

STUDY ON HUMOUR IN ADVERTISING: ANALYZING CONSUMER RESPONSES AND ITS INFLUENCE ON PURCHASING CHOICES WITH REFERENCES TO VOLKSWAGEN

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By

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SATHYABAMA

**INSTITUTE OF SCIENCE AND TECHNOLOGY
(DEEMED TO BE UNIVERSITY)**

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BONAFIDE CERTIFICATE

This is to certify that this Project Report is the Bonafide work of DHIVAKARAN.P 4241425 who carried out the Project Training “**STUDY ON HUMOUR IN ADVERTISING: ANALYZING CONSUMER RESPONSES AND ITS INFLUENCE ON PURCHASING CHOICES WITH REFERENCES TO VOLKSWAGEN**” under my supervision from September 2023 to October 2023.

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ABSTRACT

This research delves into the dynamic realm of humorous advertisements and their profound impact on consumer buying behavior. The primary objective is to scrutinize the effectiveness of humour-infused marketing strategies, unveiling their influence on the choices consumers make in the marketplace. The study pursues secondary objectives that include evaluating the overall effectiveness of humorous advertisements, understanding consumer perceptions towards such campaigns, and ascertaining the lasting impact they leave on consumer decision-making.

The methodology involves a thorough analysis of existing literature on advertising psychology, humour theory, and consumer behavior. Additionally, primary data is collected through surveys and interviews, engaging a diverse sample of consumers to extract nuanced insights into their experiences and responses to humorous advertisements.

Results are expected to shed light on the intricate interplay between humour, consumer psychology, and purchasing decisions. The findings will contribute valuable insights for marketers, advertisers, and researchers alike, providing a deeper understanding of how humour can be strategically leveraged to connect with consumers and drive favorable outcomes in the competitive landscape of modern commerce.

CHAPTER-1

1.1 INTRODUCTION OF THE STUDY

Advertising is how a company encourages people to buy their products, services or ideas. An advertisement (or "ad" for short) is anything that draws good attention towards these things. It is usually designed by an advertising agency for an identified sponsor, and performed through a variety of media. Ads appear on television, as well as radio, newspapers, magazines and as billboards in streets and cities. They try to get people to buy their products, by showing them the good rather than bad of their products.

Advertisers influence our emotions by techniques that include stereotyping and targeting the audience according to who we are. Emotions are influenced by things such as this our occupation, beliefs, personality, self-esteem, lifestyle, relationships, friends, how we look and what we wear. Advertisers use methods that attract attention. For example, to make a burger look tasty in advertising, it may be painted with brown food colors, sprayed with waterproofing to prevent it from going soggy and sesame seeds may be super-glued in place. Advertising can bring new customers and more sales for the business. It can be expensive but can help make a business make more money.

Commercial messages and political campaign displays have been found in the ruins of Pompeii and ancient Arabia. Lost and found advertising on papyrus was common in Ancient Greece and Rome. Wall or rock painting for commercial advertising is present to this day in many parts of Asia, Africa, and South America. The tradition of wall painting can be traced back to Indian rock art paintings that date back to 4000 by¹

Londoner Thomas J. Barratt (1841–1914) has been called "the father of modern advertising He worked for the Pears Soap company, eventually becoming

its Chairman. Barratt created an advertising campaign for the company products. It used targeted slogans, images and phrases. One of his slogans, "Good morning. Have you used Pears' soap?" was famous in its day and into the 20th century.

Barratt introduced many of the crucial ideas that lie behind successful advertising and these were widely circulated in his day. He constantly stressed the importance of a strong and exclusive brand image for Pears and of emphasizing the product's availability through saturation campaigns. He also understood the importance of constantly reevaluating the market for changing tastes and mores, stating in 1907 that "tastes change, fashions change, and the advertiser have to change with them. An idea that was effective a generation ago would fall flat, stale, and unprofitable if presented to the public today. Not that the idea of today is always better than the older idea, but it is different – it hits the present taste." As the economy expanded across the world during the 19th century, advertising grew alongside. In the United States, the success of this advertising format eventually led to the growth of mail-order advertising. Very important was the growth of **mass** media, with mass circulation illustrated newspapers in the later 19th century followed by film, radio and television.

Humorous advertisements:

Trying not to get influenced by advertisements is like stopping your watch to save time”, which clearly says advertising, has become a part and parcel of our economy whereas there is no means to escape it. Whether you relax by watching television or go out for a drive you will come across not less than 10 advertisements in a very short time. For which Bill Bernbach (American advertising creative director) has rightly stated that, “nobody counts the number of ads you run, they just remember the impression you make”. Thus now every advertiser tries to make impression about their brand and product to the consumers. And one such effective way of advertising that has not failed in making such an impression is HUMOUROUS ADVERTISEMENTS.

Many marketers use humour in advertising as a way of appealing to consumer's emotions. Humour in advertisement can make a great differentiation to the reach of the message conveyed and product advertised. Humour in advertising is one of the best ways that an audience can connect not just with a brand, but with the idea itself. These positive emotions created through humorous advertisements potentially lead the consumers to purchase the related product.

- Humorous advertisements create a positive impression towards the product.
- It generates lasting memory and lightens the mood, conveying the message in a very friendly manner
- People gets attracted towards those humorous advertisements which influence them to share it with others making marketing efforts easy

Sometimes irrespective of its progressive results, it fails miserably due to improper use of humour. Thus humorous advertising without research about the audience and consumers is like shooting an arrow into the air and then looking for a target to catch it with, so a study has been conducted to measure the impact and effectiveness of humorous advertisements on consumer buying behavior. Some of the most memorable advertising campaigns in recent history, regardless of company size and marketing budget, and whether broadcast, print or online-only, have involved humour. As an audience, consumers most enjoy being entertained instead of pitched and so appealing to them emotionally can lead to further engagement with your product in the future. Utilizing social media can be an inexpensive and extremely effective way to do that.

Uses of humour in advertising:

According to a 1993 journal of marketing study that examined multinational effects of humour on advertising, the major conclusion was that humour is more likely to enhance recall, evaluation, and purchase intention when the humorous

message coincides with Ad objectives ,is well-integrated with those objectives, and is viewed as appropriate for the product category .Under such circumstances, humorous advertising is more likely to secure audience attention, increase memorability, overcome sales resistance and enhance message persuasiveness.

Humour should not be the only form of advertising your company employs. Particularly when you're selling a very specific product, you need to give your customers valuable purchasing information and specifics, but without hitting them over the head with it. Spend money on traditional advertising that will actually lead to conversions for your leads, because that's where the bulk of your business will come from. But occasionally adding humour into the equation when its least expected can be a great way to show customers that you care not just about sales, but about their individual satisfaction. You can do this in your blog, via your company's social media presence .or in a traditional advertising campaign

1.2 COMPANY PROFILE: - VOLKSWAGEN



1. Overview:

- The automobile industry is a vast and global sector that encompasses the design, development, manufacturing, marketing, and sale of motor vehicles.
- It plays a crucial role in the global economy, providing employment and contributing significantly to technological advancements.

2. Key Players:

- Major global players in the automotive industry include Toyota, Volkswagen, General Motors, Ford, Honda, and other well-established manufacturers.
- The industry also includes luxury carmakers (e.g., BMW, Mercedes-Benz, Audi) and electric vehicle pioneers (e.g., Tesla).

3. Types of Vehicles:

- The industry produces a diverse range of vehicles, including passenger cars, trucks, buses, motorcycles, and commercial vehicles.
- Recent years have seen a growing focus on electric and hybrid vehicles as the industry responds to environmental concerns and changing consumer preferences.

4. Market Trends:

- Shift towards Electric Vehicles (EVs): The industry is experiencing a notable shift towards electric and hybrid vehicles as countries and companies embrace sustainability goals.
- Autonomous Driving: Advancements in technology have led to increased research and development in autonomous driving capabilities.
- Connectivity: Vehicles are becoming more connected with features such as advanced infotainment systems, internet connectivity, and smart navigation.

5. Global Presence:

- The industry operates on a global scale with manufacturing plants, distribution networks, and sales operations spanning multiple continents.
- Different regions have distinct market preferences and regulatory environments influencing the industry's dynamics.

6. Environmental Regulations:

- Stringent environmental regulations and emissions standards have influenced the industry, leading to the development of cleaner and more fuel-efficient technologies.

7. Challenges:

- The industry faces challenges such as supply chain disruptions, economic uncertainties, and the need to adapt to rapidly changing consumer preferences.
- Emerging challenges include the impact of the COVID-19 pandemic, semiconductor shortages, and geopolitical factors affecting the supply chain.

8. Innovation and Technology:

- Continuous innovation is a hallmark of the automotive industry, with a focus on safety features, connectivity, and advancements in vehicle performance.
- Companies are investing heavily in research and development to stay competitive and meet evolving consumer demands.

9. Economic Impact:

- The automotive industry has a substantial economic impact, contributing significantly to GDP in many countries and providing employment to millions of people globally.

10. Future Outlook:

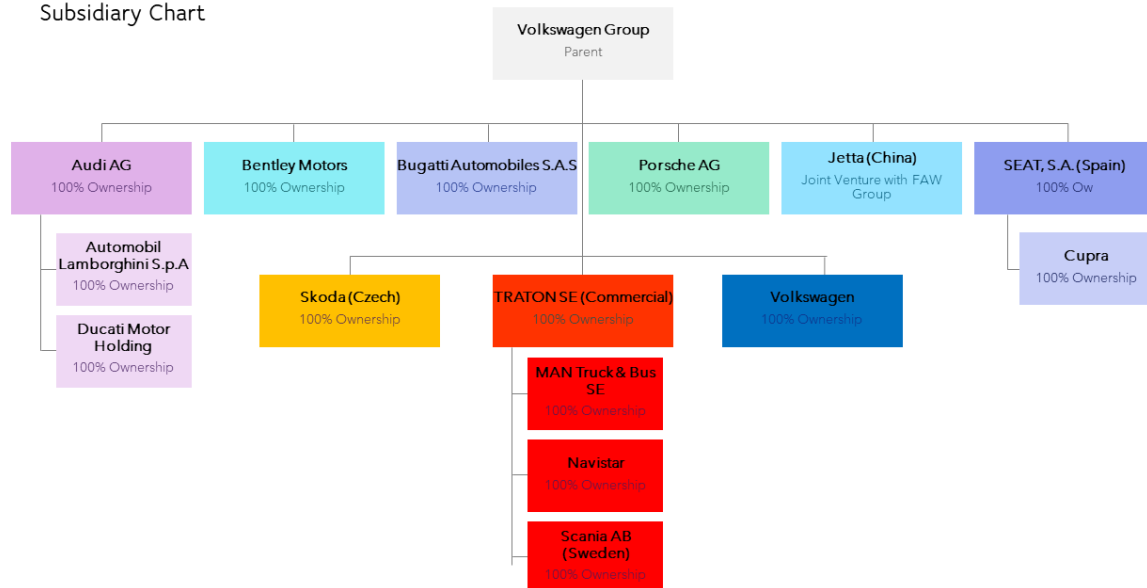
- The future of the automotive industry is likely to be shaped by ongoing developments in electric and autonomous vehicles, as well as trends related to sustainability and smart mobility.

This profile provides a broad overview, and the industry is subject to ongoing changes and developments. For the latest and most detailed information, it's advisable to refer to recent industry reports, market analyses, and updates from reputable sources.

ORGANIZATION STRUCTURE

Volkswagen Group

Subsidiary Chart



AWARDS AND RECOGNITION:

1. Car of the Year Awards:

- Volkswagen models, such as the Golf and Polo, have received "Car of the Year" awards in different regions.

2. Safety Awards:

- Various Volkswagen models have earned high safety ratings from organizations such as the National Highway Traffic Safety Administration (NHTSA) and the Insurance Institute for Highway Safety (IIHS).

3. Green Car Awards:

- Volkswagen has received recognition for its efforts in environmentally friendly vehicles. The company's electric models, like the ID.3 and ID.4, have been acknowledged for their contribution to sustainable mobility.

4. Design Awards:

- Volkswagen cars have been honoured with design awards for their aesthetic appeal and innovative design features.

5. Sustainability and Corporate Social Responsibility Recognition:

- Volkswagen has been recognized for its commitment to sustainability and corporate social responsibility practices.

6. Industry Awards:

- The company as a whole and individual models have received awards from industry publications and automotive experts for various aspects, including performance, technology, and value for money.

7. Brand Recognition:

- Volkswagen is often featured in lists of top automotive brands and has received awards for brand strength and recognition.

8. Customer Satisfaction Awards:

- Volkswagen has received awards related to customer satisfaction and service quality.

1.3 OBJECTIVES OF THE STUDY

PRIMARY OBJECTIVE: Impact and effectiveness of humourous advertisement on consumer buying behavior

SECONDARY OBJECTIVE:

- To know the effectiveness of humourous advertisements
- To study the consumer perception towards humourous advertisements
- To ascertain the impact of humourous advertisements

1.4 NEED AND SCOPE OF THE STUDY

- The scope of this study is to analyze and examine the impact and effectiveness of humourous advertisements on consumer buying behavior.
- An analysis had made to know whether humourous advertisements influence the purchase decision of the consumers.

1.5 LIMITATIONS OF THE STUDY

- The study was restrained to Coimbatore city only.
- The data collected for the study was only from 130respondents by circulating questionnaires.
- The results of the study may vary from time to time.

CHAPTER-II

REVIEW OF LITERATURE

Dharma's Motswana and Kyushu Agawam (2013) conducted a study on "Impact of humourous advertisements on consumer behaviour", in the International Journal of Advanced Research in Management and Social Sciences. This study focuses on the impact of gender and age on the degree of affection towards humourous ads and the effect of humour appeal in ads, on the consumers buying decision. The author states that humour appeal was not taken in negative manner by respondents if it was used in limit for the relevant products to make the ad creative. And his exploratory research shows that there is a thin line difference between the opinion of males and females towards humourous advertisement. The author from his research comes to a conclusion that humour appeal used in advertisements motivated the respondents to purchase the product but attributes of the product also play a significant role in customers buying decision

Hansen Baber &Abed Husain Parry (2013) has conducted a study on "Humour in Advertisement-Fruitful or Wastage", in SS International Journal of Economics and Management (Internationally Indexed & Listed Referred E-Journal) volume 3 issues 4. It is known from the study that the related humour is better to use than unrelated because it is harder to remember the product when humour is unrelated. From this study it indicates that the best way to make people remember the product is to use humour in advertisement and there should be a series of ads so that the product will be remembered without people get tired of the ads.

Yam B. Limbo, Bruce A. Human, Robin T. Peterson (2012), conducted a study on "An examination of humour and endorser effects on consumers" responses to direct-to-consumer advertising: The moderating role of product involvement", International Journal of Marketing, Vol. 6 Issue: 1, pp.23 – 38.

From this study he aims to examine how product involvement moderates the effects of emotional appeals namely humour and endorsers on consumers' responses to direct-to-consumer advertising. Results confirm that low involvement consumers demonstrate more positive responses than high involvement consumers toward ads with emotional appeals. Humour or a celebrity endorser enhances ad and brand attitude. However, an expert endorser is found to be more effective in improving ad credibility. A three-way interaction between humour, endorser, and involvement was evident indicating that the celebrity endorser and humour jointly generated more positive responses than other combinations.

Smith Das (2009), conducted a study on the topic “Advertising express”, in Journal of Advertising, explaining how humour has been an interesting aspect of advertising in the Indian perspective. It also details the dos and don'ts for marketers while using humour. She concludes by screening the various humourous ads aired in TV commercials and its impact on the consumers, such as consumer's reaction to humourous advertisement.

Mark Levitt (2005) conducted a study on “Humour in advertising”, in an online marketing paper at New York University. From his study he states that humour in advertising tends to improve brand recognition, but does not improve product recall, message credibility, or buying intentions. In other words, consumers may be familiar with and have good feeling towards the product, but their purchasing decisions will probably not affect. One of the major keys for a successful humourous campaign is variety, once a commercial starts to bore it is necessary to make variation in concept. In this study the author suggests that advertisers must remember that while making the customer laugh, they have to keep things interesting, because old jokes die along with their products.

Sumit Jain & Dr.R.K.Garg (2007) in their research paper described about current scenario of automobile industry and challenges facing by Industry.

They pointed that, the companies have to shorten product lifecycles in order to react to the expectations of individualize and fast changing consumer demands with innovative products, and the integration of strategic partners with more responsibility into the value chain should be intensified.

Warren and McGraw's (2016) in his research paper There is no accepted universal definition of what humour is, but definition of humour is “a psychological response characterized by the positive emotion of amusement, the appraisal that something is funny, and the tendency to laugh” (p. 1). Humour can be divided into three different categories, behavioral (laughing), cognitive (appraising something as funny) and emotional (experience the positive feeling of amusement) (Ibid). At least one of the three categories must be fulfilled for something to be defined as humorous (Ibid). It is important to understand humour to be able to take part of the positive effects of humour (Ibid). Increased enjoyment, boosting creativity and support to help the individual person to handle the perceived intensity of negative life events are some of the positive outcomes from experiencing humour (Ibid). Conversely, disapproval and social isolation are some of the probable outcomes from failed attempts to employ humour (Ibid)

Alden, Mukherjee and Hoyer (2000) in their paper Humour within television advertising is a very common technique for companies to use when communicating with the consumers, one out of five television advertisements contains humorous appeals (Elpers et al., 2004). Previous research has shown that those ads which are funny have the best effect on consumers (Ibid). have developed a model that deals with humorous television advertising. This model consists of two different steps. The first step is about how the consumers are perceiving the contradiction in the ad (Ibid). This includes whether the consumer is surprised or not (Ibid). The higher level of surprise that is being experienced by the consumers, the more likely they are to find it interesting

(Ibid). The element of surprise is defined as how the consumers are expecting the ad to be presented in relation to their cultural norms for attitudes and behaviors (Ibid). The second step occurs when the contraction step is resolved. In this step the ad should contain elements of fun and warmth (Ibid).

Elpers et al. (2004) This model has been further developed by Their most recent research states that to use this model there should be a focus on the consumers' moment-to-moment (MTM) responses and it must be further analyzed (Ibid). The analysis of the consumers MTM responses is focused on how they perceive factors such as humour and moments of surprise (Ibid). The two factors are closely connected to each other and are not as successful in eliciting the desired response unless both are present and understood (Ibid).

Taylor & Francis, Ltd(1995) in their study has said that the use of humour has become common practice in advertising; yet our knowledge about its impact has not been updated since the last major review almost twenty years ago. In the interim, a great deal of humour research has been conducted. The outcome of this research only partially supports earlier conclusions and highlights the need to apply humour with care. Humour is by no means a guarantee of better ads, but its effect can be enhanced with careful consideration of the objectives one seeks to achieve as well as the audience, situation, and type of humour.

SU-YING LI (1995) in his study examined the nature and content of humorous ads on television across the nature of the products. One of the findings was that using humour in ads may be more appropriate for some products. It was suggested in the study that consumer nondurables and business services were well-suited to the use of humour.

Crawford (2000) in his thesis discovered that relative paucity of the body of work published on cross-cultural application of humour in advertising illustrates not only the difficulties in undertaking such work, but also the increased understanding of the complexity of the area. It also demonstrates the near impossibility of designing, and completing in a timely fashion, a project that can measure or control for all the possible variables. Differences in audience factors, product categories, humorous message types, and medium or context are all compounded by cultural dimensions and national characteristics such as economic status, literacy and education, political and regulatory framework, and levels of technological development. It describes how one advertisement that is found funny by the Western culture might not be funny in the Eastern region. Hence while planning a humorous advertisement the company should keep in mind that it does not hurt the sentiments of one section of consumer.

Olsson (2005) in her study explained why humour as a source is effective for an advertisement. Consumers as a whole enjoy advertisement that makes them laugh. Something that is funny has intrusive value and can grab attention. One reason for the success of humour in advertisement is may be that the population is aging. According to the author, people tend to develop comedic view of life as they mature.

Rehman (2008) in their study, which they carried out amongst the consumers of Pakistan found out that out of the four independent variables which are- gender appeal, humour appeal, emotional appeal and fear appeal, humour appeal has the highest coefficient which means that increasing humour appeal in an advertisement will have the highest impact on consumer purchase impact among other variables included.

Gürkaynak(2011) in her study ‘Is laughter, as the best medicine, the remedy for crisis pain? Use of humour in marketing communications pointed out that using humour in advertizing may not work for every product category according to some of the respondents. In product categories where the functional benefit suppresses hedonistic or emotional benefits, then humour may not be appropriate. Accordingly, sectors such as finance, automotive, pharmaceuticals and detergents are deemed inappropriate. However, some service sectors where the real brand performance is harder to perceive, and the competition is based on price promotions then humour can work better.

Koneska (2017) in the empirical research conducted in her paper shows that people like humour. People enjoy in the humourous advertisements. Based only on humourous advertisements people are ready to purchase products. Humour attracts attention. Humour enhance liking. Humour influences on consumers buying decision. Humour that is related to products and their functionality is superior to unrelated humour. Humour is more successful with existing and famous rather than new products. Humour is more appropriate for low involvement products and feeling-oriented products. All these facts motivate companies to create humourous advertisements. Yet she made a statement that humour is a two side’s sword. Humour, if not appropriate, if aggressive, offensive, can cause dissatisfaction and harm to consumers. In short, any company that uses humour must be very careful.

Kotler and Keller (2016), consumer behavior is the study of how individuals, groups, and organizations select, buy, use, and dispose of goods, services, ideas, or experiences to satisfy their needs and wants. Sandhusen (2000) describes consumer behavior as the knowledge that raises questions to the mind of managers such as how, when, where, and why people buy a specific product.

(Macinns & Folkes, 2010)Other studies define consumer behavior as the decision-making process through physical and psychological activities that start with seeking the need for a product and ends with the end of the product life cycle . Consumer behavior is the understanding of how individuals spend

their resources, such as money, time, or effort on various items . In the decision-making process, companies have to investigate how sociology, psychology, and economics cooperate to affect consumers' decisions Macinns & Folkes, 2010

(Lee & Chen, 2010). The differences between a customer and a consumer can affect the real understanding of consumer behavior. Customers can be individuals or a group who buy a product, while a consumer is a person or group that uses the product. So, a customer is the one who buys a product but not necessarily the one who uses it, and the consumer is the user but might not be the one who bought it. The relationship between the two terms can affect how brands define 7 consumer behavior (Nair, 2009). Koufaris (2002) stated that consumer behavior in a virtual and a traditional environment share the same characteristics. Other studies talked about consumer behavior in the virtual world and stated that it is not so different from consumer behavior in the traditional world. In short, consumer behavior in both worlds follows the same pattern (Lee & Chen, 2010).

(Kotler & Keller, 2016) By understanding why consumers buy particular products, marketers can understand not only which products are needed and where they are needed, but also how to best present them to the consumer. If marketers know how best to advertise to consumers, they can create buying motives, which will lead to a purchase decision. Therefore, consumer behavior is an inseparable part of marketing. The importance of studying consumer behavior is to understand the huge effect it plays in our lives as consumers. Khan (2006) says “We spend a lot of time in shops and marketplaces. We talk and discuss with friends about products and services and get a lot of information from TV. This influences our daily lives.”

(Engel, Blackwell & Miniard, 1995) Word of mouth is a huge advertising strategy. It can affect consumers and influence their decision to purchase products or services. However, Solomon's study (2006) shows that about 80% of our purchasing decisions are influenced by people's

recommendations. The group approval system is a key factor in how consumer behavior can be changed due to the group of people the consumer is surrounded by. That is, if a person is living in a luxurious society, people will be forced to purchase expensive clothes just to make sure they fit into society (Solomon et al., 2013). Engel et al. (1995) state that, the group of people that influence the purchasing process is called a reference group, which consists of the people who make notes that can affect other individuals' behavior. These reference groups have values, standards, and norms that have an effect on the person. Reference groups can be founded as formal or informal, but usually, 8 they are formal groups that consist of family, friends, and acquaintances that have an impact on purchasing decisions

Solomon et al. (2013) discuss factors that marketers use to influence consumers' minds when they market a product or service. The authors say "the consumers' evaluations of products are affected by their appearance, taste, texture, and/or smell. We may be influenced by the shape and color of the package, as well as by more subtle factors, such as symbolism used in the brand name, in an advertisement, or even in the choice of a cover model for a magazine". (Solomon et al., 2013). The factors discussed can affect consumer behavior and purchasing decisions.

(Kupiec & Revell, 2001). The choice of the product depends on how much the consumer believes that the product will satisfy his/her needs and how they perceive this feeling depends on how they perceive the packaging. Otherwise stated, this is called visual communication and how it can influence consumer behavior The packaging is a top tool that companies use to attract consumers and influence the decision-making process. It is a great way to transfer all the information the company wants and strengthen the position of the product in the minds of the consumers (Butkeviciene, et al., 2008)

Marketers have determined what is the game-changer that helps them to gain a competitive advantage, they have to focus more on the consumer and understand the consumers' behavior (Nair, 2009). Companies invest huge

amounts of money on consumer behavior studies to try to find out more about the purchasing behavior of their customers and get all the information the company needs to be able to attract more consumers (Armstrong, Kotler, Saunders & Wong, 2002). The knowledge marketers gather about consumer behavior helps them analyze and understand the needs of the consumers. This tool is very important to the success of any marketing strategy in the long term; however, the success of their marketing strategies will help brands target the right market selections, consumer needs, wants, and gain profit (Khan, 2006).

Marc G. Weinberger, Charles S. Gulas (2010) The use of humour in advertising is widespread and research about it has grown rapidly. There are now at least 250 academic works devoted to advertising humour with over 150 articles, dissertations, books, and major conference papers appearing just since 2000. This article takes stock of the growth of advertising humour research, encompasses an account of the newer research, summarizes what we have learned, thus far, and lays out the dimensions that might be fruitful for future humour researchers. The review reveals a broad and rich array of work that contributes to the historical context, definition, development, effectiveness, and boundary conditions of how, and when, advertising humour works best.

Margherita Dore 2006 Humour is often exploited in advertising to enhance the positive image of a brand or corporate company, as well as to promote products or services. Advertisers seek the involvement of the audience via covert or overt references that, in their opinion, may trigger humour and, hypothetically, result in a positive customer response. However, using intertextual humour in advertising can sometimes be risky because, even though the ideal interlocutor is supposed to be familiar with the humorous reference the author alludes to, the latter can never be certain of whether it will be favourably received. The matter is further complicated if the advert relies on references that play on taboo or transgressive topics, which some may find humorous while others will consider distasteful. After all, humour is a phenomenon that varies according to individual cultures and historical

time, as well as in terms of how it is perceived and whether it is appreciated. In this context, this study focuses on the use of intertextual taboo humour in adverts and campaigns that exploit both verbal and non-verbal texts. It particularly explores the reasons for the target clientele's reaction, which has had a boomerang effect on the brand and company itself. The suggested hypothesis is that the simultaneous exploitation of verbal and non-verbal intertextual references (consciously or unconsciously) activates multiple targets and scripts that cause the intended humour to fail in its scope.

Marc G. Weinberger, Charles S. Gulas, Michelle F. Weinberger This study examines the evolving acceptance and use of humour in advertising over the past century. Sociologists point to humour as an expression of the macro-societal mood. Consistent with this thesis, we analyse two data sets of outdoor advertisements that span over 100 years. We use a socio-cultural and historical perspective to understand the underlying drivers and changes in humour use at both the macro-cultural level and at the micro-industry level in the US. The results reveal the contextual interplay that led to changes in the acceptance of humourous advertisements as well as the evolution of humour styles and elements.

Gary D. Gregory, Heather J. Crawford, Lu Lu, Liem Ngo Humour in advertising is long-established, but whether such appeals travel across cultures is debatable. Two studies investigated the impact of country and individual-level cultural differences on the use and effectiveness of humourous advertising in the United States (USA) and People's Republic of China (PRC). The first study examines current practice and replicates previous findings that certain humour mechanisms (incongruity-resolution contrasts) are universal across cultures. The second study examines audience effects for a specific humour type (aggressive). At the national level findings are contrary to expected with Chinese showing higher perceived humour for aggressive themes than did Americans. At the individual level, cultural values best explain the varying effectiveness of aggressive humour appeals. Interestingly, the findings of both studies show that what advertisers practice is not always in line with audience

expectations. Implications on how humour can transfer successfully across cultures is discussed, and directions for future research offered.

Almoatazbillah S. Hassan(2008) This case study focuses on effective marketing communication activities in a post-crisis period. The phenomenon underpinning the investigation is image repair theory which provides effective communication strategies to overcome these events. The case in point was the emission scandal faced by Volkswagen (VW) in 2015. By implementing a qualitative approach to data collection and analysis, the results showed some correlations between effective public relation activities and the company's share price. Nevertheless, sales figures showed a negative attribute due to the unstable position of the company in the post scandal period. Results also showed a positive pattern when VW responded to the emission scandal in the early days, providing some strategies to stakeholders such as, mortification, reducing offensiveness and corrective action. However, it can be said that this study is an initial step which provides some indications for future research concerning the effective implementation of marketing communication in a post-scandal period.

Keleti Károly(2010) The following case study investigate about the economic performance and occuring risks also significance on the market from the aspect of Volkswagen Group through SWOT, PESTEL, financial risk analyzis. Also the internal and external factors can detect through the SWOT analyzis which may help to avoid and detect occuring problems within the firm's life. Morovel with the PESTEL findings it assists a company in identifying external influences that might affect internal decision-making. By the 7s model and Marketing Mix (4Ps model) also we can observe the variety of product portfolio from an economical viewpoint. Using these viewpoints, a person can determine wich strategy stands closest to the leadership style and what are the priorities to the company. Also stands for the marketing and financial performance investing

Große Scharnstr (2014) This study tests a cognitive and an affective model based on extant explanations of the effects of humour along with a new affective–cognitive model. Results are derived from meta-analytic data and

show how previous explanations may be integrated in order to explain how humour in advertising works. Humour reduces negative cognitions related to the ad because it serves as a distraction from counter-argumentation. In order to maintain positive affect, humour reduces cognitive efforts, in particular those related to brand-related cognitions, thus supporting a vampire effect; that is, humour distracts from processing central benefits of the brand. Humour exerts its strongest impact along affective paths, supporting the dominance of affective mechanisms. Affect and cognition do interplay in line with a congruency effect where the impact of positive affect on attitudes towards the ad is mediated by positive cognitions. The models differ when they are performed based on data from studies using either real or fictitious stimuli. Depending on the type of stimuli, slight changes occur that can be explained by the lack or existence of prior brand experience. Overall, the integration of affect and cognitions into one model provides a better explanation than the previous solely cognitive or solely affective models.

Elena Bundalevska(2019) The aim of this research is humour consumption and its extensive use in today's advertising. One of the most prominent features of humour is its convictive nature. A humorous context may increase liking for the source at the same time creating a positive mood. Humour does serve to make the audience laugh, make the viewers happy and create positive mood. In general, humour itself has a permanent presence and a specific role in advertising. However, it should be underlined that humour should be used carefully in advertisements; otherwise it may result in resistance. Using humour is regarded as a win-win situation. While in some cases humour usage depends on the product or brand advertised. In some cases humour is considered not appropriate if attached with some products and particular occasions.

Fred K. Beard (2017) The use of humour in advertising has long been considered risky, partly due to its potential for causing offense. However, the conditions under which humour might be associated with offense in advertising had never been empirically explored, prior to the content analysis reported in this article. The findings of this study of consumer complaint adjudication reports, published by the Advertising Standards Authority of New Zealand, confirm that intentional humour is often present in

advertisements audience members complain about. However, findings also suggest that audiences are (1) more offended by inherently offensive themes than anything else, and (2) when an intentionally humorous advertisement offends, it is likely because it is a certain type of humour that frequently includes an inherently offensive theme.

Yoon Southern Methodist University, Dallas, Texas, USA 2013 Using humour to communicate threatening information in advertising can often be observed in practice, but scholars have seldom investigated its effects. Drawing from dual processing models, the current study proposed that response to humour in threat persuasion would depend on the individual's level of issue involvement. This proposition was tested in two experiments. In Study 1, a significant humour and issue involvement interaction effect emerged for threat persuasion ads; low-involvement individuals rated the humour ad more positively than the nonhumour ad, and the opposite was true for high-involvement individuals. With threat intensities varied in Study 2, the results indicated that the effectiveness of various threat intensity and humour combinations depended on the individual's issue involvement. Implications for both theory and practice are discussed.

Josephine L. C. M. Woltman Elpers, Ashesh Mukherjee, Wayne D. Hoyer 2014 Although humour represents a critical advertising technique around the world, previous research has investigated only single point, retrospectively measured antecedents of perceived humour. Drawing on recent research indicating that moment-to-moment (MTM) responses have a significant effect on ad evaluations, we perform a MTM analysis of humour in television advertising. Results indicate that a dynamic transformation of surprise into humour lies at the heart of humour and that key features of the MTM surprise and MTM humour traces drive overall perceptions of humour. We discuss the theoretical implications of these findings and outline promising directions for future research.

Hoang, Anh Thuc (2013) The purpose of this study was to study the consumer decision process and its determinants, explore the concept and usage of humour in advertising to find out its impacts on consumer's purchase decision .The theoretical framework gathered data from articles, books and previous re-searches. The author explained the process of purchase decision making, consumer buying behavior and presented the classification of humour, effects of humour and appropriate product types. Empirical data was collected by mixed research method: self-administered questionnaires and in-depth interview. The research aimed to find out Vietnamese consumer's buying behavior and the impacts of seven types of humour.

H. Shanker Krishnan , Dipankar Chakravarti they reported 2003 studies that examined how the strength of humourous advertising executions and their relevance to the brand claims in the advertisement influence consumer memory for the claims. We infer the underlying memory processes by testing claims memory using recall, recognition, and indirect tests following incidental exposure to advertisements manipulating humour strength and claims relevance. Memory for the humour component was checked as corroborating evidence. We also validated these inferences by contrasting these effects on claims and humour memory with those under instructed elaboration. Study 1 shows that for humour of low claims relevance, brand claims memory is an inverted U-shaped function of humour strength. Compared to both nonhumour and high-strength humour, moderate humour facilitates both encoding and retrieval of the claims. The patterns of humour memory and instructed elaboration effects suggest that low-relevance humour is not spontaneously linked to the claims even when processing resources are available. Study 2 shows that when strong humour is made more relevant, brand claims memory improves even during incidental exposure. Corresponding humour memory and instructed elaboration effects imply that relevance encourages the formation of humour-claims links that facilitate encoding and retrieval of the claims. The results show that although strong humour inhibits the processing received by the brand claims, enhancing its claims relevance can compensate for such inhibition.

Eron M. Berg (2008) The authors proposed that item selection during shopping is based on brand name recognition rather than recall. College students rated advertisements and news stories of a simulated radio program for level of amusement (orienting activity) before participating in a surprise recognition test. Humour level of the advertisements was varied systematically, and content was controlled. According to signal detection analysis, humour did not affect the strength of recognition memory for brand names (nonsense units). However, brand names and product types were significantly more likely to be associated when appearing in humorous advertisements than in nonhumorous advertisements. The results are compared with prior findings concerning humour and recall.

Marc G. Weinberger & Harlan E. Spotts 2013 A study of the use of humour in U.S. and U.K. television advertising was developed by surveying ad agency executives in the two countries and then by conducting a content analysis of television commercials. The survey of executives revealed a more accepting attitude toward the use of humour, and a broader view of the potential uses of humour among the British agencies. The content analysis showed a significant increase in the use of humour in the U.S. since the last major benchmark study, but less humour than in the U.K. sample of advertising. An examination of the content analysis data using the Foote, Cone and Belding (FCB) planning matrix revealed a situational use of humour in both countries, with humour most often used with low involvement/ feeling products and least often used with high involvement/feeling and thinking products. For the most part, the views of agency executives reflect the incidence and use of humour in their respective countries.

Dana L. Alden & Wayne D. Hoyer (2015) Humour is a commonly used communication tool in American advertising, but little is known about what makes an ad more or less humorous. This study examines a sample of television ads to determine whether recent psycholinguistic theories of humour can help explain why certain ads that intend to be humorous are perceived as such while others are less successful. For example, ads which

employed a contrast between everyday life and the unexpected were generally perceived as more humorous than those employing a contrast between everyday life and the impossible. The theoretical and applied implications of such findings are discussed.

Haseeb Shabbir & Des Thwaites(2013) The primary aim of this study was to investigate the use of humour as a masking device for deceptive advertising claims. Content analysis on a total of 238 ads assessed whether humour was used to mask any deceptive claims. Deceptive claims were found in 73.5% of humorous ads, and 74.5% of these were masked by humour. The relationship between various forms of deceptive claims and humour types used was also assessed to determine whether specific humour types masked particular types of deceptive claims. It appears that all types of humour are used to mask the various types of deceptive claims investigated. Furthermore, specific types of humour are used to mask particular types of deceptive claims.

Thomas W. Cline, Moses B. Altsech James ,J. Kellaris (2014) Humour is often featured in consumer advertisements, yet its effects and the mechanisms by which they operate have not been fully elucidated. Previous studies have shown humour to enhance, inhibit, or have no effect on consumers' responses to advertisements. Clearly, there are boundary conditions governing the operation of humour. The authors report a program of experimentation that examines one such contingency: an individual's "need for humour." Need for humour (NFH) is a trait that refers to a person's tendency to generate and seek out humour. Humour was manipulated in three studies using print ads and NFH was measured. Dependent variables included various measures of advertising effectiveness. Results of Study 1 show the impact of humour on attitude toward the ad to be moderated by NFH, such that humour influences only higher-NFH subjects. Results of Study 2 show a similar moderating effect of NFH, which is further qualified by the need for cognition (NFC), suggesting that the motivation to process may help explain the key finding. Study 3 provides additional evidence of a three-way interaction of humour, NFH, and NFC, and offers a process explanation using path modeling.

TJ. Patrick Kelly & Paul J. Solomon (2013) The use of humorous commercials is quite evident in television advertising today. This article reports the results of a content analysis of over 2,000 television commercials. Humorous advertisements were analyzed and compared to non-humorous commercials with respect to their use of animation, the number of models, product handling, humour placement, multisense usage, and the direction of the humour.

Kati Förster & Cornelia Brantner (2016) The use of humour in advertisements has been the subject of numerous studies, most of which have emphasized humour's effectiveness while neglecting the ethical issues that it often poses when used in advertising. In response, the authors look at the extent to which humour masks the ethical concerns inherent in offensive advertising. The authors examine advertisements brought before the Austrian Advertising Council, as well as the case-specific decisions made by councilors. With their analysis, they contribute to advertising ethics by turning attention to an important organization in the practice of critiquing advertisements.

Calvin P. Duncan & James E. Nelson (2013) This paper reports results of a radio programming experiment that extends prior research by examining the impact of perceived humour on nine managerially relevant dependent variables. Findings show significant humour effects on attention to the ad, liking the ad, liking the product, and irritation. Findings also support the position that attitude-toward-advertisement mediates humour's impact on product preference and intention to buy.

Simranjeet Kaur, Dr. Dheeraj Nim, Dr. Shamily Jaggi (2018) Humour is a stimulus which is intended to attract audience and produce laughter out of them. Humour is therefore a profusely used tool in advertisements to obtain the attention of audience not only to the mere ad but to the product advertised as well. Different humour types are employed as tools in advertisements. The aim of this study was to generate items for the construction of scale to measure humour types used in ads. Content Analysis was performed on the ads that contain widely used humour types. 10 ads were selected on the basis of five humour types, on which content analysis was performed by 15 experts. The responses were collected using a questionnaire. Using these

responses word clouds were created and important topics were identified through Topic Modelling for all ads, which were further used to obtain items for the development of a scale to measure the humour type used in an advertisement.

Anna Rößner, Maren Kämmerer & Martin Eisend (2017) The effects of portrayals of ethnic endorsers in advertising are ambiguous. These portrayals strengthen the ethnic identity of ethnic minority groups, thus leading to positive responses toward the ad. They can lead to negative responses, because these portrayals can be perceived as stereotyped. Humour is a tool that can increase positive effects of identity-building and reduce negative effects of stereotyping. In this study, we investigate how humour moderates the effects of ethnic advertising on consumers from ethnic minority and majority groups. We find that humour supports the effects of traditional portrayals for both groups. Moreover, the effect of traditional portrayals combined with humour is strongest for the minority group. These findings provide evidence for the positive effects of humour in ethnic advertising and thus provide new insights to the stereotyping, ethnic advertising, and humour literature. The findings have practical implications for advertising using ethnic endorsers, humour, or targeted at ethnic minority groups.

Lynette S. McCullough (Associate Professor), Ronald K. Taylor (Assistant Professor) 1993 Some 665 advertisements were sampled from American, British, and German trade magazines and assessed by three bilingual judges to determine incidence of humour. Although there was some evidence that humorous messages may be less appropriate in business-to-business advertising, 23% of the ads contained humour. There were no differences in humour frequency among the three nationalities. Humour use varied by industry, and there was significant interaction between nationality and industry in humour ratings. Five types of humour were investigated: aggressive, sexual, nonsense, warm, and pun. Puns, nonsense humour, and warm humour were employed most often, with no national differences. Aggressive humour was used in some industries more than others.

Dana L. Alden, Ashesh Mukherjee & Wayne D. Hoyer (2013) Few studies have tested models incorporating cognitive as well as affective mechanisms that help explain different levels of perceived humourousness in advertising (cf. Alden and Hoyer 1993; Speck 1991). In the first of two studies, an extended incongruity resolution model of humour perception in television advertising is proposed and tested. In that test, schema familiarity is found to moderate surprise resulting from ad content incongruity. Furthermore, playfulness of the ad, ease of resolution of the incongruity in the ad and warmth created by the ad moderate the effects of surprise on humour. Thus, surprise appears to be a necessary, but not sufficient, condition for humour in television advertising. In the second study, the role of surprise in generating humour is examined in more detail. Specifically, evidence supports the hypothesis that, following exposure to incongruity, surprise can be transformed into diverse affective outcomes such as fear and humour depending on the presence of different contextual moderators. Implications of the overall model are discussed from both theoretic and applied perspectives and directions for future research are suggested.

Simranjeet Kaur & Dheeraj Nim (2022) Humour is anything that is funny or is intended to be funny. Humour is a fundamental social communication ingredient used profusely in advertising worldwide. Humour in advertisements makes it an excellent tool for companies and brands to lure people into liking their products. The purpose of this paper was to do a systematic review and conduct a meta-analysis of studies analyzing the relationship between humour in advertising and attitude towards the ads. We found 171 articles that mentioned humour in advertising ; 71 articles were found with studies on both humour and attitude towards the ads. After scrutiny and systematic review, only 13 studies were included in the final study. The random effect model was used for the effect size because the studies belonged to different populations. Baujat plot was used to detect the studies causing heterogeneity. It was found that there was a large amount of variance in studies included in the analysis.

CHAPTER-III

RESEARCH METHODOLOGY

Research is a common parlance which refers to search for knowledge. It is a procedure for logical and systematic application of the fundamentals of science to the general and overall questions of a study and scientific technique, which provide precise tools, specific procedures, and technical rather philosophical means for getting and ordering the data prior to their logical analysis and manipulating different type of research designs is available depending upon the nature of research project, availability of manpower and circumstances.

TYPES OF RESEARCH:

This type of research used in the study is descriptive and analytical research which includes surveys and facts, findings, enquires of different kinds. The major purpose of the descriptive research is description of the state affairs as it exists at present.

AREA OF STUDY:

The study has been made in Coimbatore. Coimbatore City is one of the top 10 fastest growing cities of India. It is the second largest city in the Indian state of Tamil Nadu and the 15th largest urban agglomeration in India with a metropolitan population of over 2 million

NATURE OF DATA:

Primary data

Primary data is the first hand data .The researcher directly gives the questionnaire to the respondents and gets the data for the study

Secondary data

The supporting secondary data have been derived from various sources such as

- ❖ Journals
- ❖ Books / magazines
- ❖ Websites

❖ Advertisement

SAMPLE SIZE:

The sample size of 50 respondents was selected from Coimbatore city.

SAMPLE DESIGN:

In order to analyze the impact of humourous advertisement on consumer buying behavior 50 respondents were selected from within the Coimbatore city on a convenient sampling basis. The respondents are Professional, Employee, and Students, Self-employed.

In order to collect the relevant data from the respondents a questionnaire consisting of 26 questions was constructed. The questionnaire has been circulated only to the Professional, Employee, and Students, Self-employed

TOOLS USED

The scientific tool which is used to analyze the data is

➤ **Simple percentage method**

Simple percentage method is used to analyze the data; simple percentage method by dividing the total number of respondents and multiplying by 100.

$$\text{Percentage} = \frac{\text{no of respondents} \times 100}{\text{Total respondents}}$$

➤ **Chi-square test**

Chi-square test enables the researcher to find out whether the divergence between expected and actual frequencies is significant or not.

The following formula can be used for chi-square value

$$\text{Chi-square} = \frac{(\text{O}_{ij} - \text{E}_{ij})^2}{\text{E}_{ij}}$$

Where?

Oil - Observed value

Eye – Expected value

Eye – Row total x Column total / Grand total

Degree of freedom=(C-1) x (R-1)

Where C=No. of Column

R=No. of Row

➤ **Karl's Pearson coefficient of correlation**

Karl's Pearson coefficient of correlation is used to analyze the relationship between the two questions to find whether it has a positive or negative relation in between them.

$$r = \frac{\sum xy}{\sqrt{\sum x^2} \times \sqrt{\sum y^2}}$$

CHAPTER – IV

DATA ANALYSIS AND INTERPRETATION

ANALYSIS:

Analysis of data means studying the tabulated material in order to determine inherent facts of meanings. It involves breaking down existing complex factor into simpler parts and putting the parts together in new arrangements for the purpose of interpretation. A plan of analysis can and should be prepared in advance before the actual collection of material.

Prof. Wilkinson and Bhandarkar, “analysis of data in involves a number of closely related operations that are performed with the purpose of summarizing the collected data and operation in such a manner that they will yield answers to the research questions or suggest hypothesis and initiated the study. Some scholars are of the opinion that processing of data is done under analysis of data”.

INTERPRETATION:

Scientific interpretation seeks for relationship between the data of a study and between the study findings and other scientific knowledge. The interpretation of research data cannot be considered in the abstract in view of the diversity of the research method. Used in social sciences and the corresponding diversity of the data. They seek, the interpretation of such data is best considered within the context of each of the methods. The analysis and interpretation of historical data for example, is best viewed in the light of the historical method its objectives and its limitations. It is important to note in all circumstances that data do not interpret themselves and that it is the investigator who must pass judgment of their meaning from the stand point of the problem under investigation.

4.1 PERCENTAGE ANALYSIS

TABLE NO 4.1.1

Table showing Age of respondents:

S.NO	AGE	NO.OF RESPONDENTS	PERCENTAGE
1	Less than 20 years	11	22
2	21-40 years	23	46
3	41-60 years	15	30
4	Above 60 years	1	2
	Total	50	100

INTERPRETATION:

It is inferred that 46% of respondents are from 21-40 years, 30% of respondents are 41-60, 22% of respondents are lesser than 20 years, 2% respondents are above 60 years

CHART NO: 4.1.1

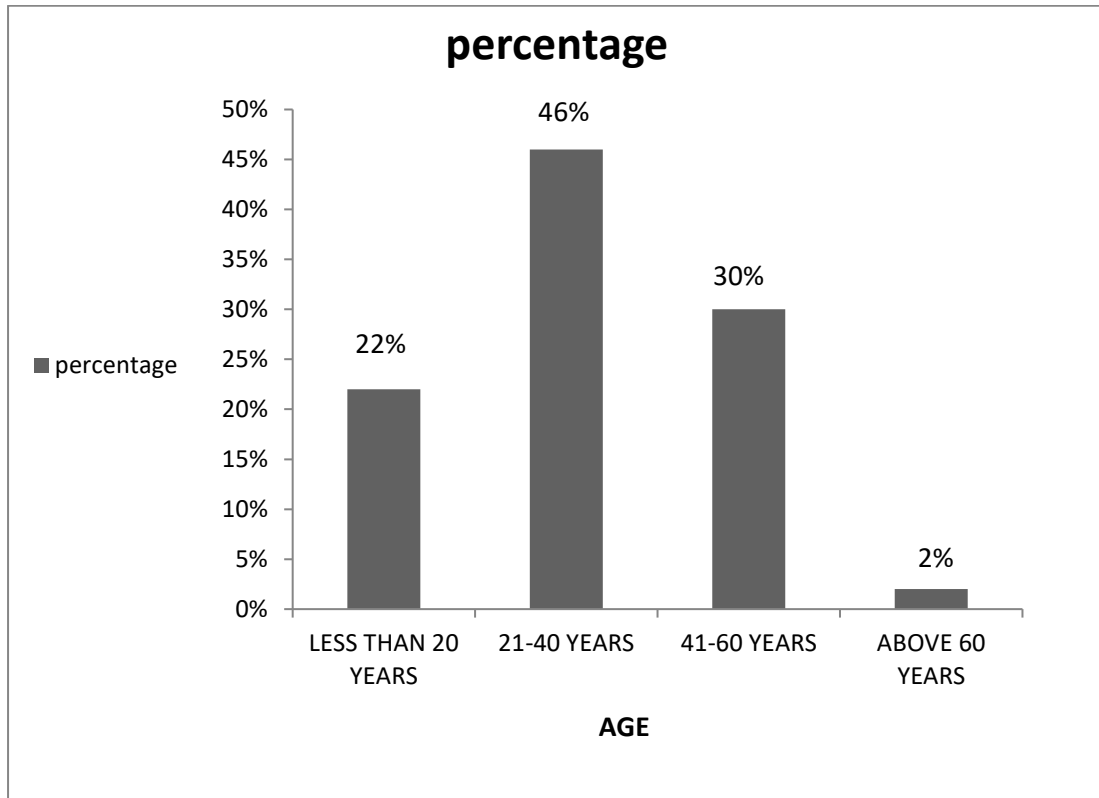


TABLE NO4.1.2:
Table showing Gender of respondents:

S.NO	GENDER	NO.OF RESPONDENTS	PERCENTAGE
1	Male	22	44
2	Female	28	56
	Total	50	100

INTERPRETATION:

It is inferred that 56% of respondents are female, 44% of respondents are male

CHART NO: 4.1.2

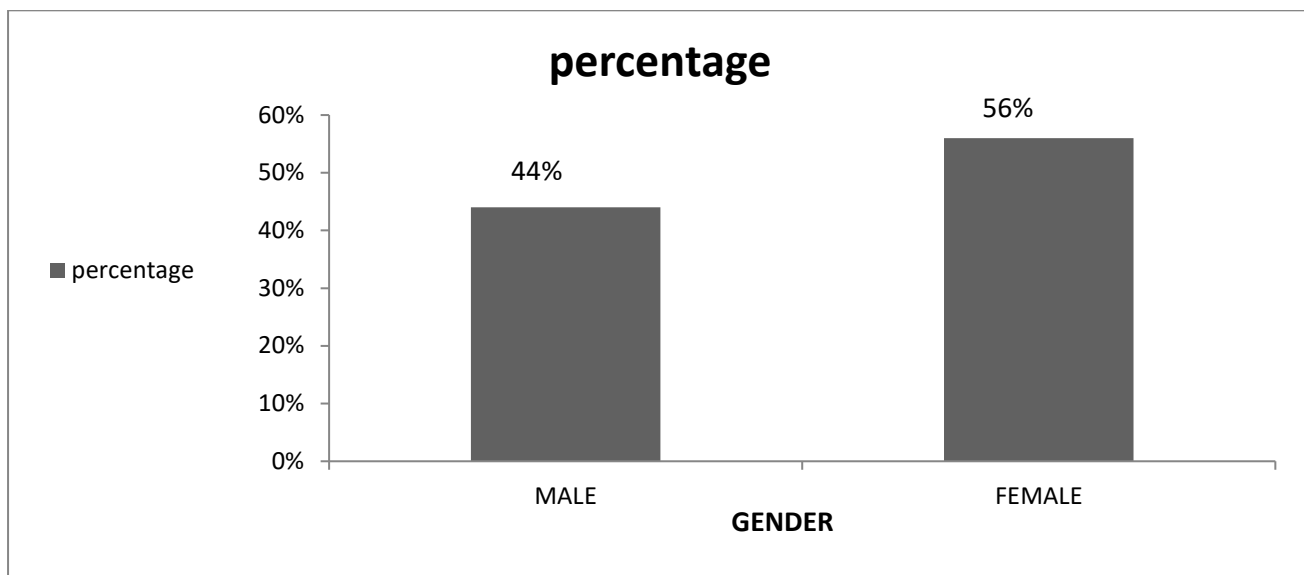


TABLE NO4.1.3:

Table showing marital status of respondents:

S.NO	MARITAL STATUS	NO.OF RESPONDENTS	PERCENTAGE
1	Married	21	42
2	Single	29	58
	Total	50	100

INTERPRETATION:

It is inferred that 58% of respondents are single, 42% of respondents are married.

CHART NO: 4.1.3

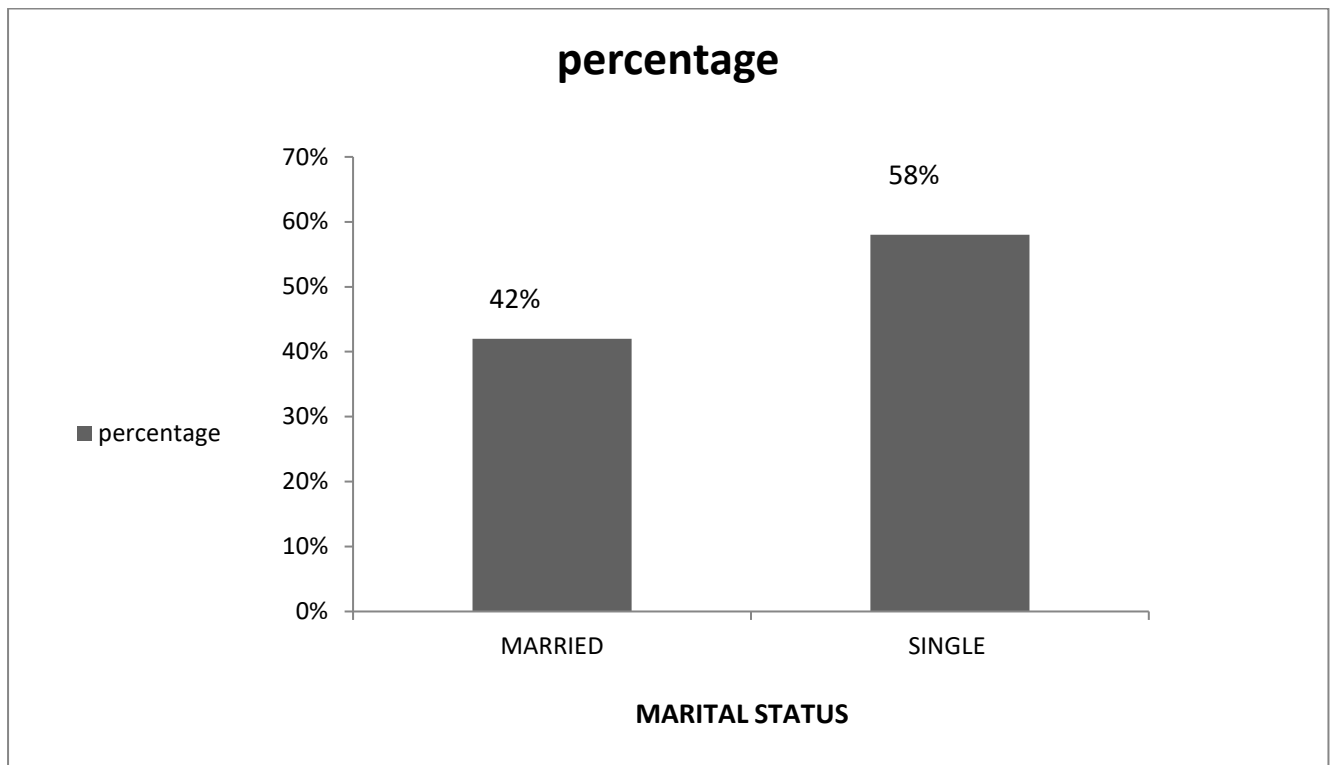


TABLE NO 4.1.4

Table showing Occupation of respondents:

S.NO	OCCUPATION	NO.OF RESPONDENTS	PERCENTAGE
1	Student	27	54%
2	Professionals	13	26%
3	Business	9	18%
4	Others	1	2%
	Total	50	100

INTERPRETATION:

It is inferred that 54% of respondents are students, 26% of respondents are professionals, 18% of respondents are doing business, and 2% of respondents belong to others.

CHART NO: 4.1.4

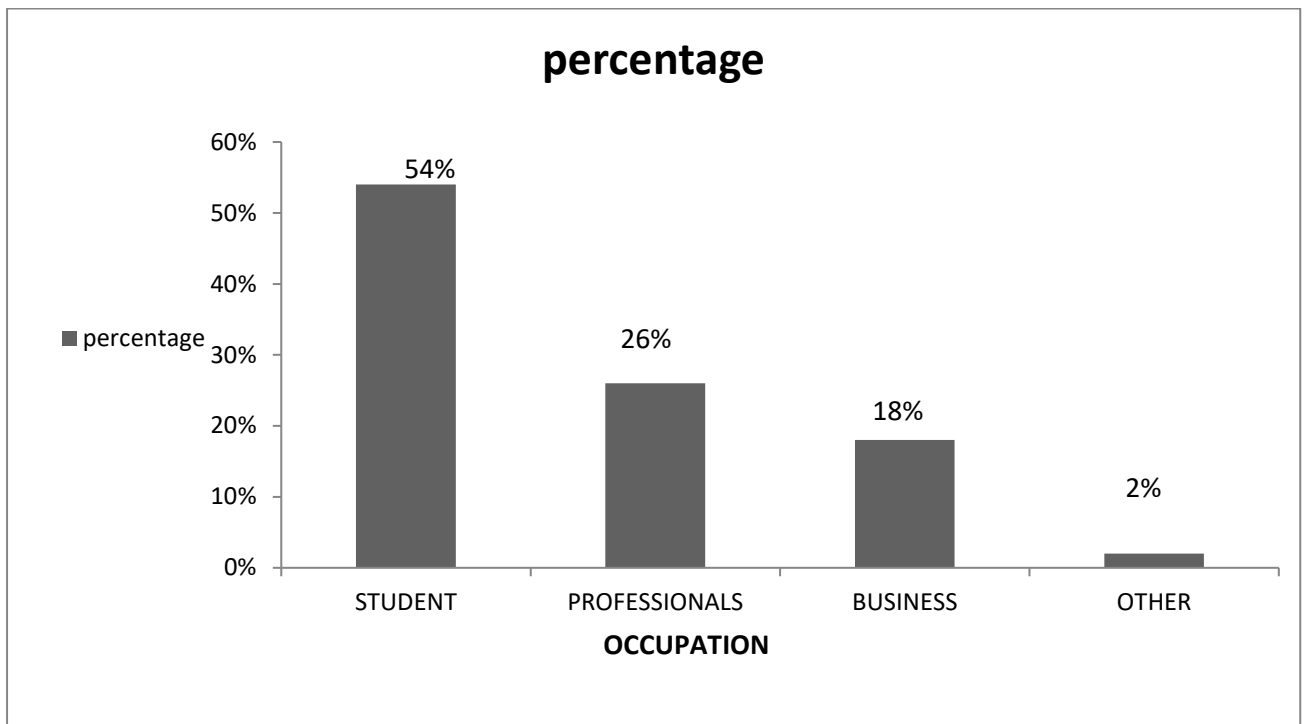


TABLE NO: 4.1.5
Table showing Income of family:

S.NO	INCOME	NO.OF RESPONDENTS	PERCENTAGE
1	Up to Rs.20,000	0	0
2	Rs.20,001 to Rs.40,000	15	30
3	Rs.40,001 to Rs.60,000	22	44
4	Above 60,000	13	26
	Total	50	100

INTERPRETATION:

It is inferred that 44% of respondents income upto Rs.40,001 to Rs.60,000 , 30% of respondents income upto Rs.20,001 to Rs.40,000 , 13% of respondents income above 60,000 and 0% of respondents income upto rs.20,000

CHART NO: 4.1.5

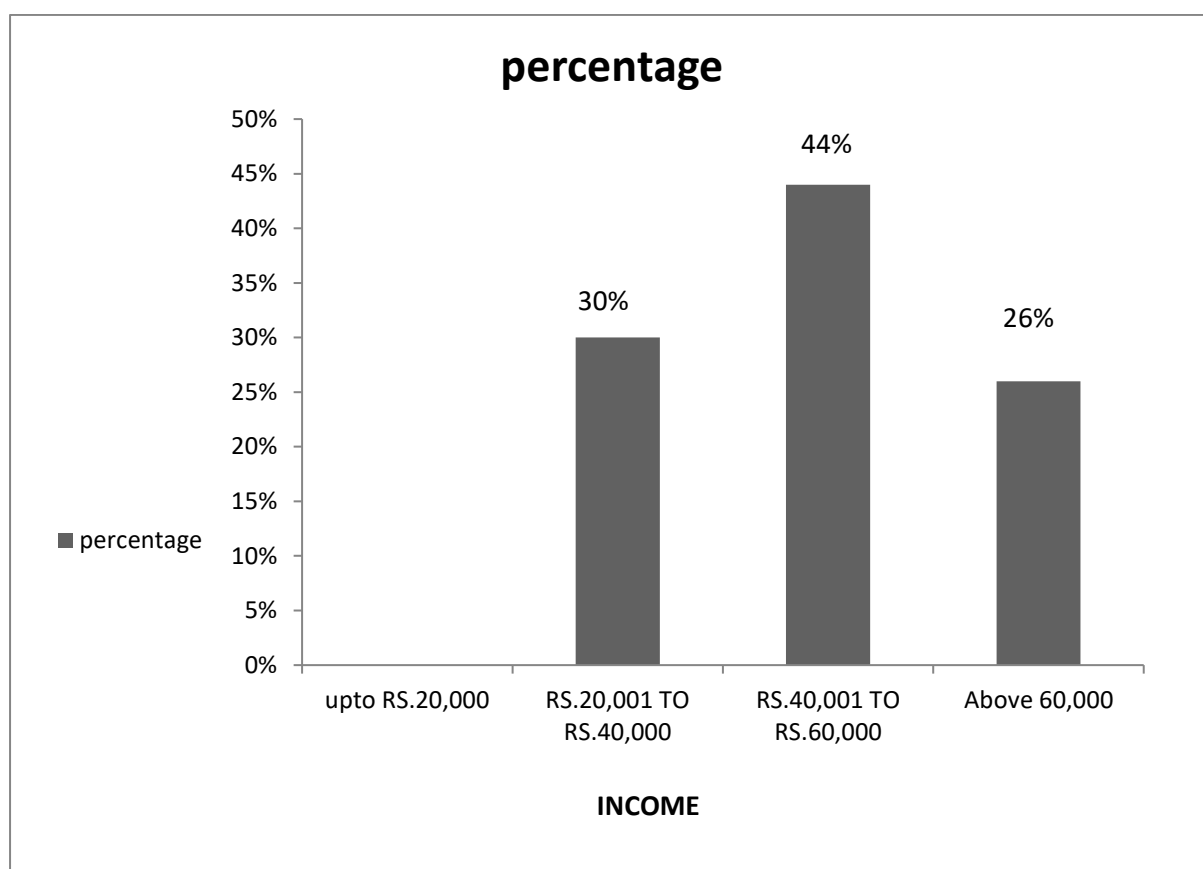


TABLE NO: 4.1.6

Table showing watched any funny advertisements:

S.NO	WATCHED	NO.OF RESPONDENTS	PERCENTAGE
1	Yes	50	100%
2	No	0	0
	Total	50	100

INTERPRETATION:

It is inferred that 100% of respondents have watched funny advertisements and 0% of respondents haven't watched funny advertisements

CHART NO: 4.1.6

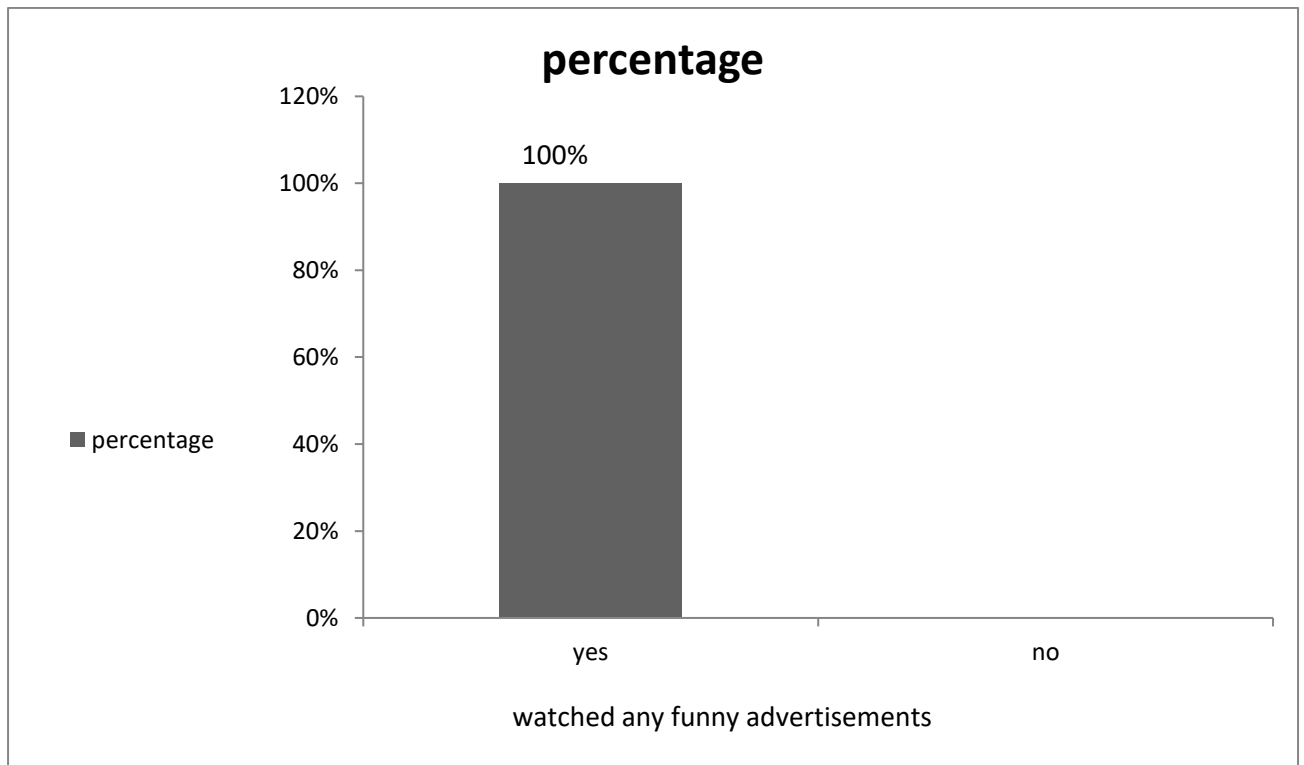


TABLE NO: 4.1.7

Table showing Humourous advertisements are persuasive:

S.NO	PERSUASIVE	NO.OF RESPONDENTS	PERCENTAGE
1	Yes	46	92
2	No	4	8
	Total	50	100

INTERPRETATION:

It is inferred that 92% of respondents find humourous advertisements persuasive, 8% of respondents do not find humourous advertisements persuasive.

CHART NO: 4.1.7

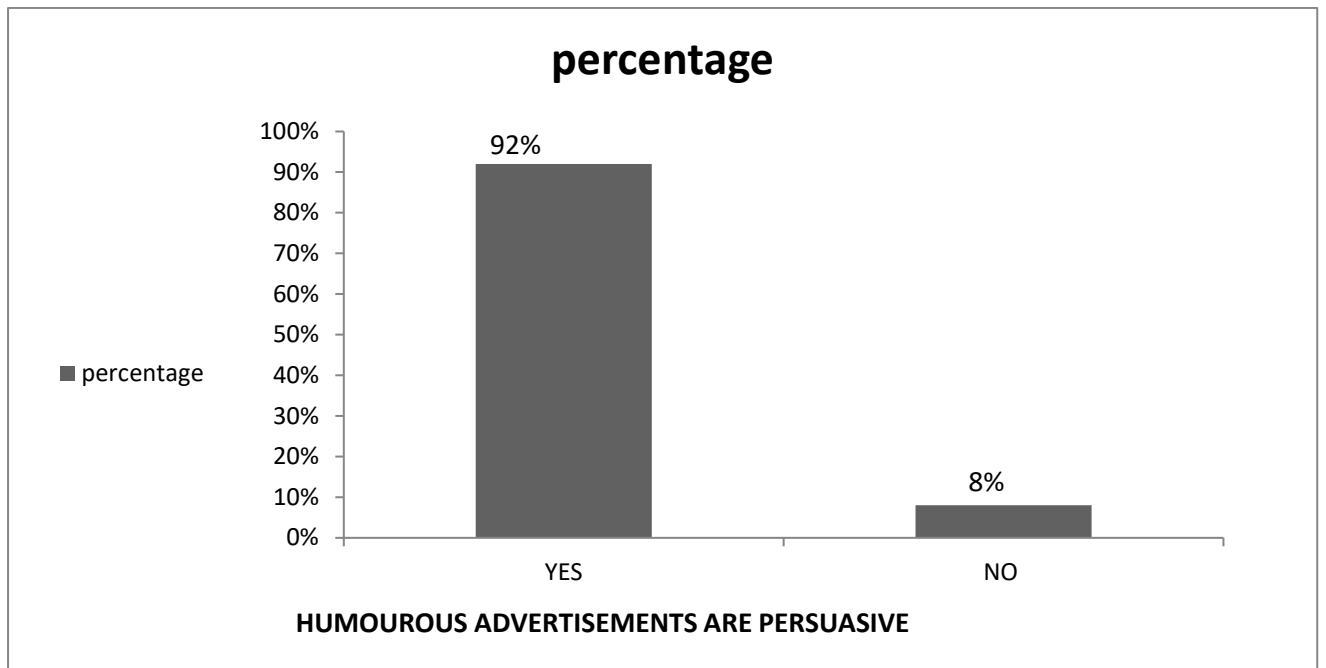


TABLE NO: 4.1.8

Table showing Perception towards advertisements:

S.NO	PERCEPTION	NO. OF RESPONDENTS	PERCENTAGE
1	Expensive	7	14
2	Beneficial	17	34
3	Annoying	3	6
4	Interesting	23	46
	Total	50	100

INTERPRETATION:

It is inferred that 46% of respondents find humorous advertisements interesting, 34% of respondents find beneficial, 14% of respondents find expensive and 6% of respondents find it annoying.

CHART NO: 4.1.8

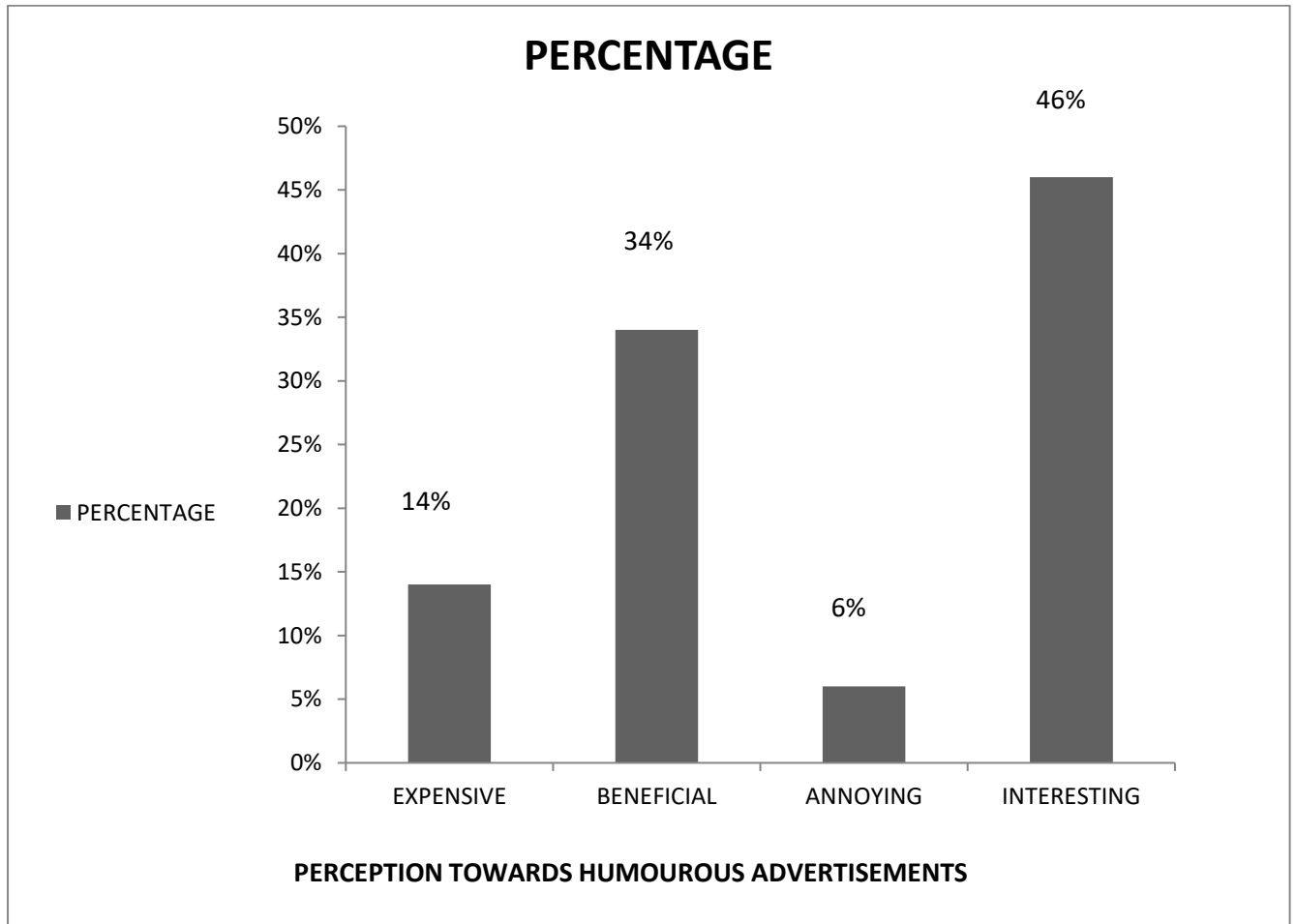


TABLE NO: 4.1.9

Table showing Impact of humourous advertisement prevails on u:

S.NO	IMPACT	NO OF RESPONDENTS	PERCENTAGE
1	Still u watch the next advertisement	10	20%
2	Impacts stay longer even after watching many	22	44%
3	Every time while watching	13	26%
4	No impact at all	5	10%
	Total	50	100

INTERPRETATION:

It is inferred that 44% of respondents have impact even after they watch many, 26% of respondents have impact every time while watching, 20% of respondents have impact still they watched next advertisement and 10% of respondents have no impact at all.

CHART NO: 4.1.9

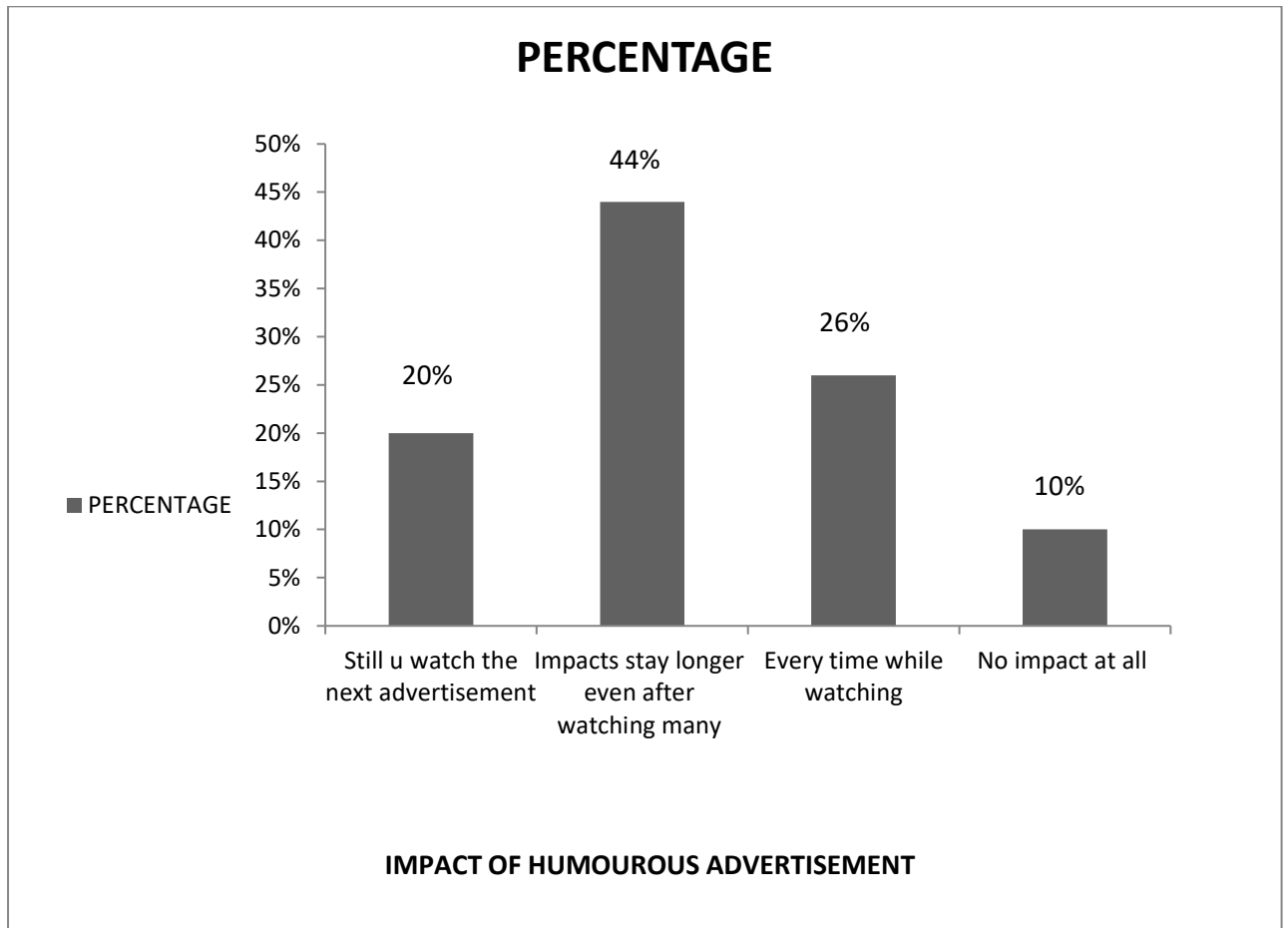


TABLE NO: 4.1.10

Table showing Effectiveness to be used in humourous advertisement:

S.NO	EFFECTIVENESS	NO.OF RESPONDENTS	PERCENTAGE
1	Sarcasm	9	18
2	Surprise	25	50
3	Personification	5	10
4	Comparison	11	22
	Total	50	100

INTERPRETATION:

It is inferred that 50% of respondents prefer surprise to be used in the advertisement, 22% of respondents prefer comparison, 18% of respondents prefer sarcasm and 10% of respondents prefer personification.

CHART NO: 4.1.10

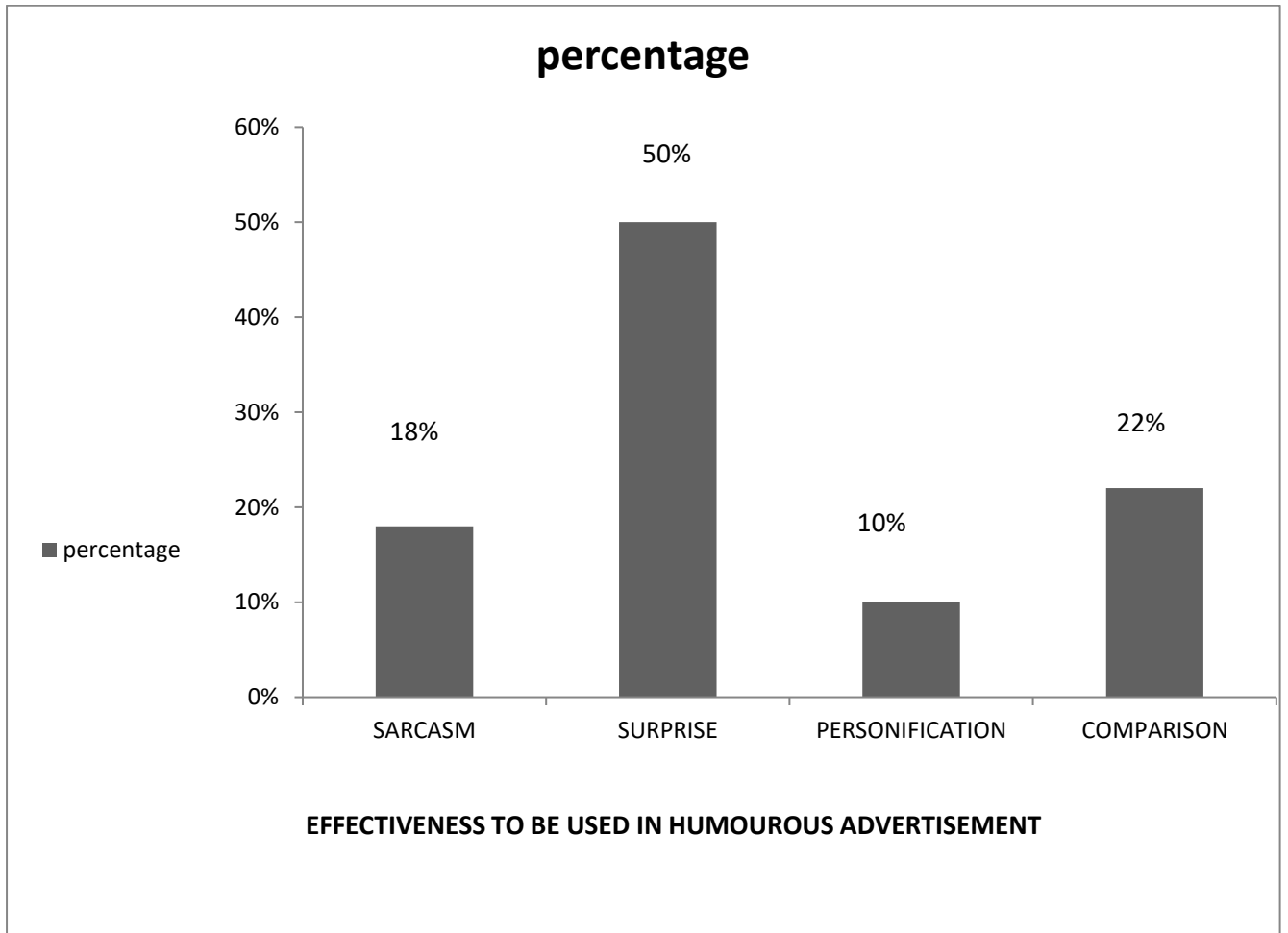


TABLE NO: 4.1.11

Table showing Benefits of humourous advertisement:

S.NO	BENEFITS	RESPONDENTS	PERCENTAGE
1	Creates a positive feeling about the product	16	32
2	Make me feel better	3	6
3	Improves brand image	6	12
4	Remember the advertisement longer	25	50
	Total	50	100

INTERPRETATION:

It is inferred that 50% of respondents are benefitted by remembering the advertisement longer, 32% of respondents are benefitted by creating a positive feeling about the product, 12% of respondents are benefitted by improving the brand image and 6% of respondents are benefitted which made them feel better.

CHART NO: 4.1.11

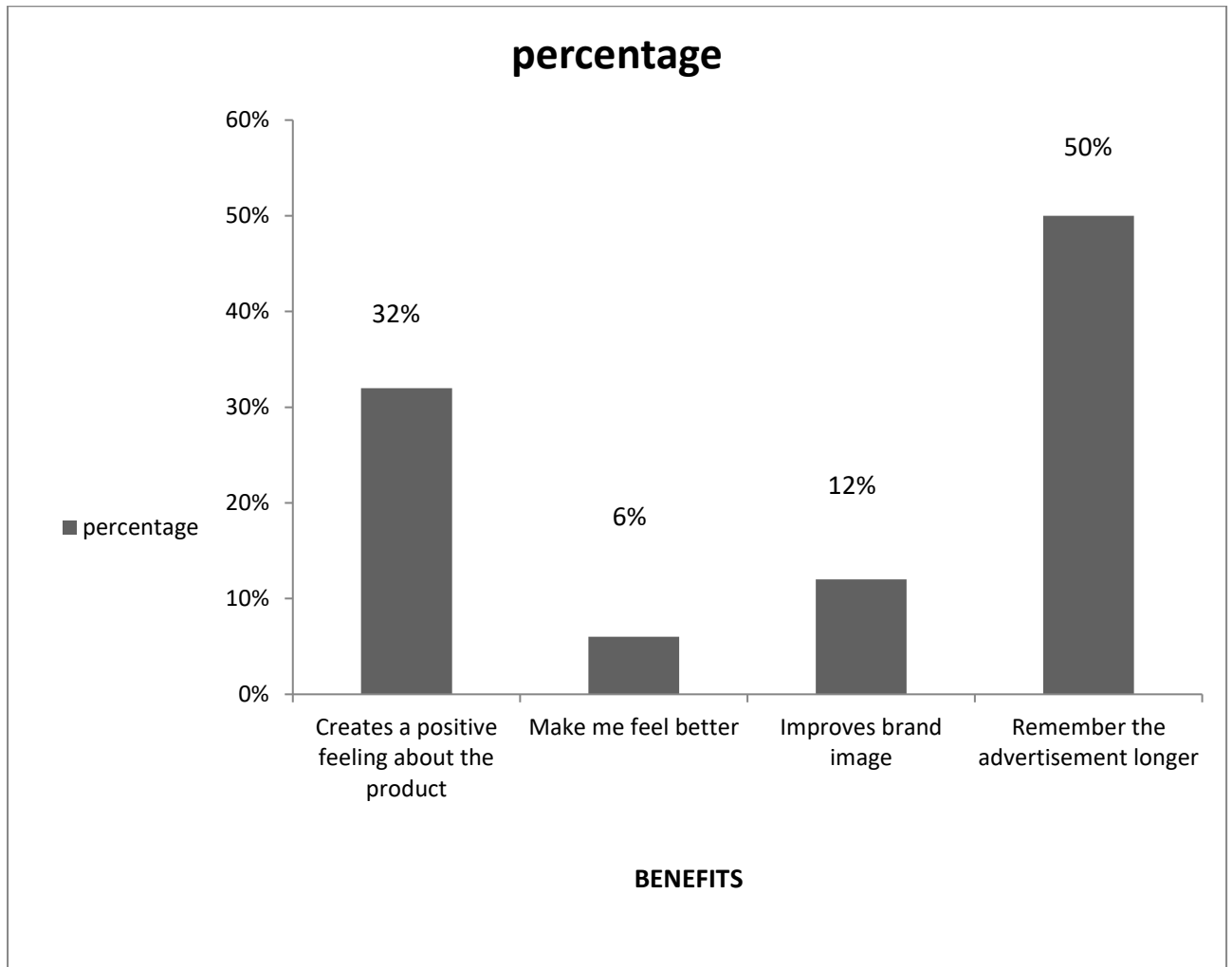


TABLE NO: 4.1.12

Table showing Comparison between particular products with current choices:

S.NO	COMPARISON	NO.OF RESPONDENTS	PERCENTAGE
1	Definitely not	1	2
2	Not likely	5	10
3	Undecided	17	34
4	Definitely	27	54
	Total	50	100

INTERPRETATION:

It is inferred that 54% of respondents definitely compare the particular product with their current choices, 34% of respondents are undecided, 10% of respondents are not likely to compare and 2% of people definitely not compare.

CHART NO: 4.1.12

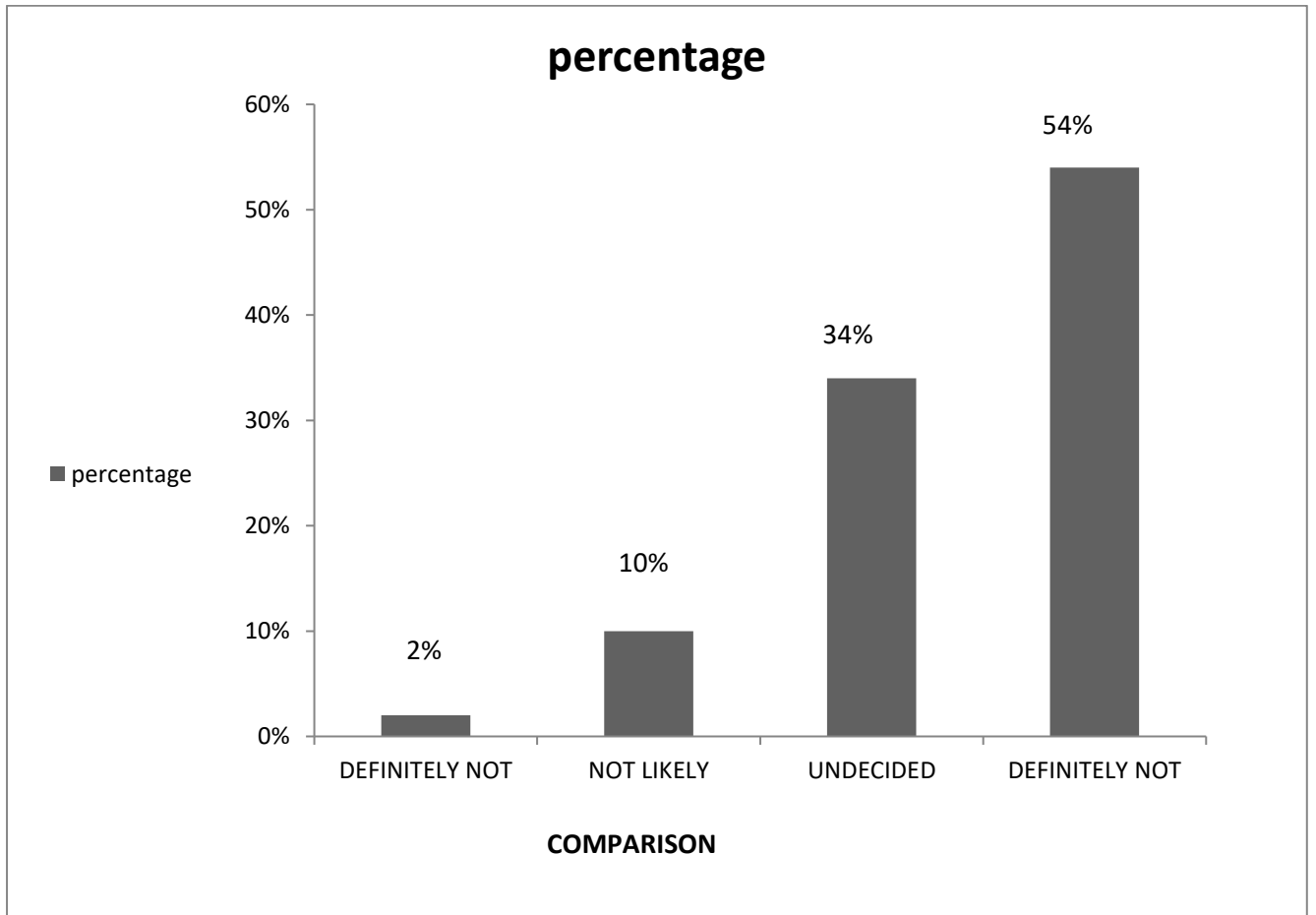


TABLE NO: 4.1.13

Table showing Information found about the product based on the advertisements

S.NO	INFORMATION	NO.OF RESPONDENTS	PERCENTAGE
1	Definitely not	4	8
2	Not likely	5	10
3	Undecided	7	14
4	Definitely	34	68
	Total	50	100

INTERPRETATION:

It is inferred that 68% of respondents definitely find their information about the product based on the advertisements, 14% of respondents are undecided, 10% are not likely to find information and 8% of respondents definitely don't find their information about the product based on the advertisement.

CHART NO: 4.1.13

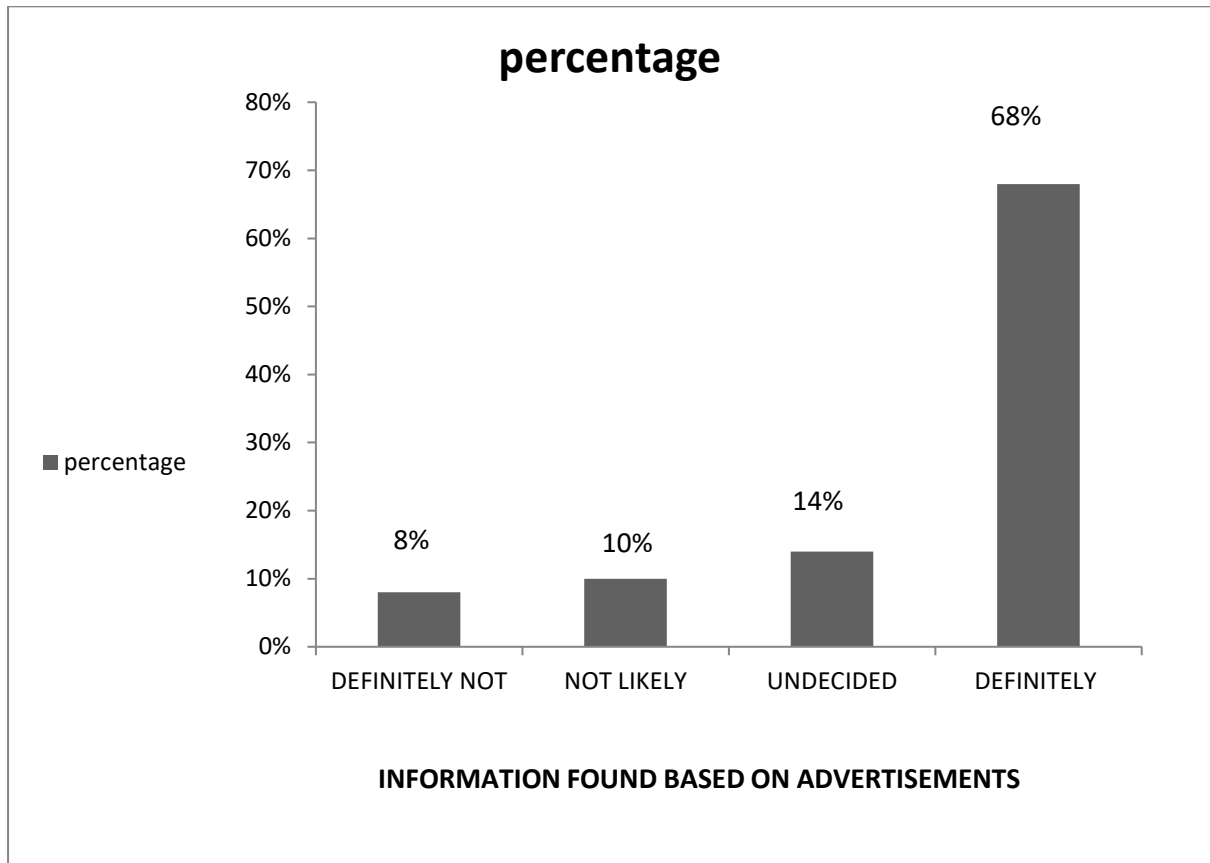


TABLE NO: 4.1.14

Table showing Purchase of products based solely on advertisements:

S.NO	PURCHASE DECISION	NO.OF RESPONDENTS	PERCENTAGE
1	Definitely not	10	20%
2	Not likely	7	14%
3	Undecided	6	12%
4	Definitely	27	54%
	Total	50	100

INTERPRETATION:

It is inferred that 54% of respondents purchase the product based solely on the advertisements, 20% of respondents definitely don't purchase the product based on advertisements, 14% of respondents not likely to purchase based on advertisements and 12% of respondents are undecided with their purchase decision

CHART NO: 4.1.14

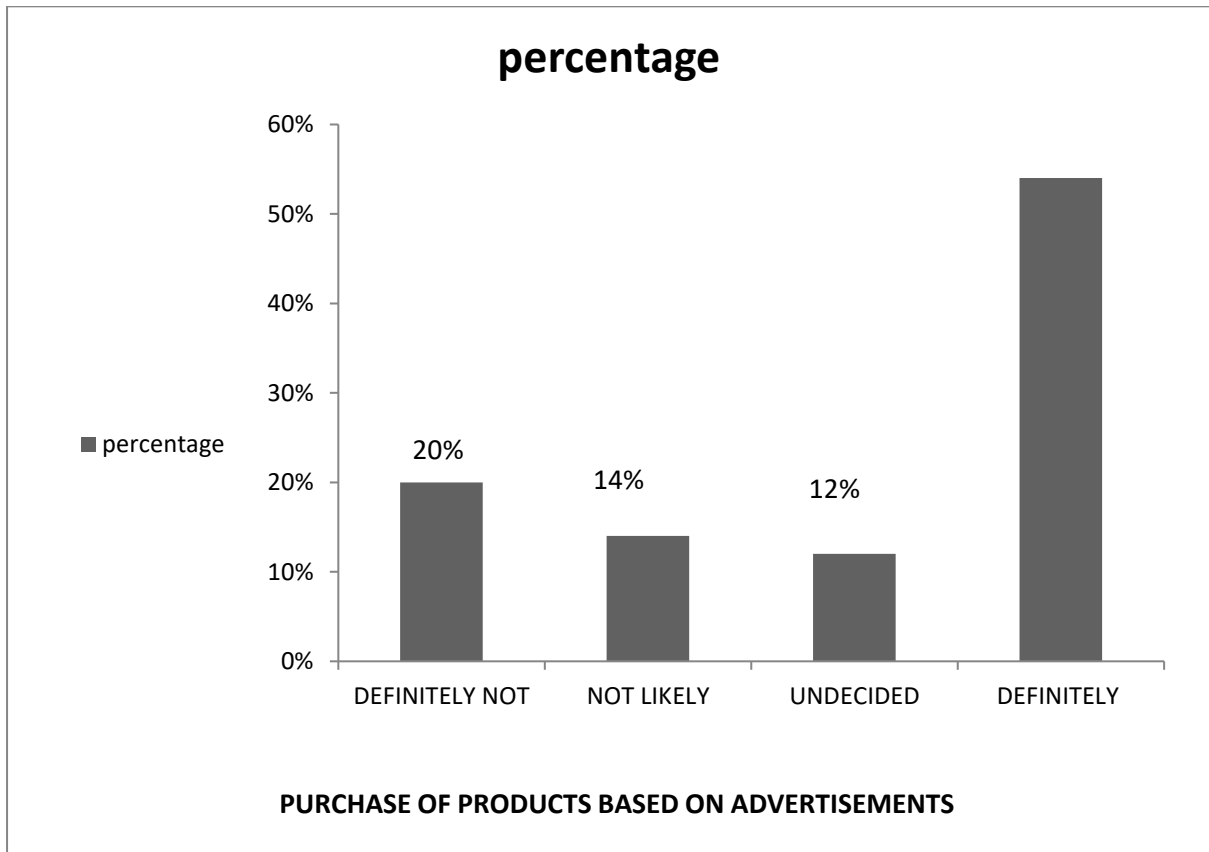


TABLE NO: 4.1.15

Table showing Aspects that attracts in humourous advertisement:

S.NO	ASPECTS	NO.OF RESPONDENTS	PERCENTAGE
1	Creativity	12	24
2	Humour	27	54
3	Message conveyed	6	12
4	Others	4	8
	Total	50	100

INTERPRETATION:

It is inferred that 54% of respondents are attracted by the humour used in the advertisement, 24% of respondents are attracted by the creativity used in the advertisement, 12% of respondents are attracted by the message conveyed in the advertisement and 8% of respondents are attracted by others.

CHART NO: 15

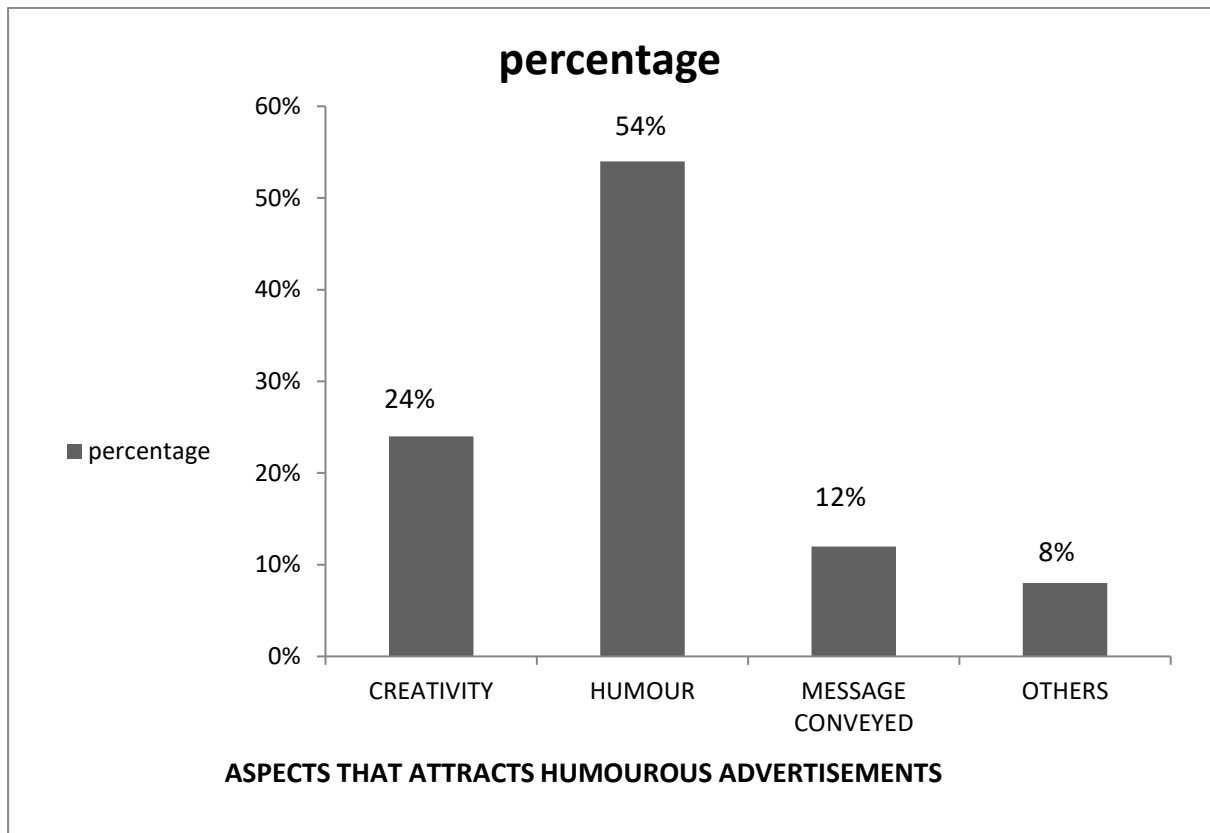


TABLE NO: 4.1.16

Table showing Modes of advertisement come across day-to-day life:

S.N O	MODES OF ADVERTISEMENTS	NO.OF RESPONDENTS	PERCENTAG E
1	TV advertisements/radio	21	42
2	Newspapers/magazines	14	28
3	Posters/boards/hoardings	9	18
4	Online	6	12
	Total	50	100

INTERPRETATION:

It is inferred that 42% of respondents come across TV advertisements and Radio, 28% of respondents come across Newspapers and Magazines, 18% of respondents come across Posters/Boards/Hoardings and 12% of respondents come across online advertisements.

CHART NO: 4.1.16

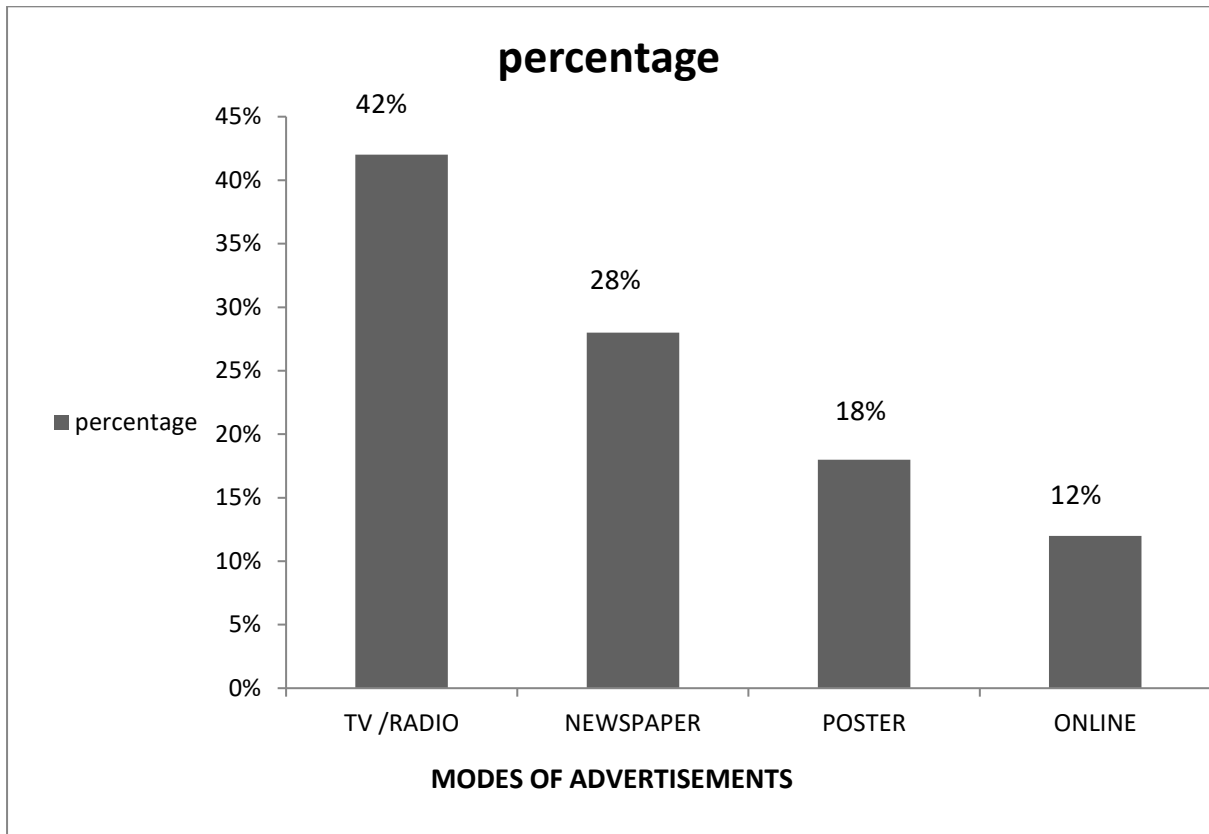


TABLE NO: 4.1.17

Table showing Humourous advertisements help to remember brand name easily:

S.NO	WAYS TO REMEMBER	NO. OF RESPONDENTS	PERCENTAGE
1	Wordings	5	10%
2	Celebrities	12	24%
3	Creativity	30	60%
4	Logo	3	6%
	Total	50	100

INTERPRETATION:

It is inferred that 60% of respondents remember the brand name by the creativity used in the advertisement, 24% of respondents remember the brand name by celebrities acted in the advertisement, 10% of respondents remember with the wordings used in the advertisement and 6% of respondents remember with the logo used for advertising.

CHART NO: 4.1.17

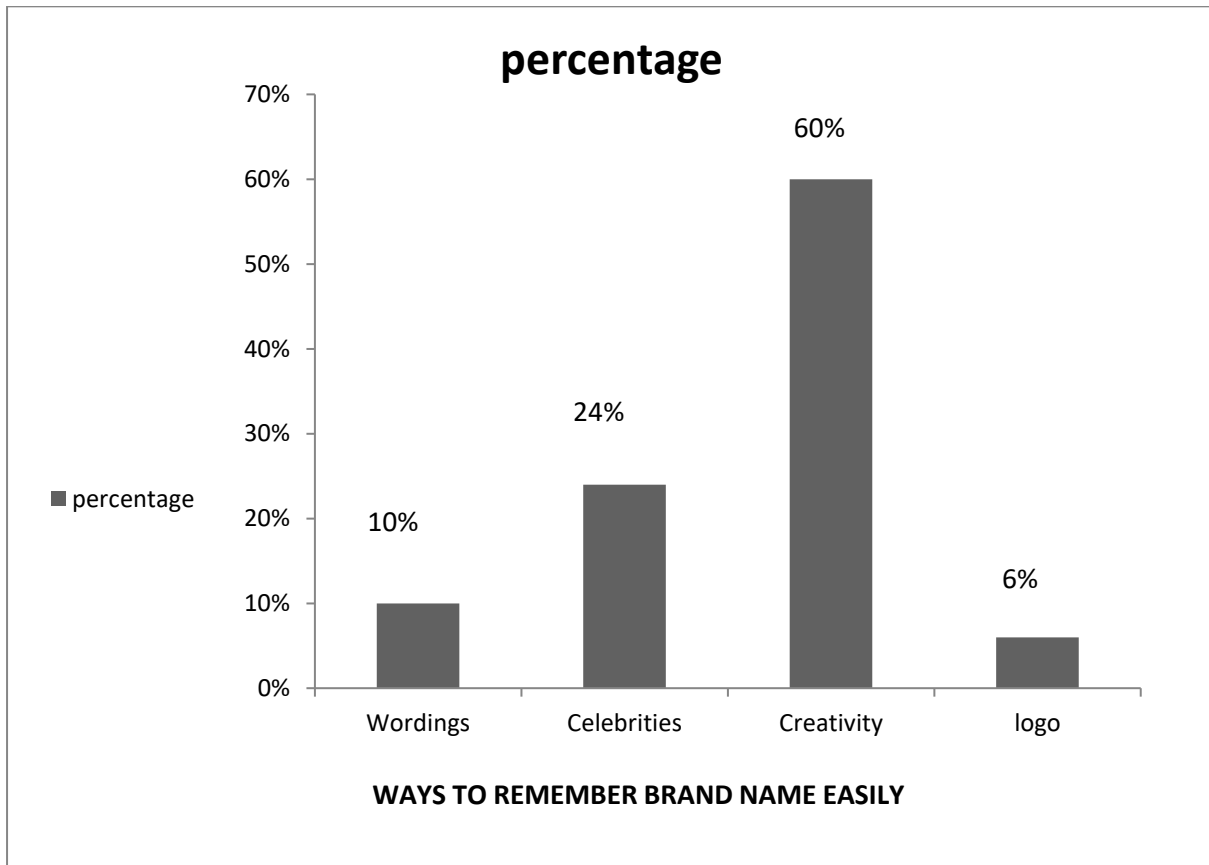


TABLE NO: 4.1.18

Table showing Humourous advertisements are effective than any other forms of advertisements:

S.NO	EFFECTIVE	NO.OF RESPONDENTS	PERCENTAGE
1	Strongly agree	29	58%
2	Agree	12	24%
3	Neutral	6	12%
4	Disagree	3	6%
	Total	50	100

INTERPRETATION:

It is inferred that 58% of respondents strongly agree that humourous advertisements are effective than any other forms of advertisements, 24% of respondents agree that humourous advertisements are effective any other forms of advertisements, 12% of respondents are neutral that humourous advertisements are effective and 6% of respondents disagree that humourous advertisements are effective than any other forms of advertisements.

CHART NO: 4.1.18

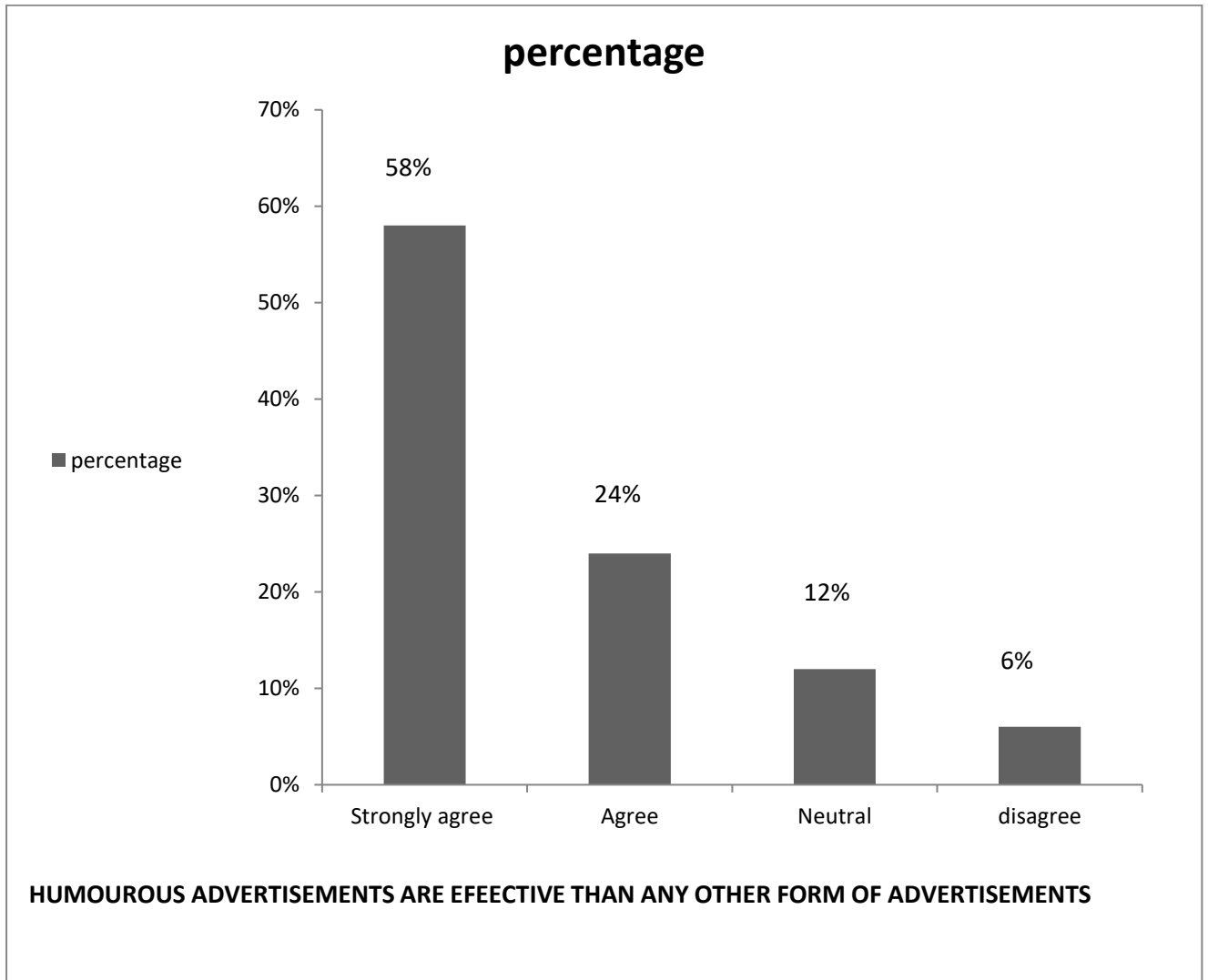


TABLE NO 4.1.19:

Table showing Humourous advertisement influenced in purchase decision:

S.NO	PURCHASE DECISION	NO.OF RESPONDENTS	PERCENTAGE
1	Very much influencing	17	34%
2	Influencing	25	50%
3	Neutral	5	10%
4	Not much influencing	3	6%
	Total	50	100

INTERPRETATION:

It is inferred that 50% of respondents are influenced in purchase decision, 34% of respondents are very much influenced in purchase decision, 10% of respondents are neutral in purchase decision and 6% of respondents are not much influenced in purchase decision.

CHART NO: 4.1.19

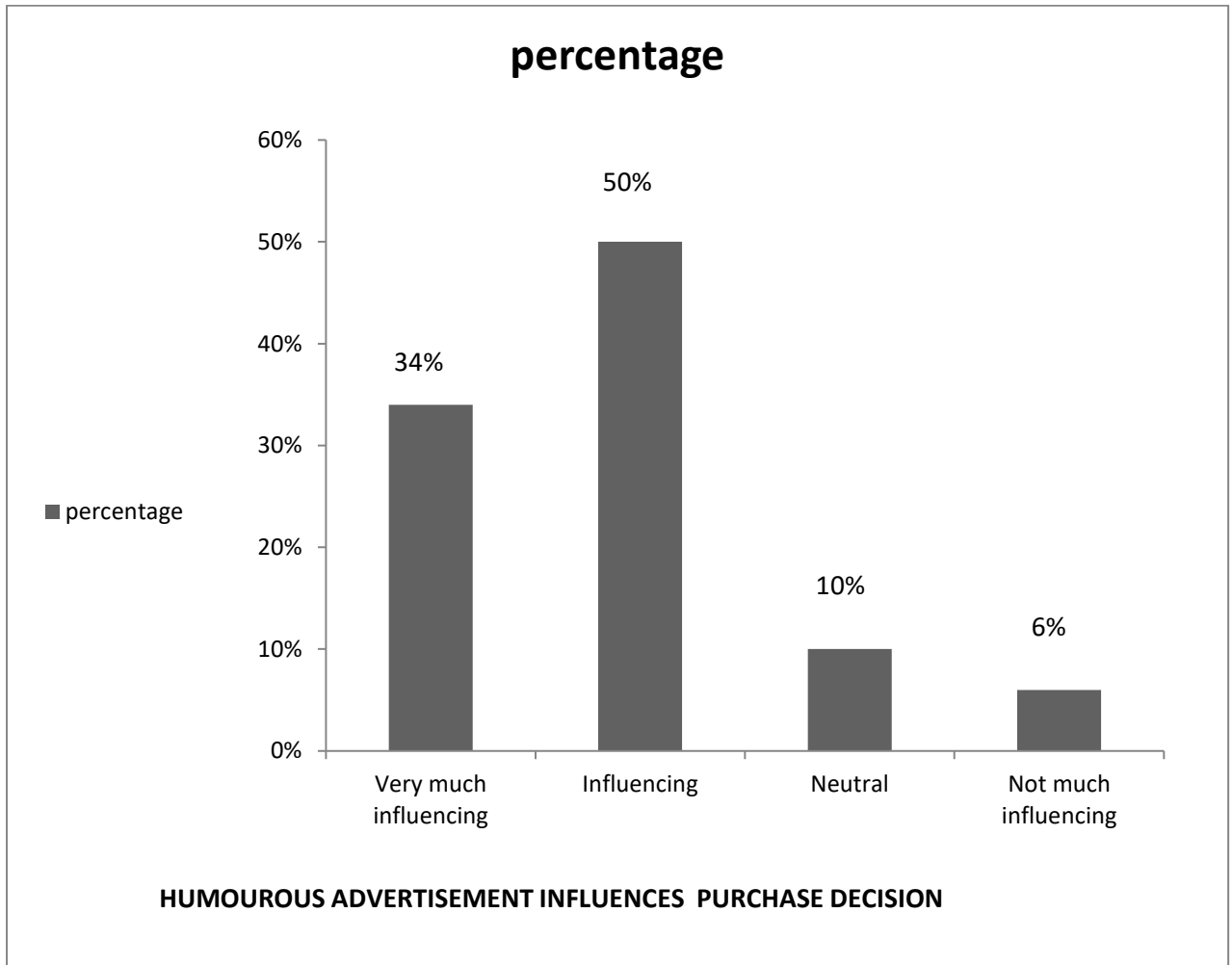


TABLE NO: 4.1.20

Table showing Factors influence purchase decision:

S.NO	FACTORS	NO.OF RESPONDENTS	PERCENTAGE
1	Price	10	20%
2	Advertisement	7	14%
3	Quality	26	52%
4	Brand name	7	14%
	TOATL	50	100

INTERPRETATION:

It is inferred that 52% of respondents say quality influence the purchase decision, 20% of respondents say price influence the purchase decision, 14% of respondents say advertisement influence their purchase decision and 14% of respondents say brand name influence their purchase decision.

CHART NO: 4.1.20

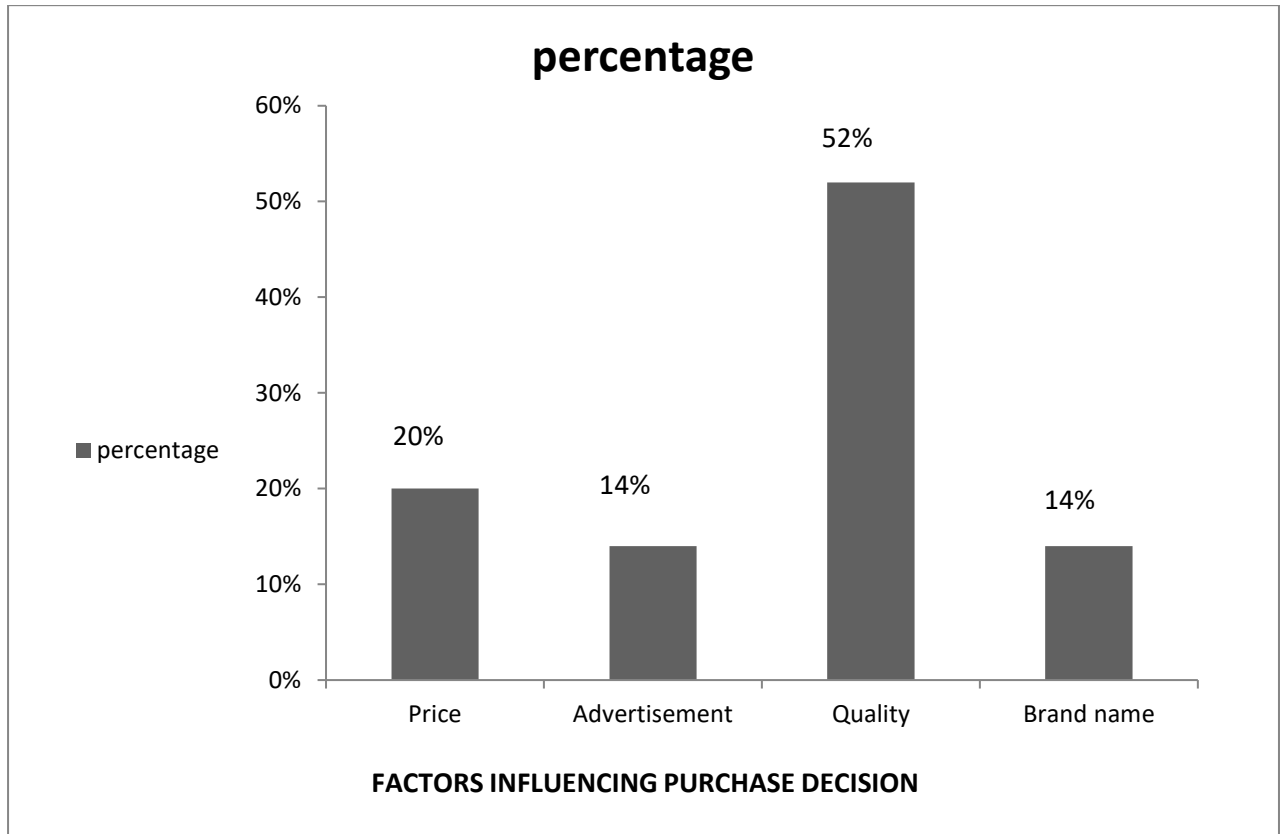


TABLE NO: 4.1.21

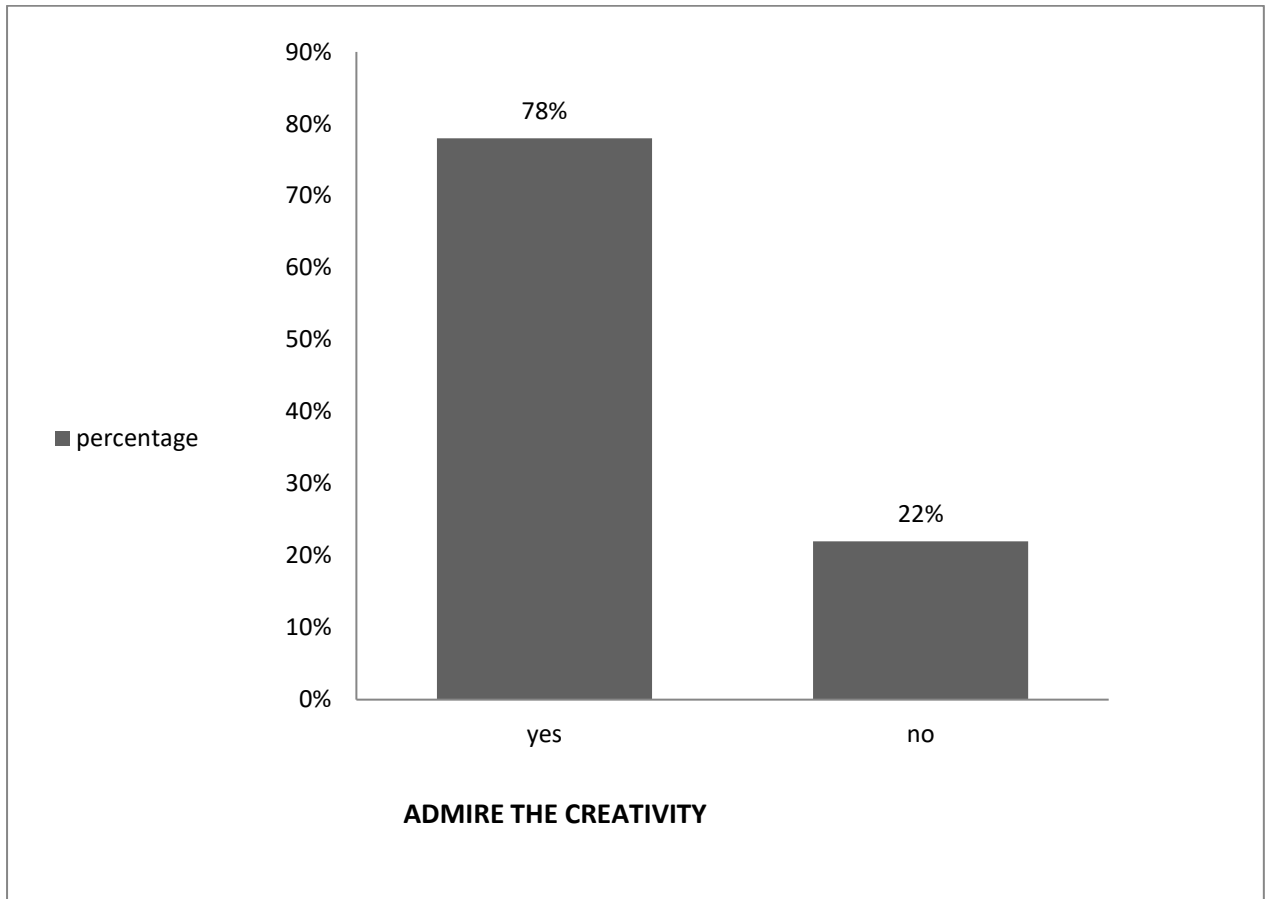
Table showing admire the creativity used in the advertisement

S.NO	CREATIVITY	NO.OF RESPONDENTS	PERCENTAGE
1	Yes	39	78%
2	No	11	22%
	Total	50	100

INTERPRETATION:

It is inferred that 78% of respondents say yes that they admire the creativity used in the advertisement and 22% of respondents say that they don't admire the creativity used in the advertisement.

CHART NO: 4.1.21



LEVEL OF SATISFACTION REGARDING THE ASPECTS OF HUMOUROUS ADVERTISEMENTS

TABLE NO4.1.22.1

Table showing Social message conveyed in humourous advertisements

S.NO	MESSAGE CONVEYED	NO.OF RESPONDENTS	PERCENTAGE1
1	Highly satisfactory	28	56%
2	Satisfactory	12	24%
3	Neutral	10	20%
4	Dissatisfactory	0	0
5	Highly dissatisfactory	0	0
	Total	50	100

INTERPRETATION:

It is inferred that 56% of respondents are highly satisfied with the social message conveyed in the humourous advertisements, 24% of respondents are satisfied with the message conveyed in the humourous advertisements, 20% of respondents are neutral with the message conveyed in the humourous advertisements, 0% of respondents are dissatisfied with the message conveyed and 0% if respondents are highly dissatisfied with the message conveyed in the humourous advertisement.

CHART NO: 4.1.22.1

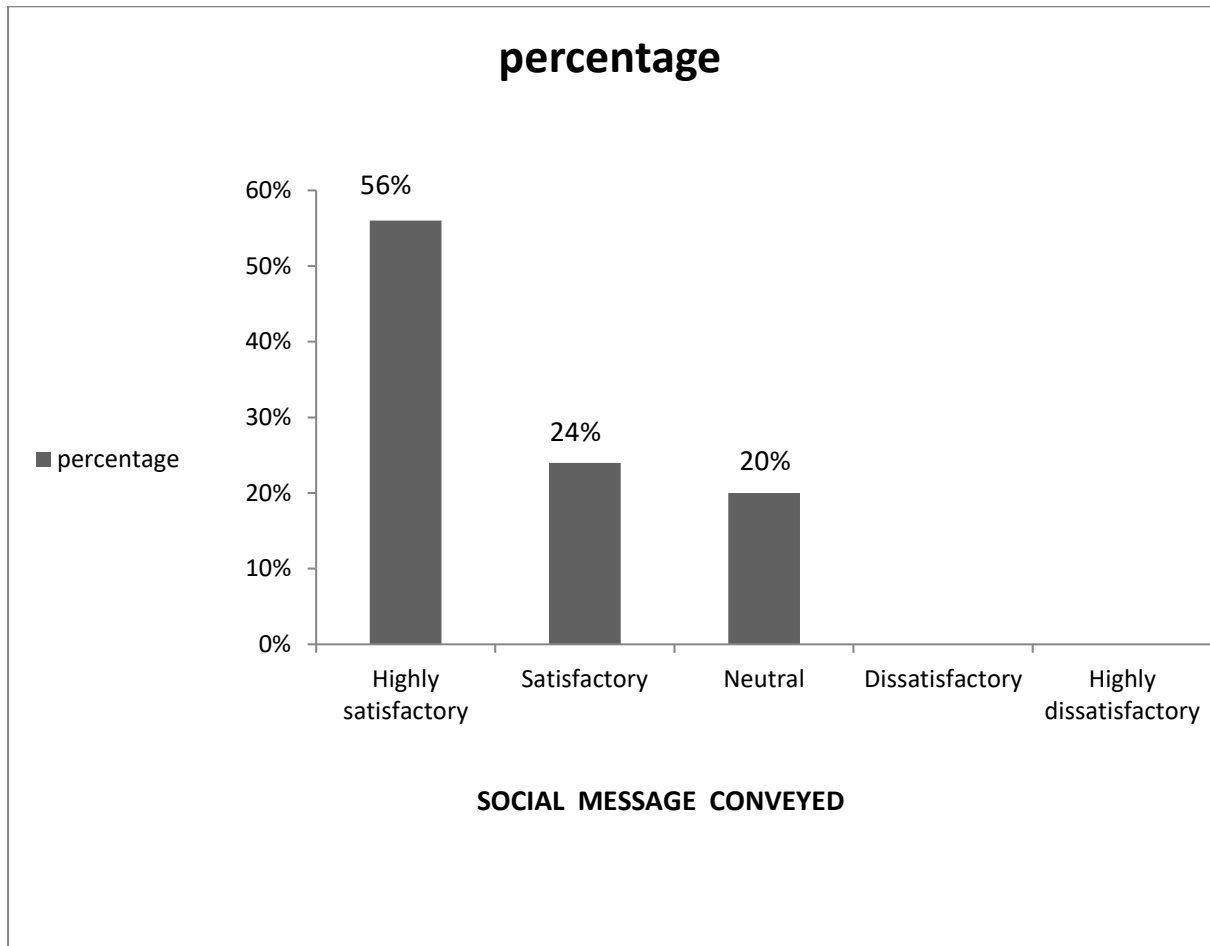


TABLE NO: 4.1.22.2

Table showing Details about the product /service conveyed through humourous advertisements

S.NO	DEATAILS PROVIDED	NO.OF RESPONDENTS	PERCENTAGE1
1	Highly satisfactory	24	48%
2	Satisfactory	15	30%
3	Neutral	10	20%
4	Dissatisfactory	1	2%
5	Highly dissatisfactory	0	0
	Total	50	100

INTERPRETATION:

It is inferred that 48% of respondents are highly satisfied with details about the products and services, 30% of respondents are satisfied with details about the product and services, 20% of respondents are neutral with the details about products and services, 2% of respondents are dissatisfied with details about the products and services and 0% of respondents are highly dissatisfied with details about the product and services conveyed through humourous advertisements.

CHART NO: 4.1.22.2

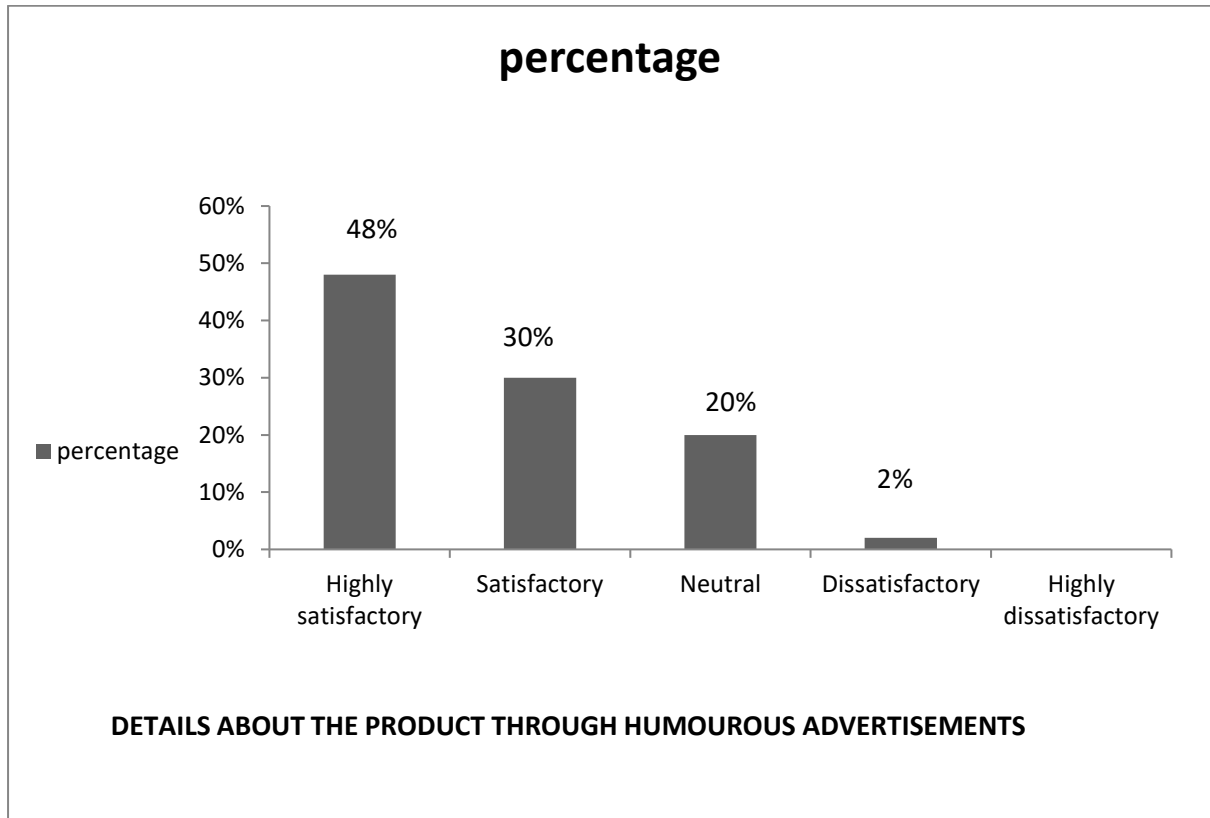


TABLE NO: 4.1.22.3

Table showing Celebrity endorsed in the humourous advertisements

S.NO	CELEBRITY ENDORSED	NO.OF RESPONDENTS	PERCENTAGE1
1	Highly satisfactory	30	60%
2	Satisfactory	7	14%
3	Neutral	9	18%
4	Dissatisfactory	3	6%
5	Highly dissatisfactory	1	2%
	Total	50	100

INTERPRETATION:

It is inferred that 60% of respondents are highly satisfied with the celebrity endorsed, 14% of respondents are satisfied with the celebrity endorsed, 18% of respondents are neutral with the celebrity endorsed, 6% of respondents are dissatisfied with the celebrity endorsed and services and 2% of respondents are highly dissatisfied with the celebrity endorsed in the humourous advertisements.

CHART NO: 4.1.22.3

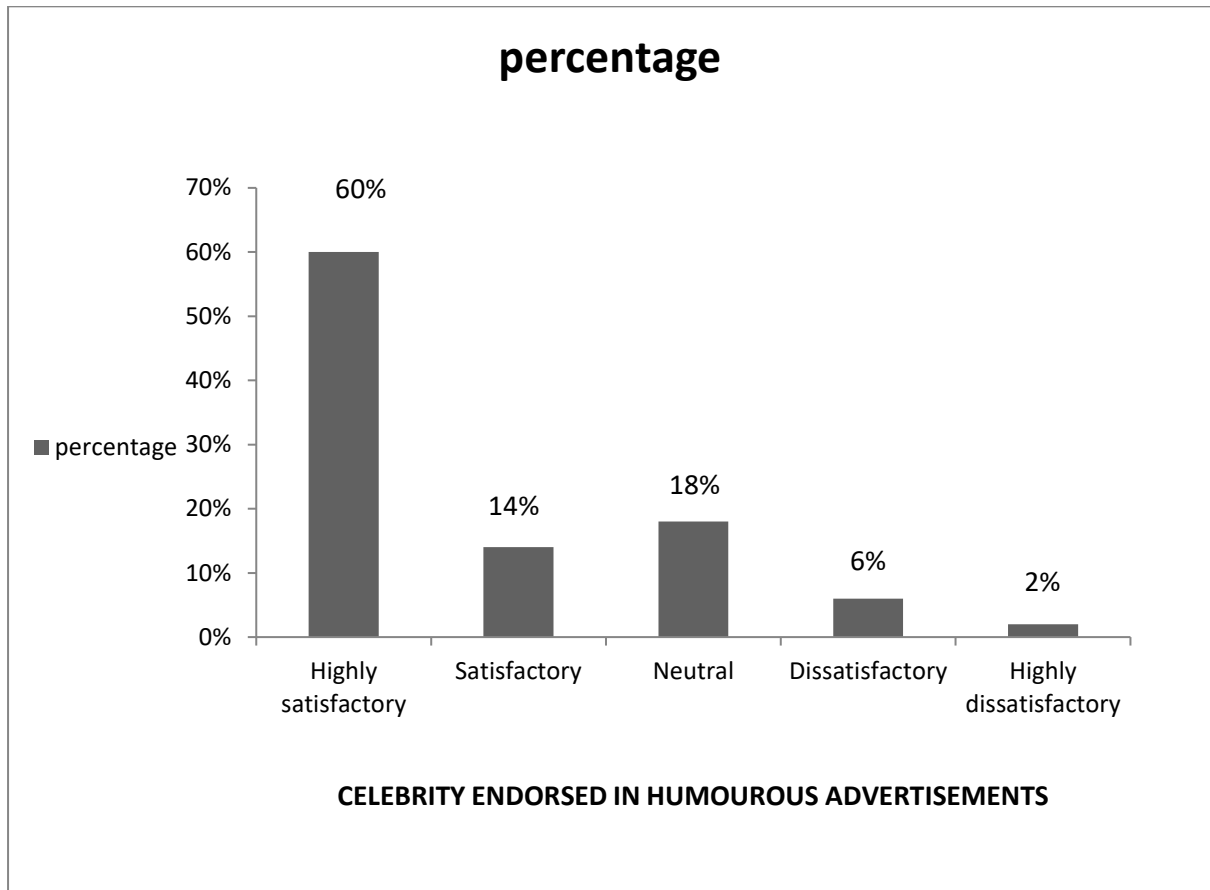


TABLE NO: 4.1.23

Table showing Easier to influence through humourous advertisements:

S.NO	INFLUENCE	NO.OF RESPONDENTS	PERCENTAGE
1	Children	19	38%
2	Men	3	6%
3	Women	17	34%
4	Old people	11	22%
	Total	50	100

INTERPRETATION:

It is inferred that 38% of respondents say that children are easier to influence through humourous advertisements, 34% of respondents say women are easier to influence through humourous advertisements, 22% of respondents say that old people are easier to influence through humourous advertisements and 6% of respondents say that men are easier to influence through humourous advertisements.

CHART NO: 4.1.23

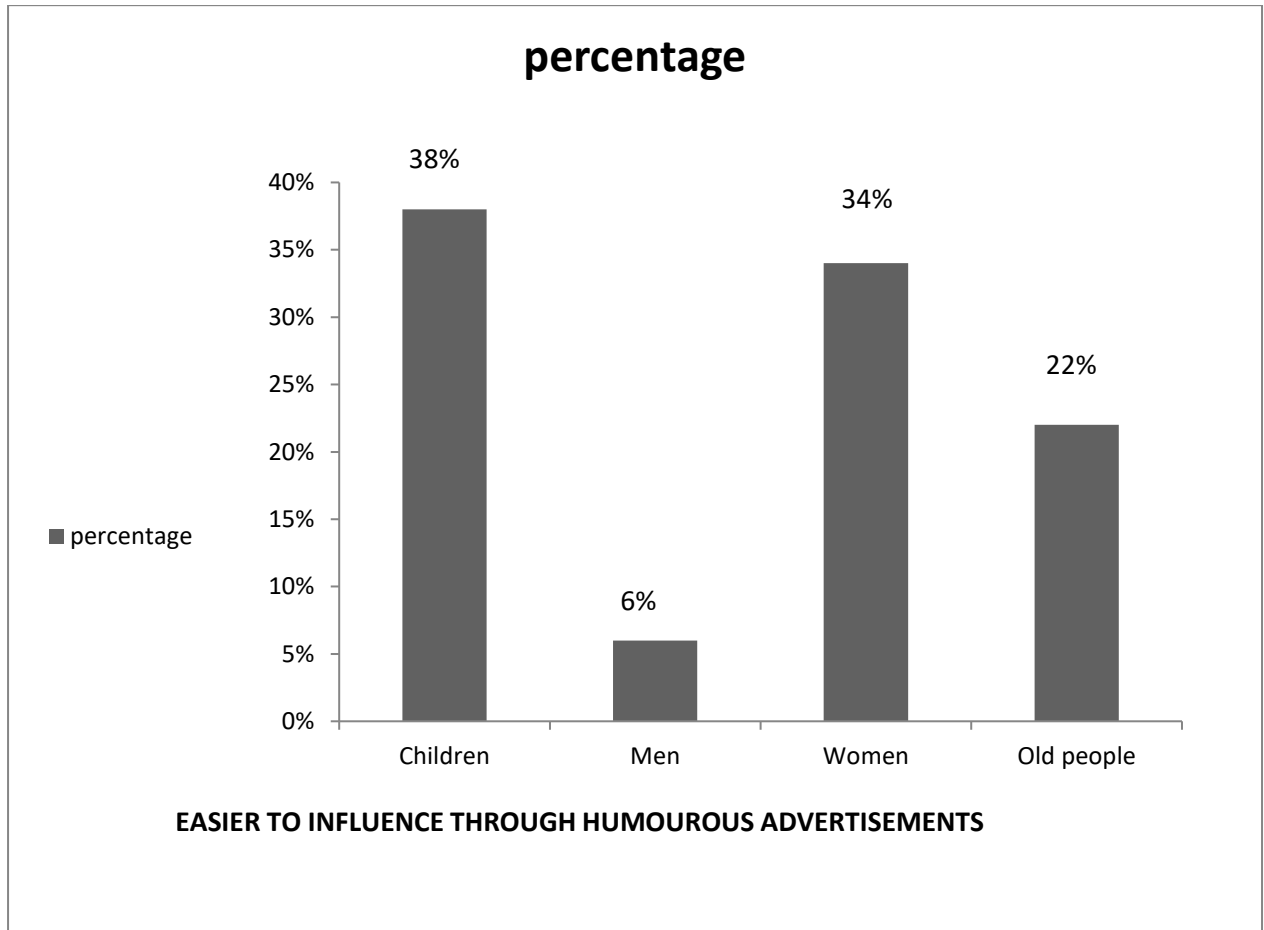


TABLE NO: 4.1.24

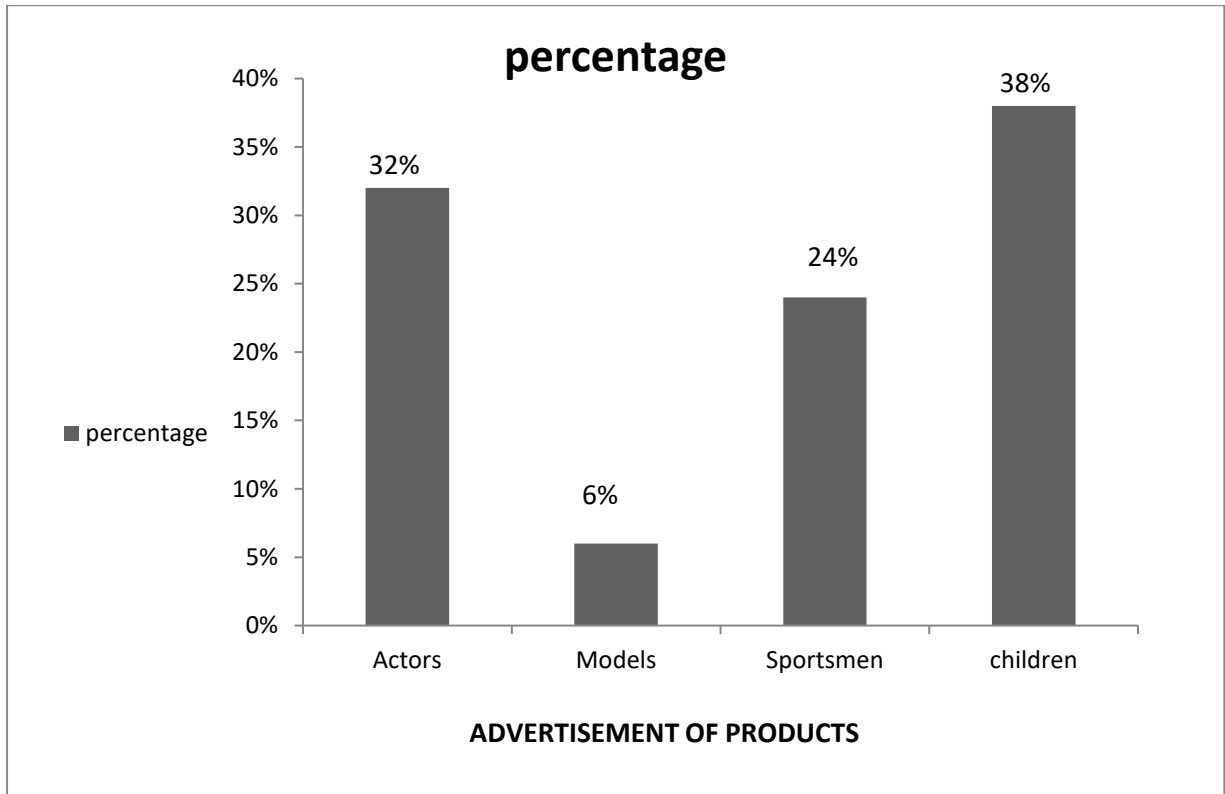
Table showing who can advertise the products

S.NO	ADVERTISE	NO.OF RESPONDENTS	PERCENTAGE
1	Actors	16	32%
2	Models	3	6%
3	Sportsmen	12	24%
4	Children	19	38%
	Total	50	100

INTERPRETATION:

It is inferred that 38% of respondents prefer children to advertise the products, 32% of respondents prefer actors to advertise the products, 24% of respondents prefer sportsmen to advertise the products and 6% of respondents prefer models to advertise the products.

CHART NO: 4.1.24



TABLENO: 4.1.25

Table showing Television that was most enjoyable

S.NO	ADVERTISEMENT	NO.OF RESPONDENTS	PERCENTAGE
1	MC Donald's	4	8%
2	Cadbury chocolate	33	66%
3	Coca- cola	10	20%
4	e-lutes electronic cigarette	3	6%
	Total	50	100

INTERPRETATION:

It is inferred that 66% of respondents enjoyed Cadbury chocolate television advertisement the most, 20% of respondents enjoyed coca-cola advertisement the most, 8% of respondents enjoyed MC Donald's advertisement the most and 6% of respondents enjoyed the E-lites advertisements the most..

CHART NO: 4.1.25

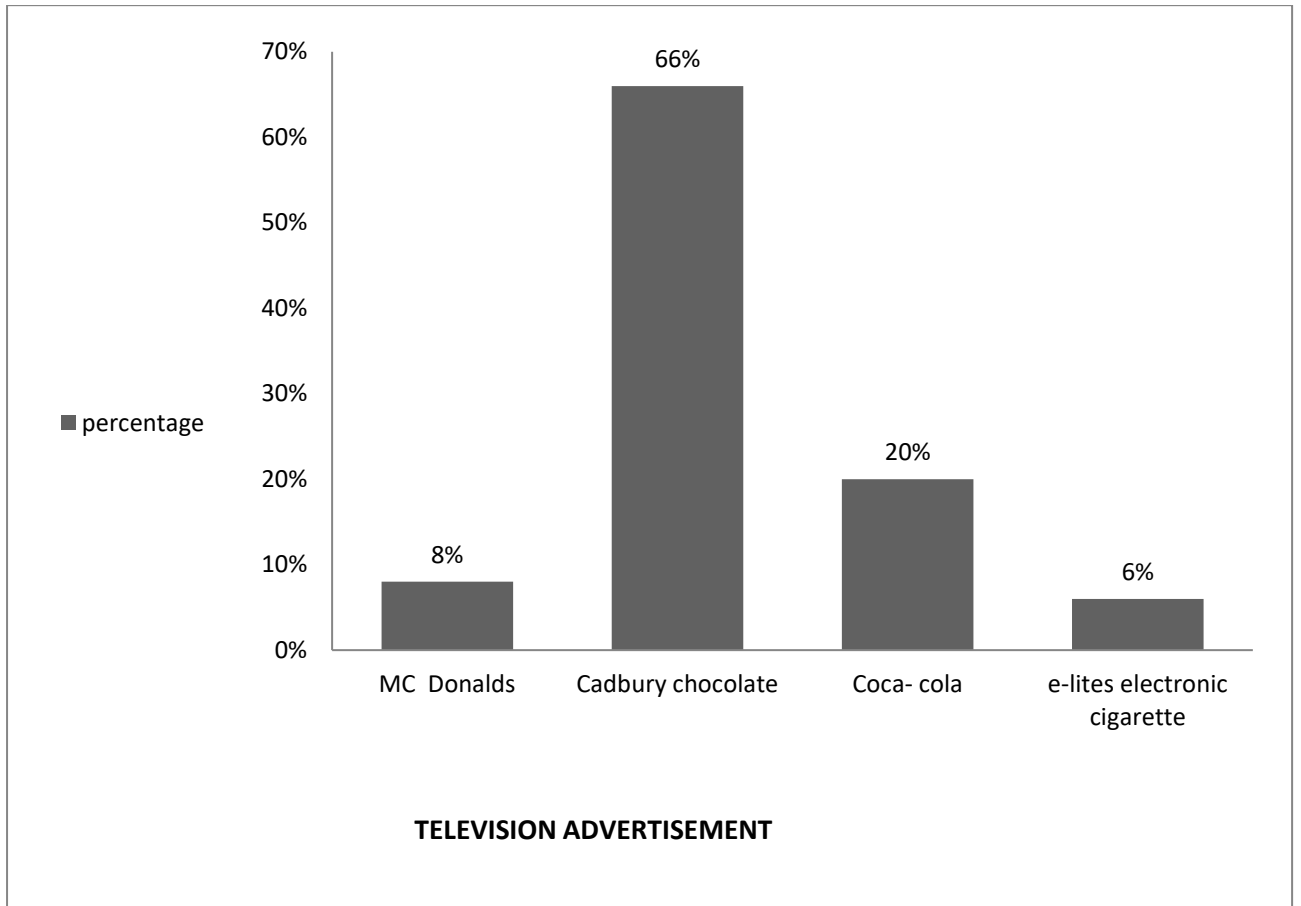


TABLE NO: 4.1.26

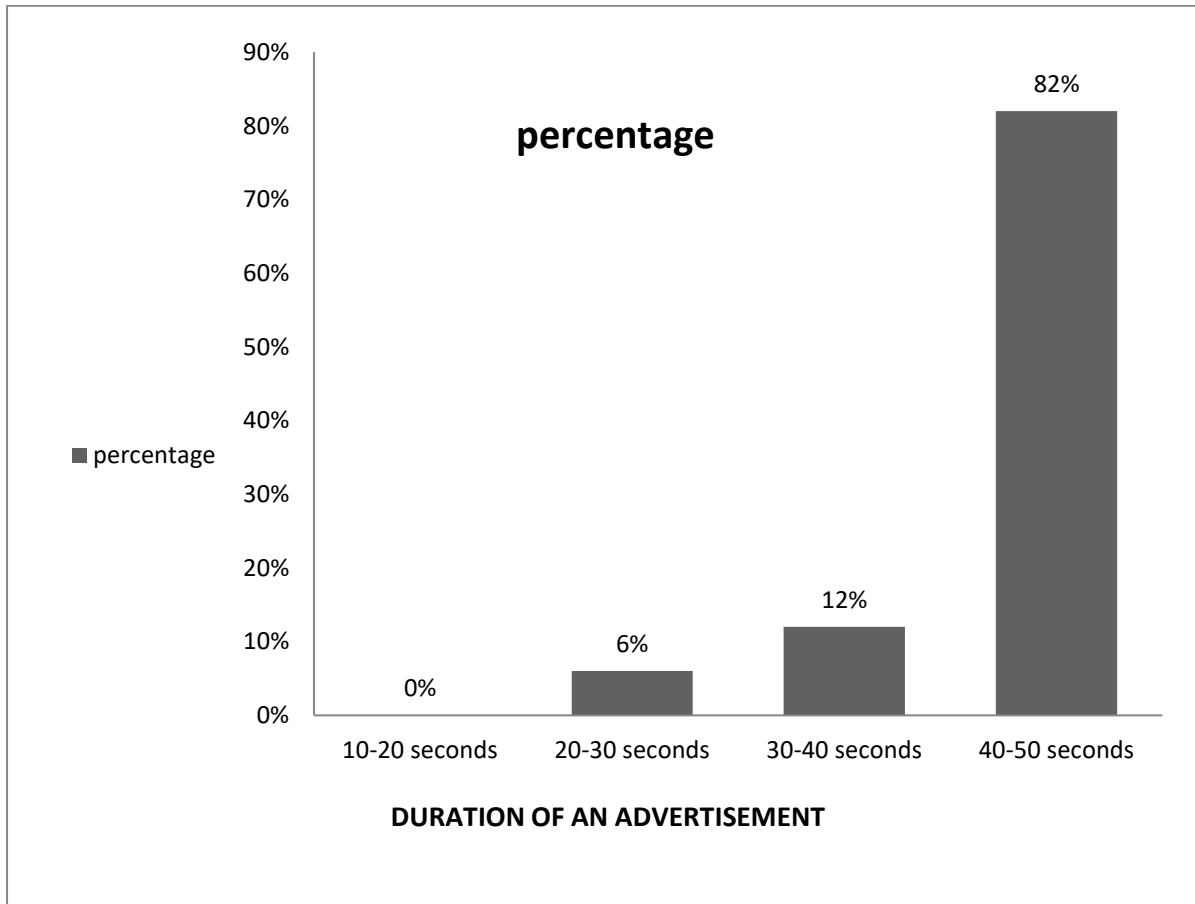
Table showing Duration of a television advertisement

S.NO	DURATION	NO.OF RESPONDENTS	PERCENTAGE
1	10-20 seconds	0	0%
2	20-30 seconds	3	6%
3	30-40 seconds	6	12%
4	40-50 seconds	41	82%
	Total	50	100

INTERPRETATION:

It is inferred that 82% of respondents prefer 40-50 seconds, 12% of respondents prefer 30-40 seconds, 6% of respondents prefer 20-30 seconds and 0% of respondents prefer 10-20 seconds.

CHART NO: 4.1.26



4.2 CHI SQUARE –TEST

RELATIONSHIP BETWEEN THE OCCUPATION AND THEIR PERCEPTION TOWARDS HUMOUROUS ADVERTISEMENTS

AIM:

In order to study the relationship between the occupation and their perception towards humourous advertisements

NULL HYPOTHESIS:

There is no significant relationship between the occupation and their perception towards humourous advertisements

ALTERNATIVE HYPOTHESIS:

There is significant relationship between the occupation and their perception towards humourous advertisements

FORMULA:

CHI-SQUARE =

Here,

Oil = observed value

Eye = expected value

$$\text{Expected value} = \frac{\text{Row total} \times \text{column}}{\text{Grand total}}$$

Table comparing the occupation & their perception towards humourous advertisements

OCCUPATION PERCEPTION	STUDENT	PROFESSIONALS	BUSINESS	OTHER	TOTAL
EXPENSIVE	4	2	1	-	7
BENEFICIAL	10	5	2	-	17
ANNOYING	1	1	1	-	3
INTERESTING	12	5	5	1	23
TOTAL	27	13	9	1	50

Oil	Eye	Oil - Eye	(Oil – Eye)^2	(Oil – Eye)^2/E
4	3.78	0.22	0.0484	0.0132275
10	9.18	0.82	0.6724	0.0729847
1	1.62	-0.62	0.3844	0.2345679
12	12.42	-0.42	0.1764	0.0136876
2	1.82	0.18	0.0324	0.0164835
5	4.42	0.58	0.3364	0.076923
1	0.78	0.22	0.0484	0.0641025
5	5.98	-0.98	0.9604	0.1605351
1	1.26	-0.26	0.0676	0.0555555
2	3.06	-1.06	1.1236	0.366013
1	0.54	0.46	0.2116	0.388888
5	4.14	0.86	0.7396	0.1787439
1	0.46	0.54	0.2916	0.6304347

Degree of freedom= (row – 1) x (column – 1) = (4-1) x (4-1) =9

LEVEL OF SIGNIFICANCE	DEGREE OF FREEDOM	CALCULATED VALUE	TABLE VALUE	RESULT
5	9	2.25	16.919	Not significant

INTERPRETATION:

At the 5% level of significance and degree of freedom 9, calculated value is 2.25, null hypothesis is accepted. Therefore there is no significant relationship between the occupation and their perception towards humourous advertisements.

RESULT:

So there is no significant relationship between the occupation and their perception towards humourous advertisements

AGE EFFECTIVE FACTORS	LESS THAN 20	21 - 40	41 - 60	60&ABOVE	TOTAL
SACARSM	7	1	1	0	9
SURPRISE	10	11	4	0	25
PERSONIFICATION	1	2	2	0	5
COMPARISON	2	3	5	1	11
TOTAL	20	17	12	1	50

O	E	O – E	(O – E)²	(O – E)²/E
7	3.6	3.4	11.56	3.21111111
10	10	0	0	0
1	2	-1	1	0.5
2	4.4	-2.4	5.76	1.30909091
1	3.06	-2.06	4.2436	1.38679739
11	8.5	2.5	6.25	0.73529412
2	1.7	0.3	0.09	0.05294118
3	3.74	-0.74	0.5476	0.14641711
1	2.16	-1.16	1.3456	0.62296296
4	6	-2	4	0.66666667
2	1.2	0.8	0.64	0.53333333
5	2.64	2.36	5.5696	2.10969697
1	0.22	0.78	0.6084	2.76545454
			TOTAL	14.039

Source: Primary Data

LEVEL OF SIGNIFICANCE	DEGREE OF FREEDOM	CALCULATED VALUE (C.V)	TABLE VALUE (T.V)	RESULT
5%	9	14.039	16.419	Not significant

INTERPRETATION:

At the 5% level of significance and degree of freedom 9, calculated value is 14.039, null hypothesis is accepted. Therefore, there is no significant relationship between the occupation and their perception towards humorous advertisements.

RESULT:

So there is no significant relationship between the AGE and EFFECTIVE FACTORS towards humorous advertisements

Table 4.22

CORRELATION CO-EFFICIENT

Co- relation between the modes of advertisements and factors influencing purchase decision

X= the place of buying the fruits=the medium of awareness

X	Y	x=X- X	y=Y- Y	ex.	X^2	Y^2
21	10	8.5	-2.5	-21.25	72.25	6.25
14	7	1.5	-5.5	-8.25	8.25	20.25
9	2	-3.5	13.5	-47.25	12.25	182.25
6	7	-6.5	-5.5	35.75	42.25	30.25
50				Σby=- 41	Σx^2=129	Σy^2=249

$$\bar{X} = \frac{50}{4} = 12.5 \quad \bar{Y} = \frac{50}{4} = 12.5$$

$$r = \frac{\sum by}{\sqrt{\sum x^2 \sum y^2}}$$

$$= \frac{-41}{\sqrt{129 \times 249}} = -0.2287648$$

INTERPRETATION:

Thus it is interpreted that there is a positive relationship between the place of buying the fruits and the medium of awareness.

CHAPTER V

FINDINGS&SUGGESTIONS

- Majority of respondents are less than 21-40 years (46%).
- Majority of respondents are female (56%).
- Majority of respondents are students (54%).
- Majority of respondents have watched funny advertisements (100%)
- Majority of respondents find humourous advertisements persuasive (92%)
- Majority of respondents say humourous advertisements are interesting (46%)
- Majority of respondents say impact stay longer even after watching many other advertisements (44%).
- Majority of respondents are benefitted by remembering the advertisement longer (50%)
- Majority of respondents definitely compare the particular product with current choices (54%)
- Majority of respondents definitely find their information about the product based on the advertisements (68%)
- Majority of respondents definitely purchase the product based on the advertisements (54%)
- Majority of respondents say that they are attracted by the humour used in the advertisement (54%).
- Majority of respondents come across TV advertisements (42%).
- Majority of respondents say that humourous advertisements helps in remembering the brand name by the creativity used in the advertisement (60%).
- Majority of respondents say yes that humourous advertisements are more effective than any other forms of advertisements (58%).

- Majority of respondents are influencing in purchase decision (50%).
- Majority of respondents say that quality influenced the purchasing decision (52%).
- Majority of respondents say yes that they admire the creativity used in the advertisement (78%).
- Majority of respondents highly satisfactory that social message conveyed in humourous advertisements (56%).
- Majority of respondents high satisfactory with details about the products and services (48%).
- Majority of respondents say that highly satisfactory and neutral with celebrity endorsed in humourous advertisements (60%).
- Majority of respondents say that children are easier to influence through humourous advertisements (38%)
- Majority of respondents prefer children to advertise the products (38%)
- Majority of respondents enjoyed Cadbury advertisement the most (66%)
- Majority of respondents prefer 40- 50seconds (82%)

CONCLUSION

Humour serves as an icing on the cake, making advertisement more attractive to the consumers. Advertisers use humour as a medium to emotionally reach consumers. It proves to be an effective reach but it does not influence in consumers purchasing decision.

The study reveals that people are smart enough to distinguish the advertisement and the product advertised, people give more importance to the message conveyed in the advertisements than to the humour used. Choosing an apt advertisement to reach the consumers is always challenging, thus advertisers have to understand that humour can be appropriate and effective in some situations and not in others.

However, while humour has attained popularity in advertising, its use in the near future can be made more effective by implementing innovative strategies.

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- ☐ [https://eprints.kingston.ac.](https://eprints.kingston.ac)

QUESTIONNAIRE

1. Age:

A) Less than 20 years b) 21-40 years c) 41-60 years d) Above 60 years

2. What is your gender?

A) Male b) Female

3. Occupation:

A) Student b) professionals c) business d) other

4. Have you ever watched funny advertisements?

a) Yes b) No

5. Do you find humourous advertising persuasive?

a) Yes b) No

6. How long does the impact of humourous advertisement prevail on u?

a) Still u watch the next advertisement b) Impacts stay longer even after watching many advertisements c) Every time while watching d) No impact at all

7. In what way does humour in advertisement benefit you?

A) Creates a positive feeling about the product b) Make me feel better
c) Improves brand image d) Remember the advertisement longer

8. Based on humourous advertisements, do you think you will consider or compare

That particular product with your current choices?

A) Definitely not b) Not likely c) Undecided d) Definitely

9. Will you find information about the product based on the advertisements?

Definitely not b) Not likely c) Undecided d) definitely

10. Will you buy the product based solely on the advertisements?

A) Definitely not b) Not likely c) Undecided d) Definitely

11. Which of the following aspects of humourous advertisements attracts you the most?

a) Creativity b) Humour c) Message conveyed d) Others

12. In what way humourous advertisements help u to remember the brand name easily?

A) Wordings b) celebrities c) creativity d) logo

13. Do you think humourous advertisements are more effective than any other forms of advertisements?

a) Strongly agree b) Agree c) Neutral d) Disagree

14. to what extent humourous advertisements in influenced your purchase decision?

A) Very much influencing b) Positive attitude toward the product
c) Emphasize more on product features d) Shift from one brand to another

15. Who are easier to influence through humourous advertisements?

A) Children b) men c) women d) old people