlängningen hjälper det med att förbättra deras märkes image. Hur, varför/varför inte?

- Någonting att tillägga?
Advertisements shown to the focus group

**Pepsodent (toothpaste)** - a couple is walking around when it starts raining sugar.

**Billys (pizza)** - an advertisement for pizza, it is a parody of Village People when they are singing YMCA

**Nicorette (nicotine gum)** - a girl is about to take out her hand baggage from above her seat in an airplane, when a huge cigarette is scaring her.

**Bosch (washing machine)** - a woman next to a swimming pool puts the dishes inside of her bathing suit and puts washing-up liquid all over it and is about to jump into the pool.

**Posten (letters)** - a man and a woman are presenting something to their boss. The man is talking in economic terms and the boss does not understand one thing of what he says. Then the woman explains very simply to the boss with only a few words what the man meant.

**Eniro (telephone directory)** - a man is watering the flowers when the jet of water stops. He turns the water tube towards him when the jet of water strikes again and he gets it in his face.

**Statoil (gas station)** - a woman comes into a grocery store and refuses to leave until she has got her money.

**Bregott (butter)** - cows are working in shifts in the Bregott factory, which is the meadow.

**Länsförsäkringar (insurances)** - a family that is going on a vacation puts timers all over their apartment, and every evening they start and the neighbors are going crazy.

**Billinge (cheese)** - an elk is portrayed as an ordinary human being.

**Tele2 (telephone company)** - with Tele2 you only get small bills, which is a man called Bill.