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HUMOR IS SERIOUS BUSINESS

Humor in Advertising

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<p>Abstract</p> <p>Humor in advertising is one way for companies to create attention around their brands or products. The objective of the thesis was examine the power of humorous advertisement to a consumer´s memory recall, to test differences in humor style preferences among different age groups and to examine the impact of factual contents compared to other contents in humorous video advertisements on a consumer`s purchasing behavior.</p> <p>To answer the research questions, a questionnaire with 3 sections was created. Section one aimed at consumers´ memory recall of humorous advertisements, section two targeted to define the most popular humor style in advertisements among different age groups; section three studied consumer preferences of content in humorous advertisements. The questionnaire was distributed electronically through social media channels Facebook and LinkedIn. Altogether 86 respondents completed the questionnaire.</p> <p>The research results showed that participants do remember humorous advertisements better than an advertisement that is non-humorous; most of the brands that were remembered were pioneering brands. A Connection with age and different humor style preferences was not found; however, there were gender differences in opinions on advertisement content and the way how advertisements were experienced by the participants. As for video advertisement, the content of the humorous advertisement does not create consumer preferences if only humorous advertisements are represented; nonetheless, gender differences occurred among participants who had international background when experiencing video advertisement. Due to the small number of participants, further research would be needed before drawing concrete conclusions.</p>			
<p>Keywords Humor, humorous, memory, recall, humor styles, affiliative humor, aggressive humor, self-enhancing humor, self-defeating humor, advertising, storytelling, social media, advertisement.</p>			

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1 INTRODUCTION

Yearly, companies spend billions of dollars on advertising to reach specific segments of customers with their product/brand, one quarter from the budget is shared among data investment management, public relations and sponsorship (Statista, 2018). Consumers are reached through newspaper ads, magazines, flyers, internet, social media, radio and television advertisement (Kotler, Armstrong, Wong, Sounders, 2008, 748); also, product placements in movies, sponsorship, and giveaways. Many well-known brands use humor in their advertisements attentionally and in some cases even as part of the brand's strategy. This strategic point can build a fan base for a new product or destroy the brand credibility.

Considering the continuous growth in branding and demand for quality content, consumers are very aware of their preferences. When a brand decides to use humorous advertisement on television, radio or newspaper, what are the benefits for it? Do consumers remember funny and humorous adverts better than another kind of advertising? Would preferences be the same in advertisement with humorous content? Humor being part of positive moods, but are all the positive feelings created by one type of humor to all ages? Would content of the humorous advertisement matter to consumer or affect brand creatibility positively when represented in humorous advertisement.

For that reason hypotheses for this research are: (1) Consumers remember humorous advertisement better than non-humorous advertisements. (2) Different age groups prefer different styles of humor used in advertisement. (3) Consumers prefer humorous advertisements regardless to whether advertisements contain other important elements such as product ingredients, and facts.

To test these hypothesis statements, a questionnaire consisting of 3 main sections, in addition to respondents' background information was developed and distributed. Section one examines humorous advertisements impact on memory, section two determines preferable humor styles by age groups, and section three evaluates contents' significance in video advertisement's for consumers.

Results showed that humorous advertisement is more powerful than non-humorous advertisement, different humor styles were not linked to any specific age groups and content in humorous advertisements does not create consumer preferences in advertisements. Overall, this research finds a definition to humor and its theories, explains the connection between humor and memory; looks into advertising and represents the conducted research with its outcomes.

2 WHAT IS HUMOR?

Word "humor" is from Latin, meaning "body fluid," with Galen of Pergamon (129 AD- c. 210 AD) adding humoral theory defining humor as four ingredients for person's attitude - blood, phlegm, choler or bile, and melancholy or black bile, in the body. A mixture of these fluids gives a person's individual characteristics in sense of humor. In the sixteenth century, humor was described as "mood" or "feeling", which later is acknowledged as "temporary state of mind" (Wickberg, 2015, 16-17, 19).

Thayer represents the difference between the "mood," "effect," "emotion" and "feeling" (FIGURE 1) - by only diversity being the timeline (Thayer, 1989, 14-15). Emotions are more hectic and can be triggered by something specific. Feelings come after emotions and when our brain "goes through" with our emotions. Moods can last longer than emotions and feelings. Also, moods cannot be hectic, meaning moods develop over a long period of time – a mixture of emotions and feelings. (Freedman, 2015; Parkinson, Totterdell, Briner & Raynolds, 1996; Clegg, Kornberger & Pitsis, 2008, 79).

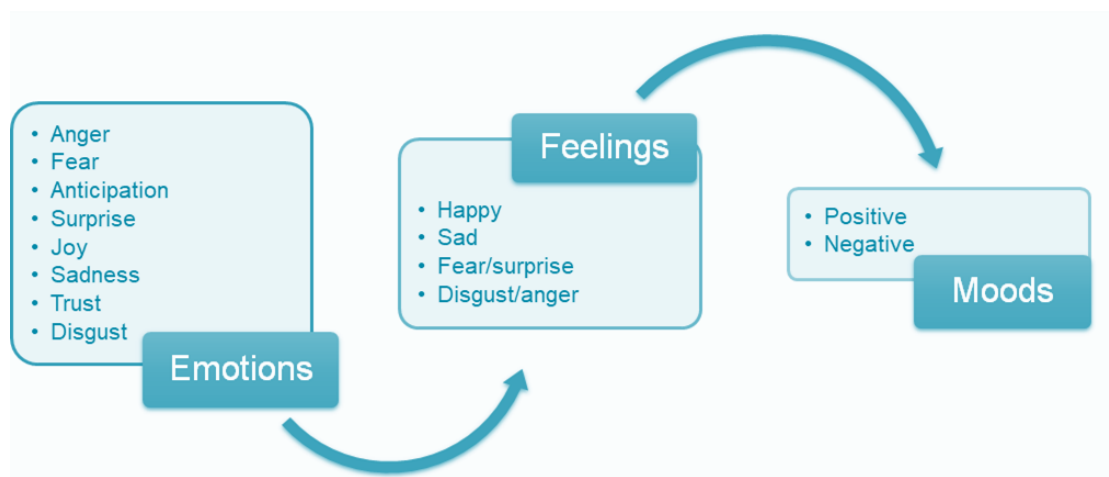


FIGURE 1. Process of emotions turning to moods; core differences between emotions, feelings and moods (Personal collection, 2018).

Pultchik`s wheel of emotions describes 8 basic emotions (FIGURE 2): anger, fear, anticipation, surprise, joy, sadness, trust and disgust (Donaldson, 2017). Feelings are compressed into 4 basic ones: happy, sad, fear/surprise, and disgust/anger (Jack, Garrod, Schyns, 2014). Happiness represents feelings - calm, satisfied, fulfilled, inspired, positive and free; In order to feel happy, a person should feel fulfilment and satisfaction with one's life (Clegg et al., 2008, 79). Thayer argues about moods - which can be generally divided into positive and negative ones (Thayer, 1989, 16). FIGURE 1 gives a graphical overview of the core differences between emotions, feelings, and moods, based on theories.

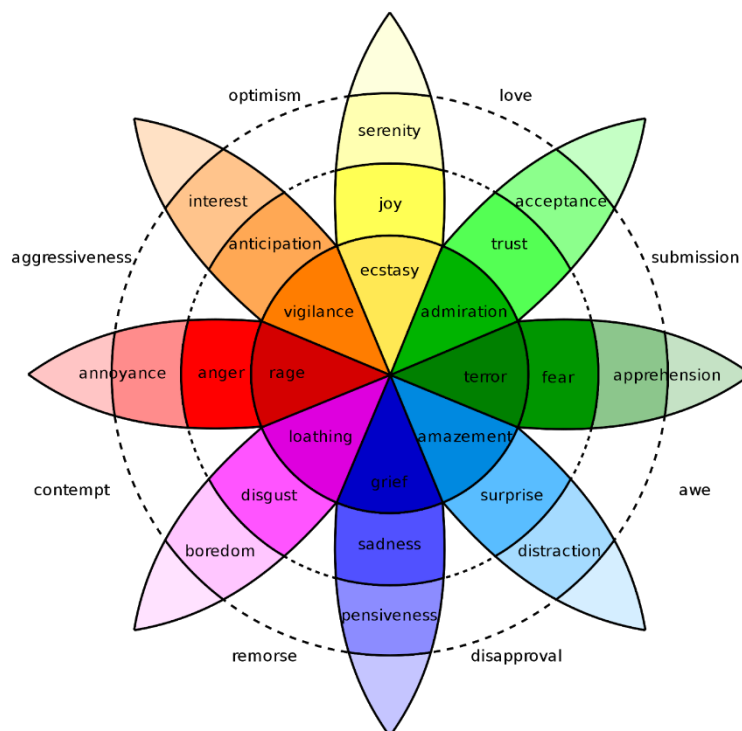


FIGURE 2. Pultchik`s wheel of emotions (ResearchGate, 2018).

Colom, Alcover, Sánchez-Curto and Zárata-Osuna conducted a research (2011, 13-14) where they found that according to Martin`s research (2001) points out that humor activates positive moods, laughing is not a necessity; exposing positive mood states for example feelings of joy, interest, enthusiasm or confidence. The capability to have a sense of humor shows people have less negative emotions and more positive emotions, also, greater self-esteem. (Colom et al., 2011, 13-14) Wickberg represents in his book how American writer and educator Brander Matthews explains the "sense of humor" and how humor differences with the process of it. Process of humor starts with producing the joke, continues with delivering it to the audience and finalizes with the audience to understand the joke; the audience needs to own a good sense of humor to realize the joke. (Wickberg, 2015, 120) Roেকেlein has gathered humor references, one of the reference is when Petrovsky and Yaroshevsky (1985) are adding the lack of sense of humor, when listeners are becoming judgmental in the presence of the joke, not only they cannot see the humorous side of the story, but they also cannot laugh at others or become being laughed at (Roেকেlein, 2002, 20).

English Oxford Living Dictionary brings the meaning of humor into the modern days and adds the definition "the quality of being amusing or comic, especially as expressed in literature or speech" and "the ability to express humor or amuse other people" (Oxford University Press, 2018). Thesaurus webpage gives antonyms for word "humor" what are boring, serious, tiring, unfunny and unpleasant (Thesaurus, 2018), what can be gathered together with one word "non-humorous."

Martin (2007) categorizes humor that is used in an everyday social situation, into 3 categories: (1) jokes, which are naturally passed on after memorizing them; (2) humorous conversations what occurs spontaneously and can be verbal or nonverbal; (3) accidental or unintentional humor. (Martin, 2007, 11-15.)

Humor activates positives moods, which are part of feelings of happiness and surprise, and the feelings are connected with emotions of joy and trust. It is vital for the audience to have "sense of humor," otherwise the joke that is represented by the joke teller does not find response to from the joke receiver. Humor is part of life and important for people's state of mind to be/feel happy.

2.1 Theories of Humor

Martin`s book "The Psychology of Humor: An Integrative Approach" bases his findings on Frank Wicker (1981) conducted research with the result of that humor can be categorized in three different categories: superiority, cognitive incongruity and emotional elements (Martin, 2007, 68). Scheel represents incongruity, superiority and arousal theories (Scheel, 2017, 13-15). Play theory - forth theory, is represented in "humor" (Smuts, 1995). Humor theories can be divided into four main theories: superiority theory, incongruity theory, relief theory and play theory.

Superiority theory has two different aspects: on one side it accuses that humor includes a feeling of superiority and in the other hand humor is present in many cases of humor (Smuts, 1995). The theory involves aggressiveness and finds pleasure in other people's misfortune and unpleasantness (Scheel, 2017, 14).

Coser (1960) found in her research that people in higher positions are more likely to use humor in their personnel meetings and it was targeted towards junior staff, with critical or factual content. She also, adds that people who make jokes and amuse others in a group are more likely to be in the leader or dominative position in a group. (Martin, 2007, 120)

Incongruity theory represents humor that emerges when the ending of the story has not expected outcome against logic and familiarity. Theory weakness is to be to a wide range and does not give a good explanation to elementary and non-humorous incongruity (Smuts, 1995). In Scheel`s and Gockers research they find Meyer (2000) and Buijzen with Valkenburg (2004) representing key styles for the theory - absurdness of the joke, nonsense and punchline or surprise (Scheel, 2017, 13).

Martin supports incongruity theory with researchches conducted by Schultz and Wicker. Schultz (1974b) in his research tested incongruity-resolution theory and discovered that jokes with no incongruity aspects were not funnier than jokes with surprising ending having the incongruity content. Also, Wickers with his colleagues (1981), research results showed that jokes with incongruity aspects were the funniest to the participants. (Martin, 2007, 67-68)

Relief theory or emotional or arousal theory contains a psychological aspect of humor (release of a tension), that defining humor itself. Spencer (1860) found in his research that the core of relief theory is "laughter" and it works as a hydraulic machine and releases the tension that piles up inside. Freud (1905) investigates deeper in his research and suggests that laughter is caused by three different origins - joking, the comic and humor; he adds release of the suppressed sexual and aggressive feelings. (Smuts, 1995)

Play theory foundations can be reached from the animal world, it is part of their social interaction, the play is promoted a form of humor. For humans, it is a game with vocabulary and concept. However, it needs both sides - joke representation and audience to engage with a playful mindset. (Martin, 2007, 109)

2.2 Four Styles of Humor

Martin, Puhlik-Doris, Larsen, Gray, and Weir worked on a personality research (2003) to define different styles of humor and developed a questionnaire in order to define the styles of humor. The result of the research found four humor styles: affiliative, self-enhancing, aggressive and self-defeating. (Martin et al., 2003) Humor styles were explained accordingly:

Affiliative humor style creates a positive atmosphere and emotions. It is nonaggressive and has no target. This humor style builds relationship fulfillment and intimacy. Furthermore, affiliative humor is a boost or feel self-confidence and brings an optimistic attitude, closely connected with extraversion. (Martin et al., 2003)

Self-enhancing humor style is bound by negative and positive moods. From one hand it is connected with anxiety and depression when in the other hand it has a connection with openness to experience, self-confidence and feeling good psychologically. The main focus in self-enhancing humor is to adjustment of negative emotion in the humorous way, what makes it connect with extraversion and neuroticism. (Martin et al., 2003)

Aggressive humor style is seen as hostile and includes jokes to be racist or sexist. It is believed to have positively connected with anger and aggression, and negatively connected with satisfied relationship and capability to agree. Aggressive humor relates to the urge to say something that would hurt the listener but cannot be resisted by the joke maker. Aggressive humor has been found to be strongly connected with neuroticism, agreeableness, and conscientiousness. (Martin et al., 2003)

Self-defeating humor style is seen as a positive connection to neuroticism and pessimistic emotions for example anxiety, depression, satisfied relationship and feeling good psychologically. It is seen as humor where the storyteller will bring himself/herself down to gain approval and laughing with listeners while feeling humiliated. (Martin et al., 2003)

DeYoung concluded in his research “Cybernetic Big Five”, that four humor styles above-mentioned are linked with personality traits (FIGURE 3) which are later called Big Five (DeYoung, 2014) and can be categorized as follows:

- **Extraversion** character is motivated by a clear reward or goal that can be food, sex, social connections, and social status. People who have that characteristic cannot be reserved. (DeYoung, 2014)
- **Neuroticism** character is always comparing the results, if the results do not satisfy, then negative emotions are represented, and the person turns defensive and blaming. People who have that characteristic are rarely unflappable. (DeYoung, 2014)
- **Openness/Intellect** character is opened, goal oriented, creative and adaptable for new situations. People who have that characteristic cannot be unimaginative. (DeYoung, 2014)
- **Conscientiousness** character is well organized, has long-term goals and need clear rules to follow. People who have that characteristic cannot present themselves as unreliable. (DeYoung, 2014)
- **Agreeableness** characteristics can be seen in politeness and caring for others, not necessary goal oriented, but motivations lay in the path to take. People who have that characteristics are not selfish. (DeYoung, 2014)

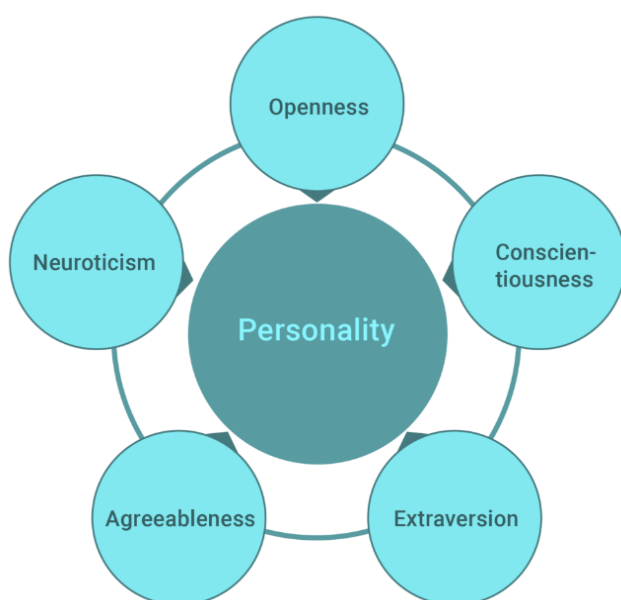


FIGURE 3. Personality traits (Tunikova, 2018).

Humor styles are strongly linked with personality traits. Different type of people is more likely to perform or enjoy a certain style of humor. What makes one-person laugh may not work for some-

one else; having good sense of humor is as important, it may define your character and be described as a person who is egoistic, serious and self-centered (Martin, 2007, 24). Humor creates positive moods and brings people together to share a joke, depending on peoples` characters or preferences in humor styles defines the funniness of the joke.

2.3 Humor as Storytelling

"Humor is an evoked response to storytelling and shifting expectations. Laughter is a social signal among humans. It's like a punctuation mark" (The Brain, 2010, 1).

Giselinde Kuipers expresses joke to be standardized a short humorous story with a punchline in the end. More likely the storyteller has not come up with the ending himself/herself. (Kupires, 2006, 2) Wittgenstein adds to joke definition that, it always starts with information about people, their things, and that it is fictional, confirming the joke being a very short story (Cohen, 1999, 1). Jokes are popular because jokes are free from different forms of planned order: no geographical barriers, nor economical, nor do they bend under any law (Davies, 2011, 2).

Mar (2011) says that storytelling is a powerful tool that combines the past and memory of emotions and movements of motion in one. If one tell the story to another person, the listener`s brain will go through the same brain movement as the person to whom the actual story happened. Scientists represent the finding with "theory of mind" when the brain builds a map of other people's motive. (Paul, 2012) Furthermore, Hasson (2016) explains it with synchronized brain activity and for that reason storytelling is most powerful form of communication (Ha, 2016).

Hsu (2008) has found that almost 70% our conversations are personal stories or gossip. Also, choosing the right words for the story is the key to connect with an audience and be remembered. When using words that describe the feeling of things, the brain's sensory cortex is activated; when using words that describe body movement brain's motor cortex is activated. Story`s words should be simple and not complexed, it will guarantee the story to be memorable. (Widric, 2016)

Vaynerchuk (2018) uses Brian Wamper in his book as an example of entrepreneur who`s company called Wamper Pedals uses storytelling as marketing strategy. Strategy is based on authenticity and telling a story about the passionate guitar player who makes pedals as a side business, not an engineer who makes pedals and just plays a little bit guitar. He also, points out how important it is to interact with your audience; feedback is vital for brand perspective and for the product itself. If it is a good product and you connect with your audience they carry the story ahead, for you. (Vaynerchuk, 2018, 51)

Every story needs a beginning, end and interesting characters. When the story is kept short and simple, it quarantees the possibilities to remember it later. Every great story needs a believable great story teller and definitely an excellent listener, for that reason funny jokes can last for generations.

2.4 Humor in Various Cultures

"Culture is the accumulation of shared meanings, rituals, norms, and traditions among the members of an organization or society" (Solomon, 2009, 604).

On the Brain magazine treats humor as a humans experience (The Brain, 2010, 1). Humor is between individuals in multiple cultures, but the style and structure of the humor may differ; however, it is needed for socialization and to ensure social kinship and balance (Martin, 2010, 116). Cross cultures humor gives an opportunity to deal with critical topics, for example, politics and religion, and approaches people with a different background of ethics, nationality, occupation, and gender (Martin, 2007, 118).

It is clear that everybody loves good humor, but different countries prefer different humor approaches. According to Lewis, neighbouring countries on world map, like to make fun of each other. Humor techniques vary depending on cultural background, for example, Asians (except Koreans) do not appreciate sarcasm, satire, untruth, irony, sex, believes and black humor techniques. (Lewis, 2006, 12-13) Most of the European countries use humor in their business as well to break the ice, get things done and to keep everything nice and lively. However, Germans and Japanese people like to keep humor out of business meetings. When Germans can laugh after the meetings, Japanese take every joke literally. (Lewis, 2006, 14-15)

Different countries have different cultures. Countries that value humorous approach in every situation of their lives are almost all countries in the world, for that reason it would be easier to focus on the humor styles that are not appreciated in countries like Germany, when using humor in work content if not acceptable; for Netherlanders it would be better not to use humor at all or French do not appreciate humor that offends them. Asian country Bangladesh has limitations with sarcasm and improper forms of humor; the same category goes with Iran what is situated in Middle-East. (Lewis 2006, 225, 243, 261, 399, 445)

In 2013 Barry and Garca conducted a research with results of most cultures like humor that is based on incongruity theory. Cultural divergence occurs when negative or aggressive humor is used in advertising; for that reason advertisement should be culturally sensitive or recognize humor that would be inappropriate in cultures social level.

3 MEMORY

Every experience and information burst can be saved in the memory network, with verbal, visual, abstract and circumstantial features (Kotler & Keller, 2016, 193). Kotler and Keller (2016) use Atkinson and Shiffrin (1968) research to represent how memory process can be simplified with 3 stages:

- 1) *Encoding*, when incoming data is processed and all the irrelevant objects are deleted,
- 2) *Storage stage*, when relevant information is captured and stored,
- 3) *Retrieval stage*, when we access our memories in storage and getting the information we need (Melton, 1963; Bjork & Bjork, 1996, 197; Solomon, 2009, 130).

Memory can be divided into short-term memory and long-term memory; only a few experiences can be stored in long-term memory. Associative network memory model sees memories as nodes with connection with links. Brand node is linked with brand association, meaning everything that consumer knows about the brand comes activated when experiencing the brand verbally or visually. (Kotler & Keller, 2016, 193)

Links can also be compared to be spiderwebs and can be created depending on the type of meaning. According to Keller's research (1987) memory can leave a footprint to memory storage with

- **Brand-specific** - the impact of the brand (Solomon, 2009, 136). For example, FIGURE 4 introduces Omax brand that is considered to produce good and reliable products. Consumers can rely on the quality product and do not want to switch on other competitive brands.
- **Ad-specific** - the impact of the advert (Solomon, 2009, 136). On FIGURE 4 normal guy uses the Omax wide angle lens to take pictures of girls, while the camera is not pointed directly to the girls. Consumers understand the product benefits that are illustrated on the advertisement.
- **Brand identification** - the impact of brand name (Solomon, 2009, 136). Brand name can be associated with product or with consumer experiences. FIGURE 4 represents a brand called Omax and it is well-known consumer product.
- **Product category** - the impact of how the product is used (Solomon, 2009, 136). For example, on FIGURE 4 a camera is used by a normal guy who wants to take/have a picture out of his personal interest. Other products that can be related to the product – memory cards, photo printers, computers, are not associated with the product category. Also, swimwear on the advertisement has no relations to the brand or its products.
- **Evaluative reactions** - the impact is stored with positive or negative emotions (Solomon, 2009, 136). Consumers may experience different emotions with different advertisements for example, sad, quiet or happy; that can convert to general positive or negative moods towards the product and brand. FIGURE 4 connects consumers in level of humor; advertisement has clever idea behind and it makes them smile.



FIGURE 4. Omax: Wide Angle Lenses campaign, by Publicis India (Upputuru, Banerjee, Valles, 2009).

For anyone to transfer advertisement from short-term memory to long-term memory the brain goes through a process where everything irrelevant will be deleted and only clues or links will be stored. Therefore, advertisements need to have content that has connections with consumer emotions, situation or specific brands. Connection with content comes from experiences and created need.

3.1 Memory Retrieval and Recall

Memory retrieval comes through nods and links created during the storage stage, the information is brought back from long-term memory to the short-term memory. Memories are not stored in brains in the way documents are stored in memory sticks or computers as video clips, files and pictures, but as collages, and puzzles. Also, the memory that is looked for, needs to be relevant to the surrounding current situation; the brain can define if the information that is looked for is relevant, for example, "What is T-Rex's shoe size?" Our brain knows that we cannot answer to this absurd question. (Memory Recall/Retrieval, 2018)

Main types of recall are:

- **Free recall** - explained as subject recalling objects on the list in certain order. If the top of the items of the list is recalled first, then subject shows the evidence of primacy effect; if the subject recalls items from the bottom of the list, this shows proof of recent effect. If the subject can recall items from the list and items that are closed to the recalled items, then subject shows evidence of contiguity effect. (Memory Recall/Retrieval, 2018)

- **Cued recall** - explained as subject recalling objects on the list with the help of cues. Subject shows to remember more than originally could remember without cues. Stimulus-response recall goes together with visual pictures and numbers as pairs; when represented to the subject one or the other, they can remember the pair. (Memory Recall/Retrieval, 2018)
- **Serial recall** - explained as subject remembering items on the list as they were or events that occurred in chronologically right order (Memory Recall/Retrieval, 2018).

According to Kardes, Kalyanaram, Chandrashekar, and Dornoff research (1992) is showing that consumer remembers better pioneering brands of the field than later emerged competitors for the product. Zaichkowsky and Vipat represented their research paper findings that consumers do remember better brand names that are directly connected with the product, rather brand name that has no association with the product. (Solomon, 2009, 137)

Krugman found in his research (1986) that consumers remember adverts better when they are played between the series and dramas; rather than adverts that play during sports or in talk shows when thoughts and attention are shorter and have a tendency to wander. Pieters and Bijmolt found in their research (1997) that consumers remember better commercials that are at the beginning of the series of adverts rather than adverts that are represented at the end of the commercial break. (Solomon, 2009, 137)

Sass writes in his article (2007) that according to Sawyer's research consumers recall adverts that bring them "back" for the lost experience. In his research, he finds that consumers recall a memory of magazine ads that smell (perfume examples), are three dimensional (pop-ups) or make a sound, better than ordinary/normal print ads in magazines. This category of memory retrieval is called state-dependent retrieval. It is important to keep in mind that there is only a difference when there is not many of the same style of adverts. (Sass, 2007)

Solomon explains that one of the recalls for consumers comes from familiarity with the product. Johnson and Russo found in "Product Familiarity and Learning New Information" research that consumer makes better use of product information the more they use to the product. However, it may cause to close familiarity with the product and the new advertisements do not have any affect or claim any consumer attention. (Solomon, 2009, 138)

The recall is highly connected with a brand reputation as Lunch and Srull found in their research. The more positively standing out the brand reputation is or the unusual product packaging, more likely a consumer will recall the brand or product name. The same results were found in researches by Alba and Chattopadhyay (1986) and by Hirschman and Solomon (1984). Moreover, Hecker and Childers found in their research (1992) that adverts that have surprise effect displayed will be recalled more often than adverts that do not have the surprise element, making factual relevance of the advert not important. (Solomon, 2009, 138)

What comes to visual and verbal advertisement consumers are more likely to recall visual advertisement than verbal adverts and consumers find them more preferable, this was proven in studies by McQuarrie and Mick (2003) and in studies by Schlosser (2006). (Solomon, 2009, 138)

3.2 Humor and Memory

Schmidt conducted a research (1994) to find out the effects of humor on memory. All the participants were given humorous and non-humorous sentences to recall later for memory test. Findings revealed that participants remember humorous content better than non-humorous content, by the effects of surprise and enthusiasm. However, findings also showed that if the content is purely just humorous or non-humorous then there was no difference in the memory. (Martin, 2007, 103-104)

Schmidt and Williams (2001) continue to investigate the effects of the humor with showing humorous and non-humorous cartoons to the participants. Researchers tried to find physical proof for the humor, by measuring the participants' heart-rate. Findings showed no difference in participants' heart-rate to the humorous material, but secondary heart-rate encoding was different. That result leads them to the conclusion of humor being an aid to a memory, causing the enormous production of information and for that reason can be stored in long-time memory easier. Researches add that it is hard to remember joke's details because the information boost is too large to handle and only the general content of the humor remains. However, it is possible to use repetition and memorization tools to remember the joke later. (Martin, 2007, 104)

Ries and Trout (2014) explain how to conquer other brands of being first in the new category. Southwest Airline is a great example, their company branding is based on (not only cheap flight tickets) workers dress different and while giving passengers excellent customer service they stay positive and humorous (Keller & Georgson, 2008, 17). There are many airlines competing with each other, Southwest Airlines have found a way to stand out and have the courage to be divergent in their field.

Effects of a humor for remembering and memory are significant, only if the humorous and non-humorous material is represented in the same content (Martin, 2010, 105). Various effects, clues and surprise moments during the joke help restore and retrieve humorous content from the long-term memory later. However, memory can play tricks on people and what is remembered is not exactly what was stored once it all depends on the links how the memory is stored during the experience of the humor.

4 ADVERTISING

The Economic Times gives the following definition: "Advertising is a means of communication with the users of a product or service. Advertisements are messages paid for by those who send them and are intended to inform or influence people who receive them, as defined by the Advertising Association of the UK." (Bennett, Coleman & Co. Ltd., 2018)

The Economic Times explains how "advertising is always present, though people may not be aware of it. In today's world, advertising uses every possible media to get its message through. It does this via television, print (newspapers, magazines, journals etc.), radio, press, internet, direct selling, hoardings, mailers, contests, sponsorships, posters, clothes, events, colours, sounds, visuals and even people (endorsements)." (Bennett, Coleman & Co. Ltd., 2018)

Not all marketing is successful, Sharp argues in his book (2016) that 3 common mistakes that marketing makes are (1) designing advertisement that has no connection or refresh relevant content with memory structure, (2) lack of research to determine vital memory structures to the brand in question, (3) No research on the brand success in current moment. (Sharp, 2016, 12)

Sharp explains in his book the importance of advertising for brands; it creates attention. Without attention there is nothing. Attention can be created through creative marketing and it has to be brand-centric, and repeated time after time. For that reason, memory is everything, the link between two sides - advertisement and brand choice. (Sharp, 2016, 145-146)

Combining long-term memory and powers with storytelling, a big part of product information can be presented to consumers with a story. Adaval and Wyer (1998) found that story is a powerful tool to maintain memory impact through our experiences if pictures are added to the story the details create better mental presentation. (Solomon, 2009, 131)

4.1 Humor in Advertising

"...Walt Stack, an 80-year-old long-distance runner, running across the Golden Gate Bridge as part of his daily morning running routine. The "Just Do It" trailer appeared on the screen and the shirtless Stack made his way past the camera as it zoomed in and while still running, Stack remarked, "People ask me how I keep my teeth from chattering when it's cold." Pausing, Stack matter-of-factly replied, "I leave them in my locker." (Keller, 2008, 130)

Like this example of a joke or humorous story, we see how everything odd, funny, and even outrageous can be packed in a compact package and make us physically to smile or laugh out loud. In that moment of smile or laugh, we give up all the other negative emotions and concentrate on that joke or humorous story. Constantly changing the world and new products coming to markets daily,

brands need to stand out and be different from competitors, without losing credibility for the product(s) that is promoted.

Gulas and Weinberger clarify that humorous advertisement is entraining (2006, 164). With a supporting analysis from Schlinger (1979) who was able to define factors that are in collaboration with humor as a broader view of stimulation/entertainment dimensions:

- "Amusing
 - Lots of fun to watch and listen to
 - Playful
 - Clever and quite entertaining
 - Exiting
 - Characters capture attention
 - Enthusiasm catching
 - Unique
 - Tender
 - Dreamy
 - Dull and boring"
- (Gulas & Weinberger, 2006, 95-96)

In a further investigation into humorous advertisement, Weinberger and Gulas conducted a research (1992) where they went true many other researches dealing with the issue of humor in advertising. Research data was collected between 1940 - 1991, conclusions that could be made on humor were:

- "Humor attracts attention."
 - "Humor does not harm comprehension."
 - "Humor does not appear to offer and advantage over non-humor at increasing persuasion."
 - "Humor does not enhance source credibility."
 - "Humor enhances liking."
 - "Related humor is superior to unrelated humor."
 - "Audience factors affect humor response."
 - "The nature of the product affects the appropriateness of a humor treatment."
- (Weinberger & Gulas, 1992)

For every brand or product to be successful it is important to understand one`s target market and define clear segments. Humorous content does not always work in a way it is predicted, but Olson merged new arrival product and commercial characters in his research 1985 and was able to predict two-thirds of the popularity of the product. Later, in 2003, Woltman-Elpers, Wedel and Pieters supervised a research that proved consumer to continue to watch the ad when it was entraining, rather advert being high in information to keep watching it. (Gulas & Weinberger, 2006)

Successful Campaigns

Jones argues in article over advertising being still a salemanship and brings out three points for outstanding advertisement campaign: (1) they are liked and rewarding the watcher, because they entertainment and offer amusement, (2) they are visually more appealing then in verbal level, (3) and the message inside is relevant and meaningful for the advertisement (Jones, 1997, 12).

A great example is "Got milk?" campaign, that was launched 1993, using commonly known famous people to have milk moustaches in published paper advertisements and TV adverts. With first-year sales increased almost 7%, meaning total turnover to be a little bit over \$30 million. Furthermore, Red Bull used their tagline "Red Bull gives you wiiings" to enter international markets because it was easy to translate in various languages and use the same cartoon advertisement. Also, Red Bull kept its almost 50% market share in the domestic market in 2004, closing up \$3.5 billion in sales in the USA only. (Keller, 2008, 39, 91.)

Sharp explains how advertising does not create direct sales, but it keeps the brand and product in mind of the consumer and when the purchasing moment arrives; the odds are bigger for the consumer to choose the product that is advertised then product that is not. For that reason, many brand advertising does not create direct sales, but it keeps the brand and product in constant sales flow. (Sharp, 2016, 137-138) A great example is Coca-Cola, he claims that Coke is fun and consumers no it, with constantly reminding consumer what they already know and how much they prefer it (Sharp, 2016, 140). 2017 Coca-Cola brand value is almost \$70 billion (Statista, 2018).

Building successful campaigns it is important to know the product and target market. Based on that, create campaigns needs to be in the top level to bring out the best of the product and brand. Campaigns need to connect with consumer memories and entertain viewers. Brand scare about the consumer and keep reminding them how familiar they are to the consumer and how good they fit together; that helps brands /products when purchasing moment comes.

4.2 Social Media

According to Pew Research Center (2018), four main social media platforms have been adopted over the years by consumers - Facebook, YouTube, Snapchat and Instagram. Millions of users use actively social networks platforms, for example, Facebook, YouTube, WhatsApp, Facebook Messenger, WeChat, and Instagram, QQ and etc (Statista 2018).

Lehr (2015) opens up research results conducted by companies BuzzStream and Fractal which had 1,200 participants, about generations' consumption online and content preferences. Different age groups prefer consumed content in a different way. Online content consumption does not vary in different generations; millennials, generations X and baby boomers prefer same content type - blog articles, images, comments, and eBooks. Also, content length plays a big role in preferences. Different generations select content that is maximum 300 words, an only little bit over 20% generation X

chooses to read articles that are or are longer than 500 words. Cross generations most searched content is entertainment and most often the content is shared through Facebook. (Lehr, 2015). For that reasons, companies have been taking advantage to reach their desired consumer segments through social media and creating relevant content to them. Content online must be attractive, relevant and easy to reach.

4.3 Social Media and Advertising

Vaynerchuk (2018) explains how important is to have a social media support for your company and brand; it makes it easier to reach and interact with current and future customers. He points out key elements that are important in social media if you are a beginner in using social media - humor, honesty, and earnestness. Also, he adds that the value of the product or service has to be excellent for the customers to revisit and asking for more. (Vaynerchuk, 2018, 31.)

Jolly, CEO at adQuadrant, article about "The 6 Most Effective Types of Social Media Advertising in 2018" lightens companies how to use social media for their company advantages. He points out advantages to use social media for marketing:

- It increases your sales and creates a fan base for your product or brand.
 - Create content that is specific for your chosen segment.
 - Better platform to target new customers and ensure returning of the faithful customer.
 - Great opportunity to use platform analytics to determine what is working for your customer.
- (Jolly, 2018)

Social media marketing benefits extend the company`s brand reachability in global markets. When company knows its target market and has clarified desired segments advertising in social media becomes cost friendly, faster and easier. Relevant and honest content consumer to be interested in product or brand; also, consumer engagement in social media plays a big role in customer satisfaction and for the future references.

FACEBOOK

Current social media phenomenon Facebook was created 2004 and was opened to the public in 2006. Now Facebook holds the title of being the biggest social network worldwide, with almost 2.5 billion global monthly users. It offers to its users a platform to keep in contact, share stories, pictures and interests. (Facebook - Statistics & Facts, 2018) Also, it is considered as a relaxed platform of communication compared to more official social media platform LinkedIn.

Facebook is offering the best marketing tool in the world. Target segments can be chosen by age, gender, location, work experiences, personal interests, past activities, and many other various criteria. (Jolly, 2018)

Most of Facebook revenues come from their advertisement sales, what is close to \$41 billion (Statista, 2018). Lehr's article (2015) shows that Facebook holds first place as a platform where to share content among different generations. Research also shows that most shared content form is images, then comes videos and mems. (Lehr, 2015)

YOUTUBE

YouTube was established in 2005, for users to share original content that was funny, interesting or whatever other reasons, gathering 1.5 billion users in 2018. Currently, it is counted to be the most popular user-generated video platform. YouTube is offering content to viewers in form of music videos, TV clips, video blogs, gaming videos, instruction videos, handicraft videos, educational content videos, etc. Enterprises have noticed the opportunity to reach their target market and for that reason, YouTube is used for sharing free direct advertising and product replacements. (YouTube: Statistics & Data, 2018)

According to Smith (2018), brand videos that are most viewed in YouTube are longer than 30 seconds, but shorter the 60 seconds. Furthermore, Interbrand's Top 100 Brands have average 2.4 channels and are uploading video content to YouTube little bit under 20 minutes frequency. Brand LEGO takes the lead of being the most popular branded channel on YouTube at this moment, reaching over six billion views. (Smith, 2018)

YouTube as a marketing channel for companies all over the world, gives an amazing platform to reach desired consumers for many brands and products. The channels popularity seems to grow every year and gather more users to watch, to learn, to educate and how to create their own intriguing content.

SNAPCHAT

Snapchat was released 2011 as a mobile device app that offers its users to share pictures and messages "snaps" that only stay for a certain time period, and then become inaccessible. With photos and short videos, the user can choose different filters, text and stickiest to emerge on the screen through cell phones own camera. (Snapchat - Statistics & Facts, 2018)

Snapchat app is used daily and globally, with more than 180 million users. The app is opened by true snapchatters average 25 times a day and time that is spent with the app is more than half an hour. Snapchat offers companies to create their own content filters and stickers for their customers add. Furthermore, Snapchat offers companies to create their own games to play. This app is easy to use and to create content to a preferred audience. (Snapchat, 2018)

Snapchat has made great revenue with its advertising and earned \$262 million from April till June 2018. The app is popular among age group 13 to 17-year-olds, in general, it reaches people under 25 years old. Strong leading branding areas with great visual content that have mastered the use of

Snapchat are sportswear, beauty, and fashion. (Snapchat - Statistics & Facts, 2018) Snapchat is a great tool to create content for a younger audience that is relevant, fun and not permanent. For that reason, it may be easier for the consumer to try different filters and videos and stickers with brand logos of products. Benefits from the app are that it is easy to use and fun.

INSTAGRAM

Instagram was created 6th of October 2010 to have a platform where people can edit and share their picture/image content, creating public communities with a shared interest in content, hashtag becomes a relevant part of the App. With fast growing rate Instagram has more than one billion monthly users, 500 million daily users. (Info Center, 2018)

For companies Instagram offers to use more creative and visual advertising, reaching mostly youth in the age of 18-29-year-old females (Jolly, 2018). Dominique Jackson from Sprout Social represents brand called Wholesome Culture being one of the best attention gathered Instagram account keeper in 2018. The brand promotes the plant-based lifestyle and cruelty-free clothing in a humorous way using their product picture, cute animal images and sentences that have a protective touch over the animals; overall Wholesome Culture Instagram page has 357 thousand followers. (Jolly, 2018)

LINKEDIN

One of the most world widespread official social media platforms is LinkedIn. It was established in 2002 and reaches most of the countries in the world. LinkedIn has almost 550 million users and third main income comes from advertisement and premium subscribers.

Lewis Howest is one of Gary Vaynerchuk examples how to do this different and become well known and successful. Howest came up with the way how to connect people through LinkedIn and provide an opportunity to network evenings what would be beneficial to people seeking connections and for restaurants who have nights that are not profitable for them. Howest stud out with his ability to approach LinkedIn in fun way and LinkedIn entrepreneurs liked his way of teaching about LinkedIn optimization and possible customer connections. Lewis Howest company has brought \$2.5 million dollars in sales, after two years of starting it (Veynerchuk, 2018, 36, 39).

5 RESEARCH METHODS – CASE HUMOR IN ADVERTISING

“Marketing research is the systematic and objective identification, collection, analysis, dissemination, and use of information for purpose of improving decision making related to the identification and solution of problems and opportunities in marketing” (Malhotra, 2015, 28).

Choosing right research method depends on the data collection and results analyzing process. When the nature of the research aims to find out the problem or interpret the issue involved, the research type that is in question is **exploratory research**. From the same nature is **descriptive research** method that tries to find answers for questions who, what, where, when and how; with aim to find more clear view of certain consumers and/or their buying behavior. Research method that only tries to find an answer(s) to question “why?” is called **causal or explanatory research**. Also, **causal explanations research** carries out research to find related connections between two variables. (McGivern, 2013, 46-48)

When research data is gathered for specific issue it is called **primary research**; however, when data is collected from already existing database that has been created for other research it is called **secondary research**. Every research creates different amount of data. **Quantitative research** is able to deal with bigger data amounts and can be used to define for example, consumer preferences in brands, based on the results graphs and tables can be drawn. **Qualitative research** is most likely used in smaller researches that are conducted with for example interviews, data that is collected is limited. Most of the consumer researches are done by using **continuous research** method. Consumer segment is clear and the same questions can be used over and over again, usually this type of research is conducted about household products and food preferences. However, when results need to be found fast for a smaller group of people, research method that can be used is **ad hoc research**. (McGivern, 2013, 49-56)

Some of the research data collection (both qualitative and quantitative) can be done by **observation**, when observer can experience the results firsthand and does not have to go through consumer’s memory recall of the product, brand, situation, etc. Furthermore, **interviewing** is other method to collect qualitative and quantitative data; quantitative interview is used in questionnaires to give closed answers, when qualitative interview is more dialog, when interviewers objectives are clear, but can take more time and are not cost efficient. (McGivern, 2013, 56-59)

Research method that is used for this questionnaire is quantitative research. This research method provides data collection and can be used in collaboration with statistical or mathematical tools. Questionnaire includes four separate parts: (1) gathers general background information from the participants, (2) examining humorous advertisements impact on a memory, (3) determines preferable humor style by age group, and (4) evaluation of content significance in video advertisement’s to consumers. Results are reviewed through SPSS statistical software, possible outcomes are examined.

5.1 Quantitative Research

The questionnaire is focusing on consumer reaction preferences to humorous and non-humorous advertisement in a certain age group of consumers. This research method is easiest for the participants to express their preferences safely and anonymously, without being pressured to think or make decisions in a certain way. For that reason, personal interview with many participants was not an option. Also, the answering range needs to be more than 100 participants to count as relevant and each age group (generations - generation Z/generation, millennials/generation Y, generation X, and Baby boomers) needs to have 25 answers from 100 to be relevant for the research.

Research is shared in social media channels - Facebook and LinkedIn. Sharing in Snapchat, Instagram and other social media platforms was not possible (lack of possibility of software inside of the app or absence of posting list to a straight receiver, most cases possibilities to share personal links and receiver lists can be bought) or there was no account made for that particular reason. According to Facebook statistics most of the users are male and in age range 25-34 (19%), 18-24 (16%) and 35-44 (9%), most female users are in age group 25-34 (12%), 18-24 (11%) and 35-44 (7%); for that reason research reaches most likely age range 18-44 year old in Facebook (Statista 2018). In Hootsuite blog post about "Top LinkedIn Demographics That Matter to Social Media Marketers" reveals that LinkedIn gender demographics are almost equal, although 44% users are female and 56% users are male; little bit over 60% of users are in age gap of 30-64 year old and over 20% of users are over 65 years and one fourth of LinkedIn user age group is under 30 years old. When target age group for the questionnaire is greater than 30 year olds (Hootsuite 2017). The LinkedIn platform was most suitable to publish the research questionnaire in English and in Finnish.

This questionnaire is done in English and then translated into Finnish to make it easy accessible to Finnish consumers over 50 years, who may not have enough English language skills to take part in English questionnaire. Since the questionnaire is done in Finland and shared in Finnish social media platforms, it should be easy to access the questionnaire for Finnish consumer. Also, not forgetting international aspect of the questionnaire and its possibilities to make great findings, the questionnaire is shared in international groups in Facebook. Answering to the questionnaire is voluntary and anonymous.

5.2 Advertisement Styles Questionnaire

Questionnaire starts with defining the participant, by age group, gender, and nationality, the last one is optional. Age group is important from the research perspective, it organizes the results according to the research question. Gender and nationality are secondary information in relevancy of this research but can produce interesting insight into different cultures and gender differences.

The first question for the research tries to find insight into their long-term memory by asking participants to remember one advertisement. Participants do not know what is looked for, at this point or what kind of advertisement they are expected to remember. By doing that it gives them free options to choose anything they can remember, the only thing that is provided is a list of clues of the advertisement that they can/could help redraw the memory - feeling, colour(s), brand/product, character(s), situation, etc. Based on the answers more than 50% of the answers need to be humorous adverts, in any 4 styles of humor.

5.2.1 Published Humorous Advertisement

The Third part of the questionnaire is called "published advertisements." Second research question about 4 styles of humor includes 5 pictures of published humorous ads and one non-humorous advert. Adverts are chosen from same field/industry (substitute goods – the majority of consumers are familiar with the product and brands), 4 of the advertisements are representing humor styles - affiliative, self-enhancing, aggressive and self-defeating humor styles. To keep research relevant and objective

15 humorous and non-humorous paper adverts are given to creative workers (from now on experts) to divide adverts into categories of humor styles; 1) affiliative humor 2) self-enhancing humor 3) aggressive humor 4) self-defeating humor and 5) non-humorous or none of the four other options. Advertising experts who are working in marketing agency Oddy Inc, were asked to divide 15 given published advertisement to 5 different groups. All together they create a creative team in Oddy Inc and some of them have been working in the marketing field in creating adverts, campaigns, promotional material, building brands and creating brand identities over 10 years. In this workshop experts' categorise given 15 different humorous and non-humorous ads, which will be used in a wide range of participants for research questionnaire.

The workshop is held as group work, in the end, experts need to consistently agree on how pictures are divided between categories. During the discussion in group work, workshop host stays in the room and takes notes. Workshop host introduces the categories of four humor styles and shows the published advertisements one by one to the group, the group looks at the advert and decides what style the advert is representing or not representing and workshop host puts the advert on the right group; group decision has to be mutual. 15 advertisements are chosen based on humorous or non-humorous content. Results of deviation of adverts can be found in appendixes number one, at the end of the report.

Brand pictures on the third part are chosen to represent “yellow goods” group in product colour matrix (FIGURE 5) that is determined by Weinberg, Campbell, and Brody (1994) representing substitute goods for consumer and are described as “treats” in everyday life. Same category products are for example candy, soft drinks, etc. Product advertisements in question would be more familiar to participants and would not create brand preferences. Pictures in this questionnaire represent the fast food industry and products/brands that are well known to people in general. Published visual advertisements are chosen based on their content and would fit in to represent four humor styles in question. 15 published advertisements are categorized by Oddy Inc experts. Also, brands in question are well-known product and brand for most of the consumers and for that reason questionnaire participants. If the published adverts would be all in with a different product or a brand it would create a subconsciously product of brand preferences. Furthermore, other product groups may have created gender differences in product preferences or would not have different variations of humor styles in humor.

		Consumer Objective		
		Functional Tools	Expressive Toys	
Higher Risk	White Goods	Large appliances Business Equipment Insurance Auto tires	Red Goods	Fashion Clothing and Accessories Hair Coloring Motorcycle, Sport Car Jewelry
	Lower Risk	Blue Goods	Detergents and Household Cleaners OTC Remedies Motor oil and gas Most non-desert foods	Yellow Goods

FIGURE 5. The Product Color Matrix and Prototype Products (Weinberger, Cambell & Brody 1994).

Published advertisements that are represented in questionnaire are sections accordingly; also, the brand name is visible to the participants:

Picture 1
representing affiliative humor
Brand – McDonlad`s



Picture 2
representing aggressive humor
Brand – Burger King



Picture 3
content is not humorous and does not represent any humor styles.
Brand - Hesburger



Picture 4
representing self-enhancing humor
Brand – Burger King



Picture 5
representing self-defeating humor
Brand – McDonald`s



5.2.2 Humorous Video Advertisement

Videos in this section are selected based on the content. Product and brand stay in the same category "yellow goods" as in section three, to keep participants in same food industry theme. What matters here is the content of the humoristic video advertisements. Videos are all humoristic, but the content is different in them, representing the plainly product, a product with facts or product with ingredient content. What is searched for is the content value in humoristic video advertisement, do product facts overrule ingredients or do product facts or ingredient overrule humoristic video commercials when lined with plain humoristic video commercial, with no facts about the product nor the product ingredients.

Since the questionnaire is in two different languages, the chosen product for English version of the questionnaire was commonly known all over the world; to reach and connect with different nationalities. Also the chosen humoristic video advertisements in Finnish questionnaire are in Finnish, containing 3 different groups of content. Finding 3 video advertisements in Finnish, that would have the same product in question with different product information, was difficult. Decision to choose 3 advertisements in question, was based on the Finnish product black liquorice and heavy music consumer preferences. Advertisements were easy to relate and products are common on domestic market. Overall there are six different humoristic video advertisements that are divided in three groups, based on the content.

English version of the questionnaire:

- 1) Brand – Carl`s Jr Burger content: no special content
- 2) Brand – Carl`s Jr Burger content: product ingredient
- 3) Brand – Carl`s Jr Burger content: product facts

The Finnish version of the questionnaire:

- 4) Brand – Salmiakki content: product ingredient
- 5) Brand – Zyx content: product facts
- 6) Brand - Fazer Pantteri content: no special content

Results should reveal what advertisement is most preferred and do consumer recognize the content of the advertisement at all, based on the given options and evaluation scale. Also, what is included is the fourth option "none of them". It may be challenging for participants to connect with the brand/product or find any of the humorous video advertisement preferable. Results on video advertisement section are examined together first and then results are separated from different languages.

6 RESEARCH RESULTS OF HUMOR IN ADVERTISING

Results were entered to SPSS program to investigate the correlations among participants their age, gender, and nationality, including the connection between published humorous advertisement and humorous video advertisements. Questionnaire question about memory recall was analysed by a group of five people, who were not aware of the research or desired outcome of the research.

6.1 Participants by Age, Gender and Nationality

This type of research is easiest for participants to take part in. Over 100 participants were needed and over 10% per generation is counted as relevant results. Questions are in a way that does not lead the participants to answer the certain way that would conclude the answers to be leaded results, in other words, participants did not have any idea what was looked for in this questionnaire. All together there was 86 answers to questionnaire, the deviation between ages, gender and nationality are represented in figures and tables (appendix 5).

All together 86 participants took part in answering the questionnaire from age 12 to 64-year-old and older (FIGURE 6). Common age group to answer was 25 to 34 (36% from all the respondents), with 31 given answers, second biggest age group was 18–24-year-olds (27% form all the respondents). Smallest age groups to answer were 12 to 17-year-olds and 64 and above, only 2 given answers form both age groups.

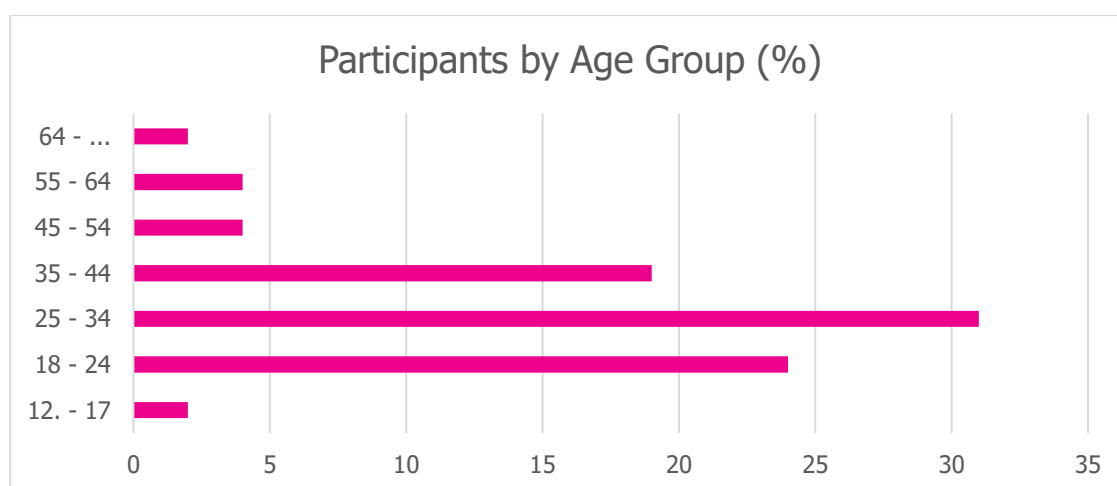


FIGURE 6. Total number of participants by age group (n=86).

Questionnaire gathered 56 female participants (65%) and 30 male participants (35%). Overall, female participants were more active to answer the questionnaire than male participants. Live Science article about "Genes Can't Explain Why Men Are Less Empathetic Than Women" explains how women are empathic than men with finding SNP genetic variation, but the difference is not big enough to draw any final conclusions; for that reasons scientists think the difference could be found in hormones and hormone levels – Oxytocin, but it would need more research in that field

(Pultarova 2018). Possibly one of the reasons why 65% of the respondents came from female gender.

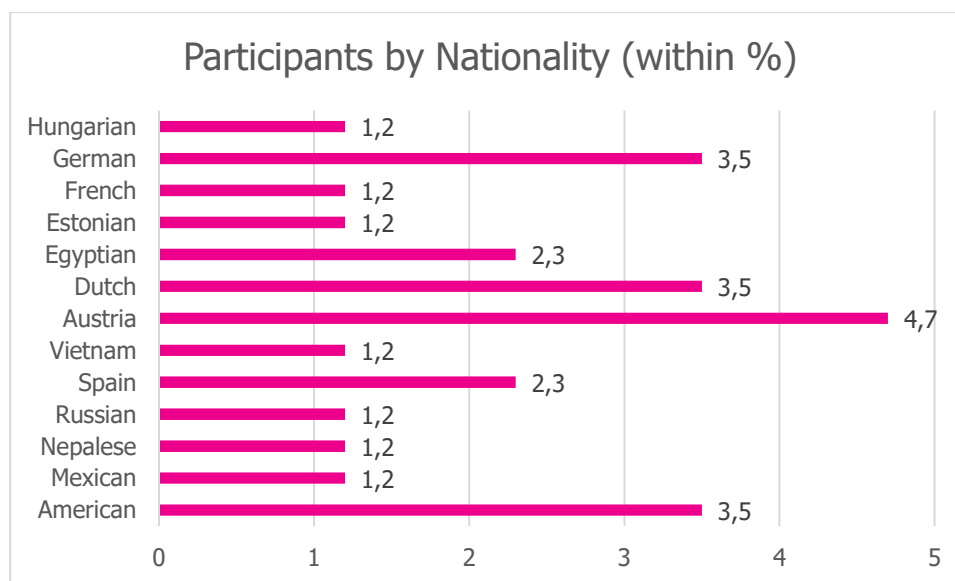


FIGURE 7. Different nationality represented in questionnaire participants (n=86).

Questionnaires first part gathered background information, based on that distribution next parts of the questionnaire is analysed. 14 different nationalities participated (2 nationalities were un-qualified, it was a voluntary option to answer). 60 participants were Finnish citizens (TABLE 3), rest of the 24 responses came from Europe, North-America and Asia (FIGURE 7).

6.2 Memory Recall in Humorous Advertisements

In section two, what was asked from participants was to describe any advert that they can remember. After the results were collected, 5 member group was gathered and they were told to classify the result according to Schlinger (1979) analyses what humorous advertisement consist. If any of the categories were filled (page 18), the advert was clarified to be "humorous." Also, if the answer was plainly brand or product name, the group was guided to go through the brand as general and evaluate the brand generally to be "humorous" or "non-humorous," according to Schillinger (1979). If the advert described was not filling any of the 11 points, the advert was classify as "non-humorous." However, if there was not enough information at all or if the information was too general for example "car" or "advert of toothpaste" answer was disqualified from the ranking. Participants were able to use the Internet for the research. From 86 answers 51 answers were "humorous", 18 "non-humorous" and 15 answers were disqualified (appendix 2). Highest rate was from humorous advertising 61%, non-humorous advertisement rate was 21% from all the answers given and 18% of the answers were disqualified (FIGURE 8). Figure 5 (base of the ranking) shows the division between qualification of "humorous" and "non-humorous" advertisement, that being from 69 qualified answers, 74% were counted as "humorous" advertisement and 26% were counted as "non-humorous" advertisements.

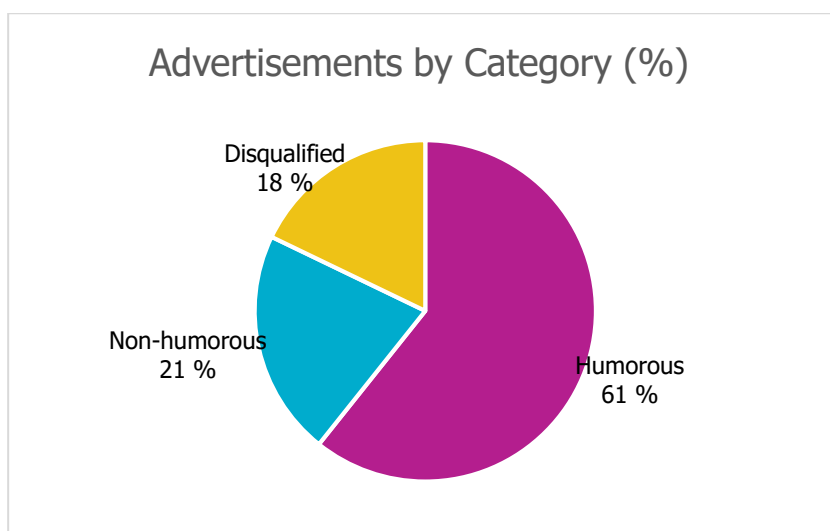


FIGURE 8. Advertisements by category in percentage (n=86).

During results' evaluation, all the brands that came up in the answers were listed, including humorous and non-humorous adverts. Total number of brands was 52 different brands from 69 qualified answers. Brands that were mentioned the most (5 times both) were Coca-Cola and Fazer (FIGURE 9). The third was Elisa (3 times) after that DNA, Lidl, McDonald`s, Samsung, Trivago, Tupla, Vitapro, Jaffa (2 times) and rest were mentioned only once (appendix 2). That proves Kardes et al. research (1992) that consumers remember pioneering brands better than brands that are new and recently emerged.

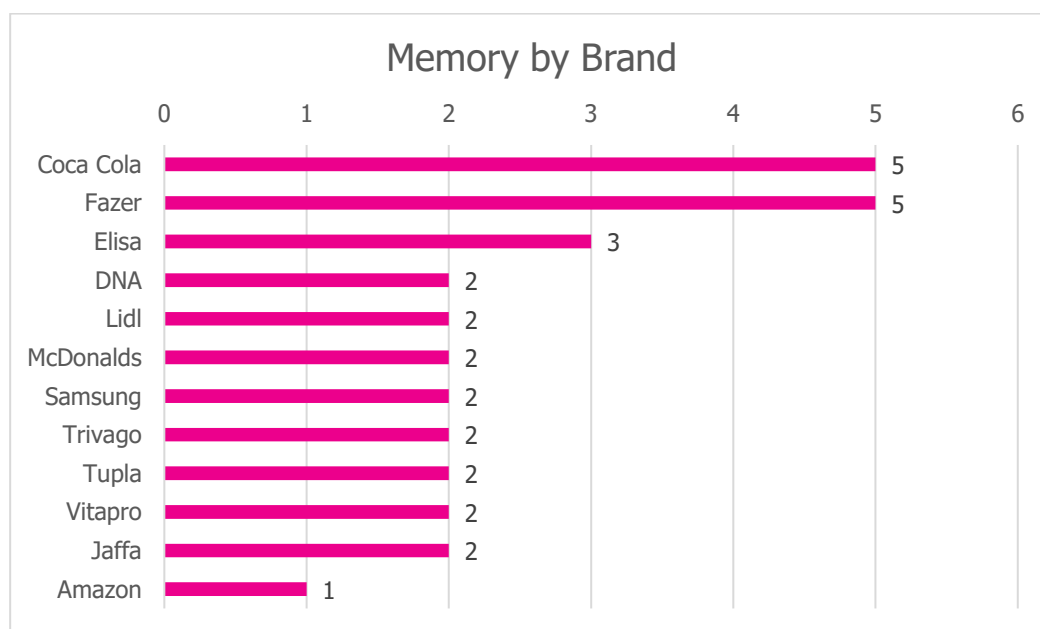


FIGURE 9. Advertisements remembered by brand (n=86).

6.3 Published Advertisement

From 86 participants most liked humor style was aggressive humor style with 26 answers of the published advertisement example, the second was affiliative humor style with 23 answers and third place was for the published advertisement that was clarified as "non-humorous" (TABLE 4).

Among age group 12 to 17-year-olds published advertisements (TABLE 5) number 2 (qualified as aggressive humor) and 3 (qualified as non-humorous) was found more pleasant than others. Age group 18 to 24 found the most likable advertisement to be number 1 (qualified as affiliative humor) with 33.3% and close was number 2, with 29.2%. There were no percentage difference between published advertisements 1 and 3 in the age group 25 to 34-year-olds, 25.8%; close in ranking was advertisement number 2 with 19.4%, in the same age group. Participants between age 35 to 44-year-olds found published advert number 2 to be the most preferred one with 42.1%, also, 50% of 45 to 54 found advert number 2 to be in their category of preference. Among 55 to 64-year-olds most liked was advert number 3 with 75% and participants over 65 years, results were divided equally between published advertisements 1 and 2, both 50% or ranking. Overall, advert number 2 was chosen most often from all the participants with 30.2%, second was advertisement number 1 with 26.7% and the third was published advertisement number three with 19.8%.

Among genders, result was quite similar (TABLE 6), both female and male participants found published advertisement number 2 most preferable with female 30.4% and male 30% ranking. To point out that female participants seemed to prefer advertisement with aggressive humor 30.4% (advertisement number 2), affiliative humor 28.6% (advertisement number 1) and non-humorous advertisement with 26.8% (advertisement number 3). Among male participants published advertisement number 2 was most liked (30%) and advertisements number 2 and 5 (self-defeating humor) were equally liked with 23.3%, from all the male participants. Advertisement number 4 (qualified as self-enhancing humor) was more preferred among male participants 16.7%, only 3.6% female participants found advertisement in question preferable.

Affiliative Humor

Picture number 1 in questionnaire (FIGURE 10) represents affiliative humor style and was the second most preferred advertisement. Questionnaire participants found this humorous published advertisement to be (TABLE 7) optimistic (47.8% - "I agree"), humorous (56.5% - "I agree"), joyful (39.1% - "I agree") and confident (39.1% - "I agree"). 30.4% of answers gave an equal answer to the question "is this advert fearless?" answers "hard to tell" and "I agree". Also, participants did not strongly agree that the picture represented is self-harming (60.9%) and mean (52.2%) or representing self-pity (56.5%), but it was honest according to 39.1% from the give answers.



FIGURE 10: McDonald`s restaurant being opened for 24 hours (McDonald`s, 2014).

Results show that participant`s recognize features that are common for affiliative humor style – optimistic and joyful. Represented humor style is not self-harming or mean, but also does not have provocative to competitors. The representation or humor realization in the advertisement is overall positive. For that reason, it was the second most picked advertisement.

Aggressive Humor

Published humorous advertisement number 2 (FIGURE 11) was selected to be most preferred humorous advertisement among participants of the questionnaire. 50% (TABLE 8) of the answers found this advertisement to be optimistic ("I agree"), 65.4% found it very strongly to be humoristic, 46.2% found it strongly to be joyful, and 61.5% of the answers thought it was a sign of confidence. This advertisement was not found to represent self-harm with 38.5% ("I strongly disagree"), but it was found lightly mean ("I agree") with 46.2% among the participants. 34.6% of the participants found it hard to tell if the picture was honest, but 30.8% agreed that the picture advertisement was honest. 50% strongly disagreed for this advertisement to represent self-pity.

Results indicate that participants recognize humor style to be aggressive, represented keyword in questionnaire was – mean. Furthermore, they find it optimistic and strongly humoristic and joyful, including confident and fearlessness (among competitors). This aggressive humor style combines also, self-enhancing humor style within and makes it perfect combination for the consumer to get the attention that is wished for by the brand Burger King. Futhermore, it shows clearly

recognizable other brand from the same industry (McDonald's character Ronald McDonald) and offers them the confidence to be almost as good as Burger King.



FIGURE 11: Ronald McDonald VS the Burger King (Burger King, 2006).

Non-humorous Advertisement



FIGURE 12: Hesburger Chicken-meal 5.95€ (Hesburger Finland, 2017).

Published advertisement number 3 (FIGURE 12) was chosen to represent basic advertisement, without any humorous content. Participants were able to choose from all 4 different humor styles presented in the published advertisement and one non-humorous advertisement. Humorous con-

tent is not for everyone and "hard to tell" (zero answers) were able to avoid with this option. According to the research results (TABLE 9) 58.8% of participants (who had preferred advertisement number 3) found this advertisement to be optimistic, fearless (41.2%), honest (47.1%); 29.4% found it "hard to tell" it to be fearless and confident. This published advertisement was not found humoristic (47.1% - "I disagree"), joyful (35.3% - "I disagree"), and self-harming (58.8% - "I strongly disagree") or mean (58.8% - "I strongly disagree"). From 86 participants, this advertisement was chosen 17 times (TABLE 5); 26.8% were female and 6.7% were male participants (TABLE 7). This was the third chosen advertisement among all 5 different options. Not all the consumers prefer humorous content in the advertisement, but it seems to be important also to have non-humorous content as well, for this certain consumer segment.

Self-enhancing Humor Style

According to the research results (TABLE 10) published advertisement number 4 (FIGURE 13) was found among participants optimistic (42.9% - "I disagree") or not clear to classify that category (42.9% - "hard to tell"). In the other hand it was found humoristic and joyful (57.1% - "I agree"), confident (57.1% - "I agree") and 100% fearless. Also, this advertisement is not mean (42.9% - "I disagree") but could be self-harming (28.6% - "I strongly agree"). However, it is showed, to be honest with 42.9% of the answers to "I agree." This advert was chosen 7 times (TABLE 5) among other 5 advertisement options, where 16.7% were male and 3.6% were female (TABLE 7). It was more popular among men than female participants.



FIGURE 13: Burger King "Flame Grilled since 1954" (Burger King, 2004).

Self-defeating Humor Style

From all the other options of choosing humorous published advertisement number 5 (FIGURE 14) was found to have both a positive and negative effect on participants (TABLE 11). 38.5% of the participants “disagree” to find it optimistic, in the other hand 30.8% did find it optimistic; vice versa with a humoristic opinion. 23.1% found it joyful (“I agree”), but also, “hard to tell” or “I strongly disagree.” 46.2% of the participants thought this advertisement is strongly confident, and 46.2% thought it is fearless as well. This advertisement was not seen as self-harming or mean (both 46.2% - “I strongly disagree”). Furthermore, 38.5% of the participants found it honest. This published advertisement was chosen 13 times (TABLE 4), 20.8% among 18 to 24-year olds (TABLE 5), 23.3% of all male participants chose this advertisement (TABLE 7), and only 10.7% of female participants. This advertisement was not negatively received among participants and it seems to support honesty from the brand with consumers not finding it self-harming.



FIGURE 14: McDonald`s “Ower Food, Your Questions” campaign (McDonald`s, 2014).

6.4 Humorous Video Advertisement

Section four included 6 videos what were divided according to language and content. Altogether 86 participants and 100% valid answers (TABLE 12). TABLE 12 represents all the chosen advertisements, but for the further research and relevant research results in English and in Finnish are separated to be more accurate in cultural background differences. Nationalities that participated were 60 Finnish participants and 24 other nationalities (2 were unqualified). Video advertisements 0 to 3 were in the English version of the questionnaire, 0, 4 to 6 were in the Finnish version of the questionnaire. TABLE 13 represents all the results by gender; 17.9% of women did not like any of the given video advertisements.

6.5 Humorous Video Advertisements in English

From 86 participants, 36 took part in answering the questionnaire and were having international background, some Finnish speakers included. After excluding irrelevant answers, total counted participant amount is 27 (TABLE 14). TABLE 15 represents age group 18 to 24-year-olds, 43.8% of the answers did not like any of the given advertisements. Age group 25 to 34-year-old (44.4%) preferred humorous video advertisement number 3 which included product facts. Among ages 35 to 44-year-olds (50%) chosen advertisement video was number 1 that contained nothing specific – no product ingredients or product facts. Since the answering percentage was minimum, there are not relevant conclusions to be drawn after age 25 to 34-year-old.

Between female and male participants (TABLE 16), 52.9% of men gave the positive answer video number 3. However female participants chose “none of them” (47.4%) more often than men or selected video advertisement number 1 (36.8%), which has no specific content. It could lead to the result that product was not suitable for female participants or the content of the product advertisement was not right for the target market.

Video advertisements were ranked according to preferences by participants. Video advertisement number 1 (TABLE 16) was chosen among 36.8% of female participants and was clarified as humorous and truthful (both 55.6%), not offensive (55.6%) and including product facts and ingredients. Although, this video advertisement was not interesting in content-wise, participants still found content that was not provided in the video. When video number 1 (TABLE 17) had product ingredients in the content, it was least favoured by the participants, both male and female. Video number 3 content (TABLE 19) was found not to be enriched with product ingredients, product facts, even the character in the advertisement was not found better than another advertisements. However, 72.7% of answered participants found it to be humorous and 45.5% found it offensive at the same time. Video number 3 was chosen to the research because of its content of product facts and product ingredients.

6.6 Humorous Video Advertisements in Finnish

From the total amount of questionnaire participants answered to Finnish version, 49 answered was valid answers (TABLE 20). Based on the research 37.5% of participants, in age 18 to 14-years old, chose video advertisement number 5, which had product facts in the advertisement content. Between the ages, 25 to 34 (TABLE 21) most popular advertisement was number 4 (40.9%), content included product ingredients. In older age group it was hard to define clear preferences, because of the limited participants, but overall video number 6 (34.7%) that had no specific content was preferable among all the other choices. Furthermore, half of the male participants (TABLE 22) liked video number 4 and 37.8% of all the female participants, video number 6 was chosen 2 percentage points more often than video number 5 (35.1%).

Videos were ranked according to the preference of the participants. Participants understand the content in advertisement and were able to define the content of the advertisement clearly. Video number 4 (TABLE 23) was correctly ranked to have ingredients in the content; also, advertisement to be humorous (60%) and truthful (53.3%). However, it was hard to determine if the character(s) was better in the advertisement than others. Video advertisement number 5 (TABLE 24) was found to be humorous (68.8%), but also offensive (68.8%). The content was found to be truthful (43.8%); however, product ingredients and product facts were difficult to point out the differences. Video advertisement number 6 (TABLE 25) was overall most humorous (66.7%) and quite offensive (72.2%). Content-wise video advertisement number 6 was not having anything special in it but was still most preferred among the participants.

6.7 Correlation between Questionnaire Variables

SPSS provided correlation results to see how strongly pairs of variables are related. It is a technique that is used in statistics. When the correlations result is positive, it means that the pairs are related to each other, meaning when one variable moves then the other variable moves in line with that first variable. TABLE 26 provides the information from all the answers given in the questionnaire. To be perfectly related, the number must be between 0 and -1. According to the results "age" seems to have some effect in video advertisement, the result being 0.252. Since the older generation did not take part in the questionnaire, it is hard to conclude the relevancy of the result. It would need more specific investigation.

TABLE 26: Correlation between participants' age, published advertisements and video advertisements (n=86).

		Correlations		
		Age	Published Advertisement	Video Advertisement
Age	Pearson Correlation	1	-,072	,252*
	Sig. (2-tailed)		,510	,019
	N	86	86	86
Published Advertisement	Pearson Correlation	-,072	1	,101
	Sig. (2-tailed)	,510		,354
	N	86	86	86
Video Advertisement	Pearson Correlation	,252*	,101	1
	Sig. (2-tailed)	,019	,354	
	N	86	86	86

*. Correlation is significant at the 0.05 level (2-tailed).

There are few gender differences when evaluating of the content of the published advertisement (TABLE 27), based on participants opinion. It may indicate that gender differences (-0.255) in participants experience the content of the published advertisement differently. TABEL 27 shows the negative correlation -0.255 between gender and opinion "self-harming". This means that gender and opinion option are negatively related. TABLE 28 shows that male participants are

having a strong opinion towards commercial content than female participants. It would need more investigation of the content affects to gender to make any conclusions.

In video advertisements (TABLE 28) opinion to "offensive" are more likely to be rated differently among different gender. TABLE 29 could guide to the idea that female participants can experience the video advertisement in a different level of emotions, while male participants are finding the common side or are not willing to draw any conclusion. Also, the opinion could be affected by the content of the video advertisement and who is the actual target market. It could need further investigation to draw any conclusions.

TABLE 31 represents results on correlation with only Finnish video advertisements; results show that there is no correlation with gender and video advertisements. When excluding participants with Finnish nationality and undefined nationalities (TABLE 30) correlation between genders, video advertisement and opinion "offensive" emerges. Between video advertisement and "offensiveness" correlation is positive (0,470) meaning if one variable changes it affects the change to the other variable in positive way – moving the same direction. Correlation between gender and video advertisement is negative (-0,693) explaining how gender and video advertisements are negatively related, meaning when one variable changes the other moves in the opposite direction of the variable. How exactly those variables are related in both cases, results need further investigation in opinions of gender differences internationally, because of the small number of international participants, it cannot be drawn any conclusions based on the findings.

TABLE 30: Correlation between participants` opinion in video advertisements and gender (n=24).

		Correlations		
		Offensive	Video Advertisement	Gender
Offensive	Pearson Correlation	1	,470*	-,272
	Sig. (2-tailed)		,020	,198
	N	24	24	24
Video Advertisement	Pearson Correlation	,470*	1	-,693**
	Sig. (2-tailed)	,020		,000
	N	24	24	24
Gender	Pearson Correlation	-,272	-,693**	1
	Sig. (2-tailed)	,198	,000	
	N	24	24	24

*. Correlation is significant at the 0.05 level (2-tailed).

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

Overall, correlations, in general, shows the connection between two variables. Two variables can correlate positively and negatively. When positive correlation emerges, it means two variables are linked and affect each other with movement in the same direction. Negative correlations express the connection between two variables that move opposite direction, if one of the variables is changing.

In published advertisements part, correlation was not found between the age and published advertisements, but correlation (-0,255) between participants` opinion about "self-harming" and gender differences were found. In video advertisement positive correlation between age and video advertisement (0,252) emerges. Correlation between video advertisement, gender and participants (excluded Finnish nationalities) opinion about "offensive" showed to be negative (-0,240).

TABLE 32: Questionnaire conclusions based on correlations results (n=86).

Research Questionnaire Results

Memory recall on humorous advertisement	61% humorous advertisement (pioneering brands)	
Published advertisements	Most preferred humor style is aggressive humor	
Correlation	Genders experience the content differently ("self-harming," -0,255)	
Gender differences	Men prefer self-enhancing humor style	Women prefer affiliative humor
Video advertisement	Content of the humorous advertisement is not relevant	
Correlation	Age and video advertisement correlation is 0,252	
Gender differences	Genders experience the content differently ("offensive," 0,240; n=86) -> Genders with international background (n=27) experience the content of the advertisement different ("offensive" -0,693)	

Results show (TABLE 32) that there are few gender differences in advertisements opinions when participants were evaluating given advertisements. Unfortunately connection between humor styles and age was not found, what originally was looked for. Considering the connection between the gender and opinions it may indicate that consumers experience advertisement in different way and may be tightly connected with defining target market for the product or brand. Also, the cultural background plays an impact on the advertisement experience. The results of this research need more testing on bigger group of consumers and from different age groups to confirm existing findings and to prove the original theory.

7 DISCUSSION

Humor has a great power in advertising, reasons, why it is used quite often, is that it gets attention from the viewer and connects with consumers on an emotional level. This research gives an insight of different advertisement styles and content preferences to specific consumer segments by gender. 86 participants took part in this questionnaire, 60 people from Finland and 24 with international background and 2 participants were undetermined.

Beginning of the research was to find out what type of advertisements consumers remember and how powerful is the humorous content impact in advertisements that consumers remember. They were asked to remember any advert that would come to their minds first. Results were analysed according to research in 1992, by Weinberger and Gulas who defined aspects that are relevant for the humorous advertisement. Weinberger and Gulas claim that humor is entertainment, based on that and their suggestions what humor needs to contain, the results of the first part of the questionnaire were analysed. Findings show that from all the 86 participants, 61% remember an advertisement with humorous content from 21% of non-humorous. Since it was opened questions 18% of the answers were disqualified for the reason of lack of information. It would have helped participants if there would have been options of advertising forms, colour, character and maybe a brand list, but that would have affected the results with misleading with fixed options. For that reason, those options were dropped out from the questionnaire. Also, the first part of the research shows that humor is a powerful tool to use in advertising a product and brand and does guarantee to remember the brand, except if the brand is pioneering in its own field (Kardes et al., 1992).

Furthermore, the results show the impact of branding and marketing on consumers, most recalled brands were Coca-Cola, Fazer and Elisa. Proving the power of marketing worldwide and preferences or dominance of domestic brands like Fazer and Elisa. Since the questionnaire is conducted in Finland, it is natural to recognize high domestic brands like Fazer and Elisa compared to other international brands. Fazer and Elisa are well known brands in Finland.

Research tried to find out is there humor styles preferences between the age groups. Results showed that from all the participants, most preferable humor style was aggressive humor style and second most liked humor style was affiliative humor style. In this category it was hard to define results by age group, for the reason the people over 34-year-old were not taking part in the questionnaire in a volume as hoped for. One of the reasons for the poor reaching for the older age group was the channels that were used to spread the questionnaire and gather a relevant audience to answer. Two social media platforms were picked – Facebook and LinkedIn. Facebook`s main users are 18 to 34 year old and LinkedIn users are mainly over 25-year-olds, giving this research a bigger audience to reach. Unfortunately the results to reach older generations were not successful and for that reason, this research cannot conclude the different age groups preferences in different humorous advertisement styles. On the other hand, it showed the success in liking of aggressive humor style the most, but not forgetting affiliative humor style to be close by. However, it would need a

further research to find out is the resulting general and is it the preference of any certain age group. Also, the result show that participants preferred non-humorous advertisement and their evaluation of the non-humorous advertisement was categorized to be humorous. This would be based on consumer behavior in certain situations, but it would need further investigation to understand that aspect of the result. According to Barry and Garca research (2013) all countries in the world like humor that is based on incongruity theory, what could explain the preference in affiliative humor style.

Video advertisement part of the questionnaire was divided in two different languages – Finnish and English. The main reason for the questionnaire video advertisement part to be translated was that it would be easier for consumers in older age to feel more comfortable to answer the questions represented and understand the video advertisement content. Research tried to find out does the content of humorous video advertisement draw any preferences. Participants were asked to choose their favourite video advertisement and evaluate it according to given options. Content of the advertisement was divided into 3 different areas – advertisement with no specific content of the product, content with product facts and content with product ingredients. The result was negative, content does not matter even in the humorous advertisement, no matter if it contains product facts or ingredients information. However, results showed that there are some gender differences when participants were asked to evaluate given advertisements "self-harming" and "offensive" part. Differences occurred in the international part of the questionnaire.

Finnish nationality showed no gender differences when evaluating any of the video advertisements opinion part. Nationalities brought up the difference in correlations in age and gender differences. Correlation differences in age accrued in comparison age, public advertisement, and video advertisements. The Correlation was 0.252, meaning age relates to video advertisements preferences; variables are moving positively together if any part would move. All the Finnish nationalities participants were taken out of the correlation next and only other nationalities were left; correlation between opinion "offensive" and video advertisement was found positive (0.470). However, correlation between gender and video advertisements were negative (-0.693), meaning the variables are acting negatively to another variable movement. One of the reasons that may affect is that the advertisements were with humorous sexual content; the intention was to keep participants in the same food industry subject because it is easier to relate and the product is somehow familiar and affordable. From 24 valid answers it is hard to make any significant conclusions, but it would be interesting to continue research and find out how big part of humorous advertisement is the sexuality and how does it affect consumers, in the gender perspective. Ruch and Hehl (1988) added to Freud's theory that sexually active participants appreciate all types of humor, when participants who have positive attitudes towards sexuality, appreciate more sexual humor (Martin 2007, 38).

Overall, consumers do remember advertisements (product or brand) that have humorous content better than non-humorous, but product factual or ingredients content does not make a difference in preferences of an advertisement. This research can be used to having a small gasp of preference in humorous styles (aggressive humor style) to consumers, but it needs further research to have reliable results. Also, it has not proven if the different age groups are interested in the different humor

styles or not. If they are, could there also be difference in sexual humorous advertisement content between age groups or just in gender; furthermore, what are the limits with humorous content in different age groups, are there any specific rules or ethics? Consumers seem to have different opinion aspects when evaluating a different humor styles or experiencing advertisements, difference occurs in gender differences. Could it be varying in different countries or is it general on different continents?

Results were entered in SPSS statistics program and correlations were found, between age and video advertisements, gender differences in experiences of the published advertisement and gender differences in video advertisement among participants with international background. However, the number of participants was too small to draw any scientific conclusions and would need further investigation of the topic. On memory part, research was successful and over 60% of valid answers by participants, remember humorous advertisement (any type of advertisement). For that reason, brands should invest in advertising and have clear marketing plans.

Challenges in this research were to find questionnaire participants. It would be wise to invest buying a consumer database and send the questionnaire to large number of people. Social media can be one tool to share the questionnaire, but it should not be shared on personal account. Also, defining different humor styles should have included more product variations based on The Product Color Matrix. It would have produced more results to investigate and find connections with different humorous product advertisement. In video advertisement part it would be interesting to ask why certain advertisement is more preferred, since it was dismissed in this questionnaire.

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Carls Jr - Texas BBQ Burger ad - Unrated Cut. Rexbo2000. Available:
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Carl's Jr Super Bowl Commercial 2015 with Charlotte McKinney. #EatLikeYouMeanIt. Available:
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APPENDIX 1: HUOMR STYLES IN PUBLISHED ADVERTISEMENTS

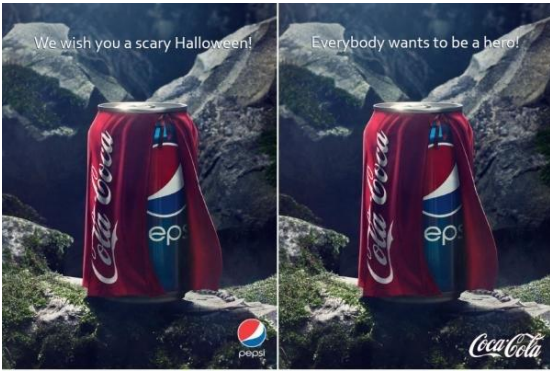
Humor styles are divided in 5 different groups by Oddy creative art directors and graphics.

1. Affiliative humour.

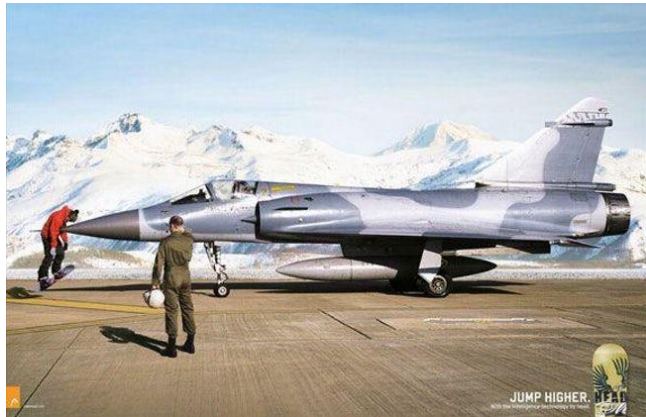


2. Aggressive Humor.





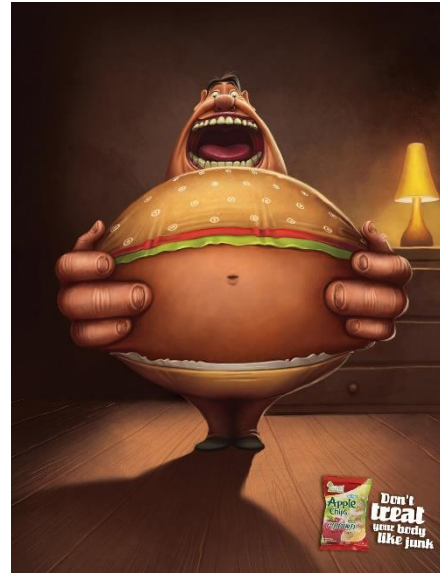
3. Self-enchancing humor.



4. Self-defeating humor.



RESTAURANT PREP TIME	ADVERTISING PREP TIME
APPROX 3 MINS TO ASSEMBLE BY OUR DEDICATED CREW	APPROX 4 HOURS WITH HELP FROM: LIGHTING FOOD STYLIST PHOTOGRAPHER EDITING PHOTOSHOP



APPENDIX 2: EVALUATED ADVERTISEMENTS AND BRANDS MENTIONED

Describe any advert that comes to your mind.	Amusing	Lots of fun to watch and listen to	Playful	Clever and quite entertaining	Exiting	Characters capture attention	Enthusiasm catching	Unique	Tender	Dreamy	Dull and boring	Humorous	Non-humorous	Disqualified
I remember an ad for a local tattoo convention which caught my eye because I was looking for a present for my brother-in-law and the poster had everything he liked - tattoos, skulls, the art-style of tattoos he's into and so on. It had a black background and very colourful drawings on it. It also showed some of the tattoo artists that would be present at the convention. Obviously it also said in big white letters when and where it will happen, so I knew it was JUST after his birthday - perfect gift :D											x		1	
Fifa					x	x							1	
A Facebook ad of Hunkemöller	x					x			x	x			1	
Facebook add											x		1	
BMW new 8-series		x		x									1	
Orangina with animals	x	x	x			x		x					1	
SmartWater Advert with Jennifer Aniston: Aniston does a series of trendy activities to get her video to become viral and promote SmartWater. It's a humorous advert that aims at making you laugh and also remember the product simultaneously.	x	x	x			x							1	
McDonald's: man and woman are having dates	x								x				1	
Elisa ad	x					x							1	
Macdonald's- you are love in it	x								x				1	
Coca Cola, drinking Coke with friends, nice melody, good vibe			x							x			1	
Aakkoset		x		x				x					1	
The new advertisement from amazon video showing a father moving from a normal dad to a „agent“ dad, acting like a very focused and concentrated secret agent.				x			x						1	

Samsung						x				x		1		
Coca Cola advertising at christmas time - a truck with the coca cola brand and a man who looks like santa claus		x			x					x		1		
Gut besser gösser Beer advert											x		1	
Mercedes Benz advertising and Heineken, are related to the F1 that will occur here in Mexico											x		1	
Nike advert for new compression pants											x		1	
Cocacola		x										1		
New Samsung TV(due to it often popping up)				x	x							1		
Avain Apteekki TV-spot						x						1		
Audi	x	x										1		
Advertisement for Sauvage Dior with Johnny Depp				x	x					x		1		
Toyota based on product											x		1	
S-Pankki. A song about lending money and cartoon animation											x		1	
Advert for thoothpaste														1
Monkey driving a cab in a Pepsi advert. I see it funny		x				x						1		
3 fat guys in a hole in the ice, one surfaces with beer and says "beer", one blows air to water and says "jaczuzzi". an ad in sweden for finnish beer.	x		x									1		
Dna mainos, jossa pihalla on paljon puutarhatonttuja ja naapurissa asuva mummo sanoo puutarhatontut omistavalle naiselle että onpas paljon puutarhatonttuja ja että oli varmaan kallista. Naapurin nainen vastaa mummolle "elämä on", johon mummo vastaa ärtyneenä lässäyttäen "elämä on".	x						x					1		
Geico "Unskippable"		x		x								1		
Head and shoulders						x				x		1		
Tupla bar, "taitaa tyttö tietää, että on seinän takana patukkaa tarjolla". -Double-minded joke			x									1		
coke harmony			x						x			1		
Life situation involved the advertised product														1
Kindergarden														1
Car														1
Fazerin mainoksista tulee mieleen kotimaisuus, luotettavuus, nostalgisuus, herkkyys									x	x		1		
Elisa Saunalahden "valitse vapaus"	x					x						1		

VitaePro. Saa mielikuvan, että kyseisellä tuotteella saa virkeän olon ja saa säilytettyä terveytensä pitkään sen hetkellä tasolla, millainen se on sinä ajankohtana, kunnon alkanut nauttia näitä kapseleita. Tuotetta mainostetaan paljon paitsi TV:ssä niin myös lehdissä. Mainoksessa näkyy aina tuotepakkauksen kuva, mikä jää mieleen, jolloin sen huomaa, olipa mainos missä mediasa tahansa. Mainos antaa tuotteesta hyvinkin luotettavan kuvan			x			x						1		
Lidl kesäkampanja ja biisi, vaihtopöytä ja suomalaisten nuoren pojan yksipuolinen rakkaustarina		x			x				x			1		
Luona. Todella vahva retargeting-mainonta muistuttaa jatkuvasti ja näin on jäänyt yritys mieleen.											x		1	
Lidlin tv-mainokset. Erilaisia, hauskoja, yllättäviä		x			x							1		
huippukiva.fi telkkarista				x		x						1		
Carlson hinta haloo											x		1	
Ärsyttävä, sininen, Matti Nykänen =D											x		1	
Lämpö														1
Atrian hyvä ruoka parempi mieli, kesä, aurinko, rento tunnelma								x	x			1		
Fazer suklaa mainos								x	x			1		
Black Horse -boxerimainos											x		1	
Microlax 😊											x		1	
Elämä on												1		
Opettelin, logo vain tuli ensimieleen														1
--														1
Fazer tutti frutti karkki		x	x									1		
Poika ja mies whatsappavat, mies kertoo että ikävä ja poika jossain vaiheessa lähettää tiedon omasta sijainnistaan ja mies tulee paikalle								x				1		
Pöllö														1
Hakola, värikäs, raikas, ytimekäs, rento														1
Oddy-kaurajuoma mainos	x		x									1		
Oltermanni			x			x						1		
Kahvimainos jossa käydään jonkun naisen kanssa läpi elämän kahvihetkiä														1
Fazerin turkinpippuri suklaa mainos jossa nainen istuu penkille siniseen huoneeseen ja sanoo ja puhuu, että tykkää vähän rajummasta. Mitä tulisempi sitä parempi, BOOM!! Ihan huikee mainos.			x			x						1		

Matti Nykänen																		1		
Vihreä, mukapirteä, kesäinen																		1		
Se jouluisen limpparin mainos jossa ne laulaa suvivirttä muutettuna hahmot on puhuvia hedelmiä värit on värikkäitä joulusia			x						x								1			
Lapsia syömässä vanukasta vihreässä maisemassa. Värikkäitä vaatteita ja hauska tunnelma lapsilla.																		1		
Tyly, ärsyttävä, simppeleitä, suora ja toistavat, rahalaina.fi tjsp. Kalliista lainaa tarjolla kovalla korolla kohderyhmänä olen ihan väärä mut ei voi olla huomaamatta kun niin vitutus mainos.																	x	1		
Hirveä ärsytys, näen punaista kun tulee tämä Hotelli-Trivago-mainos.																	x	1		
Kaalimadon jellyjortikka			x		x													1		
Citymarketin karkkimainos																	x	1		
Iloinen, värikäs, kaveri, rento																		1		
Miesten alusvaatemeinos jossa miehet kuvataan tekemässä erilaisia asioita ja lopuksi todetaan, että alushousuja ei mies mieti, kun ne ovat hyvät (tms.)		x							x									1		
Tjä-tjä-tjä-tjäborg	x																x	1		
Trivagon mainos																	x	1		
Oikotien mainos, jää soimaan se kappale päähän "kun aika on.."																	x	1		
Karhun mainos hesarin kannessa. karhun ruis ipa ja speltti ipa rinnakkain. taustalla näkyy metalliset tankit ja säiliöt. kuva on kylmä ja teollinen. tekstissä taisi olla hieman ironista sävyä käsityöläis oluiden valmistuksesta. lämminhenkistä irvailua.					x		x											1		
																		51	18	15

Brands mentioned:

	Brand	Times mentioned		Brand	Times mentioned
1	Coca Cola	5	26	Head & Sholders	1
2	Fazer	5	27	Huippukiva.fi	1
3	Elisa	3	28	Hunkemöller	1
4	DNA	2	30	Kaalimato	1
5	Lidl	2	31	Karhu	1
6	McDonalds	2	32	Keltainen pörssi	1
7	Samsung	2	33	Koff	1
8	Trivago	2	34	Luona	1
9	Tupla	2	35	Mercedes Benz	1
10	Vitapro	2	36	Microlax	1
29	Jaffa	2	37	Nike	1
11	Amazon	1	38	Oadly kaurajuoma	1
12	Apple Bandit	1	39	Oikotie	1
13	Atria	1	40	Oltermanni	1
14	Audi	1	41	Oringna	1
15	Avain Apteekki	1	42	Papsi	1
16	Black Horse	1	43	Rahalaina.fi	1
17	BMW	1	44	SamartWater	1
18	Carlson	1	45	Sauvage Dior	1
19	Citymarket	1	46	S-Market	1
20	Facebook	1	47	S-Pankki	1
21	Fairy	1	48	Suomilimiitti	1
22	Fifa	1	49	The other danish guy	1
23	Geico	1	50	Tjäreborg	1
24	Gut besser gösser Beer	1	51	Toyota	1
25	Hakola huonekalut	1	52	Viking Line	1

APPENDIX 3: QUESTIONNAIRE IN ENGLISH

Advertisements styles.

The aim of this research is to investigate the connection between memory and advertisements. Also, to identify the preferable advertisement styles. Results of this research are used in bachelor thesis in Savonia University of Applied Sciences, all results are anonymous and answering for the questionnaire is volunteer.

NOTE: Questions with "*" mark are compulsory. Part 4 includes videos, you need to turn on sounds on your device. I Questionnaire will take about 10 minutes to answer.

*Required

1. Age *

Mark only one oval.

- 12 - 17
- 18 - 24
- 25 - 34
- 35 - 44
- 45 - 54
- 55 - 64 64 - ...
-

2. Gender * Mark only one oval.

- Female
- Male
- Other: _____

3. Nationality

Memory.

In this section, what is looked for is recalling of advertisement, based on e.g. feeling, color(s). brand/product, character(s), situation, etc.

4. Describe any advert that comes to your mind. *

Published advertisements.

In this section 5 images are represented. Please go through the images and answer to questions regarding the images seen below.

Image 1 - McDonald's



Image 2 - Burger King



Image 3 - Hesburger

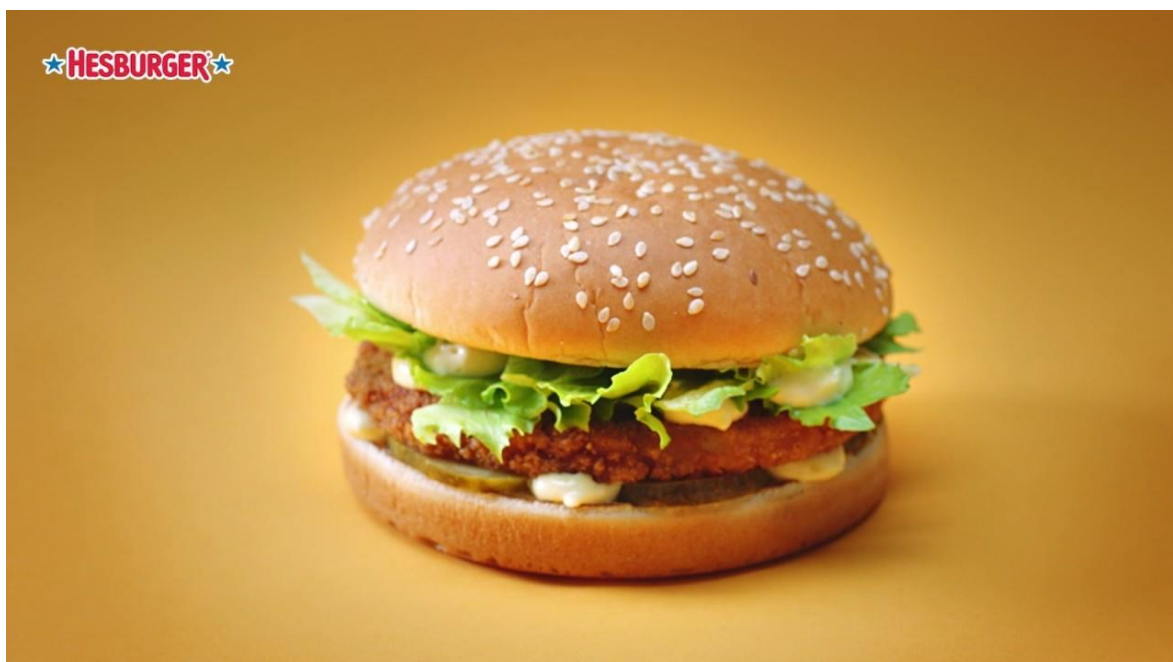
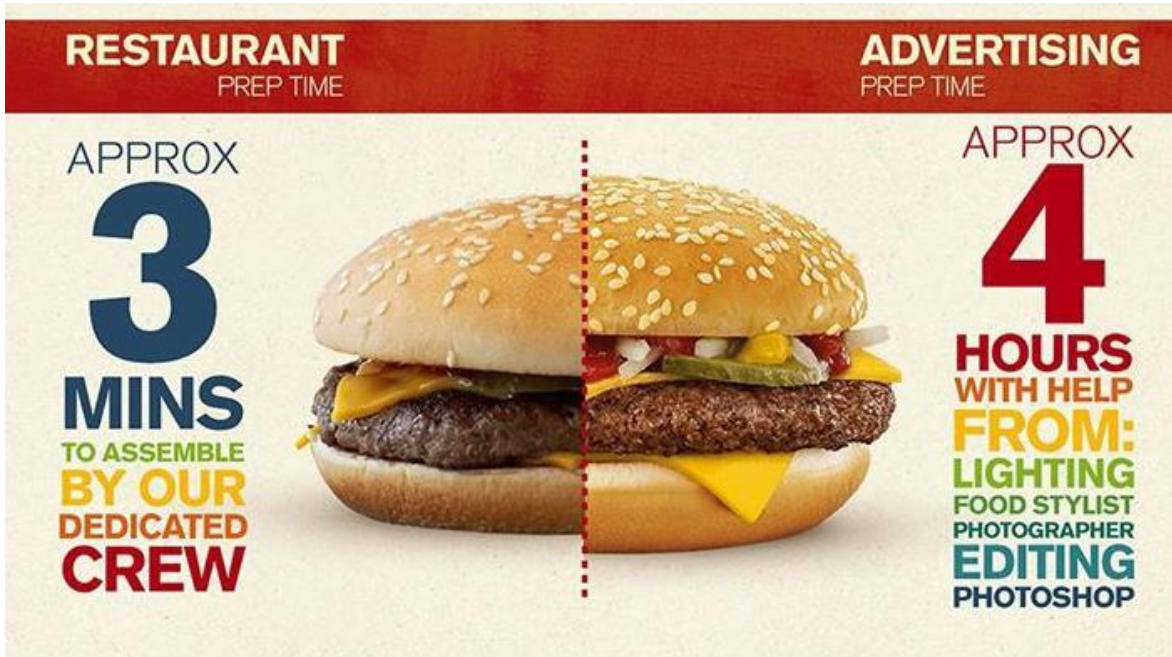


Image 4 - Burger King



Image 5 - McDonald`s



5. Which one of the advertisements (image) above you like the most? * Mark only one oval.

- 1
- 2
- 3
- 4
- 5

6. Please evaluate the chosen advertisement (image) for each of the criteria listed below. * Mark only one oval per row.

	Hard to tell	I strongly disagree	I disagree	I agree	I strongly agree
Optimistic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Humoristic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Joyful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Confident	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fearless	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Self-Harming ^S	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mean	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Honest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Self-pity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other, what?

Commercials.

This section shows 3 videos and few questions about it. Please turn on the sound and watch the videos. Then please answer the questions below.

Video 1 - Carl's Jr Burger



<http://youtube.com/watch?v=bC8bZDfwaso>

Video 2 - Carl's Jr Burger



<http://youtube.com/watch?v=9e-NFBT-6mc>

Video 3 - Carl's Jr Burger



<http://youtube.com/watch?v=ML8fmcHGEbY>

8. Which video advertisement you like the most? * Mark only one oval.

- 1
 2
 3
 None of them

9. Please evaluate the chosen video advertisement for each of the criteria listed below. Video was/video had... *

Mark only one oval per row.

	Hard to tell	I strongly disagree	I disagree	I agree	I strongly agree
Humoristic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Offensive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Truthful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ingrediance (e.g. cheese, to- matoes, salad, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Facts (e.g.proteind, sugar salt, fat etc.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Better character	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other, what?

Thank you for your participation!

Thank you again for taking few moments to answer to my questionnaire. Feel free to leave a comment below.

11. Open feedback (about questionnaire, adverts, etc):

APPENDIX 4: QUESTIONNAIRE IN FINNISH

Mainosten tyylit.

Tämän kyselyn tavoitteena on löytää yhteyksiä muistin ja mainonnan välillä. Samalla pyritään löytämään mieluisimpia mainostyylejä. Tämän tutkimuksen tuloksia käytetään Savonia Ammattikorkeakoulun opinnäytetyössä. Kaikki vastaukset ovat anonyymeja ja kysymyksiin vastaaminen on vapaaehtoista.

HUOM: Kysymykset joissa on "*" merkki ovat pakollisia. Osio 4 sisältää videoita, joten ole hyvä ja laita laitteesi äänet päälle. Kokonaisuudessa kyselyyn vastaaminen vie aikaa noin 10 minuuttia.

***Required**

1. Ikä *

Mark only one oval.

- 12 - 17
- 18 - 24
- 25 - 34
- 35 - 44
- 45 - 54
- 55 - 64
- 64 - ...

2. Sukupuoli * *Mark only one oval.*

- Nainen
- Mies
- Muu...

3. Kansallisuus

Muisti.

Tässä osiossa kuvaillaan ensimmäisenä mieleen tulevaa mainosta. Kuvaile mainosta käyttäen apuna esimerkiksi tunnetta, värejä, brändiä/tuotetta, hahmoja, tilannetta, jne.

4. Kuvaile mitä tahansa mainosta, joka tulee ensimmäisenä mieleen.

Julkaistut mainokset.

Tässä osiossa esitetään 5 erilaista kuvaa. Katso kuvat ja vastaa alla oleviin kysymyksiin.

Kuva 1 - McDonald's



Kuva 2 - Burger King



Kuva 3 - Hesburger



Kuva 4 - Burger King



Kuva 5 - McDonald`s

RESTAURANT PREP TIME	ADVERTISING PREP TIME
APPROX 3 MINS TO ASSEMBLE BY OUR DEDICATED CREW	APPROX 4 HOURS WITH HELP FROM: LIGHTING FOOD STYLIST PHOTOGRAPHER EDITING PHOTOSHOP

5. Mistä yläpuolella olevista mainoksista pidit eniten? * Mark only one oval.

- 1
 2
 3
 4
 5

6. Arvioi valitsemaasi mainoskuvaa alla olevien kriteerien mukaisesti. *

Mark only one oval per row.

	Vaikea sanoa	Vahvasti eri mieltä	Eri mieltä	Samaa mieltä	Vahvasti samaa mieltä
Optimistinen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Humoristinen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Leikkisä	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Itsevarma	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pelkäämätön	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Itsetuhoinen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ilkeä	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Rehellinen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Itse säälivä	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

7. Jotain muuta, mitä?

Mainokset.

Tässä osiossa esitetään 3 erilaista mainosvideota. Ole hyvä (LAITA ÄÄNET päälle) katso videot ja vastaa alla oleviin kysymyksiin.

Video 1 - Fazer Salmiakki



<http://youtube.com/watch?v=nJBBakWOeEQ>

Video 2 - Zyx



<http://youtube.com/watch?v=9auhMTfcd2Q>

Video 3 - Fazer Panteri



<http://youtube.com/watch?v=x3TN8gt7T1Q>

8. Mistä ylhäällä olevista mainoksista (video) pidit eniten? * *Mark only one oval.*

- 1
 2
 3
 Ei mikään näistä

9. Arvioi valitsemaasi mainosvideota alla olevien kriteerien mukaisesti. Video oli/videossa oli... *

Mark only one oval per row.

	Vaikea sanoa	Vahvasti eri mieltä	Eri mieltä	Samaa mieltä	Vahvasti samaa mieltä
Humoristinen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Loukkaava	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Rehellinen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tuote ainekset (esim. mansikka, pähkinät)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Faktoja (esim. proteiini, sokeri, rasva, suola, jne)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Parempi hahmo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10. Jotain muuta, mitä?

Kiitos osallistumisestasi!

Kiitoksia, että käytit muutaman minuutin aikaasi kysymyksiin vastaamiseen. Halutessasi voit jättää palautetta alla olevaan kenttään.

11. Vapaa palaute (liittyen kyselyyn, mainoksiin, jne):



APPENDIX 5: TABLES OF QUESTIONNAIRE RESULTS

TABLE 1. Participant's distribution by age (n=86).

		Participants by Age Groups			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid Age	12 - 17	2	2.3	2.3	2.3
	18 - 24	24	27.9	27.9	30.2
	25 - 34	31	36.0	36.0	66.3
	35 - 44	19	22.1	22.1	88.4
	45 - 54	4	4.7	4.7	93.0
	55 - 64	4	4.7	4.7	97.7
	64 - ...	2	2.3	2.3	100.0
	Total	86	100.0	100.0	

TABLE 2. Participants by gender (n=86).

		Participants by Gender			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Female	56	65.1	65.1	65.1
	Male	30	34.9	34.9	100.0
	Total	86	100.0	100.0	

TABLE 3. Variation of nationalities in participants (n=86).

		Participation by Nationality			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	*`Unqualified	2	2.3	2.3	2.3
	American	3	3.5	3.5	5.8
	Mexican	1	1.2	1.2	7.0
	Nepalese	1	1.2	1.2	8.1
	Russian	1	1.2	1.2	9.3
	Spain	2	2.3	2.3	11.6
	Vietnam	1	1.2	1.2	12.8
	Austria	4	4.7	4.7	17.4
	Dutch	3	3.5	3.5	20.9
	Egyptian	2	2.3	2.3	23.3
	Estonia	1	1.2	1.2	24.4
	Finnish	60	69.8	69.8	94.2
	French	1	1.2	1.2	95.3
	German	3	3.5	3.5	98.8
	Hungarian	1	1.2	1.2	100.0
	Total	86	100.0	100.0	

*` Unqualified – nationality was not given by participants

TABLE 4: Preference for different humor styles (n=86).

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Affiliative humour	23	26.7	26.7	26.7
	Aggressive humour	26	30.2	30.2	57.0
	Non-humorous	17	19.8	19.8	76.7
	Self-enhancing humour	7	8.1	8.1	84.9
	Self-defeating humour	13	15.1	15.1	100.0
	Total	86	100.0	100.0	

TABLE 5: Most preferred published advertisement among different age groups (n=86).

		Advertisement					Total
		1	2	3	4	5	
		Affiliative humor	Aggressive humor	Non- humorous	Self-enhancing humor	Self-defeating humor	
Age	12 - 17		50.0%	50.0%			100 %
	18 - 24	33.3%	29.2%	12.5%	4.2%	20.8%	100 %
	25 - 34	25.8%	19.4%	25.8%	12.9%	16.1%	100 %
	35 - 44	26.3%	42.1%	5.3%	10.5%	15.8%	100 %
	45 - 54	25.0%	50.0%	25.0%			100 %
	55 - 64		25.0%	75.0%			100 %
	64 - ...	50.0%	50.0%				100 %
Total		26.7%	30.2%	19.8%	8.1%	15.1%	100 %

TABLE 6: Most preferred published advertisement by genders (n=86).

		Advertisement					Total
		1	2	3	4	5	
Gender	Female	28.6%	30.4%	26.8%	3.6%	10.7%	100 %
	Male	23.3%	30.0%	6.7%	16.7%	23.3%	100 %
Total		26.7%	30.2%	19.8%	8.1%	15.1%	100 %

TABLE 7: Opinion rating for the advertisement number one (n=86).

Published Advertisement nr 1 Cross Tabulation (within %)

	Hard to tell	I strongly disagree	I disagree	I agree	I strongly agree	Total
Optimistic	30.4 %		4.3 %	47.8 %	17.4 %	100 %
Humoristic	8.7 %	8.7 %	8.7 %	56.5 %	17.4 %	100 %
Joyful	17.4 %	4.3 %	8.7 %	39.1 %	30.4 %	100 %
Confident	21.7 %		13.0 %	39.1 %	26.1 %	100 %
Fearless	30.4 %	4.3 %	8.7 %	30.4 %	26.1 %	100 %
Self-harming	17.4 %	60.9 %	21.7 %			100 %
Mean	21.7 %	52.2 %	13.0 %	8.7 %	4.3 %	100 %
Honest	30.4 %	4.3 %	26.1 %	39.1 %		100 %
Self-pity	21.7 %	56.5 %	17.4 %		4.3%	100 %

TABLE 8: Opinion rating for the advertisement number two (n=86).

Published Advertisement nr 2 Cross Tabulation (within %)

	Hard to tell	I strongly disagree	I disagree	I agree	I strongly agree	Total
Optimistic	30.8 %	3.8 %	7.7 %	50.0 %	7.7 %	100 %
Humoristic			3,80 %	30.8 %	65.4 %	100 %
Joyful	11.5 %			42.3 %	46.2 %	100 %
Confident			7.7 %	30.8 %	61.5 %	100 %
Fearless	7.7 %	3.8 %	3.8 %	23.1 %	61.5 %	100 %
Self-harming	19.2 %	38.5 %	34.6 %	7.7 %		100 %
Mean		26.9 %	23.1 %	46.2 %	3.8 %	100 %
Honest	34.6 %	7.7 %	26.9 %	30.8 %		100 %
Self-pity	34.60 %	50.0 %	11.5 %	3.8 %		100 %

TABLE 9: Opinion rating for the advertisement number three (n=86).

Published Advertisement nr 3 Cross Tabulation (within %)

	Hard to tell	I strongly disagree	I disagree	I agree	I strongly agree	Total
Optimistic	35.3 %		5.9 %	58.8 %		100 %
Humoristic	23.5 %	17.6 %	47.1 %	11.8 %		100 %
Joyful	29.4 %	23.5 %	35.3 %	11.8 %		100 %
Confident	29.4 %	5.9 %	11.8 %	23.5 %	29.4 %	100 %
Fearless	29.4 %	11.8 %		41.2 %	17.6 %	100 %
Self-harming	17.6 %	58.8 %	23.5 %			100 %
Mean	23.5 %	58.8 %	17.6 %			100 %
Honest	23.5 %		5.9 %	47.1 %	23.5 %	100 %
Self-pity	29.4 %	52.9 %	17.6 %			100 %

TABLE 10: Opinion rating for the advertisement number four (n=86).

Published Advertisement nr 4 Cross Tabulation (within %)

	Hard to tell	I strongly disagree	I disagree	I agree	I strongly agree	Total
Optimistic	42.9 %		42.9 %	14.3 %		100 %
Humoristic				57.1 %	42.9 %	100 %
Joyful	28.6 %			57.1 %	14.3 %	100 %
Confident	14.3 %		14.3 %	57.1 %	14.3 %	100 %
Fearless				100 %		100 %
Self-harming		14.3 %	28.6 %	28.6 %	28.6 %	100 %
Mean	14.3 %	14.3 %	42.9 %	14.3 %	14.3 %	100 %
Honest	42.9 %			42.9 %	14.3 %	100 %
Self-pity	42.9 %	28.6 %	14.3 %		14.3 %	100 %

TABLE 11: Opinion rating for the first advertisement number five (n=86).

Published Advertisement nr 5 Cross Tabulation (within %)

	Hard to tell	I strongly disagree	I disagree	I agree	I strongly agree	Total
Optimistic	7.7 %	15.4 %	38.5 %	30.8 %	7.7 %	100 %
Humoristic	7.7 %	15.4 %	30.8 %	38.5 %	7.7 %	100 %
Joyful	23.1 %	23.1 %	15.4 %	23.1 %	15.4 %	100 %
Confident	7.7 %	7.7 %	7.7 %	30.8 %	46.2 %	100 %
Fearless	7.7 %	7.7 %	23.1 %	46.2 %	15.4 %	100 %
Self-harming	7.7 %	46.2 %	38.5 %	7.7 %		100 %
Mean		46.2 %	38.5 %	15.4 %		100 %
Honest			30.8 %	38.5 %	30.8 %	100 %
Self-pity	23.1 %	30.8 %	38.5 %		7.7 %	100 %

TABLE 12: Selection scale for video advertisements (n=86).

Video Advertisements Preferences (within %)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	None of them	10	11.6	11.6	11.6
	Video nr 1	9	10.5	10.5	22.1
	Video nr 2	7	8.1	8.1	30.2
	Video nr 3	11	12.8	12.8	43.0
	Video nr 4	15	17.4	17.4	60.5
	Video nr 5	16	18.6	18.6	79.1
	Video nr 6	18	20.9	20.9	100.0
	Total	86	100.0	100.0	

TABLE 13: Genders distribution in video advertisement (n=86).

Video Advertisement Cross Tabulation (% within gender)

		Video Advertisement						Total	
		None of them	Video 1	Video 2	Video 3	Video 4	Video 5		Video 6
Gender	Female	17.9 %	12.5 %	1.8 %	3.6 %	16.1 %	23.2 %	25.0 %	100 %
	Male		6.7 %	20.0 %	30.0 %	20.0 %	10.0 %	13.3 %	100 %
Total		11.6 %	10.5 %	8.1 %	12.8 %	17.4 %	18.6 %	20.9 %	100 %

TABLE 14: Total amount of participants in English version of the questionnaire (n=27).

Statistics

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Video Advertisement in English	27	100.0 %	0	0.0 %	27	100.0 %

TABLE 15: Preferences by age groups (n=27).

Video Advertisement Cross Tabulation (% within age)

		Non of them	Video 1	Video 2	Video 3	
Age	18 - 24	43.8 %	18.8 %	18.8 %	18.8 %	100 %
	25 - 34	22.2 %	11.1 %	22.2 %	44.4 %	100 %
	35 - 44		50.0 %	25.0 %	25.0 %	100 %
	45 - 54		50.0 %		50.0 %	100 %
	55 - 64				100.0 %	100 %
Total		25.0 %	25.0 %	19.4 %	30.6 %	100 %

TABLE 16: Gender differences in preferences (n=27).

Video Advertisement Cross Tabulation (% within gender)

		None of them	Video 1	Video 2	Video 3	
Gender	Male		11.8 %	35.3 %	52.9 %	100 %
	Female	47.4 %	36.8 %	5.3 %	10.5 %	100 %
Total		25.0 %	25.0 %	19.4 %	30.6 %	100 %

TABLE 17: Opinion rating for the first video advertisement (n=27).

Video Advertisement nr 1 Cross Tabulation (within %)

	Hard to tell	I strongly disagree	I disagree	I agree	I strongly agree	Total
Humorous		11.1 %	11.1 %	55.6 %	22.2 %	100 %
Offensive		33.3 %	55.6 %		11.1 %	100 %
Truthful	22.2 %		11.1 %	55.6 %	11.1 %	100 %
Ingredients			22.2 %	44.4 %	33.3 %	100 %
Facts	11.1 %	11.1 %	33.3 %	44.4 %		100 %
Better character	33.3 %			44.4 %	22.2 %	100 %

TABLE 18: Opinion rating for the second video advertisement (n=27).

Video Advertisement nr 2 Cross Tabulation (within %)

	Hard to tell	I strongly disagree	I disagree	I agree	I strongly agree	Total
Humorous	42.9 %		14.3 %	42.9 %		100 %
Offensive	14.3 %	14.3 %	14.3 %	57.1 %		100 %
Truthful	28.6 %	28.6 %	28.6 %	14.3 %		100 %
Ingredients	28.6 %		14.3 %	42.9 %	14.3 %	100 %
Facts	42.9 %	28.6 %	28.6 %			100 %
Better character	28.6 %	14.3 %		57.1 %		100 %

TABLE 19: Opinion rating for the third video advertisement (n=27).

Video Advertisement nr 3 Cross Tabulation (within %)

	Hard to tell	I strongly disagree	I disagree	I agree	I strongly agree	Total
Humorous	9.1 %		9.1 %	72.7 %	9.1 %	100 %
Offensive	18.2 %	9.1 %	18.2 %	45.5 %	9.1 %	100 %
Truthful	27.3 %	18.2 %	18.2 %	36.4 %		100 %
Ingredients	18.2 %		36.4 %	18.2 %	27.3 %	100 %
Facts	18.2 %	36.4 %	9.1 %	27.3 %	9.1 %	100 %
Better character	36.4 %	9.1 %	9.1 %	27.3 %	18.2 %	100 %

TABLE 20: Total amount of participants in Finnish questionnaire version (n=49).

Case Processing Summary

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Video Advertisement in Finnish	49	100.0 %	0	0.0 %	49	100.0 %

TABLE 21: Preferences by age groups (n=49).

Video Advertisement Cross Tabulation (within %)

Age		None of them	Video 4	Video 5	Video 6	
Age	12 - 17				100.0 %	100 %
	18 - 24	12.5 %	25.0 %	37.5 %	25.0 %	100 %
	25 - 34		40.9 %	36.4 %	22.7 %	100 %
	35 - 44		20.0 %	40.0 %	40.0 %	100 %
	45 - 54				100.0 %	100 %
	55 - 64		33.3 %	33.3 %	33.3 %	100 %
	65 - ...		50.0 %		50.0 %	100 %
Total		2.0 %	30.6 %	32.7 %	34.7 %	100 %

TABLE 22: Gender differences in preferences (n=49).

Video Advertisement Cross Tabulation (within %)

		Video 4	Video 5	Video 6		
Gender	Male	50.0%	25.0%	25.0%	100 %	
	Female	2.7 %	24.3%	35.1%	37.8%	100 %
Total		2.0 %	30.6%	32.7%	34.7%	100.0%

TABLE 23: Opinion rating for the fourth video advertisement (n=49).

Video Advertisement nr 4 Cross Tabulation (within %)

	Hard to tell	I strongly disagree	I disagree	I agree	I strongly agree	Total
Humorous	13.3 %			60.0 %	26.7 %	100 %
Offensive		46.7 %	53.3 %			100 %
Truthful	13.3 %			53.3 %	33.3 %	100 %
Ingredients	20.0 %		13.3 %	53.3 %	13.3 %	100 %
Facts	26.7 %	20.0 %	40.0 %	13.3 %		100 %
Better character	40.0 %		20.0 %	33.3 %	6.7 %	100 %

TABLE 24: Opinion rating for the fifth video advertisement (n=49).

Video Advertisement nr 5 Cross Tabulation (within %)

	Hard to tell	I strongly disagree	I disagree	I agree	I strongly agree	Total
Humorous	6.3 %			68.8 %	25.0 %	100 %
Offensive				68.8 %	31.3 %	100 %
Truthful	18.8 %	12.5 %	12.5 %	37.5 %	18.8 %	100 %
Ingredients	25.0 %	18.8 %	6.3 %	43.8 %	6.3 %	100 %
Facts	31.3 %	31.3 %	12.5 %	25.0 %		100 %
Better character	12.5 %	6.3 %	6.3 %	50.0 %	25.0 %	100 %

TABLE 25: Opinion rating for the sixth video advertisement (n=49).

Video Advertisement nr 6 Cross Tabulation (within %)

	Hard to tell	I strongly disagree	I disagree	I agree	I strongly agree	Total
Humorous	22.2 %			66.7 %	11.1 %	100 %
Offensive	11.1 %	16.7 %	72.2 %			100 %
Truthful	38.9 %	5.6 %	22.2 %	33.3 %		100 %
Ingredients	50.0 %	16.7 %	22.2 %	11.1 %		100 %
Facts	27.8 %	22.2 %	33.3 %	16.7 %		100 %
Better character	22.2 %	5.6 %	11.1 %	50.0 %	11.1 %	100 %

TABLE 27: Correlation with participants' (n=86) opinion and gender (published advertisements).

	Optimistic	Humoristic	Joyfyl	Confident	Fearless	Self-harming	Mean	Honest	Selfpity	Gender	
Optimistic	Pearson Correlation	1	,317**	,387**	,411**	,505**	0,141	0,088	,299**	,253*	-0,052
	Sig. (2-tailed)		0,003	0	0	0	0,196	0,421	0,005	0,019	0,634
	N	86	86	86	86	86	86	86	86	86	86
Humoristic	Pearson Correlation	,317**	1	,720**	,551**	,572**	,287**	,509**	0,018	,250*	-0,096
	Sig. (2-tailed)	0,003		0	0	0	0,007	0	0,868	0,02	0,379
	N	86	86	86	86	86	86	86	86	86	86
Joyfyl	Pearson Correlation	,387**	,720**	1	,518**	,591**	,244*	,316**	0,106	0,134	-0,07
	Sig. (2-tailed)	0	0		0	0	0,024	0,003	0,332	0,22	0,52
	N	86	86	86	86	86	86	86	86	86	86
Confident	Pearson Correlation	,411**	,551**	,518**	1	,642**	0,204	0,21	0,14	0,003	0,032
	Sig. (2-tailed)	0	0	0		0	0,059	0,052	0,2	0,976	0,77
	N	86	86	86	86	86	86	86	86	86	86
Fearless	Pearson Correlation	,505**	,572**	,591**	,642**	1	,362**	,315**	,288**	0,114	0,002
	Sig. (2-tailed)	0	0	0	0		0,001	0,003	0,007	0,295	0,983
	N	86	86	86	86	86	86	86	86	86	86
Self-harming	Pearson Correlation	0,141	,287**	,244*	0,204	,362**	1	,302**	0,147	,437**	-,255*
	Sig. (2-tailed)	0,196	0,007	0,024	0,059	0,001		0,005	0,178	0	0,018
	N	86	86	86	86	86	86	86	86	86	86
Mean	Pearson Correlation	0,088	,509**	,316**	0,21	,315**	,302**	1	0,104	,427**	-0,13
	Sig. (2-tailed)	0,421	0	0,003	0,052	0,003	0,005		0,342	0	0,234
	N	86	86	86	86	86	86	86	86	86	86
Honest	Pearson Correlation	,299**	0,018	0,106	0,14	,288**	0,147	0,104	1	,276*	-0,129
	Sig. (2-tailed)	0,005	0,868	0,332	0,2	0,007	0,178	0,342		0,01	0,236
	N	86	86	86	86	86	86	86	86	86	86
Selfpity	Pearson Correlation	,253*	,250*	0,134	0,003	0,114	,437**	,427**	,276*	1	-0,088
	Sig. (2-tailed)	0,019	0,02	0,22	0,976	0,295	0	0	0,01		0,42
	N	86	86	86	86	86	86	86	86	86	86
Gender	Pearson Correlation	-0,052	-0,096	-0,07	0,032	0,002	-,255*	-0,13	-0,129	-0,088	1
	Sig. (2-tailed)	0,634	0,379	0,52	0,77	0,983	0,018	0,234	0,236	0,42	
	N	86	86	86	86	86	86	86	86	86	86

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

* Correlation is significant at the 0.05 level (2-tailed).

TABLE 28: Correlation among all participants' (n=86) opinion and gender (video advertisements).

		Gender	Humorous	Offensive	Truthful	Ingredients	Facts	Better Character
Gender	Pearson Correlation	1	-0,148	-,240*	-0,13	-0,192	-0,04	-0,04
	Sig. (2-tailed)		0,174	0,026	0,234	0,077	0,715	0,718
	N	86	86	86	86	86	86	86
Humorous	Pearson Correlation	-0,148	1	,408**	,466**	,393**	,391**	,523**
	Sig. (2-tailed)	0,174		0	0	0	0	0
	N	86	86	86	86	86	86	86
Offensive	Pearson Correlation	-,240*	,408**	1	0,172	,358**	,389**	,313**
	Sig. (2-tailed)	0,026	0		0,113	0,001	0	0,003
	N	86	86	86	86	86	86	86
Truthful	Pearson Correlation	-0,13	,466**	0,172	1	,502**	,410**	,405**
	Sig. (2-tailed)	0,234	0	0,113		0	0	0
	N	86	86	86	86	86	86	86
Ingredients	Pearson Correlation	-0,192	,393**	,358**	,502**	1	,477**	,306**
	Sig. (2-tailed)	0,077	0	0,001	0		0	0,004
	N	86	86	86	86	86	86	86
Facts	Pearson Correlation	-0,04	,391**	,389**	,410**	,477**	1	,354**
	Sig. (2-tailed)	0,715	0	0	0	0		0,001
	N	86	86	86	86	86	86	86
Better Character	Pearson Correlation	-0,04	,523**	,313**	,405**	,306**	,354**	1
	Sig. (2-tailed)	0,718	0	0,003	0	0,004	0,001	
	N	86	86	86	86	86	86	86

* Correlation is significant at the 0.05 level (2-tailed).

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

TABLE 29: Cross tabulation with gender and "offensive" (in video advertisement), (n=86).

		Offensive Cross Tabulation (within % gender)					
		Offensive					
		Hard to tell	I strongly disagree	I disagree	I agree	I strongly agree	Total
Gender	Female	6.7 %	30.0 %	30.0 %	30.0 %	3.3 %	100 %
	Male	14.3 %	32.1 %	50.0 %		3.6 %	100 %
Total		11.6 %	31.4 %	43.0 %	10.5 %	3.5 %	100 %

TABLE 31: Correlation with participants' (n=49) opinion and gender (video advertisements in Finnish).

		Gender	Humorous	Offensive	Truthful	Ingredients	Facts	Better Character
Gender	Pearson Correlation	1	-0,112	0,079	-0,213	-0,099	0,033	0,152
	Sig. (2-tailed)		0,442	0,588	0,143	0,498	0,821	0,297
	N	49	49	49	49	49	49	49
Humorous	Pearson Correlation	0,112	1	,322*	,438**	,424**	,284*	,436**
	Sig. (2-tailed)	0,442		0,024	0,002	0,002	0,048	0,002
	N	49	49	49	49	49	49	49
Offensive	Pearson Correlation	0,079	,322*	1	-0,005	0,001	0,251	0,097
	Sig. (2-tailed)	0,588	0,024		0,973	0,995	0,082	0,508
	N	49	49	49	49	49	49	49
Truthful	Pearson Correlation	0,213	,438**	0,005	1	,652**	0,271	,293*
	Sig. (2-tailed)	0,143	0,002	0,973		0	0,059	0,041
	N	49	49	49	49	49	49	49
Ingredients	Pearson Correlation	0,099	,424**	0,001	,652**	1	,360*	0,209
	Sig. (2-tailed)	0,498	0,002	0,995	0		0,011	0,15
	N	49	49	49	49	49	49	49
Facts	Pearson Correlation	0,033	,284*	0,251	0,271	,360*	1	0,258
	Sig. (2-tailed)	0,821	0,048	0,082	0,059	0,011		0,074
	N	49	49	49	49	49	49	49
Better Character	Pearson Correlation	0,152	,436**	0,097	,293*	0,209	0,258	1
	Sig. (2-tailed)	0,297	0,002	0,508	0,041	0,15	0,074	
	N	49	49	49	49	49	49	49

* Correlation is significant at the 0.05 level (2-tailed).

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