

Humor in Advertising

Analysis and Comparison of Perception of Humor in Global TV Commercials in Colombia and Slovakia

Viktória Fričová

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1. Zpracujte rešerši literárních zdrojů se zaměřením na humor v reklamě a kulturní rozdíly ve vnímání reklamy.
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Ing. Lenka Harantová, Ph.D.

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dne


doc. MgA. Jana Janíková, ArtD.

děkanka

L.S.


Mgr. Ing. Olga Jurášková, Ph.D.

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ABSTRAKT

Táto bakalárska práca sa zaoberá vnímaním globálnych humorných reklám vybranou cieľovou skupinou zo Slovenska a Kolumbie. Teoretická časť sa venuje reklame, humoru ako emocionálnemu apelu, ktorý je využívaný v reklamách a najmä kultúrnym hodnotám a rozdielom vo vnímaní humoru v reklame, ktoré sú kultúrne podmienené.

Výskum ako súčasť práce má za cieľ priniesť nový pohľad na tému porovnania dvoch úplne odlišných kultúr. Preto praktická časť skúma a zisťuje či rozdiely vo vnímaní vôbec existujú a ak áno, do akej miery sú merateľné. Ako výskumná metóda boli použité štruktúrované rozhovory aby sa čo najlepšie zhodnotilo priame vnímanie humorných reklám použitím rôznych typov humoru.

Kľúčové slová: reklama, reklamné apely, televízne reklamy, humor v reklame, druhy humoru, efektivity humorných reklám, kultúrne hodnoty, Hofstedeho kultúrne hodnoty, kultúrne hodnoty v Kolumbii, kultúrne hodnoty na Slovensku, vnímanie humorných reklám,

ABSTRACT

This thesis deals with perception of global humorous commercials by chosen target sample from Slovakia and Colombia. The theoretical part is focused on the topic of advertising, humor as an emotional appeal used in advertising and most importantly cultural values and culturally conditioned differences in perception of humor in advertising.

Research as a part of work is conducted in order to bring new insights into the comparison of two absolutely different cultures. Therefore, practical part aims to examine and find out whether the differences in perception exist, and if yes to what extent they are measurable. Structured interviews are used as a research method in order to evaluate direct perception of humorous commercials of different types of humor.

Keywords: advertising, advertising appeals, television commercials, humor in advertising, types of humor, effectiveness of humorous advertising, cultural values, Hofstede's cultural dimension, cultural values in Colombia, cultural values in Slovakia, perception of humorous commercials

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I confirm that submitted version of bachelor thesis and electronic version uploaded to IS/STAG are identical.

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INTRODUCTION

Humor is a favorite, but risky emotional appeal to be used in advertising. Both research and practice cannot find a way to agree about its effectiveness. It remains unclear which aspects of humorous advertising can be globalised to be used in foreign markets, and which should be adjusted to match locally.

Perception of humorous advertising may vary across cultures. Research conducted on the topic illustrate differences between certain countries, however there has been no attention paid to comparison of Slovakia and Colombia specifically. As countries situated on the other side of the world, they are expected to have different cultures and therefore various perception of humor. Hence, it serves as a applicable subject for research.

Bachelor thesis deals with perception of global humorous commercials by chosen target sample from Slovakia and Colombia. Commercials have been divided according to the applied type of humor into: parody, black humor, ludicrousness, sexual humor and absurd humor. The main aim is to analyze to what extent the commercials are considered funny by surveyed respondents and accordingly discuss their suggestions for improvements. Research is to be done in order to find out existence of differences or confirm identical perception.

The structure of the work is divided into two parts, each containing subsections. Theoretical part deals with the theoretical background following the main topic Humor in Advertising. We discussed the topic of integrated marketing communication, advertising, humor in advertising with its types and specifics and last but not least cultural values in advertising. At the end of the theoretical part we provide methodology of the work including the aim of the work, setting aims and defining research questions and research methods.

The practical part presents evaluation and interpretation of research results. Structured interviews as a research method bring results demonstrating examined perceptions. The section is divided into five groups according to the type of humor. Every commercial in each group contains interpretation, analysis and comparison of results of both groups of respondents.

The last part summarizes findings, highlights obstacles to research and presents suggestions for further research as well as for the practice.

I. THEORETICAL PART

1 INTEGRATED MARKETING COMMUNICATION

To correctly understand the term *advertising*, we have to define its place within the concept of Integrated Marketing Communication (IMC). Horňák (2000) states that for IMC is important not only to choose specific tools, media and agency correctly, but to harmonize and balance its usage in a campaign too.

1.1 Marketing Mix Tools

Let's have a brief look at its frame. Initial point is Marketing mix presenting four Ps classified by Edmund Jerome McCarthy. The bases for the establishment were put by Neil Borden with his article "The Concept of the Marketing Mix". He included more ingredients that were further taken by McCarthy who grouped them together and created four categories which include following: *product, price, promotion, place* (Hadraba, 2004, p. 11-12).

1.2 Promotion Mix

Promotion is the section where advertising can be further found. For many years haven been applied, that traditional marketing approach included solely: *advertising, sales promotion and personal selling*.

Within the advance from traditional mass marketing to the segmented one, companies had to face new problem. Customers do not identify the sources of information. Messages presented in different media channels are parts of the unified company communication. If the messages are inconsistent, customer is confused and the image and positioning of the brand are both disrupted (Kotler, Armstrong, 2004, p. 632-633). Therefore, there was a need to integrate all the promotion activities. Nowadays we can find few more elements added to the primary scheme. As stated by Clow and Baack (2008, p. 9), these are: *database marketing, direct marketing, sponsorship, internet marketing, public relations*.

Different authors and recourses identify various elements of the promotional mix. The word promotion is often replaced with the communication. Pelsmacker differs communication mix in a more detailed way. In addition to the components that have been mentioned, he further presents: *points of sales, exhibitions and fairs, interactive marketing* (2003, p. 26-27).

2 ADVERTISING

"Advertising is often considered the synonym for marketing communications. It is the most visible tool of communication mix." (Pelsmacker, 2003, p. 26)

Historical records show us evidence that elements of advertising can be found already in ancient history. First reference to advertising is bound with the origins of the market, i.e. ancient times. In this context we understand advertising as an attempt to spread the information with the aim to sell the product. Since its beginnings, there have been marked changes in its forms and means (Hornak, 2010, p. 1). For the purpose of my work, there is no need to go deeper in the history. I only want to demonstrate that advertising has very old roots; therefore variability of definitions is understandable.

Many sources state that the term advertising was officially used for the first time in English-French dictionary as a hunter term, which was understood in the meaning of lure, attract (animal) (Hornak, 2010, p. 15).

2.1 Definitions of Advertising

As I have outlined, many authors bring their own definitions. I have chosen three of them that impressed me the most. I translated them freely from Czech language.

"Any form of non-personal paid presentation and sales promotion of goods, services or ideas of a subject." (Kotler, Armstrong, 2004, p. 630)

"Every paid form of non-personal presentation and offer of ideas, good, or services through identifiable sponsor" (Vysekalová, Komárková, 2002, p. 16)

"Non-personal communication of the firms, non-profit organizations and individuals which are in some way identifiable in advert (commercial message) and which want to inform or persuade persons who belong to specific part of the public through the various media." (Pelsmacker, 2003, p. 203)

All three definitions are based on very similar principles. The word advertising originates in Latin word *reclamare* which means to claim back, contradict loudly (Vysekalová, 2000,

p. 16). Advertising is one of the oldest, most important and most visible tools of marketing communication mix (Pelsmacker, 2003, p. 203).

2.2 Advantages and Disadvantages of Advertising

Usage of advertising is mostly typical for business sector; however it more and more serves nonprofit sectors and social institutions (Kotler, Armstrong, 2004, p. 640). It is one of the most aggressive genres of modern communication and we are exposed to its activity in both private and public life. We are part of its process whether we wish to or not. On the top of it, advertising has an influence on our decisions and acts (Čmejrková, 2000, p. 9).

Advertising is an appropriate tool to inform and persuade the customers, support the intentional decision, sell the product and make the customer change the opinion. Kotler and Armstrong (2004, p. 640) state examples: *"To sell Coca-Cola anywhere in the world. To support planned parenthood. Get consumers in developing countries to drink milk."*

According to Čmejrková (p.11) the function of advertising is to persuade the receiver to purchase the product. Advertising is a challenge for advertisers, creators and viewers.

Viewers are the ones who decide about the success of the whole advertising campaign. Along with the marketing communication messages we are daily exposed to, there is continual development of technology. Recipients have increased their demand and do not content oneself with the basic advertising requirements: honesty, decency and veracity. To arouse interest, advertising must meet additional specifications, e.g. creativity, originality and informative, emotional and experience function.

Advertising can influence big number of potential customers while having low expenses per contact. It does not mean advertising is low cost medium. Annually, companies spend big portion of their budgets on advertising. In addition advertising spreads positive information about the size of the brand, its success and popularity. Considering the public aspect, customers tend to pay more attention to the products promoted by advertising. Combination of sound, colors and visualization, increases the popularization of the product. It can be used to build long-term image of the product or support sales promotion. (Briedlová, 2001, p. 13-14)

It is a matter of course, that there are couple of disadvantages. Its high costs have ability to reach broad range of customers, however the communication is only one way and non-personal. It cannot bring the attention to the main message and evoke a reaction (Kotler, Armstrong, 2004, p. 637).

2.3 Television as an Advertising Media

Since there is a big number of advertising media, we will define only the one which our work is focused on. According to Kotler (2007, p. 1041) television (TV) commercial is an advertising provided through the television. In most cases, commercials are in a form of short spots with length around 30 seconds. However there are another formats, like Teleshopping (in a form of longer program) and Product placement (inserted in a movie or serial) which are not used as largely as TV spots. TV commercials present large part of total investments in the advertising.

The advantages of TV commercials are complex reach because almost every household has a TV. There is relatively low cost of reaching one customer and possibility to actuate both visually and acoustically. Disadvantages are high cost of producing and targeting (Hadraba, 2004).

2.4 Communication Strategy

First of all it is important to set the form we want to communicate. The purpose of advertising is to get the customers to think about the product and to react in some way. People tend to react when they believe they will receive some kind of profit. Identification of this profit is crucial for preparations of communication message. Chosen profit is used and presented as advertising appeal. Advertising concept should meet three characteristics:

- meaningful (emphasize the profit)
- trustworthy (customer must trust it)
- differentiating (must show why is it better than competition)

2.5 Advertising Formats

Within the implementation, creative idea and chosen appeals are taken and they are given the appropriate concrete form to get attention and arouse interest of the target group. Every communication message can be presented in different ways. Advertiser must decide for the form and style (Kotler, Armstrong, 2004, p. 647-652).

These elements contribute to make advertising more functional. Pelsmacker, Geuens and Van den Berg (2003, p. 214) present six formats mostly used: *testimonial*, *expert endorsement*, *celebrity endorsement*, *slice-of-life*, *comparative advertising*, *music*.

2.6 Advertising Appeals

"The content of message appealing some product characteristics which intends to be attractive and interesting for receiver of the message." (Kloudová, 2010)

Advertising appeal is important part of communication strategy; its primary aim is to arouse an attention of the promoted product in the minds of customers in a sense of making advertising more experiential (Pelsmacker, Geuens and Berg, 2010). It is often that appeals are the ones that emphasize the benefits (Kotler, Armstrong, 2004, p. 646). Kotler (1998) clarified that all the appeals can fit into three groups:

- rational (informative)
- emotional
- moral (most commonly used in social campaigns)

2.6.1 Rational Appeals

Rational (informative) appeals are the verifiable ones. The usage of particular appeal depends on the type of product, customer decision habits etc. Resnik and Stern (1997) measured the content of information in the advertising and came up with several rational appeals that occur most frequently, e.g. price and quality.

2.6.2 Emotional Appeals

For the purpose of my work we are going to focus solely on emotional appeals. As Pelsmacker, Geuens and Bergh (2003) state and as the name suggests too, emotional advertising attempts to activate rather emotions than concrete ideas. Even though evocation of feelings do not apply to every receiver, we might consider it its main aim. Emotionally colored advertising contains a lot of imagination stimuli and non-verbal components.

Emotional appeal addresses the right hemisphere of brain characterized by its creativity, hence visual stimuli works better for an advertising. Emotions can be part of every purchase decision. According to Clow and Baack (2008, p. 175): *"Television is one of the best media for emotional advertising. Creators are offered opportunities of so called intrusion using sound and image. On the top of it, commercials have a chance to involve "real people". Their faces' expressions are able to share emotions and attitudes. Consumers get to know the concrete products and create attitudes based on shared experience."* Clow continues and states that television has a power to interact with the viewer and *"drag directly into the story"*. Commercials using the whole range of emotions can truly influence a

viewer. Hence, person responsible for creative idea should pick up the most appropriate emotional lure. Authors and researchers have different fields of their focus. Literature offers us more than classification of emotional appeals.

Pollay published a framework of 42 emotional appeals already in 1986. Advantage of his classification consists in deeper specification unlike the standard terms. At the end of my work I attached detailed division (appendix I) (Vysekalová, 2014, 82).

Markova (2003) suggested in her article *Emotional marketing; when love, tears and naked bodies sell* that campaign works better under the condition of aiming at activation of one of these feelings (emotions): *love, fear, guilt, pride, voracity*.

In spite of previous classifications, there are appeals that are recognized among most of the authors and enjoy the most common use, these are:

- humor
- eroticism
- fear
- warmth
- music

The topic of humor will be introduced throughout the next chapter. I will now describe the rest four appeals in a nutshell.

Eroticism

Advertising is considered erotic if it meets following elements: provocative clothing, provocative face expression, sexually colored music, suggestive talking, body contact between adults, partial or complete nudity and others (Geuens, 1997). Erotic has extreme both pros and cons. On the one hand it attracts attention, on the other hand its usage disturbs and decreases attention towards the brand or even worse - product (Pelsmacker, 2003).

Usage of erotic motives is under the legislative control. Advertisements with erotic appeals are more and more common; people learn to accept them as irony or attempt for a joke (Vysekalová, 2014, p. 88-91).

Fear

Usage of fear motives (threat-based advertising) has a role of evoking negative consequences when customer does not own our product. Except this common fear, Vysekalová (2012) states what kinds of unwanted effect we experience if we undervalue certain behavior. This is the way how fear appeals motivate customers to act and react their preferable way. Pelsmacker (2003) illustrates that customers are exposed to the risks that activate different kinds of reactions to avoid, reduce or overcome the unacceptable circumstances. Advertising with fear appeals usually use these typical risks: *physical, financial, time, product performance, social, opportunity loss*.

Warmth

Warm appeals act like being very honest, friendly, and kindly hence recipient is allowed to open mind for positive experience. Love, family and social responsibility are the most common warm appeals (Pelsmacker 2003). In psychological terms warmth is understood in the meaning of happiness, trustworthiness, tolerance, friendliness, feeling of security, competences, skills, intelligence, knowledge and way to use them. People tend to prefer warmth to other characteristics and therefore they appreciate warm behavior more than capacity or skills (Vysekalová, 2014, p. 98).

Music

Music outlines certain lifestyle, creates brand's personality, communicates cultural values, and evokes delightful moods and relaxation. Its aim is to arouse attention followed by raised interest. The songs used in commercials help to remember and recall retrospectively a concrete product, brand, service or simply a message. Style of chosen music, tempo, repetitive parts, volume - all of these have an influence on the form of final effect, whether it is going to be positive, negative or neutral one (Pelsmacker, Geuens, Bergh, 2003, p. 217-218).

3 HUMOR IN ADVERTISING

There is no doubt everybody enjoys laughing. I like to laugh a lot. Even though I find only few jokes really funny, I cannot imagine my life without moments full of fun. And so do people around the world. We do not want to be bothered with meaningless information. We want this information to be interesting, for many it means to be funny. In fact, this was my essential motive to choose the topic for my thesis.

Humor is used by marketers to perform mission, activate positive feelings, and contribute to cheerful mood and most importantly to attract attention (Vysekalová, 2014, p. 83). Humor has been enjoying its frequent usage for decades. It is not any different nowadays. Krishnan and Chakravarti (2003) illustrate that a share of about 10% to 30% of emotional appeals belong to humorous advertising.

3.1 Theories of Humor

Humor has been studied by many for hundreds years. It has been one of the terms to be defined in philosophy, linguistics, anthropology, psychology and obtained knowledge has been applied later in advertising and marketing. The very first insights into humor can be traced back in ancient times. Since that time Plato and Aristotle are being cited across many researches. We are going to draw up outline of several authors and their theories. These notions vary not only in the words selection, but in the whole understanding of the concept.

To clarify all the inconsistent proposes explaining what makes us laugh, there have been categories repeatedly showing up. Tellis (1998) states that Berger (1993) and later Meyer too (2000) work with following three theories. Limited scope of work and the topic do not allow me to pay close attention to each of the subject in a detailed way. Consequently I will describe each theory concisely and assign one author at least.

- *relief theory* (Sigmund Freud)

Relief theory suggests that what makes people laugh is an occasional need to reduce or temporarily remove physiological tension. (Meyer, 2000, p. 310) Laughter brings us an opportunity to release accumulated stress. Therefore, the scale of themes in relief theory involves mostly aggressive and sexual motives.

- *superiority theory* (Aristotle, Hobbes)

As the name suggests, according to superiority theory people laugh because they feel superior to others (Meyer, 2000). Humor uses contrast illustrating people in different situations; under various circumstances as one being inferior, so called defeated to another one and the opposite. We tend to compare our victories with defection of others. In such a way humor helps to build a self confidence and hence has primarily emotional function (Berger, 1993).

- *incongruity theory*

Gerard J. Tellis (1998) understands the term as "*painless incongruity between two elements that the communicator brings together*". Unusual combination of contradictory elements results in surprise reaction. By contrast to relief and superiority theory, incongruity theory requires cognitive capacity to understand contradictory story. This theory covers themes like surprise, absurdity and nonsense (Berger 1993).

Other sources go deeper into the theoretical and empirical issues and add more categories.

- *biological, instinct and evolution theory* (McDougall, McComas, Ludovici)
- *surprise theory* (Stanley, Descartes, Hobbes)
- *ambivalence theory* (Plato, Monro)
- *configurational theory* (Maier, Schiller)
- *psychoanalytical theory* (Freud) (Keith-Spiegel, 1972, p. 6)

3.2 Types of Humor

As well as definitions and theories, typology of humor has been paid great attention for couple of decades. Many of the types are well-known even among the "laics", i.e. among all of us who have ever come across numerous humorous situations. Automatically we are able to label certain humor as either parody, satire, black humor or others. In this chapter we are going to offer an overview of various typologies.

Anthony L. Audrieth (1998) states types of humor from A-Z in his publication *The Art of Using Humor in Public Speaking* (that he found in *The Humor of Humor*). This list is meant especially for people who intend to use humor in presentations for public speaking and have not their "humorous personality" defined yet.

Pelsmacker (2010, p. 221) mentions examples of humor types, e.g. cognitive humor, sentimental humor, a satire, sexual humor and others. The acceptance and understanding of certain humor types has an impact on communication effect and appreciation.

Berger took four general categories (language, logic, identity and action) and identified 45 techniques, e.g. comparison, mimicry, the grotesque. In his book *Anatomy of Humor* he describes: “*I’ve not been able to find other techniques of humor to add to my list. The focus on techniques means that I treat certain topics, such as parody, as a technique rather than a form or genre. I have done so because I think that recognizing techniques is more important than using traditional categories.*” Not all the chosen techniques are funny, some of them need to complement each other in order to activate humor (Buijzen & Valkenburg 2004, p. 152).

According to Vysekalová (2014, 83-85) some types of humor are difficult to be used across various cultures. Marketers should take into account the fact that recipients might not understand the humorous part or even get offended. She provides examples of parody, sarcasm, irony and black humor.

3.2.1 Humor in Television Advertising

For the purposes of the research we are going to use selected examples of TV commercials. I have chosen media of television as a demonstration model, because it seems to be more likely to contain humorous appeals.

When talking specifically about humor in TV typology remains inconsistent. However, there has been another division created by researches. In this case, humor has been grouped by the elements it is oriented to: *conceptual, theoretical* (Speck, 1987), *technique-oriented* (Kelly, Solomon, 1975, p. 31-35) *applied, practitioner-oriented* (Riech, 1997, p. 36-38).

In 1975 the research on this topic was conducted by Kelly and Solomon. They came with these seven conditions which advertisement must meet to be described as humorous: *puns, understatement, jokes, ludicrousness, satire, irony, humorous intent.*

As we can see from the overview above, humor typology varies not only by author but especially by the concept. In the following section I will introduce and define chosen types of humor which will be presented in the commercials used for practical part.

Nonsense (absurdity)

Dictionary of Foreign Words (Slovník cizích slov) defines absurdity as senselessness, silliness, inner disputableness. It is not any different in advertising meaning. On the top of it, irrelevance presents important element. It applies, whether we are talking about irrelevance to the product, brand or the whole concept (Chan, 2011). If we put it simply, the "funny" thing about absurd context is that there is absolutely no correlation between joke and advertising message, hence in a logic way it does not seem funny at all (Chan, 2011). However not every absurd joke is funny.

Ludicrousness

Chan (2011, p. 46) states that something is ludicrous when it is "ridiculous or absurd". Definition seems to be similar to absurdity. Yet there are essential differences. What makes ludicrous advertising laughable is its ridiculous aspect where nonsense messages in absurd advertising are not necessarily funny. Besides, ludicrous advertising refers to the brand or product while absurd one is irrelevant (Kelly and Solomon, 1975).

Sexual Humor

Sexual themes are involved in relief theory of humor. As it suggests, sexual appeals are used in order to release certain tension. Perception of sexual allusion varies among people. Meanwhile some receiver understands sexual motive as a funny joke, others might feel offended and even dislike the brand. Encyclopedia of Humor Studies (2014, p. 683) states that there have been researches conducted bringing up several facts. Men tend to enjoy sexual advertising more than women. Women are mostly targets of sexual allusion; hence it is understandable they do not find it as funny as men. On the other hand, women are more likely to tell sexual jokes when they feel safe surrounded by their close friends. Another interesting point is that sexual advertising is understood more positively by those who live greater sexual experience, hence are more exhibits and open by their nature.

Parody

Parody imitates a person, event, product in a comic way by changing typical features mockingly. Parody is typical for its discrepancy between theme and its linguistic, visual and acoustic expression. Such a creation is presented without harmony, e.g. small person in clothing for tall one (Bečka, 1946).

Black Humor

As dictionary defines; black humor is taking advantage of human existence, misery and suffering, often in an ironic or absurd way. The picture is illustrated drastically in order to act comically (Dictionary ©). Black humor is often presented as an example of irony since it is making fun of minorities. It also comes under the superiority theory, since it evokes belief of being better than others. Forms of black humor are often on the edge of social acceptance (Elbers, 2013, p. 11, 69).

3.3 Effectiveness of Humorous Advertising

One thing is to use humor to arouse attention, another point is to make receiver remember the communication message, or even better product or brand. This is one of the most repetitive questions when taking usage of humor into account. Are communication messages that use humorous appeals worth trying? Does it "open the door" to the brand and start spreading positive word of mouth? Or is humor mostly tooled to entertain under the risk of customers being disrupted from the main message?

Recent study by Glen and Kyle (2012) suggests that "*using humor in advertising can be tricky*". The initial intention to conduct the study was general speculation; humorous appeals are used across all the kinds of media, but several questions stay uncertain. Marketers are aware of unstable position of humor in the terms of effectiveness. Danger lies in the fact, that not everybody sees the joke in a same way. Their results show that humor orientation and gender are the factors that come into play, giving advices to practitioners to be especially careful when taking them into account.

Vysekalová (2014, p. 83) suggests there are several factors playing role in effectiveness of humorous advertising: "*communicated product or brand, communication aim, media, type of humor we intend to use and target group*".

Pelsmacker (2003, p. 220-221) brings several findings into attention; humor is appropriate for low-involvement product rather than high-involvement; humor is likely to be more affective for known products and brands in the comparison to unfamiliar ones, humor might have negative impact on final evaluation of the brand if the prior perception of brand or even product category is negative.

Despite the variety of opinions Weinberger and Gulas suggests there is one thing everybody can agree on, and that humor definitely attracts attention (1992, p. 57).

Winberger and Gulas (1992) conducted the study which results say that besides drawing an attention, humor has another great power; to support communication message understanding, strengthen brand credibility and helps to create positive relationship towards communicated brand. Attached we are presenting the scheme of all the factors playing role in effectiveness of humorous advertising. Basically, it is a sort of summary of recent results by researches who are into this topic (appendix II).

4 THE CULTURAL DIFFERENCES IN THE PERCEPTION OF HUMOROUS ADVERTISING

"Humor is all pervasive; we don't know of any culture where people don't have a sense of humor, and in contemporary societies, it is found everywhere—in film, on television, in books and newspapers, in our conversations, and in graffiti." (Berger, 1993, p. 6)

There is no doubt; humor is widely employed appeal across the cultures. The topic of standardization of humorous messages in advertising has been under the discussions and yet, there is no universal conclusion.

Recent study in the Journal of Advertising was conducted in order to analyze whether the reactions toward humorous advertising in Mexico and USA varies, and if so to what extent. One of the researches, Fitzgerald (2014) states interesting findings; despite the globalization, people are different in their perception of humor. On the one hand, culture underlies the understanding of humor. On the other hand, humor has already become very global; people are able to "get a joke" even without knowledge of language.

The conclusion of the study suggests that humor is effective all around the world. Being aware of culture, having its aspects in mind and adapting humor style can increase the effectiveness.

Mooij (2013, p. 298) explains usage of humorous appeals in advertising as a decision depending on management. Therefore less amount of humor in message does not necessarily mean that the culture is more serious.

We do not have to cross the borders to face the different culture. Gulas and Weinberger state that various perception might occur within one country in the subcultures of different cultural background (2006, p. 50).

According to Kruger (1996, via Gulas And Weinberger, 2006, p. 49) humor is considered a "*universal human activity*". Every single culture disposes of sense of humor. Yet the approach and form varies.

All of the latter authors agree on one thing; humor strategies should be applied in relevance to culture, because culture largely underlies consumers behavior and perception of brand.

4.1 Cultural Values and Advertising

Not only students of marketing and advertisement have to face the fact of constantly increasing globalization of the market, but everyone who is willing to be in touch with global business has to do so. Many courses in educational institutions have been adapted in accordance to the latest trends.

Ricks (1988, p 11) emphasized that communication cannot be universal anymore but all the more, must be tailored to specific cultural backgrounds. This fact poses a huge challenge for professionals in marketing field.

Students must understand these trends and be able to apply theoretical knowledge to practice. In following chapter I will outline most-known frameworks within the theme of cultural diversity.

Hall's High and Low Context Model

Halls culture-context theory as he demonstrated in his book *Beyond Culture* (1976, p 86-91) explains how communication is effected by the cultural background that each of us has. People not only communicate differently. What varies is also the way they see and understand the world. Halls assigns each country to one of the contexts. "*Context carries varying proportions of the meaning*". To put it simply, context is understood as everything with communication process, e.g. gestures, facial expressions, place, weather, time etc.

Low context countries include USA and western European countries, e.g. Germany. Their communication system is based on explicit language code; people tend to express everything they mean by clear explanations, their speech is complex, logical and direct. They do not focus on context itself, what is missing must be explained in transmitted message in an objective way.

By contrast, in high context countries like Asia and Latin America, transmitted message carries less meaning. Hence the large part of meaning is expressed through the parts that are not spoken; body language, facial expressions, sounds of voice. To fully understand the meaning you need to "read between the lines".

Members of high-context cultures accept more emotional appeals; the meaning of the message is provided and carried in surrounding environment (context), whereas low-context countries prefer short and clear message. Humor comes under emotional appeals. Hypothe-

sis that high-context countries use more emotional appeals was confirmed (Hoffmann, 2014). This information may be helpful for further research.

Independently from Halls research, Hofstede identified his own five components of the culture. However, researchers have found some connection between these two findings. Halls low-context countries correspond with Hofstede's individualistic ones (self-realization, independence) and high-context countries are actually collectivistic (harmony, good relations). All of these have an impact on the brand perception. Marketers should understand these concepts when planning an advertising strategy (Franzen, Moriarty, 2008, p. 36).

4.2 Hofstede's Cultural Dimensions

Geert Hofstede introduces himself on his official website as following: *"I am a Dutch social psychologist who did a pioneering study of cultures across modern nations"*.

Hofstede presented his framework containing respondents from seventy countries in 1970. Framework was originally meant as a survey for IBM where he was supposed to analyze influence of diverse cultures. His findings were unique and seemed to be sufficient. Many scholars have accepted and adapted them for their studies (Hofstede, 1984).

There have been other researches that have contributed to overall understanding of the cultures though. However throughout the years Hofstede's framework remains the one that has been enjoying huge popularity and great usage by many researches. Except other disciplines, it has been applied in marketing and advertising (Alden, Hoyer and Lee, 1993, p. 64-68). We are going to explain each dimension and after several conclusions that were taken will be introduced.

Power Distance (PD)

This dimension refers to the level of acceptance of inequality in certain country. This inequality is everywhere, what differs is the way people (with/without power) accept it. Members of low PD countries are equal with each other and power is well distributed. Countries with high PD have bigger inequality in hierarchy system and they accept it.

Individualism/Collectivism (IDV)

In this dimension, some similarities to Halls framework have been found. Members of collectivistic cultures have tight ties with each other; they share their feelings and thoughts.

Respect in the group is large. As the name suggests, individualistic countries have members who rely on themselves, they are more self-confident, their society is strongly competitive and they have lack of interpersonal communication.

Masculinity/Feminity (MAS)

If the country is marked as masculine, it is expected to stick with traditional male and female roles in society. Women working out of their homes have different job positions than man, whereas men are expected to be tough and strong. In the countries marked as feminine, the variety between roles is blurred. There is no obvious difference and both genders are accepted equally. What is more, men are not expected any written role and women are free to take harder positions.

Uncertainty/Avoidance Index (UAI)

Countries with high UAI (Belgium) have strong rules and even if they seem to be too liberal, their number of choices is limited. They attempt to avoid ambiguous situation by restricting possibilities. On the other hand, there are countries with low UAI which are absolutely opposite. They enjoy differences, value diversity, non-prescript behavior and have only few strict rules they must follow. Both sides have their positives and negatives.

Long Term Orientation (LTO)

This dimension refers to how much certain society appreciates and follows its traditional values. Hofstede added this fifth dimension in 1990. He found out that Asian countries have different views than Western cultures because they are influenced by Confucian philosophy. Therefore it is understandable that countries with high LTO consider their values very important, while low LTO countries have short-standing values in their society (Soares, Farhangmehr, Shoham, 2006, p. 280).

Although according to some studies (Dorfman and Howell, 1988; Bond, 1987; Clark, 1990), these dimensions do not reflect culture to the fullest. For the purpose of this work it seems as one sufficient criterion. It is still used in studies focused on cross-cultural marketing (Samiee and Jeong, 1994; Sondergaard, 1994; Sivakumar and Nakata, 2001) (via Soares, Farhangmehr, Shoham, 2008, p. 280).

In following subheads I will introduce the overviews of cultural dimensions in Colombia and Slovakia acquired from official research carried out by Hofstede. Results can be found on the official website. Results from both countries are important for further comparison

within the frame of perception of humor in advertising. Website presents two more dimensions that I have not mentioned before: pragmatism and indulgence. In my opinion, it seems they are detailed version of Long Term Orientation only with few points added.

4.2.1 Colombia

PD - Power Distance - 67 (high)

Power in hierarchy system is distributed unequally, but people believe this is simply the fact of life in their society.

IDV - Individualism - 13 (one of lowest individualistic scores)

Colombia is one of the most collectivistic countries in the world (among Ecuador, Panama and Guatemala). They are keen on traditions, values and relationships. They are loyal and help to each other. In a combination with PD, they are tied within their class set by hierarchy. People who are in-group tend to follow the opinions only not to be excluded and to keep the harmony. On the other hand, people of different opinion can feel a pressure to be considered enemies very easily.

MAS - Masculinity - 64

Despite their collectivism, Colombians are competitive and oriented at success. The competitiveness is towards members of other groups, meanwhile being in-group they are part of. It drives their motivation and makes them confident.

UAI - Uncertainty Avoidance - 80

Colombians' high score indicates that they try to avoid ambiguity by searching for proper mechanisms. Society is conservative, religious and controlled by rules, however rules are not followed in every case. As we noticed, members make decision inside their in-group. The leader must be able to handle his large group in order to change the terms in society.

Pragmatism - 13

People are very normative, they stick to their traditions and they do not focus on the future pragmatically. They do not see changes in society as something vital.

Indulgence - 83

Colombians tend to enjoy their life, have fun and they remain optimistic. They are open to show their emotions, act impulsively and positively.

4.2.2 Slovakia

PD - Power Distance - 100

Cultures with such a high score accept strictly defined hierarchy in the system and power division until it works. People in charge are expected to use their power to coordinate others. People require and value respect.

IDV - Individualism - 52

Score is just in the middle, hence no preference dominates.

MAS - Masculinity - 100

The highest possible result indicates that Slovakia has strongly masculine culture. For Slovaks it is important to show their status, property and achievements. They focus on reaching their goals and being successful.

UAI - Uncertainty Avoidance - 51

With the middle score, the same applies here as within the individualism.

Pragmatism - 77

Members of pragmatic cultures tend to adapt their traditions to real situations, time, and circumstances. To achieve their goals they remain perseverant.

Indulgence - 28

Cultures with low score in this dimension have obstacles in their societies. They are restricted by social norms. Hence they tend to be more pessimistic and leisure time activities are not of the high importance weight.

4.2.3 Comparison and Analysis

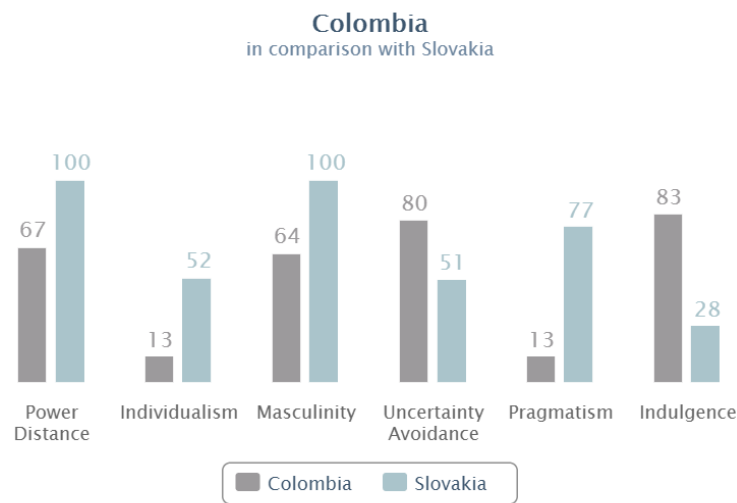


Image 1 Comparison of Hofstede's Cultural Dimensions: Colombia and Slovakia
(source: Geert-Hofstede)

Chart of comparison illustrates there are several various scores, however not every dimension is different between these two countries.

Slovakia reaches highest number with Power Distance and Masculinity. Colombia in these two dimensions is not even below score of 52; therefore it does not make a remarkable difference.

Colombia with its lowest score in Individualism is expected to have different culturally conditioned characteristics in comparison to Slovakia which is expected to be more collectivistic. Even in such case when Slovakia reached 52 of scores.

What plays interesting and important role for us are Pragmatism and Indulgence. Slovakia with its high score of Pragmatism and low score of Indulgence is in a huge contrast in comparison to Colombia. These two dimensions might be of big importance when evaluating humor. Therefore, different perception of humorous appeals is expected.

How Hofstede's Cultural Dimensions will be applied further in the research will be explained in practical part.

4.3 Conclusions of Hofstede's Cultural Dimensions for Advertising

There have been many scholars who have conducted research on a topic of diverse perception of humor among cultures taking Hofstede's Cultural Dimensions into account or realizing new research to add new data. There are remarkable differences between west and east, south and north, however various perceptions can be observed between countries situated in the same geographical area too. We are going to review conclusions from several studies to use these outcomes as a gauge point for our research.

Research conducted by Lee and Lim (2008) studying TV commercials in China indicated that viewers from collectivistic country with high uncertainty (score for China: Individualism - 20, Uncertainty Avoidance - 30) respond to humorous advertisement more favorably when there is a solution demonstrated. Viewers are more likely not to understand the joke, if there is no safe judgment.

De Mooij (2010) confirms the previous research when he states humor used in advertisement in countries with high uncertainty is rather serious with additional explanations, in comparison with countries with low uncertainty level where one can find more aspects of humor.

According to Taylor (1997) individualistic cultures prefer direct, clear and explicit advertising messages without too much information provided about the benefits of the product. Taylor has conducted a research to compare humor perception between UK and Greece. The conclusions proved that advertisements in Greece mostly contain lot of information about the product proving its qualities.

5 METHODOLOGY OF WORK

5.1 The Aim of the Work

The aim of my work is to acquire valuable information from surveyed participants about their attitude towards commercials with humorous appeals. This information is expected to help us on the way to discover how our target group perceives these commercials, which moments they consider funny and to what extent they are critical about perceiving intentional jokes. There have been several studies taken to explore differences among various cultures, however specifically Slovakia and Colombia have not been paid much attention in this sphere. Nay, they have never been compared with one another.

The primary aim of the work is: *To find out whether there is a difference in perception of humorous appeals in global commercial among Colombian and Slovak respondents. In case of existence of various perceptions, we aim to analyze the level of this variety.*

Study of this kind requires lot of additional research of culture and its specifics. Due to lack of knowledge in this field we will have to use other methods, so the results would be trustworthy.

Therefore, we have set following partial aims:

A1: Characterize perception of different types of humor by surveyed respondents. Specifically these are: black humor, parody, sexual humor, ludicrousness, absurd humor.

A2: Characterize various suggestions from respondents for improving the humorous commercials.

5.2 Research Questions

Based on the theoretical analysis and setting the aims, we will lead the work in the dependence of the following research questions:

Q1: Are Colombian respondents more favorable to commercials accompanied with a solution?

Q2: Are Slovak respondents more favorable to commercials with clear advertising messages?

Q3: Are Colombian respondents more favorable to humorous commercials overall than Slovak ones?

5.3 Research Method

Miovsky (2006) defines 5 basic types of research in qualitative approach: case study, documents analysis, field research, qualitative experiment, and qualitative evaluation. For the purposes of the work we have chosen qualitative evaluation, since our aim is to analyze subjective perception of chosen respondents.

Structured Interviews

As a method of research we have will choose structured interviews with several open questions. The form of research and need to maintain equal approach to all the respondents requires choosing such a method that allows us to have the same set of questions for each commercial and for each respondent. Thanks to several open questions, we will create space open enough to acquire opinions and perception of respondents. Interviews seem to be good option when focusing on personal face-to-face communication and personal language as a source of data in research. It may be appropriate when gaining insights from respondents is a core focus of work (Gillham 2000, p. 11).

Structured interviews with several open questions seem to be a better option than questionnaires, because the existence of interactive communication and possibility to observe real reactions of respondents is important for qualitative evaluation. Interviews face-to-face bring a possibility for further explanations in case of misunderstanding or language barrier.

Respondents and Timing

Examined sample of respondents will consist of 6 Slovak and 6 Colombian respondents. Each group will contain three females and three males to keep allocation of genders equal.

Our primary target group was students of age between 18-25 years old what we almost manage to meet. The interviews have been agreed in advance and it is known they will be taken with following sample of respondents:

Group of Slovak respondents consists of:

- 1 student of Management (25 years old)
- 1 student of English language (23 years old)
- 1 student of Economics (23 years old)
- 1 student of Psychology and management (22 years old)
- 1 student of Product Design (22 years old)
- 1 student of Ecology and Biodiversity Protection (24 years old)

Group of Colombian respondents consists of:

- 1 student of Biology (21 years old)
- 1 student of Psychology (17 years old)
- 2 students of Industrial Engineering (27 years old; 25 years old)
- 1 student of Management Administration (22 years old)
- 1 student of System Engineering (21 years old)

Respondents were chosen with focus on various studying fields in order to support possible varieties in perceptions. Respondents will be contacted in the period of time from January 2015 till March 2015. Interviews with Slovak respondents will be conducted in January in Slovakia and with Colombian respondents between February and March in Colombia.

II. PRACTICAL PART

6 EVALUATION AND INTERPRETATION OF RESEARCH RESULTS

Humor is a sensitive topic and it depends on various factors. It might be conditional on environment, individual sense of humor or culturally conditioned. Every culture has its own humorous appeals which other culture might not find funny or might even find it offensive. Due to this fact, our initial intention to compare perception of humorous commercials gained from other countries was denied. There exist several barriers that would complicate and influence the results, e.g. language barriers; local slangs, jokes conditioned solely culturally, hidden jokes etc. However this could be an inspiration for further research. Accordingly, we have chosen another way of research and decided for commercials that are used globally, therefore are expected to be understood by majority.

6.1 Structured Interviews

Structured interviews with Slovak respondents were conducted in January 2015 in Slovakia. The interviews with Colombian participants were conducted later in Colombia in March 2015. Not only number of participants was equal in each group as expected, thus was the gender distribution. Each group of participants consisted of 3 male and 3 female respondents.

There were 11 fixed questions prepared for the respondents. First 3 questions were simply asking for the demographic data. Following 4 questions were focused on personal characteristics and interests of respondents in connection to TV. After answering these questions, respondents were asked to watch set of 14 commercials that were chosen according to the humor type used for the content. I will describe the content of each commercial in further chapters. 4 remaining questions were solely focused on the perception of chosen commercials. Hence, after every commercial, respondents were supposed to evaluate the humorous side according to their preference. Respondents were given free space to describe what they considered the funniest moment and also to express their suggestions for improvement of humorous side.

Timetable and Organization

Due to the large number of commercials each interview lasted for an hour approximately. When evaluating last commercials, respondents were tired to think of improvements. Majority of respondents managed to answer all the questions and also bring their own suggestions. However, several respondents did not consider themselves creative enough.

Generally, we can conclude interviews were interesting contribution for respondents since they have never seen majority of the commercials. They were advised that interview will take almost hour so we suppose they understood their involvement as important spending of the time.

Perception of Humorous Commercials

I will start with the primary part where respondents actually got to see the commercials and express their understanding of the joke. After every commercial they were asked to:

- a) *Evaluate to what extent they found commercial funny.* Respondents were asked to evaluate the commercial immediately after watching it. Except simple evaluation respondents were also asked to:
- b) *State which moment they found particularly funny.* If there was no funny moment, they were asked to say which moment they *think* was supposed to be funny.
- c) *Suggest what they would change or add to make commercial funny/funnier.* Respondents were supposed to think about suggestions or improvements with their own ideas.

If we want to talk about specific suggestions, the commercials require also a short explanation of a story and final gag that was supposed to be humorous. Hence, we are presenting short description of every commercial. We have divided 13 commercials into 5 groups according to the type of humor being used in each of them. This will help us to make it easier for final evaluation of the results and orientate in the research questions.

The division of commercials is following:

- 2 commercials with sexual humor
- 2 commercials with parody
- 3 commercials with black humor
- 2 commercials with nonsense humor
- 5 commercials with ludicrous humor

Each commercial is given re-written statements from respondents. It was not necessary to include answers that were frequently repeated. At the end of each group of commercials, there is a conclusion of evaluation of both Slovak and Colombian respondents and its comparison.

SEXUAL HUMOR

Sexual humor in commercials is very controversial topic. Many people would not admit they prefer it to others. I have chosen following commercials because even though both of them are sexually undertoned, they have a logic gag so the chances they will find their fans are higher.

Burger King- Big Package

Commercial of Burger King with sexual tone shows a girl in a train that starts flirting with a guy holding a big chicken sandwich. The girl is performing provocative moves and pretending pole dance. She stops when she sees another young man with only small sandwich sitting along them. The commercial is ended with the words: "Wish your chicken was bigger? "New chicken sandwich".



Image 2 Burger King - Big Package (source: YouTube)

REACTIONS OF SLOVAK RESPONDENTS

Commercial was evaluated more negatively by Slovak respondents. F 23: *Well, it was not really funny.* M 25: *Even though I did not like, I have to admit that some moments were funny.* F 22: *It was not funny at all. Very sexist.*

Majority of respondents could say what was meant as a joke. F 22: *When young boy hid his little sandwich.* M 23: *Of course the joke was hidden in the last scene, when they showed the boy with his face expression and when he hid his sandwich.* F 23: *Burger King makes bigger and more existing sandwiches.* M 25: *Usage of a word "sandwich" as a metaphor.*

Since Slovak respondents did not like the commercial a lot, they came up with lot of ideas for improvements. M 25: *Too much "laugh" between them, I'd add something like milkshake squirt out of boy's cup (I'd add that cup as well).* F 23: *If I had to continue in the same idea - I would definitely not use the straight connotation with dancing sexy woman. I would use something more absurd.* M 24: *I would not use the stupid laugh of the guy in the beginning.* F 22: *It was horrible, so expected.* F 22: *Change the laughter and narrative voice, music, make it more sensual.*

REACTIONS OF COLOMBIAN RESPONDENTS

Unlike the Slovak respondents, Colombians really liked the commercial. F 25: *It was very funny. I liked the whole concept.* M 21: *It was very simple and expectable, but funny though.* F 22: *Yes, I like this one.*

The funny moments according to Colombian respondents are not very different indeed. M 21: *Smile of the first guy and then the part when guy hides his burger because it is small.* F 25: *I like the pole dance.* F 17: *The laugh of people in a train and also final slogan – Wish your chicken was bigger?* F 22: *The funny moment was when she saw the other guy how he was looking at them, and then he hid his sandwich.*

Zippearz: Rhythm and Boobs

Commercial by the brand Zippearz from 2011 is showing a guy sitting on the bench in a park reading newspapers. Suddenly girl who came for to a park for an exercise stops in front of him and put her headphones. In this moments music starts and the girls fore part of

the body starts moving in the rhythm of the music. After little exercise she starts running and the guy is left with his mouth open. The slogan is ending commercial: "Zippearz - earbuds. They won't fall out". As I found out, the brand Zippearz does not exist anymore. Female respondents mostly answered they did not find the commercial funny at all. Personally, I assume this critical reaction could have had a major representation from the female side.



Image 3 Zippearz: Rhythm and Boobs (source: YouTube)

REACTIONS OF SLOVAK RESPONDENTS

If we said the previous commercial was evaluated negatively, this one was absolutely disliked by Slovak respondents. M 25: *I cannot say it was funny. Well, I smiled while watching it.* F 23: *It was supposed to be funny? It did not seem like this.* M 24: *Well, I do not know what I should think about it.* F 22: *It was not funny, I would better say it was horrible.* The funny part according to Slovak respondents: M 25: *Bouncing breast* M 23: *I smiled during the part with bouncing breast, but I think it was only because I am a man.* M 24: *It did not make sense. If there was no explanation at the end, I would not understand it.*

Slovak respondents would change following: M 23: *Firstly, I thought it was a commercial for earphones that can make your breast move. Kind of fitness without effort.* F 23: *I would definitely make it a bit shorter.* M 23: *To add some ending. This way it was only too sexist.*

M 24: I would cancel the whole commercial. F 22: I would change many things. Probably only the actors were good, otherwise the whole scenario is a disaster.

REACTIONS OF COLOMBIAN RESPONDENTS

Colombian respondents were more critical with this commercial in comparison with the previous one. Majority did not like the commercial a lot: F 25: *It was not funny. For me, it was only smiling.* M 21: *It was more stupid than funny.* F 22: *No, it was not funny. And I do not think it was even supposed to be funny, no?*

All the Colombian respondents agreed on a funny moment. M 21: *When the girl put headphones and her breast starts bouncing.*

Suggestions for improvement by Colombian respondents: M 21: *I would cast uglier girl before she puts headphones and she would change into beautiful one.* F 17: *The guy does not have to be so passive. He could for example start dancing with a girl.* M 21: *Breast fall out of bra.* F 25: *The breast would hit a face of girl.* M 25: *The breast hits her face and she loses consciousness.*

CONCLUSIONS

When talking about first commercial of *Burger King - Big Package*, Colombian respondents were highly positive and generally liked the idea. Answers of Slovak respondents, in contrast, were absolutely diversified. However, we can conclude they did find commercial entertaining or tailored to their needs.

In case of *Zippearz: Rhythm and Boobs*, both groups of respondents were not very favorable. We can conclude this not only from the results but from the observation of respondents too. Commercial did not find its understanding among majority of respondents.

Sexual humor is a sensitive topic and respondents have proved with their answers that if it must be used in commercials, the joke should be prepared more into details and not only rely on a sexual topic itself. For viewers it may not be entertaining enough. Generally speaking, Colombian respondents seemed to be more open and tolerant to the commercials in comparison to Slovak respondents who were more critical when evaluating them.

PARODY

The concepts of parodies are offensive in many cases. It is very sensitive topic because if there is viewer's preference of parodied brand, the commercial loses its credits. However not every intention of parody is to satirize. It might only use already existing concept/object and re-uses it to its own purpose.

I have chosen two very different kinds of parody humor. It is visible in the results. Meanwhile commercial with Coke and Pepsi was evaluated highly positively; the second one for Kebab did not find its fans.

Pepsi vs. Coke

This is older commercial for Pepsi from 2007 which was banned for mocking Coca Cola. There is little boy buying two cans of Coca Cola from vending machine. The intention is to make viewers think it is a commercial for Coca Cola. However in the middle of the story, the boy puts two cans on the ground and steps on them. After all we get to see the point. Boy only needed to reach higher in order to push the button to buy can of Pepsi. After all, he walks away satisfied.



Image 4 Pepsi vs. Coke (source: YouTube)

This commercial was evaluated absolutely positively by both groups of respondents. Generally, all of the respondents liked it, differences exist only in their suggestions for improvement.

REACTIONS OF SLOVAK RESPONDENTS

Slovak respondents understood the joke similarly: M 25: *Moment, when the boy stand on Coke cane.* F 23: *In fact it was not funny, just nice... the good way how to show the respect to can quality of the competing brand. For the "world cycle" both brands are important, therefore it was a nice example of competition.*

Even though they liked the concept, some respondents could think of a way to improve it: M 25: *Maybe kid giving those two Coke cans to some beggar (but I guess would be inappropriate maybe).* F 23: *I would not change the commercial but Coca-Cola could have made the funny response.* M 23: *It was just excellent.*

REACTIONS OF COLOMBIAN RESPONDENTS

When talking about funny moment, the same applies to Colombian respondents. They have basically agreed about it: F 27: *Standing on the cans of Coke and taking Pepsi.* M 21: *When boy takes the can of Pepsi, walks away and leave cans of Coke on the ground.*

Majority of Colombian respondents said they would not change anything. However one of them came up with some ideas. F 17: *I would add more people, not only one kid.* One respondent M 21: *It is not allowed to mock competing brand in advertisement.*

Lotto Norsk Tipping

We included this commercial in the parody typology because there are several moments using the well-known scenes and making parody of them. However, this commercial by Lotto Norsk Tipping could have been placed with its concept among ludicrous commercials as well. The video starts depicting the typical big city full of people and traffic. When suddenly there is a huge kebab on the sky with small kebabs falling down of it. People stop and stare surprisingly. Kebab is falling apart and its part is hitting people and cars. This scene is shown in a television in a Kebab restaurant with the final words: "Lotto millionaires are not like ordinary millionaires".



Image 5 Lotto Norsk Tipping (source: YouTube)

REACTIONS OF SLOVAK RESPONDENTS

In the case of Lotto commercial, Slovak participants were more critical again. None of them really liked the commercial. M 23: *This was supposed to be funny? Really? I did not like it.* F 23: *I do not want to be too critical, well, maybe some moments were funny.*

Slovak respondents could identify funny moments, even though they did not consider them funny. M 25: *Start of kebab dance and guy watching that commercial in a TV.* F 23: *Dancing style of a guy who started Michael Jackson dance.* M 23: *It was kind of boring for me. I do not like this kind of commercials.* F 22: *The slogan: "Lotto millionaires are not like ordinary millionaires".*

Slovak respondents were critical especially about the connection with the product. M 25: *I did not like the idea of huge kebab killing people and devastating city, because I thought it had been a commercial for kebab kiosk. But that LOTO point made it ok for me.* F 23: *I would cancel that beginning or at least make it shorter.* M 23: *Maybe make it shorter? With the idea coming faster?* M 24: *Really? Commercial with a flying kebab? There is probably nothing to change to make it better.* F 22: *I would delete the whole scene where they destroy the city.*

REACTIONS OF COLOMBIAN RESPONDENTS

Colombian respondents were not more positive with evaluation. F 17: *Maybe some moments were funny, for example when they started dancing Michael Jackson dance.* M 21: *It was not so horrible, but only smiling.* M 27: *I did not find it funny at all.*

Funny part according to Colombian respondents did not vary a lot. Majority agreed on the actual parody part. M 27: *The imitation of Michael Jackson dance.* M 21: *The guy in a kebab place with his face expression.*

CONCLUSIONS

Pepsi vs. Coke was generally one of the most favorite commercials. Both groups of respondents were very favorable and placed it in the first positions of their favorites. We cannot find any obvious differences.

There is similar situation in case of *Lotto Norsk Tipping*, however in a negative way. This commercial has not been generally understood or accepted as a funny one. This might be because of the misleading plot of the commercial, which was often marked as a negative by respondents.

It is difficult to evaluate parody commercials overall, since we had only two samples available. We can conclude that the answers of respondents were more or less balanced and we cannot observe any remarkable differences.

BLACK HUMOR

We have included section of Black humor because following commercials have been greatly criticized for their content. Understanding of such concepts requires a specific kind of humor, it is not for everybody. For that reason I assumed the perception will vary not only between cultures but also among respondents within one country. We have chosen three commercials of different content.

GoDaddy

Commercial by GoDaddy had to be pulled from Super Bowl because it did not find fans among viewers. The opposite, it was greatly criticized for its brutal humor. It shows a pup-

py which gets lost (reminds of the commercial of Budweiser from 2014 and 2015). However the story ends up differently. The puppy is found by happy owner who does not keep him for long and pass him to another car with the words: "I am so glad you made it home. Because I just sold you on this website I built with GoDaddy. Ship him out!" Personally, I found the commercial a bit inappropriate, still funny though. According to the words of CEO, the purpose of the commercial was to help small businesses in online world.



Image 6 GoDaddy (source: YouTube)

REACTIONS OF SLOVAK RESPONDENTS

The perception of this commercial by Slovak respondents is in contrast. M 25: *I think this one was very funny.* F 23: *I do not know, I think it was too brutal.* M 23: *Despite of the black humor, it was very funny one.* F 22: *No it was not funny. At all!*

Funny moments according to Slovak respondents were following: M 25: *The final words: "I just sold you on this website"* F 23: *As I said, I do not consider it funny. But I guess, the surprising end was meant to be funny.* M 23: *This is exactly kind of humor I like. The face expression of the dog!* M 24: *When they closed the door on a car.* F 22: *I do not know if this was supposed to be funny, but the poor puppy had to walk so long to find his home. And it all was literally for nothing.*

Suggestions to change: F 23: *I would sell the owner on the website.* F 22: *Everything! It was too brutal; I think it has been enough of killing and blood.*

REACTIONS OF COLOMBIAN RESPONDENTS

This commercial was quite successful among Colombian respondents too. Majority of respondents really liked it, however some of them could not decide. M 21: *I think the brutal side makes it worse.* M 21: *There were some moments that were funny, however it is not my favorite type of humor.*

Majority of the respondents could agree about the funniest moment. M 27: *When we find out they sold him, and they close the door on a car.* M 21: *The face expression of a dog.*

Most of the respondents would not change anything, however one respondent who was also more critical would prefer commercial without such brutality. M 21: *Everything. Make it more serious... Once it is with puppy. Make it more representative.*

Born To Create Drama

Commercial Born to create drama from 2012 was made with intention to establish and promote Young Director Award. They needed to raise awareness about the awards and emphasize the need of Young Director's Talent. My chosen commercial from the series depicts a little girl swinging on the play ground with her father who gets interrupted by upcoming call. In this moment little girl notices there is a family taking a wedding picture nearby. She runs to the groom and says: "Daddy, where is the mummy?"



Image 7 Born to Create Drama (source: YouTube)

REACTIONS OF SLOVAK RESPONDENTS

Slovak participants were very favorable to the commercial. F 23: *It was with a complicated, unexpected and quite deep point.* M 23: *I would like to have more commercials like this.* F 22: *I understand what was supposed to be funny, but I guess my sense of humor is different.*

Respondents were again asked to point out the funny moment. M 25: *Daddy, where is the mommy, double meaning of "young".* F 23: *That hardly expectable surprise was funny for me.* M 23: *Drama is excellent. I love when kids are funny in commercials.* M 24: *Demonic face expression of a girl and her smile at the end.* F 22: *Daddy, where is mummy?*

Regardless their positive attitude, respondents would change few points. F 23: *I would make it shorter, to be more dynamic.* F 22: *I would cast better actors.*

REACTIONS OF COLOMBIAN RESPONDENTS

In comparison with Slovak respondents, Colombian respondents were more critical towards this commercial. M 21: *No part of the video was funny.* M 27: *Maybe I smiled, but generally it was not funny.* F 17: *The final part made me smile.* F 22: *This one was really funny for me.*

F 25: *Definitely the last scene was supposed to be a funny. When the girl runs to a man and say: "Daddy, where is the mummy?"* M 21: *The diabolic girl.* F 17: *Her smile at the end.*

Majority of the respondents would not change anything, however not because it is perfect the way it is. M27: *I do not know what change, but only because I am probably not creative enough for that.*

Japanese Ad with Dog

It is a commercial from 2011 that shows a young man flirting with a woman when they are menaced by a dog all of a sudden. The girl is taking off her shoes and bra pads to distract his attention. It is not helping, so she washes her face and then we can see she is actually a man. Only during the last shot we can see for a moment it is an advertisement for *Gin no sara* sushi delivery shop, which is not clear and understandable at all.



Image 8 Japanese Ad with Dog (source: YouTube)

REACTIONS OF SLOVAK RESPONDENTS

Answers of Slovak participants are in contrast. M 23: *It was like normal, not funny, not bad.* F 23: *One of my most favorite ones so far.* M 24: *It was horrible! Not funny, not even interesting.* F 22: *I do not know what to think. There was no connection with the product. And the end was kind of expected.*

M 25: *The funny moment was when “woman” started throwing her fake breast away.* F 23: *When we find out woman is actually a man.* M 23: *I smiled, but as I said it was expectable.* M 24: *Seriously, it was stupid. But the funny moment was supposed to be, when she/he removes make up.* F 22: *The way she saved the situation.*

M 25: *I would probably change the plot. I guess I did not get the point of what has that video common with knives or what.* F 23: *Instead of making it funnier, I would rather connect it with product more.* M 23: *The gag was nice, but I would make it shorter and with better cut.* M 24: *If they at least cast uglier woman similar to first one, instead of a man!* F 22: *All or nothing! I did not find it interesting; it might be funny for specific target group.*

REACTIONS OF COLOMBIAN RESPONDENTS

Colombian respondents were generally more favorable to the commercial. M 27: *I find this one very funny.* M 21: *Not for me. Probably I have different sense of humor, or I just did*

not get it. F 17: I missed the connection between the products (sushi?) F 22: It was kind of stupid and expected, but many because of this I liked it!

M 21: Even though for me it was not funny, I think creators wanted to be the last part as a joke. F 17: Again, to make clearer what is the commercial for? M 21: It was not perfect, but it was just fine this way. I would not change anything probably.

CONCLUSIONS

Black humor is kind of humor that does not fit everybody. This fact was visible while respondents were evaluating the commercials.

GoDaddy was labeled as a controversial commercial immediately after it was introduced. Therefore such contrast answers were expected. Slovak respondents either loved it or hated it. Colombian respondents were generally more favorable.

Born to create drama was first of the series of commercials that Slovak respondents were more favorable to than Colombian ones. Commercial comes from Europe and this might have played role as the Slovaks are Europeans and they might be more familiar with the kind of humor. However these conclusions might not be relevant anymore. Generally, it has been accepted very positively though.

Japanese ad with the dog has not been understood by majority in both groups. Even though some respondents (again from both groups) might have found it funny, it has been evaluated more negatively. The reason could have been low connection with the final product.

There was a big variety in evaluation of black humor commercials. Not only between the groups of respondents, but even within them. In this case we cannot conclude which group of respondents was more favorable.

NONSENSE

Decision whether to include following two commercials in the ludicrousness section or to create its own one was not easy. In both commercials you can see connection with the product which is a condition of ludicrousness. However, the concept was too absurd and for many respondents absolutely pointless, therefore I decided to create new nonsense section.

Jammie Dodgers

Commercial for Jammie Dodgers - British biscuit can be understood as a music video too. We can see a little red monkey with the head of biscuit playing piano and singing. During the first second there is a title of the song and website where the viewers are directed to. There are passages when the monkey is singing in front of the mirror, playing the guitar, or being taken into the hands of a girl.



Image 9 Jammie Dodgers (source: YouTube)

REACTIONS OF SLOVAK RESPONDENTS

Impressions of the commercial among Slovak respondents vary. F 23: *It was like nice, but not funny.* M 23: *This monkey as a biscuit was not funny at all.* M 24: *I do not know. Maybe the expression of a monkey, when she was crying was funny?* F 22: *Absolutely without point and without anything humorous.*

M 25: *Everything was too funny! All the romantic song clichés, guitar solo!* F 23: *Not bad, but not funny at all - it should have probably been the parody to usual romantic songs.* M 23: *Maybe I am too old or something, this is really not for me.* F 22: *Commercial for biscuits could have been in so many different ways! This was too long and boring.*

F 22. *What would make it better? Maybe if there was a funny point in.* F 23: *Instead of that ugly woman I would use a hipster boy, or I would add some unicorns, or would make it less sentimental - or in the middle of the commercial I would suddenly change the music style and the background too.*

REACTIONS OF COLOMBIAN RESPONDENTS

We can observe the same variety among answers of Colombian respondents. M 27: *It was not funny. Or maybe I just did not understand it?* F 25: *There were some moments that have made me laugh.* F 17: *It was so funny, probably because it has no point. The absurdity makes it funny.* F 22: *I did not like this one.*

M 27: *I did not see any scene that would be funny.* F 25: *When monkey was in front of the mirror.* M 21: *Monkey-cookie was cute.* F 17: *When the monkey was on a piano and also when he was standing with his arms wide open.*

M 27: *I would definitely change everything.* F 25: *Probably this is the way, creators wanted to make it.* F 17: *If more monkeys would join him for a final song.*

Skittles - Giraffe

Firstly, there is a giraffe biting off the colorful rainbow. After all we can see scene of a Rastaman "milking" the giraffe. Instead of expected milk there are hundreds of colorful skittles falling down in the bucket. The commercial is ended with the slogan "Drain the rainbow. Taste the rainbow."



Image 10 Skittles - Giraffe (source: YouTube)

REACTIONS OF SLOVAK RESPONDENTS

Slovak participants were rather critical to the Skittles commercial. F 23: *The absurdity and all the colorful background made it very funny.* M 23: *It was like, normal. Not funny for me.* M 24: *I was smiling, but it was not funny for me.* F 22: *It was without any humorous point.* F 22: *Probably I am really not in a mood.*

F 23: *This was like any other commercial of Skittles. Their absurd humor and moments that leave you without understanding are the funniest ones.* M 23: *I was it already long time ago. I only smiled.* M 24: *Only the laugh of Rasta man was funny.* F 22: *Generally it was too absurd.*

F 23: *I would not change anything. I like the senseless context.* M 23: *I would be funny to add some catchy ending.* F 22: *I have to be very critical. After seeing this commercial I know, I am not going to buy Skittles anymore.* F 22: *This is the only commercial I like even I do not find it funny.*

REACTIONS OF COLOMBIAN RESPONDENTS

Evaluation of Colombian respondents varies. F 25: *It was not really funny, but nice to watch.* M 21: *This commercial is absolutely my most favorite. I love this absurd style of Skittles.* M 21: *Watching the commercial makes me smile, I like it.*

M 27: *There was even no funny moment for me.* F 25: *The funny moment was for me, when giraffe was eating rainbow.* M 21: *Everything! These kinds of commercials are so creative and original.* F 17: *When the guy laughed at the end, I was laughing with him.* M 21: *When Rasta man was milking giraffe and received Skittles.* F 22: *When guy ate Skittles and started laughing.*

M 27: *I have to repeat myself, but again I am not creative enough to suggest some ideas for a change.* M 21: *Come on, I love it!* F 17: *Guy could go crazy after eating Skittles.* M 21: *Guy could have some hallucination or least funny pictures after eating Skittles.*

CONCLUSIONS

Jammie Dodgers as British commercials was expected not to find understanding. The answers were in contrast in both groups. Commercial is not with a final gag or joke and this

is not funny for many. Colombian respondents were more positive about it; however there are no big differences between answers.

The same applies in case of *Skittles - Giraffe*. Respondents have proved that nonsense as a kind of humor does not fit everybody. Answers of both groups of respondents were too various and therefore we cannot come to any certain conclusion.

However generally speaking, Colombian respondents showed more tolerance and understanding with absurd concepts than Slovak respondents. Both commercials were evaluated quite positively in comparison with others.

LUDICROUSNESS

There is the biggest amount of commercials under the ludicrous type of humor. Selection was not coincidental. The majority of humorous commercials that we have found either contained absurd part or the whole concept was based on absurd gag. These kinds of commercials probably attract attention very easily and go viral for their ridiculous story. But it makes it more difficult to remember the brand/product and not to disturb the attention.

Skittles - Birth of the Peanut Butter

Skittles is known for its absurd commercials, however this one was obviously too much. Commercial from 2013 depicting birth of the peanut butter candy was banned. The plot is in labor ward where a woman gives a birth to peanut butter. Viewers are supposed to think it is a Skittle candy. When nurses tries it she finds out the flavor is a peanut butter, which reveals a big final gag that commercial might actually be for another brand Reese's pieces. For that reason, commercial could have been included in parody section as well, however absurd concept was stronger determining factor.



Image 11 Skittles: Birth Of The Peanut Butter (YouTube)

From the observation of respondents during the interviews I can honestly say, this commercial was the most shocking one. Respondents stayed surprised, without understanding the concept.

REACTIONS OF SLOVAK RESPONDENTS

F 23: *It was way too absurd, but I could identify some moments as funny.* M 25: *Haha-this was so funny.* M 23: *Usually I like Skittles commercials, but this one was horrible.* F 22: *Seriously, there are no funny commercials?*

M 25: *For me the most ridiculous moment was the funniest one - big candy coming out of a woman.* F 23: *To take it more poetically, I liked the general happiness of the people from the candy that was born.* M 24: *It was all bad, maybe the last sentence "Peanut butter".*

M 25: *The point with the real father was not very clear for me.* F 23: *Maybe I would make it a bit shorter.* M 23: *I would probably change everything.* M 24: *I would change a scenarist.* F 22: *This commercial made me think about not buying Skittles ever.*

REACTIONS OF COLOMBIAN RESPONDENTS

Neither Colombian respondents were favorable to this commercial. M 27: *Horrible, maybe I am too old for this?* F 25: *This peanut butter candy coming out of the woman? Not funny!* M 21: *It is perfect! The parody gag at the end, it was funny.* M 21: *Maybe I smiled, but definitely it was not funny.* F 22: *This was is the worst one so far.*

According to Colombian respondents, there were not many funny moments. M 27: *Funny moment? Like nothing at all.* M 21: *As I said before, the funny thing was the gag at the end. It was supposed to be Skittles candy and after nurse tasted it, we found out it was Peanut butter.* F 17: *I guess the creators meant the birth of a peanut butter as a joke.*

Colombian respondents could not think of many ideas to make commercial funnier in some way. Majority would change the whole concept, since they did not find it funny at all. M 27: *I think it is clear, everything!* F 25: *I would change the whole concept.* M 21: *To make both flavors.* M 21: *It was not funny, but neither so bad.*

Never Say No to Panda

Series of commercials from 2010 were produced in Egypt for Arab Dairy - manufacturer of Panda Cheese. In each video, person is offered a cheese and always refuses it. In this moment big panda appears and terrorizes person in some way. I have shown all the videos from the series to respondents. The last video shows father and his son in a store. Son suggests to buy panda cheese and father refuses. Panda appears in front of them and tip over their shopping cart. The same scenario is repeated again but when the son asks to buy some panda cheese and panda appears again, father just tells him to put two in the cart.



Image 12 Never Say No to Panda (source: YouTube)

REACTIONS OF SLOVAK RESPONDENTS

Answers of Slovak respondents were in contrast, from positive to absolutely negative ones.

M 25: *I was the commercial before, but it is still funny though.* F 23: *I know many of my friend who love this one, but for me it is normal. Not so humorous.* M 23: *The face of panda! Very funny.* F 22: *I cannot say. It did not impress me.* F 22: *Horrible, not funny.*

M 25: *The smile of Panda that is telling you "if you do not buy my product, I am going to terrorize you" was very funny.* F 23: *I generally like the Panda idea - the most funny for me is the last spot of course (when Daddy rather takes 2 packages).* M 23: *The whole concept of series of Panda commercials is excellent.* M 24: *It was all very nice.* F 22: *Never say no panda! (Because she is a terrible animal who wants to terrorize you). Of course it was not funny for me, but I think this was the intention of creators.* F 22: *They want someone to buy it with such aggressive commercials?*

M 254: *I think the problem with this kind of commercial is that once you see them, you can expect the same ending or gag.* F 23: *I would add something similar as the ending in the last commercial to all videos of the series. And also I don't like that hospital one very much.* M 23: *Panda was just all great.* F 22: *This one was actually good, but annoying in some point. Also I missed the point why the cheese is called Panda.* F 22: *Leave the aggression out.*

REACTIONS OF COLOMBIAN RESPONDENTS

In a contrast with Slovak respondents, Colombian respondents really enjoyed this commercial. Reactions were highly positive. F 25: *It was a bit long, but very funny for me.* F 17: *I saw these commercial before and I love it! The usage of music and face expression of Panda makes it perfect!* M 21: *It was like quite long and expected, but funny though.* F 22: *It was very nice.*

Which moments made you laugh? M 27: *When panda change attitude and starts to make bad things to people.* F 25: *This serious face of panda. It was both cute and funny.* M 21: *In every moment when Panda appeared.* F 17: *As I already said. The face of Panda in connection with music fits perfectly.* The majority of respondents would not change anything. M 27: *Nothing, I liked it this way. However one of them had an idea.* M 21: *For me it was quite long. I would make the pauses between actions shorter.*

Commercial Doritos and Mermaid

Commercial for SuperBowl 2014 displays fishermen standing in the lake. One of them is eating Doritos and after putting his hand under the water he manages to fish a mermaid. She was attracted to the Doritos taste. When the other guy sees it, he grabs the package and starts eating. After he puts his head under the water and stands up kissing a male mermaid.



Image 13 Commercial Doritos and Mermaid (source: YouTube)

REACTIONS OF SLOVAK RESPONDENTS

Slovak participants were rather critical towards this commercial. M 25: *I think I might have seen it before. It was normal. The end was funny.* F 23: *It was very funny, the whole environment of the commercial created the right atmosphere.* M 23: *Not really funny, the ending they used is so typical.* F 23: *They do not have better ideas? Not for me.*

M 25: *I loved the accent of a fisherman and also words "good good" when one of them caught fish.* F 23: *I liked the hidden idea that "not everybody with Doritos is successful".* M 23: *This was kind of expected. I would maybe choose better actors.* M 24: *When fisherman caught "Ariel".* F 22: *When the guy caught a man instead of expected second woman.* F 22: *I think, the funny moment was when fisherman put his hand under water, or?*

M 25: *I would change the expected "ugly" guy at the end.* F 23: *Those men were funny enough. I would make it HD (laugh).* M 23: *I do not know what to change in this one. Maybe change the whole commercial?* F 22: *I do not know, maybe it was good but it did not impress me. I think people just either like Doritos or not.* F 22: *Really I have no idea.*

REACTIONS OF COLOMBIAN RESPONDENTS

Commercial was evaluated generally more positively by Colombian respondents. F 25: *I did not expect such final scene.* M 21: *I love Doritos! But anyway, the commercial was very cool.* F 17: *I like the commercials of Doritos. They are funny every time.* F 22: *I liked the whole atmosphere of commercial. And it was not boring.*

The funny scenes according to respondents were very similar indeed. M 27: *The final scene was the best.* M 21: *When the guy is shown as a mermaid.* F 22: *It was funny when the fisherman kissed a mermaid-man.*

Since majority of respondents found the commercial really funny they did not suggest almost anything to change. Only one respondent came up with an idea to improve the commercial. F 17: *I would make the joke the way, that the first mermaid would be also fish.*

Dirt devil - Exorcist

Commercial with the horror ambience shows a scary house. There is a woman inside who is expected to be possessed by demons. Priest is called to come in. When he enters the room, the final point of the commercial is revealed – woman was sucked up to the ceiling because the old lady upstairs is using vacuum cleaner with special suction power from Dirt Devil.



Image 14 Dirt Devil - Exorcist (source: YouTube)

REACTIONS OF SLOVAK RESPONDENTS

Commercial for Dirt Devil was evaluated slightly positively from the Slovak respondents, however some comments were rather negative.

F 23: *It was too long for me, but quite nice.* M 23: *Despite the length of the commercial, I found this one very good.* M 24: *I might have seen it before; maybe that is why it was not great for me. Once you know the ending, the moment of surprise disappear.* F 22: *Finally a good one! The only funny commercial from all the videos you showed to me.* F 22: *It was way too long for a commercial. If there was a shorter version, maybe would be better.*

M 27: *Of course the funniest moment was the final surprise, when we see that lady hovering the floor.* F 23: *That lady was funny - but it was not as strong for me as the former one (not because I knew this commercial before but because the watcher expects the funny plot at the end).* M 23: *Commercials connected with something I know (like movies) and made in some new way can make me always smile.* M 24: *That lady with a music in a background.* F 22: *“No spirit, only air”.* F 22: *Sorry, I really may have no humor, maybe in a really funny mood I would make me smile. Maybe. But funny was supposed to be when the camera moved upwards and showed the woman hovering.*

Slovak respondents could think of some ideas to improve the commercials. M 25: *Yet it was quite long.* F 23: *I would make it shorter definitely. And also use a detailed focus on a girl.* M 23: *Also nothing to change here.* F 22: *I do not know.*

REACTIONS OF COLOMBIAN RESPONDENTS

Majority of Colombian respondents found commercial funny, however the reactions vary. F 25: *It was very funny. I did not expect such ending.* M 21: *It was too long, but nice for me.* F 17: *I liked it a lot. Made me laugh.* M 21: *I like the movie a lot. Maybe that is why I enjoyed commercial.*

In this case we can generalize and say that all the Colombian respondent agreed on the funny moment. M 21: *When the grandma hovering on the second floor appears.*

Again, the majority of respondents did not have any ideas what they would improve. Only two of them suggested some. M 21: *I said already that it was too long, would make it shorter.* F 17: *Clarify what the commercial is for.*

Skittles - Settle it

Skittles commercial was aired during 2015 Super Bowl. The campaign was developed by DDB Chicago. The 60 seconds video shows the town full of people with untypically well-developed biceps on their right arms. The joke is hidden in fighting for the last yellow skittle candy that is very rare among other flavors. When the main protagonists find out there is only one lemon skittle left, everybody starts announcing "Lets settle it the usual way!" and the wrestling fight between two guys starts. The commercial shows several funny moments, e.g. little boy who is carried with his mum is also shown with well-developed muscle.

The last one from the series of commercials was actually played to participants as the first one. My intention was to create funny environment for following commercials. Nevertheless commercial was mostly criticized.



Image 15 Skittles - Settle it (source: YouTube)

REACTIONS OF SLOVAK RESPONDENTS

This commercial did not find its fans among respondents. F 23: *I think I know what creator meant by this, but for me this kind of jokes are not very funny.* M 23: *I hope the rest of the commercials will be better.* M 24: *It was normal, like nice.* F 22: *Sorry, not funny for me.*

M 25: *The funny was when the whole city was repeating "Settle it in a usual way" and also unusually big arms.* F 23: *Those small boys with big muscles - and I consider funny also the fact that it does not make deeper sense (no surprise at the end).* M 23: *It was expected.*

I guess it was not supposed to be funny at all. M 24: "Just one lemon left; lemon Skittle is my favorite" F 22: General absurdity. F 22: I am a leftie.

M 25: Since it did not have any super gag at the end, I would use something funnier. F 23: I did not like that dog with muscles and maybe I would add a young pretty girl. Or a loser could eat the candy. M 23: I would change the whole commercial. F 22: Everything. The whole advertising agency.

REACTIONS OF COLOMBIAN RESPONDENTS

Neither Colombian respondents were favorable to this commercial. F 25: *It was only nice, for sure not funny.* M 21: *Some scenes were funny, like the boy with big arm.* F 17: *I think I did not understand the joke.* M 21: *It was like 50/50, something was funny, something not.*

Generally, all of the respondents agreed on funny scenes. M 27: *The child with big arm.* M 21: *Everybody was saying "settle it the usual way" and arms with muscles - kids and dog.* F 17: *The dog with big arm.* F 22: *I don't know, I just didn't like the commercial, for me is not funny.*

F 25: *Maybe it could have been funny, if the guy smashed the candy at the end, so nobody could get eventually.* M 21: *Make it longer, cast a child with candy who got it simple way - at the end.* F 17: *Put the whole commercial in a western style, with western music and cowboys.* M 21: *I would connect it with Skittles more.*

CONCLUSIONS

Birth of the peanut butter has been evaluated mostly negatively of all the commercials. Both groups of respondents agreed on its too absurd concept and generally did not like the idea.

We can summarize evaluation of following three commercials: *Never Say No to Panda, Doritos and Mermaid, Dirt Devil - Exorcist*; because the answers were very similar. Colombian respondents were highly positive and showed more tolerance to ludicrous kind of humor. In contrast to Slovak respondents who were mostly negative and expected more surprising ending or story. We would conclude that Slovak respondents seemed to be more demanding viewers when talking about entertaining and humorous factors.

Surprisingly, the last commercial *Skittles - Settle it* was evaluated a little bit more positively by Slovak respondents, however the answers were again too various therefore we cannot come to certain conclusions.

To sum it up, ludicrousness did not seem as a favorite kind of humor for many Slovak respondents. As an important fact for them we consider the relation between jokes and the product itself. Slovak respondents expected more interesting and deeper gag in connection with the brand, meanwhile Colombian respondents were highly favorable to all the commercials in independence of the deep point.

7 OVERALL RANKING OF COMMERCIALS

Following charts illustrate overall ranking of commercials by both groups of respondents. I would like to demonstrate alternative of chart in case of qualitative research. The overall evaluation of the commercials is one of the core principles of this work. The chart consists of data gained from the last question. It serves as a clear summary illustrating the results in a general way. Depiction by the numbers makes it easier to understand.

Respondents were asked to rank 14 commercials according to their preference from the most preferable to the least preferable one. Respondents evaluated commercials with numbers (1 for the best one, 14 for the worst). Using the evaluation made by each respondent, average ranking has been created. Indication M1-F3 states for three male and three female respondents in each group. The Average part illustrates order created by evaluation by respondents. Since there were only 6 respondents for each group and answers were too various, the order is not as clear as it was expected to be. However the charts bring a notion into the evaluation of perception as-such.

Chart 1 Overall Ranking of Commercials - Slovak Respondents

Slovak Respondents	M1	M2	M3	F1	F2	F3	Average
Born to Create Drama	8	7	2	5	3	1	4
Pepsi vs. Coke	9	3	5	10	2	2	5
Skittles - Giraffe	10	4	9	1	7	3	6
Never Say No to Panda	7	1	1	6	6	14	6
GoDaddy	2	2	4	14	5	9	6
Dirt Devil - Exorcist	6	10	3	7	1	11	6
Japanese Ad With Dog	14	14	8	2	4	4	8
Jammie Dodgers	1	5	11	11	9	10	8
Commercial Doritos and Mermaid	13	9	12	4	8	6	9
Lotto Norsk Tipping	5	12	10	9	11	5	9
Skittles - Settle it	4	8	13	8	10	12	9
Big Package - McDonalds	12	6	6	12	13	7	9
Skittles - Birth of the Peanut Butter	3	13	14	3	14	13	10
Rhythm and Boobs	11	11	7	13	12	8	10

First chart illustrates average evaluation by Slovak respondents. According to the data, we can see that commercial *Born to create drama* has been evaluated mostly positively. However the individual evaluation varies a lot, showing different orders (8,7,2,5,3,1). The least preferable commercials for Slovak respondents were *Skittles - birth of a peanut butter* and

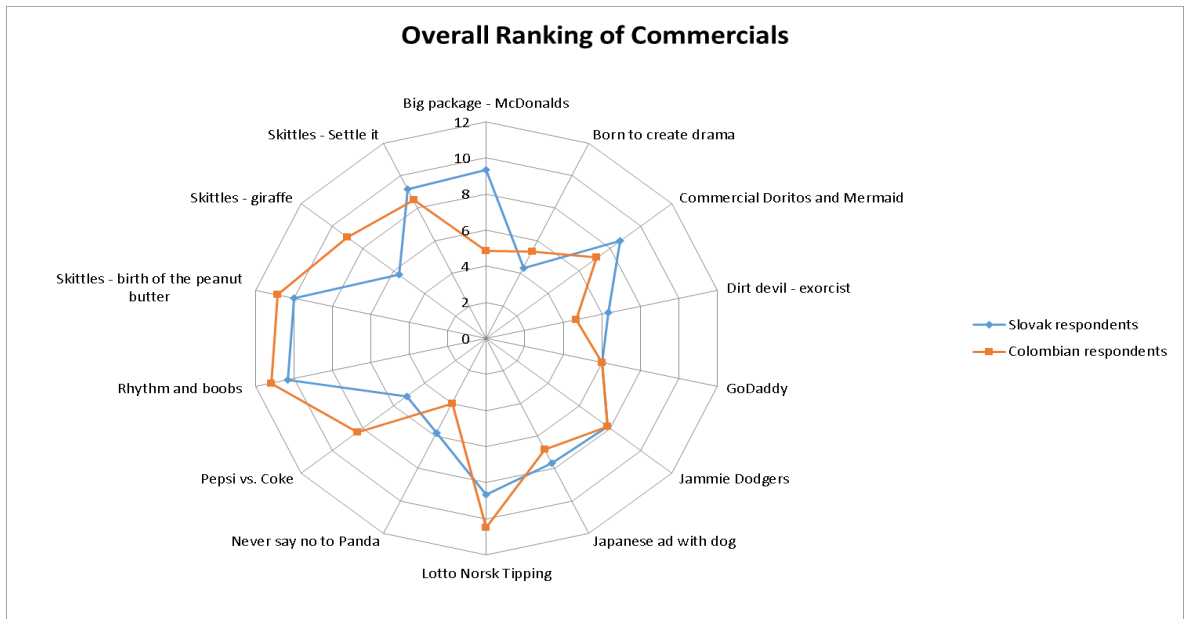
Rhythm and Boobs. This was quiet expected conclusion based on verbal evaluation in previous part. Individual evaluation does not vary greatly. Within the Skittles commercial, only two respondents ranked it positively.

Chart 2 Overall Ranking of Commercials - Colombian Respondents

Colombian Respondents	M1	M2	M3	F1	F2	F3	Average
Never Say No to Panda	5	1	3	2	1	12	4
Dirt Devil - Exorcist	8	11	1	3	2	3	5
Big package - McDonalds	2	3	9	4	9	2	5
Born to create drama	11	4	4	5	4	4	5
GoDaddy	14	6	7	1	3	5	6
Japanese Ad With Dog	12	5	8	10	5	1	7
Commercial Doritos and Mermaid	3	8	6	7	8	11	7
Jammie Dodgers	10	9	2	6	7	13	8
Pepsi vs. Coke	4	7	14	9	6	10	8
Skittles - Settle it	7	2	5	12	11	14	9
Skittles - Giraffe	1	13	13	11	10	6	9
Lotto Norsk Tipping	9	14	12	8	12	8	11
Skittles - Birth of the Peanut Butter	6	12	10	14	14	9	11
Rhythm and Boobs	13	10	11	13	13	7	11

The second chart illustrates evaluation by Colombian respondents. Most preferable commercial was *Never Say No to Panda*. Individual evaluation does not vary greatly. Only one respondent ranked the commercial negatively. The least favorite commercials were *Lotto Norsk Tipping*, *Skittle - Birth of a Peanut Butter* and *Rhythm and Boobs*. Here we can see a great similarity. Both groups of respondents agreed about two commercials and positioned them in the least favorable places.

Graph 1 Overall Ranking of Commercials - Comparison



The third chart serves as a comparison of overall rankings by both groups of respondents. From the results it is clear there are no remarkable differences. Only three commercials have noticeable contrast in ranking, these are: *Big package - Mc Donalds*; *Skittles - Giraffe*; *Pepsi vs. Coke*. However we would conclude that this does not say much about cultural differences but the general variation among respondents within the groups.

8 CHARACTERISTICS AND RELATIONSHIP TO TV

In this part we are going to continue with evaluation of the questions which has no direct connection with researched commercials. However these questions help us to bring important insights into the topic of perception of commercials and TV as such. If we want to understand perception of humorous appeals in commercials, we have to take also other facts into account. Marginally, it is necessary to understand primary characteristics of respondents, their preference of emotional appeals and interest in commercials and TV.

First question was aimed to find out field of the study of respondents. Although it does not play any important role in the research, we wanted to keep a regulation in choice of participants. Current student status was one of two conditions when choosing respondents. Composition of both groups of respondents was truly diversified to help keep a variety in opinions. Studying profiles of respondents can be found in Methodology of Work.

The second question was actually a set of questions involving four questions asking for characteristics of respondents.

To what extent do you consider yourself collectivist and individualist?

SLOVAK RESPONDENTS

M 25: *I prefer to spend time with people, to work in a team and cooperate. I am more collectivistic kind of person. However in some situation I might seem as an individualist.* F 23: *In most cases my characteristics are close to individualistic ones.* M 23: *If I am forced I can work in a team, but definitely I prefer to rely only on myself.* F 22: *If I have to, I can adapt myself to being collectivistic. However if I can choose I will always opt for individualistic way. At least you know what you have done.* F 22: *I think it depends mostly on a situation. Sometime I might seem as a collectivist, sometimes may be the opposite. Even though I like people, I would consider myself more individualistic, to do things on my own.*

COLOMBIAN RESPONDENTS

M 27: *I think generally my nature is more of collectivistic. I can work independently, but in a team we can help each other.* F 25: *Definitely I am a collectivist. It is clear everywhere /*

in my school, family, work, among my friends. M 21: In my family, we all are very collectivistic. We are used to do many things together, helping each other. Due to this, I would define myself as a collectivist. M 21: It depends on the situation and other circumstances. I can adapt easily. I do not mind working in a group or alone. F 22: I think I am both equally.

CONCLUSIONS

Slovak respondents appear to be less collectivistic and more individualistic in comparison with Colombians. According to Hofstede's Cultural Dimensions that we have mentioned in theoretical part, Colombia is strongly collectivistic country (IDV-13). Still the results are not enormous in comparison to Slovakia (IDV-52) which is more or less neutral country when talking about individualism. Yet, it proves the difference in perception of their collectivistic/individualistic characteristics to some extent.

To what extent do you consider yourself uncertain and certain in decision making?

SLOVAK RESPONDENTS

M 25: I think I am old enough to be able to make decisions on my own and certainly. F 23: I am not certain at all! Sometimes I cannot even decide for little things, like what to buy in a shop. M 24: If I have to compare both options, I am more certain. But before it was not like this. F 22: This is my problem. I still cannot decide easily. But I think it is because the world is offering us too many options. F 22: Definitely I am more uncertain, however there are decisions that I have done very quickly and well.

COLOMBIAN RESPONDENTS

M 27: I am sure about this. I am very certain, I know what I want. F 25: As much as I am a collectivist, that much I am not able to decide easily and fast, or even without help. M 21: Even I know what I expect from life; sometimes there are moments when I really cannot decide. In this moment I always ask my family or friends for help. M 21: I would say I am

more certain. F 22: Still I am not well enough able to decide on my own. I mean, not on my own, but as the situation requires.

CONCLUSIONS

The results within these questions are quite conformable; hereby we do not pay much attention to it.

To what extent do you consider yourself enjoying life in all aspects and being serious about life issues?

SLOVAK RESPONDENTS

M 25: I am a bit crazy in this. I prefer to enjoy life as much as I can and to worry less about everything. F 23: I might be serious in some issues, but I still prefer to enjoy the moments. M 23: Serious? Not at all! For what? We are here to enjoy. M 24: I am not serious and that is my problem. Maybe I should really take life more seriously. For now I only have fun. F 22: It depends on the situation. I can have fun, but I always keep all the responsibilities in my mind. F 22: I love life and all the aspects. I am serious about my studies, my family issues, but all the other things are meant to be enjoyed.

COLOMBIAN RESPONDENTS

M 27: I think I am very serious. Maybe it is not the best point, but life is not that easy. We should take care of the things we have. F 25: I enjoy my life to the fullest! But I never forget about my responsibilities. M 21: Among my friends I might be the most serious one. But I still can have fun of course. I mean, being serious does not influence it, right? F 17: I prefer to enjoy life than have my mind of serious stuff. M 21: In comparison, I think I prefer to have fun and enjoy than serious things. F 22: Depends, on everything, like my mood, situation and people around me.

CONCLUSIONS

In a higher degree, Colombian respondents consider themselves rather serious about life issues but still enjoying life. In a contrast, Slovak participants admitted less serious attitude. According to Hofstede's Cultural Dimensions, the uncertainty avoidance (searching for proper mechanism, solutions) score is higher for Colombia (80) than for Slovakia (51). This fact could explain more serious attitude towards life issues at Colombian respondents than Slovaks'.

To what extent do you consider yourself with a sense of humor and picky about the jokes?

SLOVAK RESPONDENTS

M 25: *This is tricky. I have a sense of humor, definitely. But of course not all the jokes are funny, right? Not everything impresses me. I am more into deep kind of humor.* F 23: *Not everybody understands my kind of humor. And the same applies to me. I do not understand every joke.* M 23: *I do not know why but most of the time I am laughing. But it depends on the joke. I like funny videos and photos, but it must have some intelligent clue.* M 24: *I am more serious in this. I mean, I can laugh but it must be special moment – special joke.* F 22: *Personally I think I have sense of humor, but maybe to some people I might seem as a serious girl.* F 22: *It depends a lot on the kind of joke. I really hate stupid and pointless ones.*

COLOMBIAN RESPONDENTS

M 27: *I think I have a sense of humor. I do not mind the joke. I laugh all the time.* F 25: *Noo, picky? Of course not! Almost everything makes me laugh.* M 21: *Since I was child I am laughing all the time, mostly even when joke is not so funny for others. And I like absurd humor a lot.* F 17: *I never understand why everything makes me laugh. Really, not even little things that nobody else understands.* M 21: *Sometimes I am not really in a mood of having humorous conversation. But it does not happen often.* F 22: *I like fun and humor. Does not matter what kind it is.*

CONCLUSIONS

Results could serve as if side explanation of the perception of humorous appeals in commercials that we evaluated in previous chapter. According to the chart depicting overall evaluation of humorous side of commercials, Slovak participants appears to be more critical when understanding and accepting joke.

Next question showed signs of distinctive responds:

How many hours per week (approx.) do you watch TV?

SLOVAK RESPONDENTS

M 25: *Most of the time I spend in the dormitory in another city. Obviously we do not have television in the room, for that reason I do not get to watch TV programs often.* F 23: *Sometimes when I come home for the weekends I sit down with my parents and we might watch movie together.* M 23: *I still live at home with my parents, however I do not watch TV at all. Everything I want to watch or read, I can find on Internet. At least I am not annoyed by commercials.* F 22: *Simply I do not have time for TV. I prefer to draw, read a book, or talk with my friends. What is more, I do not really trust the information in TV.*

COLOMBIAN RESPONDENTS

M27: *While my studies I also have to work, so now I really do not have for television. In past, when I was younger I used to watch different programs, I think like every youngster.* F 25: *I watch quite a lot. When I have free time, I like to sit in front of TV and just relax.* M 21: *I do not watch at all. I prefer to stay outside with my friends.* F 17: *It depends on the program. I might watch some series that I like.*

CONCLUSIONS

Majority of the Slovak respondents agreed about not watching TV at all. Some of them might watch it when they are at home with parents and do not have another option. Respondents either do not spend a lot of time at home (studying in another city) or they are not interested in watching it. They prefer to watch movie on the Internet.

Answers of Colombian respondents were diversified. Some of them enjoy to watch TV even several hours per week. The rest either do not mind or almost do not watch TV at all. Colombian respondents are therefore more likely to come in touch with commercials than Slovaks who don't spend any time in front of television. However it does not prove any existence of connection between watching TV programs and perception of advertising. We can at least suppose, Colombian respondents might have created "guard wall" against commercials (even if they are against their taste).

The forth questions was touching directly the topic of commercials.

What is your typical reaction when there is a commercial in TV?

SLOVAK RESPONDENTS

M 25: It depends on the kind of commercial. Most of them are very annoying; usually you can see the same set of commercials during one evening. This can be very annoying. F 23: I do not know if there is reaction I have every time. I think, it depends on many things. Sometimes I might go to kitchen, or check out Internet, or I might even watch it. M 23: I hate commercials! All of them. Well, there might be some exceptions, but generally I skip the channel and I try to look for another program. F 22: It very much depends on the commercial and also my mood. If I am too lazy to move, I might watch it anyway.

COLOMBIAN RESPONDENTS

M 27: Commercials are such a waste of time for me. If I want to look up the information I go online. There you can find everything. F 25: Even though I spend quite lot of time in front of TV, I try to avoid commercials whenever it is possible. M 21: As I said, I do not watch TV, but let's say there is commercial on the Internet. If it is interesting for me I might pay attention to it. F 22: I do not know. I think sometimes I might even watch it and I do not realize.

CONCLUSIONS

Answers Slovak respondents varied into the point that we cannot come to certain conclusion. Responds of Colombian respondents were more or less balanced. Some of them prefer avoiding the commercial in any case. The rest of them do not mind and they keep watching the same program.

The fifth question was aimed solely on the respondents' preference of emotional appeals:

Now I would like to ask you more about your taste of commercial. In case you do not like the commercials at all, try to pick the most likely type. I am going to name you five emotional appeals that you encounter in the commercials. Could you please rank them according to your preference?

SLOVAK RESPONDENTS

M 25: *humor, warmth, music, fear eroticism*

F 23: *humor, music, warmth, eroticism, fear*

M 23: *humor, music, eroticism, fear, warmth*

M 24: *humor, music, eroticism, fear, warmth*

F 22: *humor, music, eroticism, fear, warmth*

F 22: *music, warmth, eroticism, humor, fear*

COLOMBIAN RESPONDENTS

M 27: *humor, music, eroticism, fear, warmth*

F 25: *fear, music, warmth, humor, eroticism*

M 21: *music, humor, warmth, fear, eroticism*

F 17: *music, humor, warmth, fear, eroticism*

M 21: *humor, warmth, music, fear, eroticism*

F 22: *humor, fear, music, eroticism, warmth*

CONCLUSIONS

Humor seems to be the most favorite emotional appeal among the majority of Slovak respondents. However we already know humor can be understood very subjectively as reflected in the evaluation of commercials. The first places of Colombian respondents varied more. Music was favorite one too, which we suppose can be connected with a culture of Latin countries as we know it. However music plays important roles for Slovak respondents too, it hold second place in majority.

Results obtained from evaluation of commercial prove different conclusion though. Slovak respondents who chose eroticism as an average favorite appeal evaluated two commercials in the section of sexual humor (Big package by Burger King and Rhythm and Boobs) very negatively. In opposite, Colombian respondents who showed quite positive attitude towards them positioned eroticism in the last places largely.

Warmth was the only emotional appeal I was asked in both groups to explain more into the details and state some examples. This was probably due to lack of frequency of the word “warmth” in connection with advertising and media in comparison to other appeals.

9 RESULTS SUMMARY

In the beginning of research we set aims and research questions which we are going to answer in this part. Research on topic Perception of humorous appeals in global commercials was conducted by structured interviews in two groups of respondents from Slovakia and Colombia. In the previous chapter we have presented and evaluated results gained from interviews. There were six respondents in each group consisting equally of 3 male and 3 female respondents. Target group was between ages 17-27 with various study fields. Our research sample is not great; therefore we do not expect absolute validity of results. However we think research sample was chosen well, with intention to increase the chances of different perception.

In the following part we are going to present obstacles to research that were partially expected and could not have been completely minimized.

9.1 Obstacles to Research

Dominant validity of the responds was anticipated; however I had to take into account several difficulties. Some obstacles have been shown in the beginning of the theoretical part already. However primary obstacles have been noticed during the interviews.

- 1) Literature and amount of information about the topic from Latin America is limited. Either there have not been enough number of researches conducted, or the information is provided in Spanish language. In this case, it would have been more difficult to gain the information due to the language barrier.
- 2) Interviews were built to find out opinions from respondents. Respondents whose educational background is different from marketing and media might find it difficult to express their opinions and suggest improvements for the commercials. This applies especially for those of them who are used to watch commercials solely for the purpose of fun.
- 3) Sample of respondents was created from young age participants who were expected to be influenced by globalization. It means providers of advertising aim to reach big audience and to adapt the taste of viewers to their preference. Also, we have chosen global commercials that were made with an intention to be used in various countries. Therefore, there is always presumption on the side of marketers, that commercial will be understood in more or less the same way across cultures. Possible expected differences might not exist anymore, or may not be as clear as expected. On the one hand, that makes research and its

results more interesting, since we are talking about two absolutely different countries on the opposite sides of the world. On the other hand, accordingly, the results are not clear and hardly answering the research questions.

4) I have chosen commercial with less spoken expressions, since some of my respondents are not fluent in English. Yet still, level of the language skill can be one of the problems which might influence final understanding of the humorous message.

5) Other factors like emotional state of the respondent, time pressure (from the side of respondent) may have played role in final evaluation.

6) Overall severity of an interview when talking about its length and demand for creativity may have caused difficulties to gain proper answers from respondents.

7) The last obstacle to mention is number of respondents' sample. As the conclusions suggest, six respondents in each group may not be a great number to properly analyze and compare the results, since the results vary a lot. However, it would have been very difficult to find more respondents who would be willing to take part in research due to its time severity.

9.2 Discussion to the Research Questions

We set two aims and three research questions in the beginning of the research. Based on the analysis of results gained from the research, we are going to demonstrate whether we managed to achieve the goal of the work and answer the research questions.

Aim 1: Characterize perception of different types of humor by surveyed respondents. Specifically these are: black humor, parody, sexual humor, ludicrousness, absurd humor.

First aim has been achieved, since commercials have been divided into groups according to the type of humor which helped to distinguish the evaluation. The questions of interviews were chosen in order to gain overall perception from respondents.

Aim 2: Characterize various suggestions from respondents for improving the humorous commercials.

In a case of second aim, the same conclusions apply. The aim has been achieved, since the questions used in interviews were built in order to help to achieve it. Discussions with respondents about their suggestions for improvement have been presented in the practical part illustrating all the answers divided according to humor type and country.

Research Question 1: Are Colombian respondents more favorable to commercials accompanied with a solution?

The answer for this question can be partially gained from the chart of overall ranking and also observation of respondents' reactions while watching the commercials. Colombian respondents responded very favorably to the commercials *Never say no to Panda* and *Dirt devil - exorcist*. In both cases there is surprising ending which shows solution to the problem drawn in the plot of a commercial. From the reactions we can conclude, Colombian respondents preferred such ending since there is new kind of solution offered to them. However the rest of the results do not prove it to the fullest. As we have already mentioned, evaluation has been too various not only between the groups, but within the groups as well. We do not think, the presence of solution in commercials was very important for respondents' perception. This applies to both groups. Favorable attitude towards commercial depended more on the overall *preference of the brand, sense of humor and current mood of respondent, intelligent aspect* of the commercial and primarily existence of connection between the joke and product itself.

Research Question 2: Are Slovak respondents more favorable to commercials with clear advertising messages?

The same conclusion will be applied for the second questions. If the conclusion was taken from the overall ranking of the commercials, the results would not be very trustworthy. Even though average ranking has been created, it does not represent perception for the whole sample. Answers from respondents varied to the maximum. Therefore neither this question can be answered fully. Again, only presumptions can be concluded. We cannot say Slovak respondents preferred certain type of humor. What we can conclude is that they

were not favorable to the commercials with absurd or nonsense plot. The opposite applies to Colombian respondents, who were more likely to understand absurd humor and "not take it too seriously". These commercials expect viewer to accept something different and new. The advertising messages are often not clear because they are hidden in an creative form and concept of commercial. Therefore we can conclude that Slovak respondents were not favorable to commercial without clear advertising message; however it did not play the most important role.

Research Question 3: Are Colombian respondents more favorable to humorous commercials overall than Slovak respondent?

This question can be again answered from the chart of overall ranking. Nevertheless, we would highlight the importance of observing the reactions as well. Generally, we can conclude Colombian respondents were more favorable and open to the humorous commercials of all the types of humor. Even in cases, when they were surprised about the final gag, they did not rank the humorous aspect as negatively as Slovak respondents. Slovak respondents seem to be more serious and critical. They expect that commercial will be linked to the product, it will provide with the information they need and on the top of it will entertain them with "high level" of humor.

To fully answer this question, we can use Halls culture-context theory which states that high context countries (Latin America) rely on a context, including gestures, facial expressions, place, and time. Therefore from the answers of Colombian respondents we can conclude that this theory was applied. Respondents did not focus solely on clear message, but they took other factors (as mentioned above) into account. This may seem as an explanation why they understood the joke which was not clear for Slovak respondents (low context country).

As we also mentioned in theoretical part, according to Hoffmann high-context countries use more emotional appeals. Colombian respondents are therefore expected to be used to big amount of humor and different types of humor. This information may explain why they were generally more favorable to humor.

9.3 Suggestions for Practice

Based on the findings and observation of respondents we recommend following for the practice:

- Link creative idea with the actual product more when creating commercials.
- Revise witty storyline of the plot more into the details.
- Avoid predictable conclusions.
- Do not rely solely only on the joke but make sure there are more aspects viewer may find interesting.
- Advertising does not have to be necessarily focused globally. It may be preferable in some cases, to adapt storyline and specific jokes locally using slangs and cultural specifics.

CONCLUSION

Bachelor thesis was focused on analysis and comparison of perception of global humorous commercials by Slovak and Colombian respondents. Standardized interviews were chosen as a research method in order to get a closer look at the point of view, perception and overall opinion of surveyed respondents. The interviews were conducted gradually in Slovakia and Colombia with all the respondents individually. Respondents were asked the same set of questions accompanied by any additional questions. First questions were aimed to get to know more about the personal characteristics of respondents. The following questions were linked to TV and commercials generally. The primary part of interview consisted in playing set of 14 commercials to respondents and afterwards asking for impressions. The results are interpreted in the practical part following each commercial separately according to certain type of humor.

Not only results of the interview, but interaction with respondents itself brought conclusion that perception depends on various factors, e.g. sense of humor, current mood, time pressure. We could consider, it is not necessarily culturally conditioned. However such summary cannot be concluded and quantified. No big differences have been recorded in the perception of humor across cultures. Respondents even showed signs of various perception and understanding of humorous appeals in commercials within their own group.

We can conclude, we have fulfilled our aims set at the beginning of the work. Using selected types of humor and follow-up questions, we have characterized perception of different types of humor by surveyed respondents. In addition to primary evaluation of commercials, respondents were asked to come up with their own ideas for improvements.

However, research questions set within the Methodology of the work could not have been fully answered due to inconsistent results of the research. Only the last question could have been answered positively and confirmed that generally Colombian respondents are more favorable to the humorous advertising than Slovak respondents. Colombian respondents showed more of positive attitude when evaluating the humor.

As it was summarized at the end of the practical part, some obstacles occurred during the research. In case of minimizing those, the overall quality of the research could have been improved and thus the results could have been modified. To sum it up we will only highlight the primary ones: respondents affected by globalization; lack of literature on the topic, emotional state of respondents and insufficient number of respondents.

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IMC Integrated Marketing Communication

TV Television

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Appendix A I: Pollay's Appeals

Appendix A II: Influence of Perception of Humorous Ads

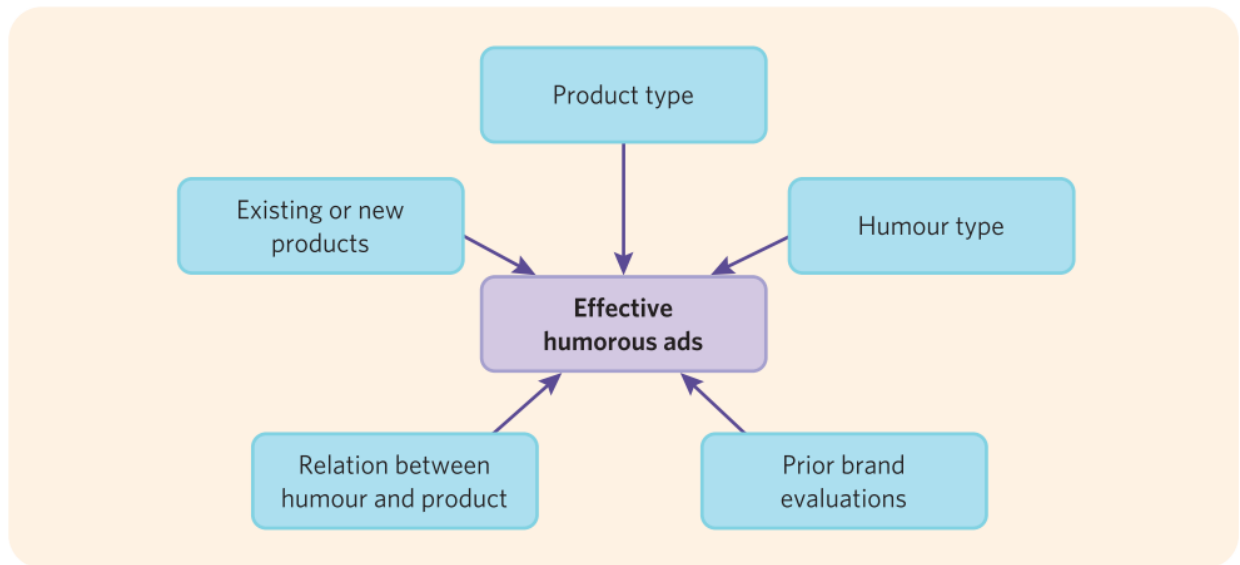
Appendix A III: Interview Questions

APPENDIX AI: POLLAY'S APPEALS

Adventure	Enjoyment	Modesty	Security
Affiliation	Family	Morality	Sexuality
Casual	Frail	Natural	Status
Cheap	Freedom	Neat	Succorance
Community	Healthy	Nurturance	Tamed
Convenient	Humility	Ornamental	Technological
Dear	Independence	Plain	Traditional
Distinctive	Magic	Popular	Untamed
Durable	Maturity	Productivity	Vain
Effective	Modern	Relaxation	Wisdom
		Safety	Youth

(Source: Vysekalová, 2014, 82)

APPENDIX AII: INFLUENCE OF PERCEPTION OF HUMOROUS ADS



(Source: Winberger and Gulas, 1992)

APPENDIX AIII: INTERVIEW QUESTIONS

1. How old are you? What do you study?

Now I would like you to evaluate yourself and your personal characteristics. Do not be afraid to be absolutely subjective.

2. To what extent do you consider yourself collectivist and individualist?
3. To what extent do you consider yourself uncertain and certain in decision making?
4. To what extent do you consider yourself enjoying life in all aspects and being serious about life issues?
5. To what extent do you consider yourself with a sense of humor and picky about the jokes?

Now we will change a topic a little bit. I am going to ask you questions concerning your relationship to TV and commercials.

6. How many hours per week (approx.) do you watch TV?
7. What is your typical reaction when there is a commercial in TV?

Now I would like to ask you more about your taste of commercials. In case you do not like the commercials at all, try to pick the most likely type. I am going to name you five emotional appeals that you encounter in the commercials. Could you please rank them according to your preference?

8. Which of these do you prefer the most and which ones the least? Eroticism, fear, humor, warmth and music.

And now, the funny part comes. You are about to watch several commercials. After each commercial I will ask you three questions, so please pay attention.

(List of commercials: Born to Create Drama, Pepsi vs. Coke, Skittles - Giraffe, Never Say No to Panda, GoDaddy, Dirt Devil - Exorcist, Japanese Ad with Dog, Jammie Dodgers, Commercial Doritos and Mermaid, Lotto Norsk Tipping, Skittles - Settle it, Big Package - McDonalds, Skittles - Birth of the Peanut Butter, Rhythm and Boobs)

9. Can you evaluate to what extent did you find commercial funny?
10. Can you tell me which moment did you find particularly funny? If there was no such moment, can you at least say what do you think was supposed to be funny?
11. Could you please suggest what would you change in order to make commercial funnier?