

# **The Vampire Effect in advertisement caused by humor**

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## **Abstract**

In an oversaturated market, companies are required to use innovative and, above all, creative advertising methods to capture their customers' attention, and thus differentiate themselves from rival businesses. To this end, companies have been increasingly relying on the use of humor, a phenomenon that remains highly subjective and is perceived differently by each individual.

This master's thesis, which was completed as part of the International Marketing and Sales program at the FH Vorarlberg, focuses on this phenomenon of humor as well as its impact on advertising perception. With the aid of three different theories, the term "humor" is defined. Furthermore, this study explains and researches the so-called vampire effect, wherein various factors (in this case humor) draw attention away from the actual advertising message. In addition, this thesis takes a closer look at involvement, as a person's involvement or interest in a brand or product can influence brand and product recall and recognition.

An online survey was conducted to determine whether the vampire effect caused by humor is able to influence brand and product recall. In other words, this concerns whether the viewer can still remember the brand and product afterward or whether the humor employed triggers the vampire effect. Furthermore, this thesis explored whether the vampire effect caused by humor is able to influence brand and product recognition. Recall is the retrieval of information from memory without direct cues, whereas recognition refers to the recognition of information when it is presented again. Furthermore, within this context, it was discovered that brand and product recall varies with low and high involvement viewers of the advertisement. In other words, this means that the strength of the vampire effect caused by humor changes depending on the strength of the viewer's involvement.

During the course of this research, it was further observed that the humor employed significantly affects the perception of the advertising message, thus confirming the existence of the vampire effect. This effect also influences both brand as well as product recall and recognition. In both cases, participants in the survey were less able to remember the product and brand in the humorous advertising. Furthermore, it was proven that people with low involvement in the advertised product group are more heavily affected by the vampire effect. As such, they are more likely to not remember the product or brand after seeing the advertisement.

## Kurzreferat

In einem übersättigten Markt müssen Unternehmen innovative und vor allem kreative Werbemethoden einsetzen, um die Aufmerksamkeit ihrer Kunden zu gewinnen und sich von Konkurrenten abzuheben. Immer mehr Unternehmen setzen dabei auf den Einsatz von Humor, ein Phänomen, das sehr subjektiv ist und von jedem Menschen anders wahrgenommen wird.

Diese Masterarbeit, die im Rahmen des Studiums International Marketing und Sales an der FH Vorarlberg entstanden ist, beschäftigt sich mit dem bereits erwähnten Phänomen Humor und dessen Auswirkungen auf die Wahrnehmung von Werbung. Mit Hilfe von drei verschiedenen Theorien wird die Definition von Humor vorgenommen. Der sogenannte Vampir-Effekt, ein Effekt, bei dem verschiedene Faktoren, in diesem Fall Humor, die Aufmerksamkeit von der eigentlichen Werbebotschaft ablenken, wird erläutert und untersucht. Auch das Involvement wird näher beleuchtet. Das ist die persönliche Betroffenheit oder das Interesse an einer Marke oder einem Produkt. Involvement kann einen erheblichen Einfluss auf die Marken- und Produkterinnerung und -wiedererkennung haben.

In einer online Befragung wurde untersucht, ob der durch Humor hervorgerufene Vampir-Effekt die Marken- und Produkterinnerung beeinflussen kann. Das heißt, ob sich der Betrachter im Nachhinein noch an die Marke bzw. das Produkt erinnern kann, oder ob der eingesetzte Humor den Vampir-Effekt auslöst. Außerdem wurde untersucht, ob der durch Humor hervorgerufene Vampir-Effekt die Marken- und Produktwiedererkennung beeinflussen kann. Man kann sagen, dass Erinnerung das Abrufen von Informationen aus dem Gedächtnis ohne direkte Hinweise ist, während Wiedererkennen das Erkennen von Informationen ist, wenn sie erneut präsentiert werden. In diesem Zusammenhang wurde auch herausgefunden, wie sich die Marken- und Produkterinnerung bei Betrachtern mit niedrigem und hohem Involvement der Werbung verändert. Mit anderen Worten, wie sehr sich die Stärke des Vampir-Effekts in Abhängigkeit von der Stärke des Involvements des Betrachters verändert.

Im Verlauf der Untersuchung hatte der verwendete Humor signifikante Auswirkungen auf die Wahrnehmung der Werbebotschaft, so dass der Vampir-Effekt bestätigt werden kann. Der Vampir-Effekt hat sowohl Einfluss auf die Markenerinnerung und -wiedererkennung als auch auf die Produkterinnerung und -wiedererkennung. In beiden Fällen konnten sich die Teilnehmer der Studie weniger an das Produkt und die Marke von der humorvollen Werbung erinnern. Außerdem wurde nachgewiesen, dass Personen, die ein geringes Involvement in der beworbene Produktgruppe haben, stärker vom Vampir-Effekt betroffen sind. Es ist daher wahrscheinlicher, dass sie sich nach dem Sehen der Werbung nicht an das Produkt oder die Marke erinnern können.

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## List of Abbreviations and Symbols

i.e.	that is
BC	before Christ
PCM	product color matrix
SHRQ	situational humor response questionnaire
CHS	coping humor scale
PII	personal involvement Inventory
CIP	consumer involvement profile
RPPII	revised personal involvement inventory



# 1 Introduction

In 2021 alone, 6,458 applications for new brands were filed with the Austrian Patent Office (Österreichisches Patentamt, 2021). In turn, this raised the question of how people are keeping track of the thousands of different new brands that are introduced every year. Furthermore, it is also becoming increasingly challenging for companies to create new brands that differ from existing ones and to find a way to link them to their product. Today, we live in an age of brand diversity where we are flooded with information and images conveyed through various forms of advertising, both digital and non-digital. As such, consumers are now inundated with advertising messages, making it more important than ever for companies to stand out. Accordingly, by employing diverse and uniquely appealing advertising methods, companies are striving to distinguish themselves from their competitors and achieve greater awareness among recipients. To this end, humor comprises a powerful force that brings joy to everyone's life, even amidst the challenges, risks, and relentless pursuit of success, wealth, and well-being. Consequently, an increasing number of companies are turning to humor as an attention-grabbing tool in their advertisements in order to generate increased recognition for their brand and product (Koneska et al., 2017, p.116). However, one must ask whether humor is truly helping the company or if it is overshadowing the actual message the company is attempting to convey. In short, it must be determined whether the advertisement works as intended or not.

As mentioned, people today are inundated with information from a variety of sources, including TV, radio, newspapers, magazines, Internet, billboards, brochures, flyers, word of mouth, social networks, supermarkets, and more. On an average day, individuals are confronted with more than 6,000 advertisements and encounter over 25,000 new products within a year (Koneska et al., 2017, p.116). Statistics regarding the utilization of humor in advertising further indicate that, back in the 1980s, approximately about 24.4% of prime-time television and 9.9% of print advertising were intended to be humorous (Weinberger & Gulas, 1992, p. 35). Over time, the use of humor has become a common practice in advertising (Eisend, 2010, p. 115), by 2017, 30% of all advertisements had become humorous (Koneska et al., 2017, p. 117).

Despite the familiarity with the term "humor", it remains difficult not only for laymen, but also for scientists to agree on an exact definition and delimitation of the term (Martin, 2007, p. 2). Humor constitutes an omnipresent human activity that can occur in various forms of social interaction, and this elusive phenomenon frequently presents itself in our daily lives. This can manifest, for instance, through entertaining anecdotes, funny comments, jokes, or puns (Martin, 2007, p. 1). More specifically, humor can be seen as something that exists when people find something funny or laugh (Koneska et al., 2017, p. 117). Kelly and Solomon (1975, p. 32) further share the belief that humor, just like beauty, remains subjective and lies within the individual's perception. Therefore, what people define as funny can differ from one individual

to another, and this can be influenced by factors such as locality, ethics, state of mind, gender, and more (Koneska et al., 2017, p. 122).

Considering the number of companies that trust and invest in humorous advertising, it is essential to analyze whether overshadowing effects are occurring. In the past, several studies investigated humor in advertisements. While humorous advertising positively influences the viewer's mood and increases sympathy for a brand, there remains a risk of distraction. In addition, humor's effects on processes involving comprehension and memory appear to be less clear and more sparsely investigated (van Kuilenburg et al., 2015, p. 796). Whether the humor in advertisements attempts to arouse viewers or to help the company remain in the viewer's mind, the risk of overshadowing the brand or product with the humor used remains, thus causing the so-called "vampire effect" (Koneska et al., 2017, p. 117). When the vampire effect occurs, attention-grabbing components of an advertisement, such as celebrities, humorous situations, erotic depictions, and so on attract a considerable portion of the viewer's attention, thereby weakening brand and product perception (Tropp, 2019, p. 586). Although numerous studies have focused on the effectiveness of advertising, little emphasis has been placed on the vampire effect.

Furthermore, involvement, which refers to an individual's personal interest in or engagement with a brand or product, can also significantly influence brand and product recall. Involvement plays a crucial role in shaping consumer behavior, especially in terms of information processing and attitude formation (Foscht et al., 2015, p. 136). When a person is highly involved, such as when making a significant purchase or when a brand is highly valued in their life, they tend to develop a deeper attachment and engagement with the brand or product. Consequently, this results in deeper information processing, ultimately leading to improved brand or product recall. Conversely, when involvement is low, individuals are less inclined to focus extensively on the information and retain it permanently. In such cases, memory may be more superficial and fade more quickly (Trommsdorff et al., 2008, p.49).

To further explore this issue, this master's thesis begins by analyzing, reviewing and discussing the existent literature on the subject. Three different theories on the origin of humor are presented. Taking these three theories into account, a definition for the term "humor" is then developed. In addition, the most common types of humor are explained, as well as individual differences regarding the use of humor. In the following chapter, the term "advertising" and its development are explained. However, it is worth mentioning that, not all advertisements share the same objectives, which is why the three different goals of advertising are discussed as well. Possible advertising objectives include informative, persuasive, and reminding (Kotler & Armstrong, 2015, p. 451). The subsequent chapter offers valuable insights concerning the use of humor in advertising. It delves into a comprehensive explanation of the vampire effect. In addition, the product color matrix is examined, which separates products into functional or expressive tools as well as higher and lower risk products. At the same time, the matrix also

sheds light on which product categories are suitable for humorous advertising and where the use of humor may be inappropriate. In the following chapter, the construct of involvement is explained, and a distinction is made between the characteristics of low involvement and high involvement. The upcoming chapters then delve into the empirical study.

To conduct this empirical study, an online survey was employed to examine whether the vampire effect caused by humor can indeed influence brand and product recall, as well as recognition. Recall pertains to the capacity to retrieve information from memory without the aid of explicit cues or stimuli. In other words, this refers to the ability to consciously reproduce or recognize something from one's memory without the information being presented directly. By contrast, recognition refers to one's capability to recognize a piece of information or an event when it is presented again. As such, this describes the ability to recognize something as already known or experienced when confronted with appropriate stimuli or cues (Bagozzi & Silk, 1983, p.93). In this context, this study also determines how the brand and product recall change with low and high viewer involvement in the advertised product group. This concerns how much the strength of the vampire effect caused by humor changes depending on the strength of the viewer's involvement in the advertised product group. To this end, survey participants were presented with six different advertisements to test the three hypotheses introduced later. The data and findings obtained were analyzed with the aid of SPSS, a statistical analysis program, in order to effectively answer the following three research questions:

***“How does the vampire effect caused by humor influence brand recall and recognition?”***

***“How does the vampire effect caused by humor influence product recall and recognition?”***

***“How does the strength of the vampire effect caused by humor change between low involvement and high involvement groups?”***

## **2 Humor**

Humor is a ubiquitous human activity that can occur in all types of social interactions. As such, we all frequently face the elusive phenomenon of humor in our everyday lives. For example, this can be the case in the form of entertaining anecdotes, funny comments, jokes, or puns (Martin, 2007, p. 1). As something that every person experiences countless times, humor has thus become an important component of human life. However, despite this familiarity with humor, it remains difficult not only for laymen, but also for scientists to agree on an exact definition and delimitation of the term (Martin, 2007, p. 2).

This chapter provides an elucidation of three important humor theories. Armed with this knowledge, an attempt is subsequently made to find a suitable definition for the term “humor” that can be applied to this thesis. Finally, an overview of the various forms of humor is provided, as well as an overview of individual differences in the use of humor.

### **2.1 Humor theories**

Plenty of theories have attempted to analyze the phenomenon of humor in the past. The three most important theories for understanding the functions of humor include the relief theory, the incongruity theory, and the superiority theory (Wilkins & Eisenbraun, 2009, p. 349). The relief theory focuses on the physiological release of tension, the incongruity theory centers on contradictions between expectations and experiences, and the superiority theory concerns the feeling of superiority over others (Wilkins & Eisenbraun, 2009, p. 351).

#### **2.1.1 The superiority theory**

As the oldest of the three theories, the origins of the superiority theory reach as far back as the time of Aristotle. He believed that comedies presented people who were worse than average. Accordingly, the viewer feels superior to the people presented because of their stupidity, incompetence, lack of luck, immorality, or other facets of their appearance. As such, the weaker one’s personal identification with the person portrayed, the greater one’s feeling of superiority (Nufer & Hirschburger, 2008). Therefore, the superiority theory identifies jokes as a psychological need to laugh at the misfortune of others in order to affirm one’s superiority, obtain narcissistic satisfaction, and achieve ego triumph (Amici, 2019, p. 503). Meanwhile, it has been determined that mockery is also part of superiority theory. For example, Adrian Barndon claims that, according to the superiority theory, humor is based on ridicule, and allows us to see the object of amusement as inferior to us. This theory thus asserts that ridicule and feelings of relative superiority represent essential components of humor (Lintott, 2016, p. 348).

Typical examples of this theory include jokes that target stereotypical characteristics of people or groups in order to evoke a sense of superiority in the recipients of the joke, as is the case

with blonde jokes, for example. Likewise, television programs such as "Verstehen Sie Spaß" can be cited as an example of triggering humor based on aggression and superiority, since the viewers know about the hidden camera, and thus laugh at the dicey situation of the person who has just been the victim of a prank (Nilsen, 2000, p. 296).

From the mid-18<sup>th</sup> century onward, however, the superiority theory was criticized for being unable to adequately explain the understanding of humor. It cannot be assumed that humor solely results from one's superiority over others (Morreall, 1987, p. 26). As one of the first notable critics of superiority theory, Hutcheson assumed that humor arises because of the contradiction between one's expectations and the abrupt onset of reality rather than purely from a sense of superiority. As such, when laughter ensues after witnessing someone slip on a banana peel, for instance, this is not due to a sense of superiority, rather because our expectation of events and their sudden realization do not match (Nilsen, 2000, p. 163). Later, renowned philosophers such as Kant, Schopenhauer, and Kierkegaard deepened this idea and focused on the element of surprise and the unexpected. In turn, this eventually led to the formation of the so-called "incongruity theory" (Critchley, 2002, p. 3).

### **2.1.2 The incongruity theory**

As one of the most widely accepted theories of humor, the incongruity theory states that humor forms as the result of mixing two different interpretation frames within one statement. In fact, one of the earliest references to an incongruity theory of humor comes from Aristotle, who noted that the contrast between expectation and the actual outcome is often a source of humor (Mihalcea et al., 2010, p. 364). Famous philosophers such as Kant, Schopenhauer, and Kierkegaard later furthered this idea and emphasized the element of surprise (Critchley, 2002, p. 3). According to their belief, the level of laughter would be more intense when the incongruity is greater and more unexpected. The unfulfilled expectation thus comprises the source of humor (Mihalcea et al., 2010, p. 364).

Suls expanded this theory even further and developed a model in order to display humor's origin. He expanded the theory to the effect that incongruence alone is not enough to generate laughter, it must also be justifiably resolved. This occurs when the recipient recognizes the construct of the joke as well as the discrepancy between his expectations and what he has just grasped and is able to close this discrepancy. In his model, Suls again illustrates that, without a rule to apply to incongruity, there is no humor, only perplexity (Gulas & Weinberger, 2006, p. 23).

As illustrated in Figure 1, the incongruity resolution model follows the belief, that humor represents a form of incongruity, meaning that expectations are first created, and then, to the surprise of the viewer, events do not occur in the expected form. The condition for an exhilarating reaction is thus created, which is supported by laughter (Suls, 1983, p. 42). However,

the element of surprise must not be frightening or dangerous, as this generates negative emotions that block feelings of amusement (Kramer, 2022, p. 1). Suls' model expands this thought a bit further by assuming that humor only arises when the joke is put to the test. If the expectations of the joke and the actual ending match, there is no surprise, meaning the listener has instead simply heard a logical statement, which is not perceived as funny by the listener. In contrast, if the viewer is indeed surprised by the outcome (the incongruity), he then attempts to find a rule or perspective, which again helps him discern the final ending of the joke. In other words, the story or setting is examined to find a rule or perspective with which the inconsistency makes sense. In the event that a rule is found (the resolution), the person feels the urge to laugh about the joke. If one cannot find a rule for this, astonishment will arise, which leaves the viewer puzzled and wondering rather than laughing (Fearman, 2014, p. 6).

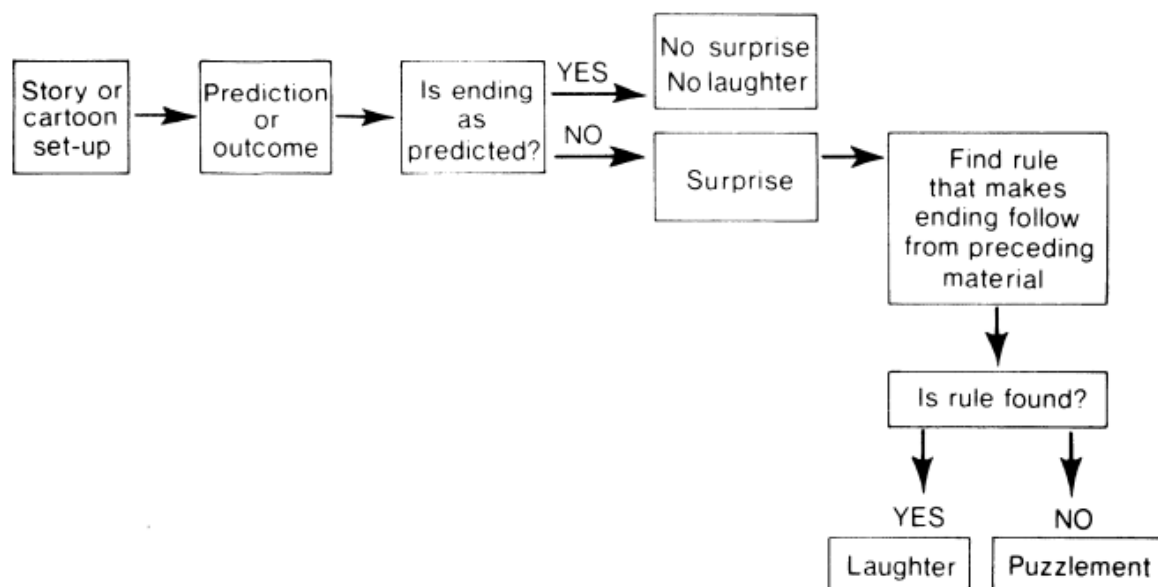


Figure 1: The Incongruity resolution model of humor (Suls, 1983, p. 42)

The incongruity theory thus also offers reasons as to why a joke that is already known is typically no longer funny when heard a second time. In this case, the deviation from expectations, or as commonly called, the “punch line” is already known, and so no further incongruities are produced (Suls, 1983, p. 42).

### 2.1.3 The relief theory

The last of the three traditional humor theories is the relief theory. This theory states that people experience humor and laugh because they feel less stressed afterwards. Therefore, humor produces a stress-reducing effect. Alternatively, people can laugh at something humorous, which then triggers a feeling of hilarity and relief. Relief can thus offer a cognitive release from anxiety or a physical release from tension (Wilkins & Eisenbraun, 2009, p. 351).

This theory formed in the 19<sup>th</sup> century through the work of Herbert Spencer, and it was strongly influenced by the new scientific findings of that time. For example, laughter was first described as a kind of valve for energies that accumulate in the body and the nerves (Morreall, 1987, p. 99).

The best-known representative of the relief theory is Sigmund Freud, who assumed that the energy that is relieved and discharged in laughter provides pleasure, resulting in a certain degree of satisfaction, in turn, this helps to reduce fears, tensions, or threats (Critchley, 2002, p. 3). According to this perspective, venting nervous energy represents the primary function of laughter, which possesses the power to release the energy, emotions, or thoughts that are deemed inappropriate or unnecessary. As such, suppressed drives must be prevented from breaking out at great psychological cost, because this would endanger social coexistence. According to this theory, the effort described above can be avoided through the use of humor (Kramer, 2022, p. 1).

In turn, this theory could be used to explain, for example, that people in sad or highly formal situations make fun of the seriousness of the event or burst out laughing at completely inappropriate times.

## **2.2 Definiton of humor**

Humor represents a universal phenomenon that most people experience repeatedly during the course of a typical day and in all kinds of social contexts. It is context-specific and therefore complicated, sometimes ambiguous, inconsistent, and can be extremely mysterious. Over the centuries, many poets and thinkers have accordingly strived to develop an approach that defines the phenomenon of humor. Part of the analytical difficulty lies in the fact that humor as a practice is not always tangible and identifiable by individual gestures, attitudes, or reactions to external triggers (Crossa, 2022, p. 268).

The term “humor” comes from Latin. It was derived from the word humor which translated as fluid or bodily fluid (Martin, 2007, p. 20). During the time of Hippocrates, roughly 460 B.C, Greek physiology assumed that a human being’s health results from the correct ratio of bodily fluids (Martin, 2007, p. 20 f.).

As it is used today, however, the meaning of the term “humor” has not been agreed upon, which is why no uniform definition can be found in the existing literature. The dictionary definition of humor describes the ability to be amused by something seen, heard, or thought, which sometimes causes someone to smile or laugh. Furthermore, humor can also be seen as a quality of something that can cause such amusement (Cambridge Dictionary, 2023). However, humor occurs in several forms that a standard definition alone cannot cover. Therefore, while there remains no all-encompassing, universally accepted definition of the term, humor can more generally be understood as something that exists when people find something funny or

laugh (Koneska et al., 2017, p. 117). However, what people define as funny can differ from one individual to another, and this can be influenced by factors such as locality, ethics, state of mind, gender, and more. Consequently, cultural influences play a significant role in determining the manner in which humor is employed as well as the situations deemed appropriate for laughter. In turn, this means that humor remains extremely subjective and situation-bound. What one person finds humorous may not be humorous at all to another because, for example, he or she lacks contextual information or possesses a different social or cultural background (Koneska et al., 2017, p. 122).

In advertising, humor is often associated with irony, joking, wordplay, exaggeration, or more (Kelly & Solomon, 1975). However, humorous advertising also remains difficult to delimit, since the transitions to non-humorous advertising are fluid. Humor can appear in various forms, such as irony, wit, and sarcasm, but in principle, it refers to a stylistic means of communication that is shaped by joke techniques such as exaggeration (Nufer & Hirschburger, 2008, p. 2).

One way to approach the concept of humor would be to think of humor as anything that makes an individual or a group laugh. The problem with this view is that humor remains subjective. Different people laugh at different things, based not only upon factors such as age, beliefs, moral values, or other personal factors, but also on the individual's mood and state of mind on that day. (Wehn, 2002, p. 2). In addition, whether something is perceived as humorous also depends on the depth of one's sense of humor (Alfano et al., 2022, p. 2). Having a sense of humor is highly esteemed as one of the most valued character traits for initiating romantic connections, maintaining positive relationships, and remembering deceased loved ones. A sense of humor is characterized by an individual's ability to comprehend and find amusement in jokes. People lacking a sense of humor are thus less inclined to find amusement in humorous situations and are less likely to laugh. A sense of humor is particularly important for individuals who do not take themselves too seriously and laugh at their own misfortunes (Alfano et al., 2022, p. 4). When considering the association between humor and laughter, it is essential to acknowledge that laughter is not solely linked to finding something amusing. Politeness, awkwardness, pity, or encouragement can also comprise some of the reasons to make a person laugh (Wehn, 2002, p. 2).

By narrowing down the concept of humor through the theories mentioned above, it can be stated that humor should be understood as a social phenomenon and a characteristic personality trait shaped by culture. For the course of this thesis and the study contained therein, however, it is necessary to find a definition for humor. Therefore, the following working definition of humor is employed:



Humor is a phenomenon that is perceived differently by each individual. The perception of humor can be influenced by the depth of one's sense of humor, state of mind, or cultural background. Humor can serve as a communicative tool to generate laughter, smiles, or amusement through incongruity, feeling superior, feeling relieved, or even a combination of several forms. Furthermore, humor can be seen as something that occurs when people find something funny.

## **2.3 Overview of different types of humor**

The insight into humor research has already demonstrated that humor represents a complex, multi-layered topic. In order to add a practical aspect to this theoretical background, the most common types of humor are explained in the following. With the execution of the three humor theories, an attempt was further made to offer an explanation regarding the development and definition of humor. The following chapter defines which different types of humor can occur.

Humor can be divided into different categories and different sources may make different classifications based on their perspectives and criteria. One such approach was provided by Speck (1991, p. 11), who claims that the superiority, incongruence, and relief theory can occur either individually or in combination. He further noted that only the relief and incongruence theories appear alone in practice. The superiority theory requires an additional incongruity to be perceived as funny. Continuing, Speck identifies five distinct types of humor occurring in the video advertising field: comic wit, sentimental humor, satire, sentimental comedy, and full comedy. Speck emphasizes that individuals may perceive the various types of humor differently and find them amusing or not in their own unique ways. Furthermore, people often develop strong humor preferences. For example, some people prefer sentimental humor while others favor satire. In addition, humor preferences are also at least partially related to the individual's culture. However, even within one's own culture, humor tastes can be generational, gender-specific, or related to age-, ethnicity-, or education. Ideally, advertisers should understand the likes and dislikes of each of their markets regarding the use of humor in advertisements (Speck, 1991, p. 11).

Within the context of broadcasting and print media, Catanescu and Tom (2001, p. 93) defined a categorization of seven types of humor:

- Comparison (highlighting similarities or differences between two unrelated things to create a humorous situation.)
- Personification (attributing human characteristics to non-human objects or animals)
- Exaggeration (exaggerating and magnifying something beyond the bounds of reality)
- Pun (employing linguistic elements to generate new humorous meanings)
- Sarcasm (delivering overtly ironic responses or presenting situations laden with irony)

- Silliness (embracing absurdity, lightheartedness, or nonsensical elements, such as making faces in response to ridiculous situations)
- Surprise (humor that arises from unforeseen or unexpected circumstances)

Previous research has demonstrated that silliness emerges as the most popular type of humor employed by advertisers in television commercials, whereas sarcasm predominates as the most frequently used form of humor in print advertising (Taecharungroj & Nueangjamnong, 2015, p. 291).

## **2.4 Individual differences in the use of humor**

It is evident that humor and a sense of humor are highly valued in social interactions, whether among family and friends, colleagues and managers in the workplace or even strangers. Furthermore, it also appears that one either has it or does not - with some people, it is easy to get along humorously, whereas with others, this is not the case.

The science of psychology, among other fields, has conducted broad research on humor and the sense of humor. In so doing, differences have been found based on the individual's personality. In addition, significant cultural variations have been discovered in terms of generating humor, using humor, and appreciating its effects. In fact, the findings indicate that humor varies significantly among different cultures (Martin, 2007, p. 138). Furthermore, it is evident that humor, particularly the kind that requires greater cognitive effort, remains deeply embedded in language and culture, relying on a common language or a set of culturally conditioned constructs to function. Puns, for instance, stand out as examples for that (McKeown, 2017).

In one previously conducted study, the humor of college students in Singapore was measured and compared to that of North American and Israeli students. This was accomplished using a questionnaire that asked participants to describe jokes they found funny, among other things. The researchers determined that Americans were more likely to tell jokes about sex compared to Singaporeans. Singaporeans' jokes, by contrast, were slightly more likely to revolve around violence. The researchers interpreted the lack of sex jokes among Singaporean students as a reflection of a more conservative society. Aggressive jokes could also be explained by the cultural emphasis on strength for survival (McKeown, 2017).

Martin et al. (2003, p. 48 ff.) further identified four dimensions associated with individual differences in the utilization of humor:

- Self-enhancing (to boost one's self-esteem in relatively harmless ways)
- Affiliative (to enhance relationships with others)
- Aggressive (to enhance oneself at the expense of others)

- Self-defeating (to improve relationships at the expense of self)

Further elaborations on these four humor dimensions are provided below, along with their associations with different cultural backgrounds.

#### **2.4.1 Affiliative humor**

People prone to affiliative humor display a penchant for telling jokes that a lot of people might find funny, engaging in witty banter to entertain others, fostering relationships, and minimizing interpersonal tensions. This humor style is typically associated with extraversion, self-esteem, cheerfulness, intimacy, relationship satisfaction and predominantly positive moods and emotions (Martin et al., 2003, p. 53). According to Vernon et al. (2008, p. 1118), affiliative humor is characterized by the tendency to tell jokes, humorous anecdotes, and witty remarks to entertain others and foster relationships. Affiliative humor has been found to be used equally by different cultures regardless of the degree of power distance or individualism or collectivism, as this humor style is generally seen as harmless and non-threatening (Usunier & Lee, 2012, p. 383). With individualism, people are largely autonomous and motivated by personal preferences, needs, and rights. Conversely, collectivism focuses on adhering to group norms and fulfilling duties imposed by the collective, prioritizing group goals over individual objectives. When power distance is high, a strong hierarchy exists and power is centralized at the top. In contrast, at low power distance, power is more evenly distributed and superiors and subordinates have a sense of equality (Usunier & Lee, 2012, p. 48).

#### **2.4.2 Self-enhancing humor**

Self-enhancing humor is closely associated with adopting a humorous perspective on life (Martin et al., 2003, p. 53). People who enhance themselves with self-enhancing humor are not as stressed by life's daily problems because they maintain a humorous view of the world. For them, using humor offers a means of stress relief that helps them maintain a constructive view of life (Kalliny et al., 2006, p. 125). Research has revealed that self-enhancing humor is more prevalent in individualistic countries with low power distance compared to collectivistic countries with high power distance (Usunier & Lee, 2012, p. 383).

#### **2.4.3 Aggressive humor**

Aggressive humor is characterized by making individuals feel better at the expense of others (Kalliny et al., 2006, p. 125). Martin et al. (2003, p. 54) further describes this as being linked to the use of sarcasm, teasing, ridicule, "putting others down", and disparagement humor, aiming to manipulate others through mockery. This humor style can be explained as expressing humor without taking care for how it will affect others. For example, this can sometimes

involve sexism and racism, which can result in causing harm to the other person. Vernon et al. (2008, p. 1118) note that aggressive humor frequently involves teasing, sarcasm, and ridicule as a tool for the self-expense of one's relationship with others. Aggressive humor is commonly used to a similar extent across different countries, regardless of cultural differences such as power distance and individualism or collectivism. However, in Japan, for example, aggressive humor is not well appreciated and does not often appear in advertisements. Instead, the Japanese mostly make humorous dramatizations of situations with family members, colleagues, neighbors, and so on in order to create a bond of mutual feeling between each other (Usunier & Lee, 2012, p. 48, p. 383).

#### **2.4.4 Self-defeating humor**

Self-defeating humor, also known as self-deprecating humor is a type of humor where individuals make jokes or comments that belittle themselves or highlight their perceived flaws, weaknesses, or mistakes to amuse others in order to win favor or gain approval. It involves making fun of one's own characteristics, behavior, or abilities in a light-hearted and often self-aware manner. They willingly become the target of other's humor and join in laughter when subjected to ridicule or disparagement (Martin et al., 2003, p. 54). This style of humor is often employed as a defense mechanism to conceal negative emotions and self-perceptions, and it has been likened to a clown's behavior by various authors (Kalliny et al., 2006, p. 125). Previous research has further indicated that self-defeating humor is more prevalent in individualistic countries with low power distance, as opposed to collectivistic countries with high power distance (Usunier & Lee, 2012, p. 48, p. 383).

### **3 Advertising**

Advertising plays an increasingly important role in today's world. Consumers are consistently being exposed to a diverse range of advertising types, including television commercial breaks and personalized advertisements on websites or social media platforms. This chapter defines the term "advertising" and provides information regarding the development of advertising. Furthermore, it explains the various advertising objectives.

#### **3.1 Definition of advertising**

Various definitions have attempted to explain the term "advertising" and its meaning. Rodgers and Thorson (2012, p. 35), for instance, claim that advertising is paid communication from an identified sponsor that uses media to persuade an audience. Mass media such as television, radio, newspapers, and magazines are paid to deliver these messages to their audiences. Advertising can also be placed on the Internet, where it can be more personalized than in mass media.

The Gabler Wirtschaftslexikon defines advertising as the influence of attitudes relevant to behavior through certain means of communication that are disseminated via communication media (Schulz, 2021). Kloss defines advertising as a form of communication that specifically attempts to influence people's attitudes and behaviors through various communicative measures (Kloss, 2007, p. 6). However, he further emphasizes that advertising cannot force someone to do something they do not want to do; advertising can only influence behavior if the viewer is willing to do so (Kloss, 2007, p. 7).

Advertising can be fundamentally defined as persuasive information intended to entice the purchase of a good or service (Spang, 1987, p. 63). At its core, advertising refers to a communication process where a sender conveys a message to a receiver through a channel or medium (Siegert & Brecheis, 2010, p. 25). The intention to influence consumers is undisputed in the advertisement. At the same time, however, the advertisement should also increase the level of knowledge and cause an effect on the viewer. In addition to the information function, advertising ensures awareness and possesses the power to consolidate the company's positioning compared to competing products and brands, as well as to highlight the company's own performance. Ideally, advertising contributes to positively enhancing the company's image, which can create a basis of trust among customers regarding the product, service, or company (Siegert & Brecheis, 2010, p. 24). Products, services, companies, people, and brands, as well as ideas, can all be advertised (Siegert & Brecheis, 2010, p. 27). Furthermore, advertising is very multilayered, as it can be distributed through various media channels (Spang, 1987, p. 64).

Nevertheless, it remains important to distinguish advertising from other promotional tools. Marketing refers to everything that is done to promote a brand, such as the development of the product, pricing, placement in the market, and sales promotion. This describes the “4 Ps” of marketing: product, price, place and promotion. In order to successfully develop and implement a marketing strategy, one often employs the marketing mix, which includes the 4 Ps. Advertising represents a subcategory of marketing and falls under the fourth “P” - promotion (Rodgers & Thorson, 2012, p. 35). The choice of the appropriate advertising medium and channels plays an important role in the effectiveness of an advertising campaign. Advertising media are considered to be the packaging of the message. Advertising media include, for example, commercials, presentations, brochures, advertising flyers, or promotional items (Rodgers & Thorson, 2012, p. 36). The advertising channels, represent the medium through which the advertising is published. These can take different forms, such as magazines, newspapers, radio, television, the Internet, or social media channels (Rodgers & Thorson, 2012, p. 39).

### **3.2 Development of advertising**

When comparing advertisements of the past and present, one may notice that the ads are similar, but their appearance and advertising channels are different. Advertising is an ancient form of communication and its origins reach all the way back to the beginnings of trade. In ancient times, sellers in the market advertised their goods orally (Sagar, 2022). Written advertisements of products and services were already found on ancient papyrus, but they remained very rudimentary at the time (Gulas & Weinberger, 2006, p. 3). The first written advertisement ever was found in the ruins of Thebes, Egypt. It was a papyrus created in 3000 BC by a slave owner who was attempting to find a runaway slave while simultaneously advertising his weaving business (Sagar, 2022).

Thanks to the invention of book printing by Johannes Gutenberg around 1440, advertising began to develop even further. At that time, advertisements often had political and religious purposes. One example of this is Martin Luther’s first major advertising campaign: the dissemination of the 95 Theses, published in 1517 (Schweiger & Schrattenecker, 2012, p. 2). It has been reported that the first advertisement in the English language was a printed notice placed on church doors in 1477 to sell prayer books (Gulas & Weinberger, 2006, p. 3). Over time, however, it became clear that advertising could be a highly effective tool to generate attention. As such, in the late 18<sup>th</sup> century, advertisers began to fill their advertisements with creativity. One pioneer in this effort was George Packwood, who wanted to entertain his audience. His advertisements were characterized by riddles, slogans, jokes, anecdotes, parodies, dialogues, metaphors, and imitations (Gulas & Weinberger, 2006, p. 4). Beyond this, Packwood was also a pioneer in incorporating humor within print advertisements. The first magazine to feature a humorous illustration was published in 1820, which represented a milestone in print

advertising, as it showed a creative and humorous illustration in contrast to a simple product illustration (Gulas & Weinberger, 2006, p. 5).

The development of modern advertising is closely connected with the industrial revolution. Not only did technology and the economy change at this time, but so did society and its interests. Developments at the technical level made it possible to produce goods in large quantities. As a consequence of this enormous increase in products offered on the market, a corresponding demand had to be created in return. Therefore, manufacturers had to take measures to increase demand for their products. In this way, the industrialization of the 19<sup>th</sup> century was paralleled by further developments in advertising, eventually resulting in the advertising industry we know today. Around the turn of the 20<sup>th</sup> century, advertisements also gained importance on the radio, television, and in the cinema (Schweiger & Schrattenecker, 2012, p. 2).

Since the early 2000s, the use of the Internet has become increasingly widespread, which brands have viewed as an opportunity. Advertisers accordingly started to focus more on digital advertisements instead of traditional offline channels. The first online display advertisement was created in 1994. Although brands initially faced many challenges, the launch of Yahoo, a web services provider, paved the way for all advertisers. As the Internet became more accessible on mobile devices, various advertising formats were introduced. The first mobile ads were introduced to consumers in the early 2000s. Over time, advertisers began to create more personalized advertisements for their viewers rather than generating generic campaigns. In turn, such personalization helps brands to better target their customers (Sagar, 2022).

Smartphones, televisions, newspapers, and social media have become a part of everyone's life as the world has increasingly shifted toward the tools of the digital age. Today, advertisements can be found everywhere. Brands are constantly trying to reach their audience on different platforms to engage with them and remain in their minds.

### **3.3 Advertising objectives**

Through advertising, a company seeks to influence consumer behavior. In a narrower sense, consumer behavior can be understood as the observable external and non-observable internal behaviors of people when buying and consuming economic goods (Kroeber-Riel & Gröppel-Klein, 2019, p. 3). However, not all advertisements share the same goals. Advertisements have different tasks and objectives to fulfill depending on, for example, the type of product, the company's position on the market, or the current season. As such, advertising can be classified into three distinct categories: informative, persuasive, and reminding (Kotler & Armstrong, 2015, p. 451). Figure 2 below illustrates the three advertising objectives.

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**Informative Advertising**

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Communicating customer value	Suggesting new uses for a product
Building a brand and company image	Informing the market of a price change
Telling the market about a new product	Describing available services and support
Explaining how a product works	Correcting false impressions

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**Persuasive Advertising**

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Building brand preferences	Persuading customers to purchase now
Encouraging switching to a brand	Creating customer engagement
Changing customer perceptions of product value	Building brand community

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**Reminder Advertising**

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Maintaining customer relationships	Reminding consumers where to buy the product
Reminding consumers that the product may be needed in the near future	Keeping the brand in a customer's mind during off-seasons

Figure 2: Advertising objectives (Kotler & Armstrong, 2015, p. 451)

### 3.3.1 Informative advertising

Informative advertising is mainly employed to inform customers about new products and generate an increasing demand for new product categories. It is also important to illustrate how to use a new product's features, announce a changed price to the market, and reduce or create a corporate image. Informative advertising thus emphasizes how a product's features and benefits solve the customer's problems. In this way, informative advertising is generally used to increase demand for new categories of products and services. Although this type of advertising relies on facts and figures to trigger a desired action, the message is usually persuasively worded. This advertising objective employs techniques that do not rely on clever persuasion tactics to encourage customers to purchase a product or service. Instead, it solely emphasizes the strengths and features of the product to persuade consumers to make a purchase (Kotler & Armstrong, 2015, p. 452).

### 3.3.2 Persuasive advertising

When competition in a product sector increases, one may use persuasive advertising to create selective demand. In other words, a basic demand already exists for a certain category of products or services, and individual companies seek to use advertising to direct that demand toward their own category of products or services. A special type of persuasive advertising would be the so-called "comparative advertising", which focuses on the direct or indirect comparison of a brand with one or more competitors. In this type of advertising, discounts may be utilized, for instance, to incentivize consumers to purchase larger quantities of specific products or a wider range of products (Kotler & Armstrong, 2015, p. 452).



### **3.3.3 Reminder advertising**

Reminder advertising bears particular significance for products and brands that maintain a long-standing presence in the market. Its purpose is to sustain customer relationships and to remain in the customer's mind. For instance, Coca-Cola relies on expensive and attention-grabbing commercials to establish and nurture their brand connection with customers, prioritizing long-term brand loyalty over immediate sales persuasion or information dissemination (Kotler & Armstrong, 2015, p. 452).

## 4 Humor in advertisement

This chapter examines the vampire effect in detail and provides a definition of the term. Furthermore, it explains the product color matrix, which illustrates the variations between products that should be considered during the creation of an advertisement. The matrix also offers guidance regarding when it is advisable to employ humorous advertising in different product categories, as well as when humor may not be suitable.

### 4.1 Vampire effect

When an advertising stimulus, such as, for example, celebrity endorsement attracts the attention of the advertised brand, the vampire effect may occur. As a result, the consumer may remember the celebrity, but is likely to forget the advertised brand or product (Erfgen et al., 2015, p. 155). In this way, the vampire effect sucks the lifeblood of the product dry (Evans, 1988, p. 35). Therefore, the vampire effect occurs when attention-grabbing components of an advertisement, such as celebrity endorsement, humorous situations, erotic depictions, and so on attract a considerable portion of the attention, and therefore weaken product and brand perception. Thus, the advertising effectiveness decreases (Tropp, 2019, p. 586). In this way, the vampire effect describes the unintentional circumstance, in which the advertising attracts full attention through its content, but the advertised product is barely or not at all perceived. As a result, the viewer of the advertisement remembers the advertisement, but no longer remembers the advertised product or brand (Tropp, 2019, p. 587).

According to Gobe (2010, p. 243), *“The chase for reaching an audience is becoming more complex, and getting people to sit down to hear a message is challenging”*. As such, it has become difficult not only to make people listen to the message, but also to ensure they actually understand it correctly. Often, the message that listeners understand differs from the message the creators intended. For instance, the consumer may understand that the advertisement is funny, but not why it is related to the brand or product. Therefore, it is crucial for the advertisers to ensure that the humor used is relevant to and fits the brand (McGhee & Goldstein, 1983, p. 163).

Figure 3 illustrates a model created by Langner et al. (2018, p. 346), which displays the so-called “distraction effect”, another term for the vampire effect. Humor can distract from the actual content of an advertisement, which leads to the actual message being processed less intensively, possibly not being understood at all, or even being forgotten again quickly. The fear is that consumers will perceive and remember the humor of a message, while the advertised product or brand fades into the background (Evans, 1988, p. 28).

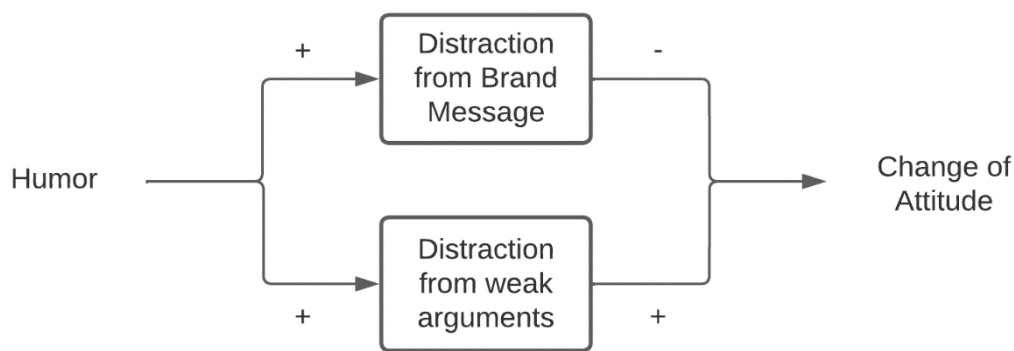


Figure 3: Distraction Effect (Langner et al., 2018, p. 346)

As seen in Figure 3, distraction can also produce a positive effect, if the message is distracted by weak arguments and if the recipient maintained a negative attitude toward the brand before seeing the advertisement. The probability of generating counterarguments against the brand is thus reduced by the distraction, and as a result, the overall attitude toward the message can even become more positive (Strick et al., 2013, p. 53).

However, humor influences not only the attention the brand receives from the viewer but also the way information is processed. The information processing theory is a cognitive psychology theory that explains how people acquire, process, store, and utilize information. Based on this theory, information is processed through a series of stages in order to influence people (Anderson, 2014, p. 2 ff.). The theory further claims that humor only produces positive effects on brand awareness. It captures the potential customer's attention, thereby enhancing their inclination to comprehend the conveyed message. This can ultimately lead to acceptance of the message and a change in attitude toward the brand if the content of the message convinces the customer (Sternthal & Craig, 1973, p. 13).

In summary, this means that humor can attract the consumer's attention and strengthen brand awareness. Conversely, though, humor can also negatively influence one's perception of a brand or product and trigger the vampire effect.

## 4.2 Use of humor in advertisements

The humorous content within an advertisement can be persuasive, enhance the connection with the message, and generate a positive mood among viewers. Furthermore, humor is prevalent in every culture, as no culture completely lacks a sense of humor. Humor can be found everywhere, including the film industry, television, books, newspapers, conversations, and so on. As an advertising tool, humor is designed to put people in a good mood and has a permanent place in advertising. That said, appropriate use of humor in advertising remains a

complex issue. In general, humor can attract consumers' attention and produce a positive effect. In reality, however, results are not always so predictable. As such, humor is not a guarantee of success, as the vampire effect represents one potential risk, and also the overuse of humor could reduce its impact (Djambaska et al., 2015, p. 3). Furthermore, humor can occur in different types and can possess different communication goals (Taecharungroj & Nueangjamnong, 2015, p. 291). All these factors lead to different effects of humor in advertising. Due to its sensitive nature, the use of humor in advertising thus necessitates considerable attention and caution. If humor in an advertisement does not pay off, it could even seriously damage the image of the product or brand (Djambaska et al., 2015, p. 3).

Although humor represents a subjective phenomenon that can be perceived differently by each individual, certain factors can help companies decide whether to use or avoid humor in their advertisements. For instance, certain product categories or topics that are considered sensitive by society should refrain from incorporating jokes, satire, or other forms of humor in their advertising. In addition, not all products necessarily benefit from the inclusion of humor in their advertisements. In fact, there are even certain product categories where the use of humor in their advertisements should be completely avoided. The "product color matrix" (PCM) was accordingly introduced to emphasize the variations among products that must be considered when developing advertising for them (Weinberger et al., 1995, p. 47). The matrix provides memorable metaphors for the decision-making psychology behind how consumers act toward products in each category (Weinberger et al., 1995, p. 49). As illustrated in Figure 4, the PCM distinguishes products into lower risk and higher risk products, as well as products with high utility (functional products) and high emotional value (expressive products). With the aid of this matrix, Weinberger explored which product categories benefit from humorous advertising as well as those in which the use of humor is out of place (Weinberger et al., 1995, p. 47). The four product categories are explained in greater detail below. In addition, information is provided regarding the products for which humorous advertising is and is not advisable.

	Functional Tools	Expressive Toys
HIGHER RISK	Cell 1 <b>"White Goods"</b> <i>Bigger Tools</i> Large Appliances Business Equipment Insurance Auto Tires	Cell 2 <b>"Red Goods"</b> <i>Bigger Toys</i> Fashion Clothing and Accessories Hair Coloring Motorcycle Sports Car Fashion Luggage Jewelry
LOWER RISK	Cell 3 <b>"Blue Goods"</b> <i>Little Tools</i> Detergents and Household Cleaners OTC Remedies Motor Oil and Gas Most Non-Dessert Foods	Cell 4 <b>"Yellow Goods"</b> <i>Little Treats</i> Snack Foods Desserts Beer Alcohol Tobacco Products

Figure 4: The product color matrix with prototype products (Weinberger et al., 1995, p. 47)

#### 4.2.1 White goods

White goods comprise high risk products that serve a functional purpose. These products typically involve high costs, but they are often considered essential or necessary for most individuals to possess (Spotts et al., 1997, p. 20). Examples include cars, insurance, furniture, appliances, and so on (Weinberger et al., 1995, p. 47). Leaders in the white goods industry have succeeded through economies of scale, better control of distribution channels and relatively simple innovation (Bonaglia et al., 2007, p. 370). Because of the high price and long useful life of white goods, they are less likely to be purchased than other products. As such, the buyer takes some time to compare different product models, prices, and sellers. However, the consumer bears no emotional attachment to the purchased product and experiences no pleasure in the purchasing process (Spotts et al., 1997, p. 20).

Weinberger et. al (1995, p. 54) advises against employing humor in advertisements for white goods. In his opinion, such use would negatively influence the audience's comprehension of the brand. When a customer buys a product with a high price, he or she also expects a certain level of seriousness. For example, when a customer wants to conclude an insurance contract, seriousness and professionalism are required. Humorous advertising could potentially generate the impression among consumers that they are not engaging with a serious and reliable business.

### **4.2.2 Red goods**

The second cell of the PCM consists of the red goods. The color red is selected because it symbolizes extravagance and expressiveness. Red goods encompass items such as sports cars, motorcycles, party dresses, luxurious ties, jewelry, and other flashy products that represent the individual and carry a high risk. While white goods serve a functional purpose, red goods serve the purpose of self-expression and are consumed for sensory gratification rather than purely functional reasons (Weinberger et al., 1995, p. 48). The consumer bears both a financial and an emotional risk. The purchase of a red good can result in a high and long-lasting emotional benefit for the consumer. In most cases, products that are assigned to this category are those that are not necessary but are desired by many people. One example would be people seeking to purchase expensive branded clothes when they could also buy clothes at a budget store (Weinberger et al., 1995, p. 49).

Much like white goods, red goods are not directly associated with humorous advertising. In fact, humor negatively influences consumers' ability to associate the ad with the brand (Weinberger et al., 1995, p. 54).

### **4.2.3 Blue goods**

Blue goods represent the low-risk, functional nature of routine purchases. These products include little tools that can be consumed and aid in small tasks such as cleaning, cooking, and personal care. Examples of blue goods include items such as toilet cleaners, laundry detergent, kitchen supplies, and mouthwash, which are purchased on a regular basis. This group also includes staple foods, many health and beauty products, and over-the-counter medications. Unlike white goods, blue goods are low-risk, meaning consumers have less information to process. However, due to the functional aspect of the products, consumers have some interest in relevant information (Weinberger et al., 1995, p. 49).

When it comes to humorous advertisements for blue goods, a simple format focusing on the central benefits of the product is most appropriate. According to previous studies, humor in advertising for blue goods may be effective, but there is no absolute guarantee for its success. Therefore, humorous advertising of blue goods is neither recommended nor discouraged (Eisend, 2009, p. 194).

### **4.2.4 Yellow goods**

The fourth cell in the PCM comprises the yellow goods. These refer to little treats that are considered daily rewards. Chips and beer are examples of yellow goods, but they are not the only ones. Other products that fall within this category include chewing gum, candy, soft drinks, wine coolers, cigarettes, and so on. These products consist of routine purchases with low financial risk that help people feel good (Weinberger et al., 1995, p. 49).

Yellow goods maintain the highest probability of success when using humor in advertisements (Spotts et al., 1997, p. 31). Humorous advertisements for yellow goods positively influence both attention and comprehension of the brand (Weinberger et al., 1995, p. 54).

## 5 Involvement

For involvement, also known as ego-involvement, various different definitions have been developed, some of which differ greatly from one another (Foscht et al., 2015, p. 136). One of the first to deal with the factor of involvement was Krugman (1996, p. 584). He describes involvement as the totality of personal connections between an advertisement and the life of the consumer. According to his definition, involvement differs from consumer to consumer and represents a significant factor influencing the effectiveness of advertising.

Zaichkowsky (1985, p. 942) defines involvement as a person's perception of the object's relevance based on its inherent needs, values, and interests.

Kloos (2007, p. 87) assumes that involvement occurs when the consumer feels that a product or brand has something to do with the consumer and his or her personality. Involvement thus characterizes the commitment with which consumers turn to an offer. It is not understood to mean the attention, interest, or excitement of the viewer, but rather the number of bridging experiences, connections, or personal references that the viewer makes between his own life and the stimulus.

In general, involvement refers to the commitment or intensity of information processing with which a consumer turns toward a potential purchase. For each consumer, this information processing can vary in intensity for different brands and products. Involvement significantly influences buyer behavior, especially in terms of information processing and attitude formation. Empirical studies have demonstrated that highly involved consumers search for and process more information compared to those who are less involved. Furthermore, due to their stronger cognitive processing of information, highly involved consumers have to place higher demands on the quality of arguments and the credibility of the source in order to form attitudes compared to low-involved consumers (Foscht et al., 2015, p. 136).

### 5.1 Characteristics of involvement

In the context of involvement, a distinction can be made between two impact processes: high involvement and low involvement. The extent of involvement and thus the division into high or low involvement depends (among other things) on the complexity of the decision processes, the risks associated with the decision, the characteristics of the information source, and the recipient's attention and motivation to engage with the object (Foscht et al., 2015, p. 136). A highly involved individual can be characterized by their selective and deliberate information processing, as well as their conscious and intensive engagement with the presented information. This process demands a substantial amount of time and effort (Bongard, 2002, p. 296). In turn, this can lead to deeper processing of the information, which subsequently leads to better recall of the brand or product. In addition, quality and reputation constitute important



points for convincing highly involved consumers, influencing their attitudes toward products or brands, and ultimately encouraging them to buy or intend to buy (Trommsdorff et al., 2008, p. 49). A low-involvement person in a certain product group does not actively and specifically seek out information. Instead, such a person is characterized by low attention and a low level of interest (Bongard, 2002, p. 296). In such cases, memory of the product and brand may be more superficial and fade more quickly (Trommsdorff et al., 2008, p. 49).

The following Table 1 illustrates how different levels of involvement influence information intake and information processing function, as well as general consumer behavior.

High Involvement Characteristics	Low Involvement Characteristics
<ul style="list-style-type: none"> <li>• Active search for information</li> <li>• Active confrontation</li> <li>• High processing depth</li> <li>• Low persuasion ("sovereign consumer")</li> <li>• Comparative evaluation before purchase</li> <li>• Many features observed</li> <li>• Few acceptable alternatives</li> <li>• Much social influence</li> <li>• Goal: optimization</li> <li>• Brand loyalty through conviction</li> <li>• Strongly anchored, intense attitude</li> <li>• High memory capacity</li> </ul>	<ul style="list-style-type: none"> <li>• Passive information intake</li> <li>• Allow to pass</li> <li>• Low processing depth</li> <li>• High persuasion ("secret seduction")</li> <li>• Evaluation at most after purchase</li> <li>• Few features considered</li> <li>• Many acceptable alternatives</li> <li>• Little social influence</li> <li>• Goal: no problems</li> <li>• Brand loyalty through habit</li> <li>• Low-anchored, shallow attitude</li> <li>• Low memory capacity</li> </ul>

Table 1: Involvement characteristics (Trommsdorff et al., 2008, p. 49)

## 6 Empirical Study

Following the theoretical explanations of humor, advertising, the use of humor, and involvement, the empirical part of this master's thesis provides an extensive presentation of the research conducted in the context of this paper. The goal of this master's thesis is to determine whether the vampire effect caused by humor influences brand and product recall and recognition. Furthermore, the goal is also to reveal whether the strength of the vampire effect caused by humor changes between low and high involvement groups. To this end, the following research questions have been formulated:

***“How does the vampire effect caused by humor influence brand recall and recognition?”***

***“How does the vampire effect caused by humor influence product recall and recognition?”***

***“How does the strength of the vampire effect caused by humor change between low involvement and high involvement groups?”***

The inspiration and foundation for the quantitative online survey is the publication “The Vampire Effect: When do celebrity endorsers harm brand recall?” by Erfgen et al. (2015, p. 156). In this study, the authors attempted to determine whether the vampire effect caused by celebrity endorsement really exists. The results provide important insights regarding how to avoid the vampire effect by creating suitable conditions, such as high endorser–brand congruence or a strong cognitive link between the celebrity and the brand. The study analyzed the existence of the vampire effect in connection with celebrity endorsement through a series of experiments. For this purpose, their work is adapted to fit the research needs of this paper and to help answer the research questions.

For this research, an online survey will be conducted using the website <https://soscisurvey.de>. All survey participants see six different advertisements. As in the research from Erfgen et al. (2015, p. 156) each advertisement is visible for six seconds, that is slightly longer than the average viewing time for traditional print advertisements. Following each advertisement, and with the help of four different questions, the participants will be asked how humorous they found the advertisement on a scale of 1-7. The author subjectively selected the six advertisements with the aim of including both humorous and non-humorous ones. The chosen advertisements include the following brands and products: JBL (headphones), Chupa Chups (lollipop), Odol-med3 (toothpaste), WMF (knife), Miele (dishwasher), and Durex (condoms). The selected advertisements can be seen in Figure (Appendix) 1. The participants will then be shown three logic tests after seeing the advertisements. These tests serve as a distraction and are not relevant for further research. They consist of solving simple number sequences, word riddles, and so on. After the distraction tests, the participants are asked with open

questions whether they can remember the brands and products of the advertisements they have seen. Afterwards, both the advertised brands and the products are asked again, but with different answer options to choose from. There are also possible brands and products to select that did not appear in the advertisements at all. Furthermore, as recall and recognition are influenced not only by the humorous aspect, but also by the test person's level of involvement, the level of involvement in the respective product group is also queried. In order to measure involvement, a frequently applied and tested measurement method of high validity and reliability is employed, namely, the so called "RRPII" developed by McQuarrie and Munson, which is explained in greater detail later. Demographic data is also requested at the end of the survey. In order to answer the research questions, the collected data will be analyzed and interpreted with the help of the program IBM SPSS Statistics.

## 6.1 Hypothesis

As mentioned above, humor can have various both negative and positive effects on the perception of advertising. As such, the use of humor in advertising can be a sensitive issue, and thus requires a great deal of attention. If humor does not pay off, it could seriously damage the product's or brand's image. In addition, humor is also capable of triggering the vampire effect. In this case, the consumer only remembers the humor employed in the advertisement and not the advertised brand or product. Therefore, the following two hypotheses are developed to determine whether there really is a difference between humorous and non-humorous advertising in brand and product recall and recognition. In this way, it can also be determined whether the vampire effect occurs or not.

- H1**      There is a difference in brand recall and recognition between the humorous and non-humorous advertisements.
- H0**      There is no difference in brand recall and recognition between the humorous and non-humorous advertisements.
- H2**      There is a difference in product recall and recognition between the humorous and non-humorous advertisements.
- H0**      There is no difference in product recall and recognition between the humorous and non-humorous advertisements.

Hypothesis 1 serves to test brand recall and recognition between the humorous and the non-humorous advertisement. By contrast, hypothesis 2 tests the recall and recognition of the

advertised product between the humorous and the non-humorous advertisement. Both hypotheses are important to determine whether the vampire effect caused by humor manages to outshine the product and/or brand and draw the viewer's attention more to the humor in the advertisement. In this way, it is also possible to determine in general whether the vampire effect caused by humor occurs or not. However, brand and product recall are influenced not only by the vampire effect but also by the involvement of the respective viewers of the advertisement. Involvement characterizes the commitment with which consumers turn to an offer, and this plays an important role in shaping the buyer's behavior, particularly in terms of information processing and attitude formation. Low involvement groups engage less intensively with the information presented compared to high involvement groups. One consequence of this is that individuals with low involvement possess a diminished capacity to remember the advertised product or brand due to their lower level of memory retention. To confirm or refute this, the third hypothesis and the corresponding null hypothesis are formulated as follows:

**H3** The vampire effect is stronger for people with low involvement than for high involvement in the respective product group.

**H0** The vampire effect is not stronger for people with low involvement than for high involvement in the respective product group.

The results of the research can either confirm H1, H2, and H3, and thus refute each allocated null hypothesis, or vice versa.

## 6.2 Operationalization

In order to develop the measurement instrument for this empirical study, an analysis and elaboration of relevant literature were first conducted so as to obtain an overview of the research situation. To make theoretical concepts measurable, they are operationalized. This means that theoretical concepts are converted into empirically measurable characteristics (Döring, 2022, p. 224). Table 2 presents the survey item, measured values, scale level and briefly explains purpose and reason involved. In the following subsections, the operationalization of humor and involvement are discussed in more detail.

Survey item	Measured values	Scale level	Purpose and reason
Statements after each of the six advertisements: 1. The advertisement made me laugh.	1= Strongly Disagree 2= Disagree 3= Somewhat Disagree 4= Neutral	Metric	The definition of humor states that it serves as a communicative tool to generate laughter, smiles, or amusement. Furthermore, humor can be seen as something that

2.The advertisement made me smile. 3. The advertisement amused me. 4. The advertisement was funny.	5= Somewhat Agree 6= Agree 7= Strongly Agree		exists when people find something funny. Because of this, after each advertisement, it is asked whether laughter, smiling, or amusement occurred and if the ad was perceived as funny.
Distraction Tests	-	-	Serving as distraction, answers are not relevant for the research.
Open Question: Can you remember the brands advertised?	1= Cannot remember 2= JBL 3= Chupa Chups 4= WMF 5= Odol-Med3 6= Durex 7= Miele	Nominal	This question serves to measure the brand recall after seeing the ads. In other words, how many subjects still remember the brands shown in the advertisements.
Open Question: Can you remember the products advertised?	1= Cannot remember 2= Headphones 3= Lollipop 4= Knife 5= Toothpaste 6= Condom 7= Dishwasher	Nominal	This question serves to measure product recall after seeing the ads. In other words, how many subjects still remember the products shown in the advertisements.
Aided Question: Can you remember the brands advertised?	1= Cannot remember 2= JBL 3= Chupa Chups 4= Elmex 5= WMF 6= Odol-Med3 7= Burger King 8= Durex 9= Miele 10= Snickers	Nominal	This question serves to measure brand recognition after seeing the ads. The participants can choose from a list of brands. Also, brands that have not occurred in the advertisements can be selected. The answer choices are randomized in the survey and do not correspond to any particular order.
Aided Question: Can you remember the products advertised?	1= Cannot remember 2= Headphones 3= Lollipop 4= Cars 5= Kitchen knife 6= Toothpaste 7= Chocolate 8= Condoms 9= Dishwasher 10= Adhesive	Nominal	This question serves to measure product recognition after seeing the ads. This time, the participants can choose from a list of products. Also, products that have not occurred in the ads can be selected. The answer choices are randomized in the survey and do not correspond to any particular order.

<p>Assessment of the respective product group:</p> <p>1. Important - unimportant</p> <p>2. Irrelevant - relevant</p> <p>3. Means a lot to me - means nothing to me</p> <p>4. Unexciting - exciting</p> <p>5. Dull - neat</p> <p>6. Matters to me - does not matter</p> <p>7. Fun - not fun</p> <p>8. Appealing - unappealing</p> <p>9. Boring - interesting</p> <p>10. Of no concern - of concern to me</p>	<p>1= Strongly Disagree</p> <p>2= Disagree</p> <p>3= Somewhat Disagree</p> <p>4= Neutral</p> <p>5= Somewhat Agree</p> <p>6= Agree</p> <p>7= Strongly Agree</p>	Metric	<p>This question is important to determine the participant's level of involvement for a particular product category. It can then be concluded that, for example, a participant with low involvement in household appliances also has a low involvement in the advertisement with the Miele dishwasher.</p>
What is your gender?	<p>1= Female</p> <p>2= Male</p> <p>3= Other</p>	Nominal	Gender of participants
How old are you?	<p>1= Younger than 18</p> <p>2= 18-24 years</p> <p>3= 25-34 years</p> <p>4= 35-44 years</p> <p>5= 45-55 years</p> <p>6= 56-65 years</p> <p>7= 66+ years</p>	Ordinal	Age of participants
What is your nationality?	<p>1= Austria</p> <p>2= Germany</p> <p>3= Italy</p> <p>4= Switzerland</p> <p>5= Other</p>	Nominal	Nationality of participants
What is your highest education?	<p>1= No higher education</p> <p>2= Lower secondary school</p> <p>3= Apprenticeship certificate</p> <p>4= A-Levels</p> <p>5= Bachelor's degree</p> <p>6= Master's degree</p> <p>7= Diploma</p> <p>8= Doctor</p>	Nominal	Education of participants

	9= None of the above		
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Table 2: Operationalization

### 6.2.1 Operationalization humor

In the online survey, six print advertisements are presented to the viewer, after which the perceived humor is questioned. There are different approaches to measure humor. The majority of measurement instruments evaluate a broad sense of humor, which encompasses individuals' inclination to laugh, smile, create and express humor in their daily lives. While some instruments treat humor as a unified construct, others assess its different components separately. A variety of instruments are available to researchers to assess self-reported humor with acceptable psychometric properties (Casu & Gremigni, 2014, p. 253). Examples include the "situational humor response questionnaire" (SHRQ) and the "coping humor scale" (CHS). The SHRQ measures the extent to which individuals laugh and smile in diverse life situations, while the CHS assesses the degree to which respondents employ humor as a coping mechanism for stress in their lives (Martin, 1996, p. 251). However, measuring self-reported humor is of no use for this study. The goal is to determine whether the advertising seen is perceived as humorous or not. To measure this, several previous studies employed a Likert scale ranging from 1 to 7, through which participants were asked to rate how funny something was. In a study conducted by Westbury et al. (2016, p. 144), for instance, an online survey was conducted where participants were requested to rank a wide range of no-word humor based on their perceived level of funniness. Specifically, they were asked to rate the humor on a seven-point Likert scale ranging from 1 (not funny at all) to 7 (very funny). In another study by Thomas and Esses (2004, p. 92), 40 jokes were tested to assess reactions that were contemptuous of women and those that were contemptuous of men. Participants rated all jokes in terms of their funniness, offensiveness, and likelihood that they would repeat the joke to a friend. For each of the three topics, participants were presented with a single question, and their responses were recorded on a nine-point scale ranging from 1 (not at all) to 9 (extremely).

The definition of humor in this master's thesis states that humor serves as a communicative tool to generate laughter, smiles, or amusement through incongruity, feeling superior, feeling relieved, or even a combination of several forms. Furthermore, humor can be seen as something that occurs when people find something funny. Because of this, and in order to include the different facets of humor, after each advertisement, the survey queries whether laughter, smiling, or amusement occurred and if the advertisement was perceived as funny. Therefore, participants are able to evaluate each seen advertisement based on those criteria using a seven-point Likert scale ranging from 1 (strongly disagree) to 7 (strongly agree).

### 6.2.2 Operationalization involvement

There are different approaches to measuring involvement. Two of the oldest and most common are the "personal involvement inventory" (PII) by Zaichkowsky (1985, p. 341) and the "consumer involvement profile" (CIP) by Laurent and Kapferer (1985, p. 41), both dating from 1985. Laurent and Kapferer's CIP measures involvement based on five dimensions: interest, hedonic value of a product, sign/prestige value, probability of making a bad purchase, and perceived risk (Laurent & Kapferer, 1985, p. 43). However, this tool has been criticized for the partly blurred delineation between the dimensions of interest and hedonic value in some product categories. Beyond that, there is no known criticism of Laurent and Kapferer's scale (Kramer et al., 2009, p. 113). Zaichkowsky's PII consists of a bipolar scale with 20 different items (Zaichkowsky, 1985, p. 341). In addition to measuring product involvement, this scale is also used to operationalize involvement in purchase decisions and advertisements. The PII has been criticized by numerous authors because of the partly inappropriate vocabulary of the scale, its one-dimensionality, and the length of 20 different items. When it comes to consumer questionnaires regarding several product categories, motivation decreases rather quickly because of the length. In addition, this scale measures 20-30% attitudes and not involvement (Loewenfeld, 2003, p. 26). McQuarrie and Munson (1987, p. 37) refer to this as attitudinal contamination, which leads to an artificial increase in the measured involvement values when attitudes toward a product are positive, but involvement is low. As a result, they have developed the "revised personal involvement inventory" (RPII). The RPII offers a multidimensional measure of involvement that includes the dimensions of meaning, pleasure, and risk. It consists of 14 items, many of which were derived from Zaichkowsky's original PII. The items are rated on seven-point scales (McQuarrie & Munson, 1987, p. 37).

In 1991, the authors McQuarrie and Munson published a revised version of the original scale, the so-called "revised RPII" (RRPII). This RRPII includes two facets of involvement: perceived importance and interest. Compared to the original model, the RRPII possesses higher criteria validity and is used to measure product involvement because of its suitability. The RRPII is a 10-item semantic differential measure where items are evaluated on a seven-point scale. To calculate the overall involvement score, item scores can be summed over all 10 items (Bearden & Netemeyer, 1999, p. 202). Figure 5 displays the 10 different items from the RRPII to measure involvement.



**REVISED RPII: RRPII**  
(McQuarrie and Munson 1991)

1. important—unimportant\*
2. irrelevant—relevant
3. means a lot to me—means nothing to me\*
4. unexciting—exciting
5. dull—neat
6. matters to me—doesn't matter\*
7. fun—not fun\*
8. appealing—unappealing\*
9. boring—interesting
10. of no concern—of concern to me

Figure 5: Revised RPII (Bearden & Netemeyer, 1999, p. 203)

In order to measure the involvement in this research, a frequently applied and tested measurement method of high validity and reliability is employed namely, the previously described RRPII by McQuarrie and Munson. The items are randomly flipped in the survey so that not all adjectives indicating high involvement are on one side. This randomization is important for the reliability and validity of the test's performance.

## 7 Research Results

In this chapter, the data collected from the online survey is analyzed. The evaluation begins with an examination of the participants' demographic data. This is followed by a detailed exploration of the brand and product recall as well as the brand and product recognition. This study's three hypotheses are then thoroughly scrutinized, and their validity is either confirmed or refuted.

### 7.1 Participants

The online survey was conducted from 26.05.2023 to 23.06.2023 on the website <https://www.soscisurvey.de>. A link was generated to access the questionnaire, which was shared via WhatsApp, Instagram, and Facebook. Starting with the author of this paper, the request to participate in this survey was spread in a snowball system. After a period of 29 days, a total of 543 people participated in the online survey. The records of the participants were reviewed and it was possible to screen out anyone who did not answer the questions relevant to the further evaluation. Some participants only lacked information in the demographic questions, but these were retained anyway. Furthermore, the records of participants who had significantly longer or shorter processing times for completing the survey compared to the mean were sorted out. The processing time of a survey can serve as an indicator of data quality. Rapid completion of the survey may suggest that the respondent did not carefully read or consider the questions. Conversely, an excessively slow response could indicate the potential use of random or preconceived answers, rather than a careful comprehension of the questions. As such, the final sample size amounts to  $N = 443$ . Of these, 273 (61.6%) declared themselves to be female, 160 (36.1) declared themselves to be male, three (0.7%) declared themselves to be diverse and seven (1.6%) did not specify a gender. This data is presented in more detail in Table 3.

		Frequency	Percent	Valid Percentages	Cumulative Percentages
Valid	Female	273	61.6	62.2	62.2
	Male	160	36.1	36.4	98.6
	Divers	7	0.7	0.7	99.3
	No specification	3	0.7	0.7	100
	Total	439	99.1	100	
Missing	Not answered	4	0.9		
Total		443	100		

Table 3: Frequencies by gender

Table 4 presents the age ranges of the survey participants. The subject's age ranges from younger than 18 to over 66 years. It can be seen that most participants are between 25 and

34 years old, followed by 18-24, 45-55, 56-65, 35-44, those older than 66 and lastly, people younger than 18 years. These results can be attributed to the distribution of the survey. This is because most of the author's circle of acquaintances reside within these age ranges, and the survey project was primarily distributed through social media.

		Frequency	Percent	Valid Percentages	Cumulative Percentages
Valid	Younger than 18	6	1.4	1.4	1.4
	18-24 years	93	21	21	22.3
	25-34 years	147	33.2	33.2	55.5
	35-44 years	54	12.2	12.2	67.7
	45-55 years	75	16.9	16.9	84.7
	56-65 years	58	13.1	13.1	97.7
	66+	10	2.3	2.3	100
	Total	443	100	100	

Table 4: Frequencies by age

In terms of nationality, 349 (78.8%) indicated Austrian citizenship, 75 (16.9%) indicated German citizenship, four (0.9%) indicated Swiss citizenship, and 14 (3.2%) indicated a country other than those available for selection, as seen in Table 5. Among the latter category, two persons claimed citizenship of Bulgaria (0.4%), two persons indicated Ireland (0.4%), and one person each (0.2%) indicated France, Great Britain, Lithuania, the Netherlands, Poland, Turkey, and Belarus as a country of citizenship. Three of the 14 did not indicate their citizenship. One participant generally did not provide any information on this question.

		Frequency	Percent	Valid Percentages	Cumulative Percentages
Valid	Austria	349	78.8	79	79
	Germany	75	16.9	17	95.9
	Switzerland	4	0.9	0.9	96.8
	Other	14	3.2	3.2	100
	Total	442	99.8	100	
Missing	Not answered	1	0.2		
Total		443	100		

Table 5: Frequencies by nationality

As far as educational background is concerned, the largest number of survey participants can be attributed to graduates with A-levels (28.9%). Furthermore, 80 of the 443 participants have an apprenticeship certificate (18.1%), and nearly the same amount possesses a bachelor's degree (17.8%). The other specifications of the respondent's educational background can be seen in Table 6.

		Frequency	Percent	Valid Percentages	Cumulative Percentages
Valid	No higher education	5	1.1	1.1	1.1
	Lower secondary school	15	3.4	3.4	4.5
	Apprenticeship certificate	80	18.1	18.1	22.6
	A-Levels	128	28.9	28.9	51.5
	Bachelor's degree	79	17.8	17.8	69.3
	Master's degree	56	12.6	12.6	81.9
	Diploma	55	12.4	12.4	94.4
	None of the above	17	3.8	3.8	98.2
	Doctor	8	1.8	1.8	100
Total		443	100	100	

Table 6: Frequencies by highest education completed

## 7.2 Brand recall and recognition

After the distraction questions were answered by the participants, recall and recognition of the brand were questioned. To measure brand recall, participants were asked which advertised brands they could remember. In a further question, brand recognition was also questioned. Here, participants could select the brands they remembered from several possible answers. Brands that were not included in the advertisement were also available for selection.

As seen in Table 7, the rates for brand recognition were clearly higher than for brand recall. This means that, with the given answer choices, participants could more easily remember the advertised brands. The wrong and non-advertised brands were rarely selected. Only the non-advertised brand Elmex was selected by 47 participants (10.6%). The remaining distractors were far below 10%. The best recall performance could be observed with Durex advertising. Here, 342 (77.2%) could recall the brand, and 421 (95%) recognized it. The lowest brand recall performance occurred for Odol-Med3 with 112 participants (25.3%), and lowest brand recognition occurred for JBL with 218 participants (49.2%).

Brand	Recall	Recognition
JBL	120 (27.1%)	218 (49.2%)
Chupa Chups	178 (40.2%)	335 (75.6%)
Odol-Med 3	112 (25.3%)	345 (77.9%)
WMF	165 (37.2%)	281 (63.4%)
Miele	310 (70.0%)	389 (87.8%)
Durex	342 (77.2%)	421 (95.0%)
<b>Non-advertised brands</b>		
Elmex	-	47 (10.6%)
Snickers	-	8 (1.8%)
Burger King	-	14 (3.6%)

Table 7: Frequencies of brand recall and recognition

### 7.3 Product recall and recognition

Continuing, the recall and recognition of the advertised products were questioned, as well. The sequence and structure of the questions resembled those concerning the brand, except the questions focused on the advertised products instead of the brands.

As seen in Table 8, it was easier for the participants to remember the products with the help of predefined answer options. Product recognition is therefore higher than product recall. The best product recall and recognition performance was found for condoms. Here, 338 participants (76.3%) were able to recall the product, and 413 (93.2%) recognized it correctly. The lowest performance occurred for headphones, achieving a product recall of 97 (21.9%) and recognition of 218 (49.2%).

Product	Recall	Recognition
Headphones	97 (21.9%)	218 (49.2%)
Lollipop	245 (55.3%)	387 (87.4%)
Toothpaste	335 (75.6%)	407 (91.9%)
Knife	211 (47.6%)	362 (81.7%)
Dishwasher	290 (65.5%)	393 (88.7%)
Condoms	338 (76.3%)	413 (93.2%)
<b>Non-advertised products</b>		
Cars	-	9 (2.0%)
Chocolate	-	7 (1.6%)
Adhesive	-	11 (2.5%)

Table 8: Frequencies of product recall and recognition

### 7.4 Hypothesis testing

The significance level for the following evaluation is set to  $\alpha = 0.05$ , implying an acceptance of 5% error probability. To conduct the subsequent statistical testing of the hypotheses, it was necessary to analyze which advertisements were perceived as humorous and which were considered less humorous by the respondents. For this purpose, the questions regarding perceived humor were combined into an average score. The higher this score, the funnier the advertisement was perceived by the participants. Table 9 shows the respective descriptive statistics of the subjective humor assessment according to each advertisement.

	N	Min	Max	Mean	Std. Deviation
JBL	443	1	7	3.5869	1.81553
ChupaChups	443	1	7	3.7319	1.77047
Durex	443	1	7	3.0265	1.69049
OdolMed 3	443	1	7	2.746	1.40825
WMF	443	1	7	4.4069	1.66909
Miele	443	1	7	2.5547	1.36567

Table 9: Average score of perceived humor

On average, the WMF advertisement was perceived as the funniest ( $M = 4.41$ ) while the Miele advertisement presented the lowest values in the subjective assessment of humor ( $M = 2.55$ ). A t-test for dependent samples revealed a highly significant difference between the humor ratings of those two advertisements,  $t(442) = 19.99$ ,  $p < .001$ ,  $d = 0.95$ . Overall, the t-test suggests a highly significant difference between the two advertisements, with a large effect size. In order to examine the possible vampire effect and the assumptions of the hypotheses, these two advertisements, were used to compare humorous and non-humorous advertisements in the following.

#### 7.4.1 Testing of hypothesis 1 and 2

According to the hypotheses, the dependent variables are the recall and recognition of the brands and products. In the present data, these were binary coded with 0 = not remembered and 1 = remembered. Therefore, to test hypothesis 1 and hypothesis 2, a t-test for dependent samples was employed to compare recall and recognition between the humorous and non-humorous advertisements. To test the hypotheses, recall and recognition performance were compared between the WMF (humorous) advertisement and the Miele (non-humorous) advertisement.

The brand recall demonstrated better performance for Miele's advertising ( $M = 0.70$ ,  $SD = 0.46$ ,  $n = 443$ ) than for WMF's advertising ( $M = 0.37$ ,  $SD = 0.48$ ,  $n = 443$ ). In addition, the product recall was better with the dishwasher from the Miele advertisement ( $M = 0.65$ ,  $SD = 0.48$ ,  $n = 443$ ) than it was with knife ( $M = 0.48$ ,  $SD = 0.50$ ,  $n = 443$ ). This can be seen in greater detail in Table 10. Based on these results, it appears that Miele's advertising achieved a higher brand and product recall compared to WMF's advertising. Figure 6 illustrates the difference between the recall of brands and products in a bar chart.

Recall	N	Min	Max	Mean	Std. Deviation
WMF	443	0	1	0.3725	0.48401
Miele	443	0	1	0.6998	0.45887
Knife	443	0	1	0.4763	0.50000
Dishwasher	443	0	1	0.6546	0.47603

Table 10: Difference between recall of brand and product

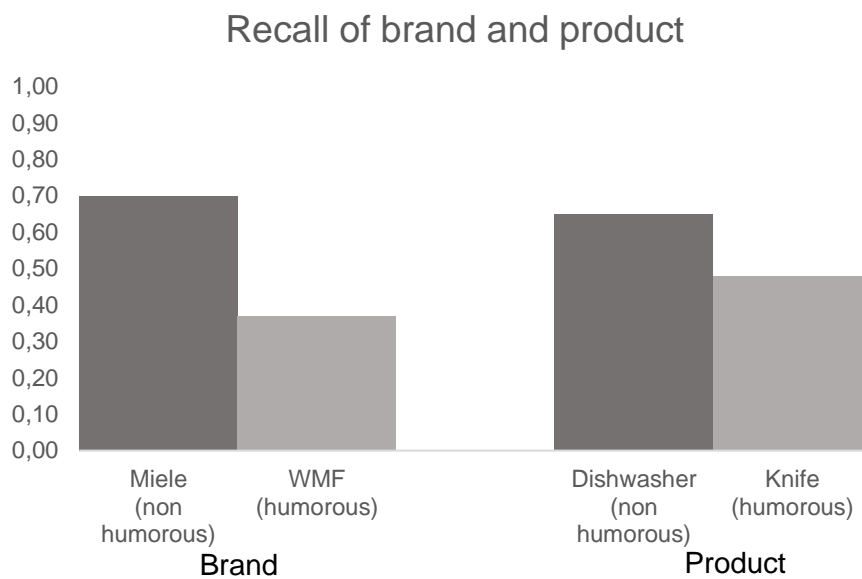


Figure 6: Difference between recall of brand and product

To determine if this difference is statistically significant, a t-test for dependent samples was further used.

	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference		t	df	Sig. (2-tailed)
				Lower	Upper			
WMF Recall - Miele Recall	-0.32731	0.61198	0.02908	-0.38446	-0.27017	-11.257	442	0.000
Knife Recall - Dishwasher Recall	-0.17833	0.60711	0.02884	-0.23502	-0.12164	-6.182	442	0.000

Table 11: Paired samples t-test – Recall

		Standardizer	Point Estimate	95% Confidence Interval	
				Lower	Upper
WMF Recall - Miele Recall	Cohen's d	0.61198	-0.535	-0.634	-0.435
	Hedges correction	0.6125	-0.534	-0.634	-0.435
Knife Recall - Dishwasher Recall	Cohen's d	0.60711	-0.294	-0.389	-0.198
	Hedges' correction	0.60762	-0.293	-0.388	-0.198

Table 12: Cohen's d - Effect size - Recall

As seen in Table 11, the difference in brand recall is highly significant,  $t(442) = -11.26$ ,  $p < .001$ ,  $d = -0.54$ . The test reveals a significance of  $p = 0.000$  (0%), which is much lower than the expected minimum of  $\alpha = 0.05$  (5%) and even lower than 0.01 (1%), resulting in a probability higher than 99%, which makes the result highly significant. Table 12 represents Cohen's  $d$ , which is a measure of effect size. Effect size quantifies the magnitude of the difference between groups. In this case,  $d = -0.54$  indicates a medium effect size. Based on these results, the t-test suggests a highly significant difference between the brand recall of the humorous and non-humorous advertisement.

Continuing, when it comes to product recall, the result is also highly significant,  $t(442) = -6.18$ ,  $p < .001$ ,  $d = -0.29$ . Cohen's  $d$  indicates a small effect size. Based on these results, the t-test suggests a highly significant difference between the product recall of the humorous and non-humorous advertisement. However, as measured by Cohen's  $d$ , the effect size is small, indicating a relatively small difference between the means of the two compared groups.

Furthermore, in the case of brand recognition, performance was significantly stronger for the Miele advertisement ( $M = 0.88$ ,  $SD = 0.33$ ,  $n = 443$ ) than for WMF ( $M = 0.63$ ,  $SD = 0.48$ ,  $n = 443$ ). The product recognition was better with the dishwasher from the Miele advertisement ( $M = 0.89$ ,  $SD = 0.32$ ,  $n = 443$ ) than with the knife from WMF ( $M = 0.82$ ,  $SD = 0.39$ ,  $n = 443$ ). This is illustrated in Table 13 below. Based on these results, it appears that Miele's advertising achieved a higher brand and product recognition compared to WMF's advertising. Figure 7 illustrates the difference between the recognition of brands and products in a bar chart.

Recognition	N	Min	Max	Mean	Std. Deviation
WMF	443	0	1	0.63	0.482
Miele	443	0	1	0.88	0.328
Knife	443	0	1	0.82	0.387
Dishwasher	443	0	1	0.89	0.317

Table 13: Difference between recognition of brand and product



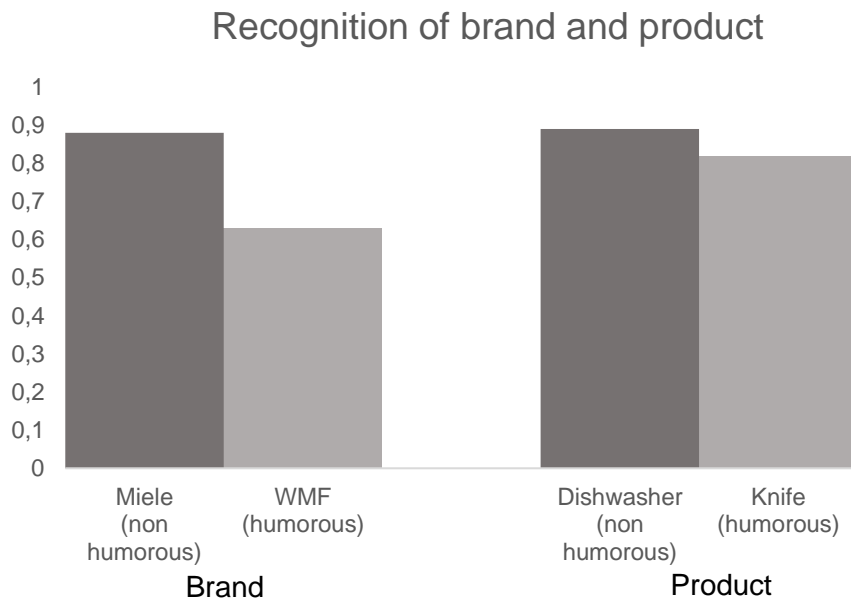


Figure 7: Difference between recognition of brand and product

To determine if this difference is statistically significant, a t-test for dependent samples is further employed.

	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference		t	df	Sig. (2-tailed)
				Lower	Upper			
WMF Recognition - Miele Recognition	-0.244	0.516	0.025	-0.292	-0.196	-9.945	442	0.000
Knife Recognition - Dishwasher Recognition	-0.070	0.383	0.018	-0.106	-0.034	-3.846	442	0.000

Table 14: Paired samples t-test – Recognition

		Standardizer	Point Estimate	95% Confidence Interval	
				Lower	Upper
WMF Recognition - Miele Recognition	Cohen's d	0.516	-0.472	-0.570	-0.374
	Hedges correction	0.516	-0.472	-0.570	-0.374
Knife Recognition - Dishwasher Recognition	Cohen's d	0.383	-0.183	-0.277	-0.089
	Hedges' correction	0.383	-0.183	-0.276	-0.089

Table 15: Cohen's d - Effect size – Recognition

As seen in Table 14, the difference in brand recognition is highly significant,  $t(442) = -9.95$ ,  $p < .001$ ,  $d = -0.47$ . The test reveals a significance of  $p = 0.000$  (0%), which is much lower than the expected minimum of  $\alpha = 0.05$  (5%) and even lower than 0.01 (1%), resulting in a probability higher than 99%, which makes the result highly significant. Table 15 represents Cohen's  $d$ , the measure of effect size. In this case,  $d = -0.47$  indicates a small effect size. Based on these results, the t-test suggests a highly significant difference between the brand recognition of the humorous and non-humorous advertisement.

Also, when it comes to product recognition, the result is highly significant,  $t(442) = -3.85$ ,  $p < .001$ ,  $d = -0.18$ . Cohen's  $d$  indicates a small effect size. Based on these results, the t-test suggests a highly significant difference between the product recall of the humorous and non-humorous advertisement.

Regarding both the brand and the product, the vampire effect was observed in recall and recognition. In each case, the advertising that was considered less humorous led to better recall and recognition performance. A highly significant difference can also be found in brand recall and recognition between the humorous and non-humorous advertisements as well as in product recall and recognition. Therefore, hypothesis 1 and 2 can be confirmed, and the associated null hypotheses can be rejected.

#### **7.4.2 Testing of hypothesis 3**

The third hypothesis concerned the vampire effect being stronger with low involvement than with high involvement participants in relation to the advertised brand and product. The t-test was employed to test the third hypothesis, but here it was separated into low and high involvement for the respective advertising product group. Since the calculation of involvement is based on several items for the different product groups and corresponds to a metric variable as an averaged variable, this was dichotomized by a median split. Accordingly, all study participants who demonstrated average involvement in the respective product group above the median, including the median, were classified as high involvement, and all those with values below this were defined as low involvement.

The vampire effect can only occur if certain stimuli (in this case: humor) are employed. Therefore, to test the third hypothesis, only the humorous advertising of WMF is considered. The t-test helps to determine the strength of the brand and product recall depending on the involvement in kitchen equipment. The reason for inquiring about involvement in kitchen equipment is because the product knife is categorized within this domain. When examining the different mean values in Table 16, it is visible that brand and product recall are better with high involvement than with low involvement participants. Accordingly, it appears that participants with a low level of involvement in kitchen equipment exhibit a poorer recall of the advertised brands

and products than participants with a high level of involvement. To further test this, the independent t-test is used.

	Involvement	N	Mean	Std. Deviation	Std. Error Mean
WMF Recall	Low Inv.	226	0.3009	0.45966	0.03058
	High Inv.	217	0.447	0.49833	0.03383
Knife Recall	Low Inv.	226	0.4159	0.49398	0.03286
	High Inv.	217	0.5392	0.49962	0.03392

Table 16: Descriptive statistics of WMF recall and knife recall with Involvement

		Levene's Test for Equality of Variances				t-test for Equality of Means		95% Confidence Interval			
		F	Sig.	t	df	Significance	Mean	Std. Error	of the Difference		
						One-Sided p	Two-Sided p	Difference	Difference	Lower	Upper
WMF Recall	Equal variances assumed	32.549	<0.001	-3.21	441	<0.001	0.001	-0.14612	0.04552	-0.23559	-0.05665
	Equal variances not assumed			-3.204	434,617	<0.001	0.001	-0.14612	0.0456	-0.23574	-0.0565
Knife Recall	Equal variances assumed	3.175	0.075	-2.61	441	0.005	0.009	-0.12324	0.04721	-0.21603	-0.03045
	Equal variances not assumed			-2.61	439,807	0.005	0.009	-0.12324	0.04722	-0.21605	-0.03043

Table 17: Independent t-test – Recall and involvement

		Standardizer	Point Estimate	95% Confidence Interval	
				Lower	Upper
WMF Recall	Cohen's d	0.47899	-0.305	-0.492	-0.118
	Hedges' correction	0.47981	-0.305	-0.491	-0.117
	Glass's delta	0.49833	-0.293	-0.481	-0.105
Knife Recall	Cohen's d	0.49675	-0.248	-0.435	-0.061
	Hedges' correction	0.49759	-0.248	-0.434	-0.061
	Glass's delta	0.49962	-0.247	-0.434	-0.059

Table 18: Cohens's d - Recall and involvement

Levene's test of equality of variance was used to analyze whether the variances of both groups are equal. As seen in Table 17, for WMF recall, the significance is  $p < 0.001$ . Thus, the significance is less than 0.05. Therefore, equal variances are not assumed. For WMF recall, the significance equals  $p = 0.075$ , which is more than 0.05. Therefore, equal variances are assumed.

H3 is directional, assuming that the vampire effect is stronger for low involvement than for high-involvement people in the respective product group. Consequently, the significance value from the one-sided p column is used. Therefore, the independent t-test in Table 17 shows us that the difference in WMF recall between the low and high involvement groups is highly significant,  $t(434.6) = -3.20$ ,  $p < 0.001$ ,  $d = -0.31$ . As seen in Table 18, the effect size is small.

Furthermore, with the recall of the product knife, the difference between low and high involvement is also highly significant,  $t(441) = -2.61$ ,  $p = 0.005$ ,  $d = -0.25$ . The effect size is also small.

It can therefore be confirmed that the vampire effect is stronger for people with low involvement than for people with high involvement. Based on these results, hypothesis 3 can also be confirmed, and the associated null hypotheses can be rejected. Figure 8 illustrates the differences in brand and product recall between high and low involvement.

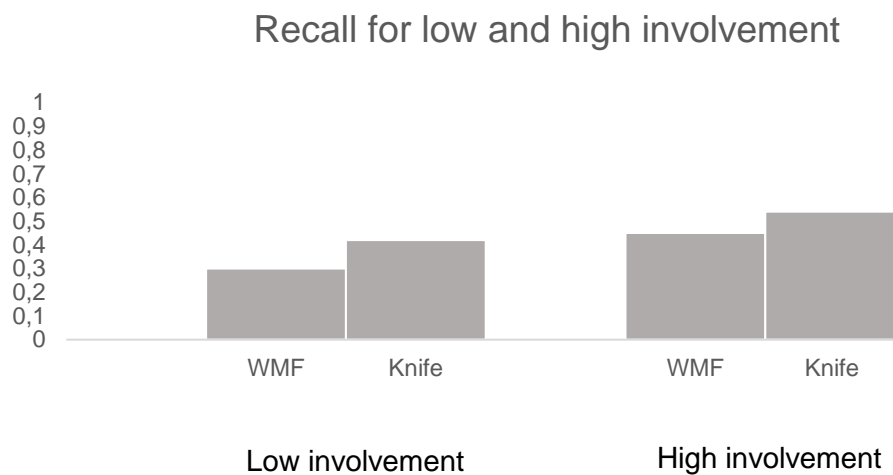


Figure 8: Difference in brand and product recall between high and low involvement

## 8 Conclusion

The final chapter of this master's thesis summarizes the findings from the previous chapters and answers the three research questions. Moreover, the results from the online survey are discussed. Lastly, options for further research are presented and limitations of this work are described.

### 8.1 Discussion of research results and answer to research questions

Humor possesses the ability to improve one's atmosphere, and even if it is not the decisive stimulus, it may be a favourable setting for advertising and can potentially result in increased customer purchase intentions. However, advertising remains a complex area of research. It is not possible to state in general terms whether humor produces positive or negative effects in advertising. Rather, this depends on the communication goal, the target audience, what is being advertised, and what type of humor is being used. Accordingly, whether humor in advertising presents more of an opportunity or a risk depends on various factors, such as the product and the context in which the humor is utilized. On the one hand, humor can certainly increase awareness and popularity. On the other hand, the potential risks, such as triggering the vampire effect, should not be underestimated. Attention and distraction from the actual advertising message are closely linked, and misunderstandings can easily arise.

To answer the following two research questions, the data collected through the online survey was analyzed and interpreted in this master's thesis.

***“How does the vampire effect caused by humor influence brand recall and recognition?”***

***“How does the vampire effect caused by humor influence product recall and recognition?”***

The vampire effect caused by humor was demonstrated in this master's thesis. To elaborate, this study could prove a difference between brand recall and recognition between the humorous and non-humorous advertising. Both brand recall as well as recognition were lower with the humorous advertising. In other words, fewer participants were able to remember the brand after seeing the humorous advertising, thus demonstrating the vampire effect. The same held true for product recall and recognition, as well. There were also significantly fewer participants who were able to remember the product in retrospect after the humorous advertisement. In conclusion, the first hypothesis (H1: There is a difference in brand recall and recognition between the humorous and non-humorous advertisements) is accepted, and the allocated null hypotheses (H0: There is no difference in brand recall and recognition between the humorous and non-humorous advertisements) is rejected. Furthermore, the second hypothesis (H2: There is a difference in product recall and recognition between the humorous and non-

humorous advertisements) is accepted, and the allocated null hypotheses (H0: There is no difference in product recall and recognition between the humorous and non-humorous advertisements) is rejected. The vampire effect thus influences brand recall and brand recognition, as well as product recall and product recognition. In both cases, the subjects were less able to remember the product and brand in the case of the humorous advertising. Thus, the vampire effect caused by humor was demonstrated in this master's thesis.

Finally, the third and last research question could also be answered with the aid of the statistical analysis.

***“How does the strength of the vampire effect caused by humor change between low involvement and high involvement groups?”***

The third hypothesis (H3: The vampire effect is stronger for people with low involvement than for high involvement in the respective product group) is accepted, and the allocated null hypotheses (H0: The vampire effect is not stronger for people with low involvement than for high involvement in the respective product group) is rejected. The strength of the vampire effect caused by humor changes between low and high involvement groups. Using statistical methods, it was determined that participants characterized by low involvement within a certain product group are more affected by the vampire effect. As such, they are more likely to not remember the product or brand. The analysis was conducted with the most humorous advertising WMF. It was observed that people with high involvement with kitchen equipment were better able to remember the advertised brand and product. By contrast, people with low involvement in kitchen equipment were less able to remember the advertised brand WMF and the product knife. From this, it can be concluded that the strength of the vampire effect can change depending on the viewer's level of involvement.

When categorizing the products from the humorous advertisement (WMF) and the non-humorous advertisement (Miele) into the PCM, Miele's dishwasher belongs to the white goods category, while WMF's knife is classified as a blue good. The designation of Miele's dishwasher as a white good is due to its high price, higher-risk nature, and functional purpose. Since humor is not advisable for this type of product, it was not used in Miele's advertisement, which may explain why the Miele dishwasher was well-remembered compared to the WMF knife. The WMF knife belongs to the category of blue goods. These are typically small products serving functional purposes like cooking, and consumers usually have some interest in relevant information related to them. Prior studies suggest that humor in advertising for blue goods may be effective, but there is no absolute guarantee for its success. In this master's thesis, it was the case that humor was not conducive, and as a result, the product as well as the brand were not as well-remembered as in the case of the non-humorous advertisement.

The findings of this master's thesis have highlighted the significance of the vampire effect, emphasizing that it should not be underestimated as it poses a considerable risk for

companies advertising their brands and products. While humor in advertising can lead to increased attention, its effectiveness is limited if consumers fail to associate it with the advertised product or brand. Therefore, it is crucial to be selective in using humor, carefully choosing the product categories where it can genuinely enhance the message. Clearly, humor can and will be used in categories for which it is not intended, but risks such as the vampire effect should be considered from the outset.

## **8.2 Limitations and further research**

The results of this scientific work demonstrate that the chosen evaluation approach was able to collect the necessary data to further investigate the vampire effect caused by humor. In doing so, this study aims to provide a stimulus and foundation for future research in this field.

The findings of this master's thesis are derived solely from the data collected through the online survey. The group of participants primarily consisted of the author's circle of friends and acquaintances. As such, future research could, for example, explore whether humor is perceived differently across various demographic groups by narrowing the sample to a specific target audience. Furthermore, despite the subjectivity of humor, which is influenced by numerous factors, it would be interesting to explore whether focusing only on Generation Y or Z would yield a different research result. Additionally, the selection of advertisements can significantly impact the results obtained.

Due to the limited time available for this thesis, as well as the lack of necessary equipment, this study was conducted using the aforementioned online survey. If the necessary resources were available, however, the hypotheses in this thesis could have been using an in-person experiment. In this case, one could rely on face or smile recognition software to measure the subject's reactions. In this way, people who might react to the advertisement by laughing could be compared to non-laughing people, and the perception of the message could be studied accordingly.

This study has certain limitations, as it focused solely on the vampire effect and involvement while measuring brand and product recall and recognition. There are undoubtedly other factors, such as distractions, negative associations with the advertised brand or product, repetition, and so on which can also significantly influence recall and recognition. Beyond this, the questionnaire for the online survey should be adapted for future research. Several participants provided feedback that the survey starts too abruptly after the introductory text and that the prompt informing them that an advertisement will be presented on the next page for six seconds is not adequately visible and conspicuous, leading to its oversight by some participants. Some test subjects indicated that they were completely unprepared for the onset of the first advertisement, and thus did not notice the first advertisement at all. As such, it is recommended for future studies to insert a separate page between the introduction and the first

advertisement. This page can once again state that an advertisement will follow, which will then be made visible for six seconds.



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## Appendix

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## Advertisements used in the survey



JBL ad

Source(<https://digitalsynopsis.com/advertising/noise-cancelling-headphones-jbl/>) (01.05.2023) RED



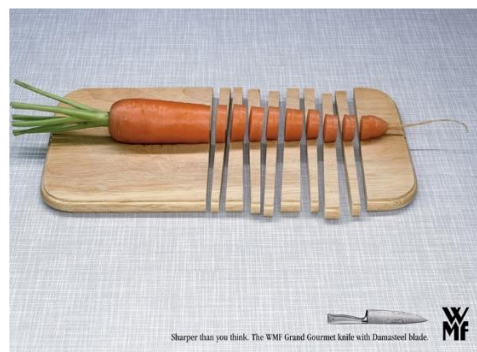
Chupa Chups ad

Source(<https://medium.com/illumination/chupa-chups-lollipop-its-sugar-free-4392caf1f777>) YELLOW



Odol-med3 ad

Source(<https://www.trnd.com/de/projekte/odol-med3-brilliant-white/blog/ansprechpartner-blog-post>)



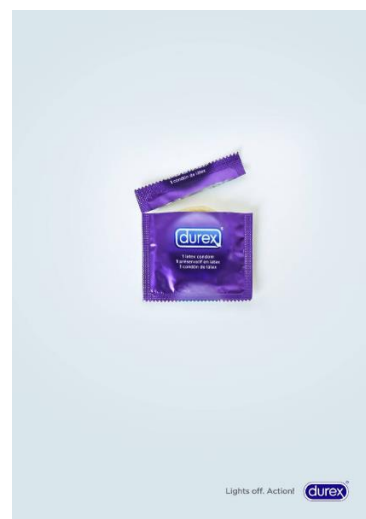
WMF ad

Source(<https://www.telos-training.com/aktuelles/profi-werbung-lehrsatz-1-vergnuegen-schuetzt-vor-konkurrenz/werbung-witzig-wmf-messer-karotte-2287/>)



Miele ad

Source(<https://www.horizont.net/agenturen/nachrichten/lifebeyondordinary-ddb-erfindet-fuer-miele-die-geschirrspueler-werbung-neu-170702>)



Durex ad

Source(<https://www.adsoftheworld.com/campaigns/clap-board>)

Figure (Appendix) 1: Advertisements used in the survey

## Questionnaire



Advertisements2023 → qnr2

28.06.2023, 17:21

**Seite 01**

Liebe Teilnehmerin, lieber Teilnehmer,

A001

danke, dass Sie mich bei meiner Masterarbeit im Rahmen meines Studiengangs "Betriebswirtschaft - International Marketing & Sales" an der FH Vorarlberg unterstützen.

Es handelt sich um eine anonyme Befragung. Es können keine Rückschlüsse auf die Situation einer Person gezogen werden. Sollte es Fragen oder Anregungen geben, zögern Sie bitte nicht, mich per Mail [tob4891@students.fhv.at](mailto:tob4891@students.fhv.at) zu kontaktieren.

Vielen Dank, dass Sie bei dieser Umfrage mitmachen. Jetzt geht's los - viel Spaß!

**Auf der nächsten Seite sehen Sie eine Anzeige für den Zeitraum von 6 Sekunden.**

Bei der Nutzung von urheberrechtlich geschützten Werken, insbesondere Bildern, handelt es sich um eine wissenschaftliche Nutzung im Sinne des § 42f Urheberrechtsgesetz (UrhG) Österreich. Die Nutzung erfolgt ausschließlich zu nicht kommerziellen Zwecken und im Rahmen einer wissenschaftlichen Arbeit.

Figure (Appendix) 2: Questionnaire - Page 1





Quelle: [digitalsynopsis.com/advertising/noise-cancelling-headphones-jbl/](https://digitalsynopsis.com/advertising/noise-cancelling-headphones-jbl/)

A002

	Stimme überhaupt nicht zu	Stimme nicht zu	Stimme eher nicht zu	Stimme weder zu noch ab	Stimme eher zu	Stimme zu	A007  Stimme voll und ganz zu
Die Werbung hat mich zum Lachen gebracht.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Die Werbung hat mich zum Schmunzeln/Lächeln gebracht.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Die Werbung hat mich amüsiert.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Die Werbung war lustig.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Auf der nächsten Seite sehen Sie wieder eine Anzeige für den Zeitraum von 6 Sekunden.

A026

Figure (Appendix) 3: Questionnaire - Page 2 and 3



Quelle: [medium.com/illumination/chupa-chups-lollipop-its-sugar-free-4392caf1f777](https://medium.com/illumination/chupa-chups-lollipop-its-sugar-free-4392caf1f777)

A003

	Stimme überhaupt nicht zu	Stimme nicht zu	Stimme eher nicht zu	Stimme weder zu noch ab	Stimme eher zu	Stimme zu	A021 <input type="checkbox"/> und ganz zu
Die Werbung hat mich zum Lachen gebracht.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Die Werbung hat mich zum Schmunzeln/Lächeln gebracht.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Die Werbung hat mich amüsiert.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Die Werbung war lustig.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Auf der nächsten Seite sehen Sie wieder eine Anzeige für den Zeitraum von 6 Sekunden.

A026

Figure (Appendix) 4: Questionnaire - Page 4 and 5



Quelle: [www.trnd.com/de/projekte/odol-med3-brilliant-white/blog/ansprechpartner-blog-post](http://www.trnd.com/de/projekte/odol-med3-brilliant-white/blog/ansprechpartner-blog-post)

A004

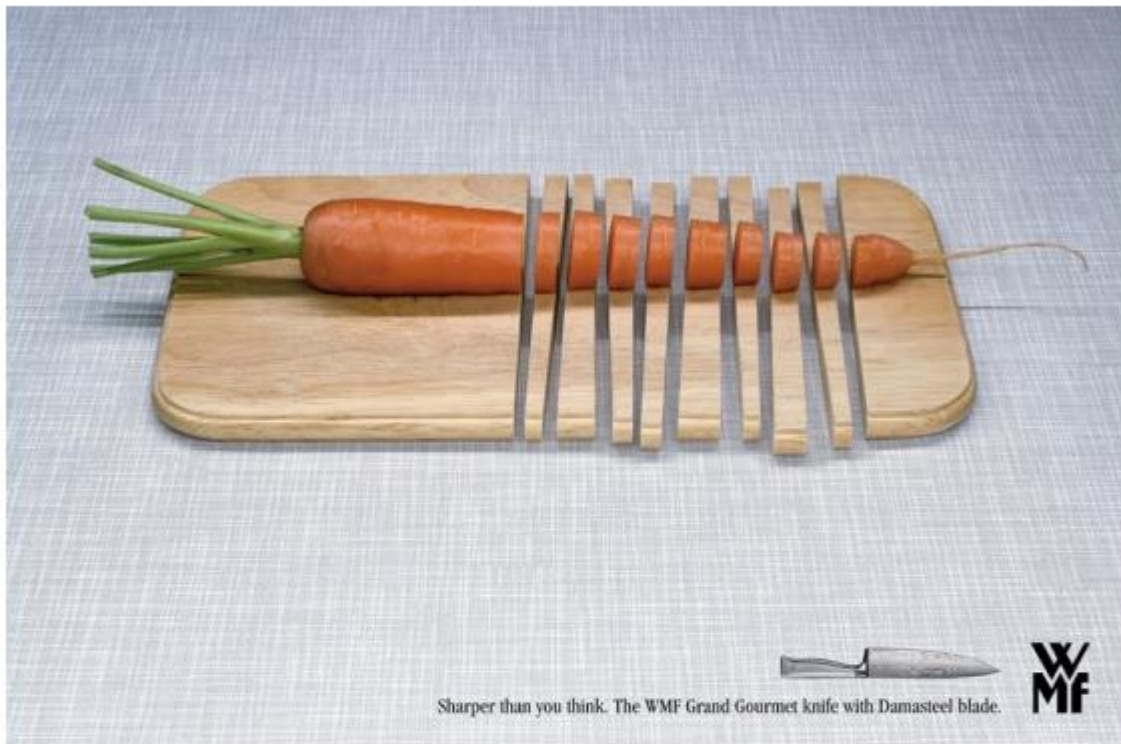
	Stimme überhaupt nicht zu	Stimme nicht zu	Stimme eher nicht zu	Stimme weder zu noch ab	Stimme eher zu	Stimme zu	A023 <input type="checkbox"/> Stimme voll und ganz zu
Die Werbung hat mich zum Lachen gebracht.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Die Werbung hat mich zum Schmunzeln/Lächeln gebracht.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Die Werbung hat mich amüsiert.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Die Werbung war lustig.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Auf der nächsten Seite sehen Sie wieder eine Anzeige für den Zeitraum von 6 Sekunden.

A026

Figure (Appendix) 5: Questionnaire - Page 6 and 7





Quelle: [www.telos-training.com/aktuelles/profi-werbung-lehrsatz-1-vergnuegen-schuetzt-vor-konkurrenz/werbung-wirzt-wmf-messer-karotte-2287/](http://www.telos-training.com/aktuelles/profi-werbung-lehrsatz-1-vergnuegen-schuetzt-vor-konkurrenz/werbung-wirzt-wmf-messer-karotte-2287/) **A005**

	Stimme überhaupt nicht zu	Stimme nicht zu	Stimme eher nicht zu	Stimme weder zu noch ab	Stimme eher zu	Stimme zu	<b>A024</b> und ganz zu
Die Werbung hat mich zum Lachen gebracht.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Die Werbung hat mich zum Schmunzeln/Lächeln gebracht.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Die Werbung hat mich amüsiert.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Die Werbung war lustig.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Auf der nächsten Seite sehen Sie wieder eine Anzeige für den Zeitraum von 6 Sekunden.

**A026**

Figure (Appendix) 6: Questionnaire - Page 8 and 9



Quelle: [www.horizont.net/agenturen/nachrichten/lifebeyondordinary-ddb-erfindet-fuer-miele-die-geschirrspueler-werbung-neu-170702](http://www.horizont.net/agenturen/nachrichten/lifebeyondordinary-ddb-erfindet-fuer-miele-die-geschirrspueler-werbung-neu-170702) A006

	Stimme überhaupt nicht zu	Stimme nicht zu	Stimme eher nicht zu	Stimme weder zu noch ab	Stimme eher zu	Stimme zu	<span style="border: 1px solid black; padding: 2px;">A025</span> Stimme voll und ganz zu
Die Werbung hat mich zum Lachen gebracht.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Die Werbung hat mich zum Schmunzeln/Lächeln gebracht.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Die Werbung hat mich amüsiert.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Die Werbung war lustig.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Auf der nächsten Seite sehen Sie wieder eine Anzeige für den Zeitraum von 6 Sekunden.

A026

Figure (Appendix) 7: Questionnaire - Page 10 and 11



Quelle: [www.adsoftheworld.com/campaigns/clap-board](http://www.adsoftheworld.com/campaigns/clap-board)

A020

Seite 13

	Stimme überhaupt nicht zu	Stimme nicht zu	Stimme eher nicht zu	Stimme weder zu noch ab	Stimme eher zu	Stimme zu	Stimme voll und ganz zu
Die Werbung hat mich zum Lachen gebracht.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Die Werbung hat mich zum Schmunzeln/Lächeln gebracht.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Die Werbung hat mich amüsiert.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Die Werbung war lustig.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

A022

Figure (Appendix) 8: Questionnaire - Page 12 and 13

1, 2, 4, 8, 16, ?

1. Welche Zahl kommt als nächstes?

A008

2. Alle Teller sind weiß. Einige Teller haben Punkte.

A009

Was können Sie daraus schlussfolgern?

- ☐ Kein weißer Teller hat Punkte
- ☐ Manche weiße Teller haben Punkte
- ☐ Alle weißen Teller haben Punkte
- ☐ Keine der Schlussfolgerungen stimmt

3. Welches Wort passt nicht dazu?

A010

- ☐ Prag
- ☐ Krakau
- ☐ Athen
- ☐ Algerien
- ☐ Kiew
- ☐ Berlin

Figure (Appendix) 9: Questionnaire - Page 14, 15 and 16

**4. Können Sie sich an die beworbenen Marken erinnern?****A011**

Bitte nennen Sie alle beworbenen Marken, an die Sie sich erinnern können. Die Reihenfolge spielt dabei keine Rolle.

1.
2.
3.
4.
5.
6.

**5. Können Sie sich an die beworbenen Produkte erinnern?****A012**

Bitte nennen Sie alle beworbenen Produkte, an die Sie sich erinnern können. Die Reihenfolge spielt dabei keine Rolle.  
(Beispiel für Produkte: Seife, Limonade, etc.)

1.
2.
3.
4.
5.
6.

Figure (Appendix) 10: Questionnaire - Page 17 and 18



6. Können Sie sich an die beworbenen Marken erinnern?

A013

- ☐ Ich kann mich nicht erinnern
- ☐ Elmex
- ☐ Snickers
- ☐ Chupa Chups
- ☐ Durex
- ☐ Odol-Med3
- ☐ Burger King
- ☐ JBL
- ☐ Miele
- ☐ WMF

7. Können Sie sich an die beworbenen Produkte erinnern?

A014

- ☐ Ich kann mich nicht erinnern
- ☐ Kopfhörer
- ☐ Lollipop
- ☐ Autos
- ☐ Küchenmesser
- ☐ Zahnpasta
- ☐ Schokolade
- ☐ Kondome
- ☐ Geschirrspüler
- ☐ Klebstoff

Figure (Appendix) 11: Questionnaire - Page 19 and 20

8. Um mehr über Ihre Einstellung zu bestimmten Themen zu erfahren, bewerten Sie bitte wie sehr die nachfolgenden Aussagen auf Sie zutreffen.

A027 

## Musik hören...

ist für mich unwichtig	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist für mich wichtig
ist langweilig	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist interessant
bedeutet mir nichts	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	bedeutet mir sehr viel
ist nicht aufregend	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist aufregend
ist toll	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist trist
ist mir nicht egal	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist mir egal
ist nicht mit Spaß verbunden	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist mit Spaß verbunden
ist reizlos	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist reizvoll
ist irrelevant	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist relevant
ist belanglos	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist belangvoll

9. Um mehr über Ihre Einstellung zu bestimmten Themen zu erfahren, bewerten Sie bitte wie sehr die nachfolgenden Aussagen auf Sie zutreffen.

A028 

## Der Verzehr von Süßigkeiten...

ist für mich unwichtig	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist für mich wichtig
ist langweilig	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist interessant
bedeutet mir sehr viel	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	bedeutet mir nichts
ist aufregend	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist nicht aufregend
ist trist	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist toll
ist mir nicht egal	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist mir egal
ist mit Spaß verbunden	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist nicht mit Spaß verbunden
ist reizvoll	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist reizlos
ist irrelevant	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist relevant
ist belangvoll	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist belanglos

10. Um mehr über Ihre Einstellung zu bestimmten Themen zu erfahren, bewerten Sie bitte wie sehr die nachfolgenden Aussagen auf Sie zutreffen.

**Küchenzubehör...**

ist für mich wichtig	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist für mich unwichtig
ist langweilig	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist interessant
bedeutet mir nichts	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	bedeutet mir sehr viel
ist aufregend	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist nicht aufregend
ist toll	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist trist
ist mir egal	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist mir nicht egal
ist mit Spaß verbunden	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist nicht mit Spaß verbunden
ist reizlos	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist reizvoll
ist irrelevant	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist relevant
ist belangvoll	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	ist belanglos

Figure (Appendix) 12: Questionnaire - Page 21

11. Um mehr über Ihre Einstellung zu bestimmten Themen zu erfahren, bewerten Sie bitte wie sehr die nachfolgenden Aussagen auf Sie zutreffen.

A030 

**Körperpflegeprodukte...**

sind für mich unwichtig	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind für mich wichtig
sind interessant	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind langweilig
bedeuten mir nichts	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	bedeuten mir sehr viel
sind aufregend	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind nicht aufregend
sind toll	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind trist
sind mir nicht egal	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind mir egal
sind nicht mit Spaß verbunden	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind mit Spaß verbunden
sind reizvoll	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind reizlos
sind irrelevant	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind relevant
sind belanglos	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind belangvoll

12. Um mehr über Ihre Einstellung zu bestimmten Themen zu erfahren, bewerten Sie bitte wie sehr die nachfolgenden Aussagen auf Sie zutreffen.

A031

**Verhütungsmittel...**

sind für mich wichtig	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind für mich unwichtig
sind langweilig	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind interessant
bedeuten mir nichts	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	bedeuten mir sehr viel
sind aufregend	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind nicht aufregend
sind trist	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind toll
sind mir egal	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind mir nicht egal
sind nicht mit Spaß verbunden	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind mit Spaß verbunden
sind reizvoll	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind reizlos
sind irrelevant	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind relevant
sind belangvoll	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind belanglos

13. Um mehr über Ihre Einstellung zu bestimmten Themen zu erfahren, bewerten Sie bitte wie sehr die nachfolgenden Aussagen auf Sie zutreffen.

**Haushaltsgeräte...**

sind für mich unwichtig	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind für mich wichtig
sind langweilig	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind interessant
bedeuten mir nichts	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	bedeuten mir sehr viel
sind aufregend	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind nicht aufregend
sind trist	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind toll
sind mir nicht egal	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind mir egal
sind mit Spaß verbunden	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind nicht mit Spaß verbunden
sind reizlos	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind reizvoll
sind irrelevant	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind relevant
sind belanglos	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	sind belangvoll

Figure (Appendix) 13: Questionnaire - Page 22

14. Welchem Geschlecht fühlen Sie sich zugehörig?

A016

- ☐ weiblich
- ☐ männlich
- ☐ divers
- ☐ keine Angabe

15. Wie alt sind Sie?

A017

- ☐ jünger als 18
- ☐ 18-24 Jahre
- ☐ 25-34 Jahre
- ☐ 35-44 Jahre
- ☐ 45-55 Jahre
- ☐ 56-65 Jahre
- ☐ 66+

16. Welche Staatsangehörigkeit haben Sie?

A018

- ☐ österreichisch
- ☐ deutsch
- ☐ italienisch
- ☐ schweizerisch
- ☐ Andere:

17. Was ist Ihr höchster Bildungsabschluss?

A019

- ☐ Keine höhere Bildung
- ☐ Hauptschule
- ☐ Lehrabschluss
- ☐ Matura
- ☐ Bachelor Abschluss
- ☐ Master Abschluss
- ☐ Diplom
- ☐ Dokortitel
- ☐ Keiner der oben genannten Abschlüsse

Figure (Appendix) 14: Questionnaire - Page 23

## **Vielen Dank für Ihre Teilnahme!**

Wir möchten uns ganz herzlich für Ihre Mithilfe bedanken.

Ihre Antworten wurden gespeichert, Sie können das Browser-Fenster nun schließen.

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Figure (Appendix) 15: Questionnaire - Page 24

## Statement of Affirmation

I hereby declare that all parts of this thesis were exclusively prepared by me, without using resources other than those stated above. The thoughts taken directly or indirectly from external sources are appropriately annotated.

This thesis or parts of it were not previously submitted to any other academic institution and have not yet been published.

Dornbirn, 28.07.2023



Teresa Oberluggauer, BA